

THE DIAPASON

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

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AEolian-Skinner Builds for Ohio State University

AEolian-Skinner Organ Company is building a new 3-manual and pedal organ for the music school at Ohio State University, Columbus, Ohio, and installation is anticipated to begin early in 1972. The organ will be located in Hughes Hall, a small recital hall. The instrument will be encased, and it will have a movable console. The action will be electro-pneumatic with slider chests, and the combination action will be solid state capture type. Robert L. Sipe of the AEolian-Skinner firm designed the instrument in collaboration with Wilbur Held and Gordon Wilson of the organ faculty and Lee Rigby, dean of fine arts.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera II 122 pipes
Mixture IV 244 pipes

POSITIV

Holzgedeckt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Cymbel II 122 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Scharf IV 244 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Rohrbass 16 ft. 12 pipes (Swell)
Principal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture III 96 pipes
Fagott 16 ft. 32 pipes
Rohrschalmel 4 ft. 32 pipes

AMERICAN STANDARD ADOPTED FOR CARILLON CONSOLES

An American standard for carillon consoles was adopted by the Guild of Carillonneurs in North America at its 1971 Congress in Springfield, Illinois. The adopted standard is similar to the codes used by carillon manufacturers in Europe, the only place where carillons are made. The American code was adopted after six years of intensive study, consultation, and deliberation.

GCNA president, Milford Myhre, carillonneur at the Bok Singing Tower, Lake Wales, Florida, stated, "The move to standardization will insure uniformity of future carillon consoles in this continent regardless of the size of the instrument, and parallels the efforts of the AGO to standardize organ console dimensions earlier in the century."

Drawings and specifications pertaining to the baton-type console are available from the corresponding secretary: Mrs. Margo Halsted, 6231 Monero Drive, Palos Verdes Peninsula, Calif. 90274. A study of proper tower design and construction has now been inaugurated to aid architects, builders, and donors of carillons.

NORTHWESTERN UNIVERSITY has made the initial acquisition of selections from one of the world's most important music collections, the archive of Hans Moldenhauer. Mr. Moldenhauer, musicologist, archivist and scholar, has meticulously compiled his outstanding collection over many years, and it is one of the most valuable and comprehensive collections of original music autograph manuscripts and source material in the world. Among works by classical composers and precursors of the modern Viennese School, the collection contains a complete archive of Anton von Webern. Northwestern University is negotiating to acquire the complete collection when the necessary funds can be secured.



New Fisk Organ in Boston's Old West Church

The Old West Church in Boston, a handsome brick meeting house designed by Asher Benjamin and built in 1806, has had an interesting history. The original congregation was Unitarian; their first instrument was an English chamber organ moved from their previous building. This was succeeded by larger organs, their last being a 3-manual built by E. & G. G. Hook of Boston in the 1860's, which stood in the rear gallery. Late in the 19th century this congregation merged with the First Church and the building was closed. In 1896 it became the property of the City of Boston, at which time the Hook organ disappeared. The city employed the old building as a branch of the Boston Public Library until 1960, when a new branch library was built nearby. In 1962 ownership of the building passed from the city to the Methodist Conference and the Old West Church was re-opened as a Methodist Church in 1964 with a congregation made up of members from the merged First Methodist and Copley Methodist churches.

The first organ acquired for the newly reopened edifice was a small second-hand electro-pneumatic by James Cole. Soon it became evident that a new organ would be needed, however, and a contract was subsequently signed with C. B. Fisk, Inc., of Gloucester, Mass. The new organ was built in 1970 and dedicated on Easter of 1971. In May of 1971 a dedicatory recital of music by Bach, Widor, Pepping, Reger and early Spanish composers was given by Dr. Max Miller of Boston University.

The casework of the organ, of San Domingo and Honduras mahogany, was designed especially to complement the historic building, and incorporates a few parts from a Greek Revival case made circa 1830 by the Boston organ builder Thomas Appleton, whose workshop stood only a short distance away

from the church. Most of the casework and woodcarving, although in an antique style, is new, new carvings being the work of James McClellan of Ipswich, Mass.

The second storey of the main case houses the Great and Pedal divisions. The Swell is enclosed at floor level in the lower portion of the main case. The Choir division is on the gallery railing, with the detached console directly behind it, and separated by five feet from the main case to allow room for singers.

The specification was drawn up by Charles Fisk, in collaboration with James Busby, organist and choir director of the church. The stop action is mechanical, the stop action electrical, and there is a register crescendo.

GREAT

Bourdon 16 ft. 61 pipes
Prestant 8 ft. 61 pipes (burnished tin)
Spire Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublet 2 ft. 61 pipes
Sesquialter II, 122 pipes
Mixture IV-VI, 275 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes

SWELL

Violin Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Flute 4 ft. 61 pipes
Cornet III, 183 pipes
Fourniture III, 183 pipes
Contra Hautboy 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

CHOIR

Chimney Flute 8 ft. 61 pipes
Prestant 4 ft. 61 pipes (burnished tin)
Night Horn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Nazard II, 95 pipes
Scharf IV, 244 pipes
Cromone 8 ft. 61 pipes

PEDAL

Bourdon 16 ft. 20 pipes
Octave 8 ft. 20 pipes
Rohrpfe 8 ft. 32 pipes
Superoctaves 4 ft. & 2 ft. 64 pipes
Mixture III, 96 pipes
Trombone 16 ft. 32 pipes

New von Beckerath Organ Dedicated at Yale

The new H. Frank Bozian Memorial Organ in Dwight Chapel, Yale University, New Haven, Conn., was dedicated Nov. 3. A 42-stop mechanical action organ built by Rudolf von Beckerath of Hamburg, Germany, the instrument is designed to play the classic works of the period of Bach and before, and serves therefore as a complement to the large Newberry Organ in Woolsey Hall. Charles Krigbaum, Yale University organist, headed the committee which selected the organ maker and supervised the details of its installation. Mr. Krigbaum is playing a series of five recitals devoted to the music of J.S. Bach during this, the organ's first season of use.

GREAT

Bourdon 16 ft.
Principal 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spillflöte 4 ft.
Nasat 2 1/2 ft.
Octave 2 ft.
Fluchflöte 2 ft.
Tierce 1 3/5 ft.
Mixture V
Trumpet 8 ft.

POSITIV

Gedackt 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Quinte 1 1/2 ft.
Sesquialtera II
Scharf IV
Rankett 16 ft.
Cromorne 8 ft.
Tremolo

SWELL

Gedackt 8 ft.
Principal 4 ft.
Waldflöte 2 ft.
Sifflöte 1 ft.
Terzian II
Cymbel III
Trichterregal 8 ft.
Tremolo

PEDAL

Principal 16 ft.
Subbass 16 ft.
Octave 8 ft.
Gedackt 8 ft.
Octave 4 ft.
Hohlflöte 4 ft.
Nachthorn 2 ft.
Mixture V
Posaune 16 ft.
Trumpet 8 ft.
Schalmel 4 ft.
Tremolo

THE JURY OF THE INTERNATIONAL GAUDEAMUS COMPOSERS' COMPETITION 1971, composed of: Francois Bayle (France), Sylvano Busotti (Italy), and Josip Sijanovic (Yugoslavia) has awarded the prizes as follows: 1st prize of 400 guilders to: John McGuire (U.S.A.) for his composition "Decay for eight French horns"; 2nd prize of 2000 guilders to: Maurice Weddington (U.S.A.) for his composition "Nina Larker op. 25"; Tina Norlov op. 26, Susanne Rudjoding op. 28"; 3rd prize of 1000 guilders to: Thomas Marco (Spain) for his composition "Mytheria"; encouragement prize of 750 guilders to: Jorge Antunes (Brazil) for his composition "Music for eight persons playing things."

A NEW WORK BY SAMUEL ADLER, "Concerto for Organ and Orchestra", was given its premiere performance Nov. 12 at Eastman School of Music as part of the school's 50th anniversary festival. The work was performed by David Craighead and the Eastman Philharmonia under the direction of Walter Hendl. Piston's "Concerto for Organ and Orchestra" and Saint-Saëns' "Symphony No. 3" were also performed on the program.

IGOR STRAVINSKY assigned to Boosey & Hawkes Music Publishers the exclusive publication rights for the material contained in his archives dealing with his musical life and his compositions. A committee has been established for the preparation of a series of publications.



The fifth American installation by the Austrian builder Gregor Hradetzky, Krems-on-the-Danube, has recently been completed in the home of Thomas Harmon, Pacific Palisades, California. Dr. Harmon is university organist and assistant professor of music at the University of California, Los Angeles. Standing at one end of the spacious, beamed-ceiling living room in a case of dark oak highlighted with hand-carved pipe-veils of natural light oak, the organ comprises 10 registers and 10 ranks of pipes played by mechanical key and stop action. Special visual features of the instrument include the large stopped tin pipes of the 16-foot Pedal Bordun and the inverted "mirror-pipes" of the 4-foot Hauptwerk Principal in the facade as well as the elaborately curved and ebony-inlaid key cheeks. A unique technical achievement is the easily removable facade frame of the Brustwerk, containing as an integral unit the decorative carving and slider-type swell-shades to allow easy access for tuning from the bench. The specifications conceived by Dr. Harmon were inspired by late baroque models in central Germany, including in the Brustwerk three of the gentle labial registers specified by Bach for the new Brustwerk of his church organ at Mühlhausen, along with the popular Voix humaine reed imported from France.

The organ was inaugurated at a gala musicale and champagne buffet on October 20 honoring the distinguished Viennese organist Anton Heiller, who performed works by Pachelbel, Buxtehude, and Bach in addition to a spontaneous improvisation. The specification is as follows: (Hauptwerk) Rohrflöte 8', Principal 4', Octava 2'; (Brustwerk) Stillgedackt 8', Flute douce 4', Quinta 1 1/3', Voix humaine 8', Tremulant; (Pedal) Bordun 16', Gedecktbass 8', Chora'bass 4'.

Holtkamp Builds for Wooster College

In about 1968, The College of Wooster determined that the existing chapel was inadequate for the needs of the expanding College of Wooster. They selected the firm of Victor Christ-Janer and Associates to design a new chapel to seat 1800-2000 people. A building of this size on the Wooster campus would dwarf the adjacent buildings, and it was determined to put half the building underground to reduce the visible profile.

The existing organ in the old chapel was a result of two rebuildings by Walter Holtkamp Sr., the final one of which was in 1953. This organ was removed prior to the demolition of the old chapel and stored.

In the meantime, a new stop list was drawn up, based upon the use of this older instrument in the construction of the new one. All of the old chest work was reused and approximately 80% of the older pipe work was reused. All of the Mixtures are new, as well as much of the Pedal Organ.

There was some discussion about the possibility of making the new instrument mechanical action, but due to the costs involved, it was determined to stay with the existing electropneumatic system.

Richard T. Gore and Jack Carruth are organists at the college. The new instrument was dedicated in recital this Fall by Martin Neary of London, England.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2-3/4 ft. 61 pipes

Superoctave 2 ft. 61 pipes
Sesquialtera II 122 pipes
Mixture IV 1-1/4 ft. 244 pipes
Scharf III 1 1/2 ft. 183 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes

SWELL

Rohrflöte 16 ft. 12 pipes
Geigen Principal 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1-1/2 ft. 61 pipes
Fourniture III 1 ft. 183 pipes
Cymbale II 1/4 ft. 122 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Prestant 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 1-3/5 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf III 3/4 ft. 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Subbass 32 ft.
Principal 16 ft. 32 pipes
Quintadena 16 ft. Great
Subbass 16 ft. 32 pipes
Bourdon 16 ft. Swell
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Gemahorn 2 ft. 32 pipes
Mixture IV 2-3/4 ft. 128 pipes
Rauschpfeife II 2 ft. 64 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft. Great
Trumpet 8 ft.
Schalmey 4 ft. 32 pipes

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Ross Lee Finney

(b. 23 December 1906)

distinguished composer, musicologist, teacher,
scholar and gentleman

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FOR FURTHER INFORMATION on rates and registration, write:

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Donald S. Sutherland has been appointed director of music at Bradley Hills Presbyterian Church, Bethesda, Md. He was formerly assistant professor of organ at the School of Music, Syracuse University, where he taught since 1965. Last year he also served as a part-time member of the faculty at Hamilton College, Clinton, N.Y. While at Syracuse he was organist and choirmaster of the First Universalist Church.

Mr. Sutherland is a past-Dean of the Syracuse Chapter, AGO, and has appeared as a recitalist in the U.S. and England, often in concert with his wife, soprano Phyllis Bryn-Julson.

BOESE, SPELMAN, POISTER TO HEAD TEXAS SEMINAR

Registration and performance practices will be the main concern of an organ seminar offered at Texas Lutheran College from Jan. 3 through Jan. 24, 1972. All classes will be held on the 3-manual Schlicker tracker action organ, and they will be arranged so that students will perform for the instructors. Raymond Boese will lead a class in baroque music Jan. 5; Leslie Spelman will deal with the Chorale Preludes of Brahms and contemporary Dutch music the following day. During the following week, a church organist's workshop will

be held Jan. 10, a discussion of music for small organ will take place on Jan. 11, and the remainder of the week will be given over to Kenneth List of the Schlicker Organ Co. for discussion of pipe construction and its relationship to organ registration. Dr. Poister will hear students perform compositions by Messiaen, Franck and Reger on Jan. 17, and Cochrane Penick will discuss Italian baroque music later in the week. Mr. Otto Hofmann will discuss problems related to organ maintenance. More information may be obtained from Miss Mary Orth, Texas Lutheran College, Seguin, Texas 78155.

PETER WRIGHT, associate professor of music history and literature and member of the Westminster Choir College faculty since 1967, has been named interim Dean of the College.



Dr. Ronald Hough has been appointed assistant professor of organ and theory at Midwestern University, Wichita Falls, Texas. He previously taught at Hardin-Simmons University, Abilene, Texas. Dr. Hough completed the DMA from the University of Illinois in 1969 where he studied with Jerald Hamilton. In Wichita Falls he is also organist at the University United Methodist Church.

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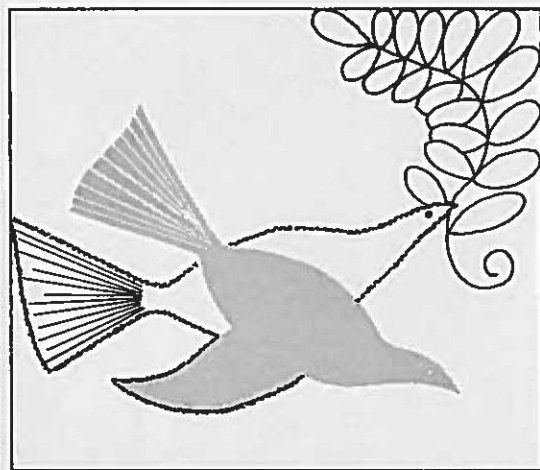
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Two new organs in Illinois, both of them designed by Thomas E. Gieschen of River Forest, Ill., have been installed in Lutheran churches. The first, at Immanuel Lutheran Church, Palatine, is a 3-manual instrument encased in the rear gallery. The new church of modern architecture has excellent acoustics, allowing the organ to speak clearly from its gallery location.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Twelfth 2 3/5 ft. 61 pipes
Mixture IV 244 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Scharf III 183 pipes
Fagott 16 ft. 12 pipes
Fagott 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes

POSITIV

Pommer 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nasat 2 3/5 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 3/5 ft. 49 pipes
Quint 1 1/4 ft. 12 pipes
Zimbel II 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Gedeckt 4 ft. 12 pipes
Rauschquinte II 64 pipes
Posaune 16 ft. 12 pipes
Fagott 16 ft.
Trompette 8 ft.
Schalmey 4 ft.

The second instrument is located at Trinity Lutheran Church, Roselle, Ill. It is located in the rear gallery of the new building of striking modern architecture designed by Cooley & Borre & Associates, Inc. The organ consists of an enclosed Swell and encased Great, Positiv, and Pedal divisions. Classical pipe scales and voicing procedures were specified by Dr. Gieschen, who worked closely with Wicks tonal director, John E. Sperling.

GREAT

Quintaden 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spitzflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Rohrflöte 4 ft.
Quinte 2 3/5 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Mixture IV 224 pipes
Terz 1 3/5 ft. TC 44 pipes
Chimes

SWELL

Rohrflöte 8 ft. 56 pipes
Gemshorn 4 ft. 56 pipes
Hohlflöte 2 ft. 56 pipes
Rauschquinte II 112 pipes
Fagott 16 ft. 56 pipes
Trompette 8 ft. 56 pipes
Klarine 4 ft. 12 pipes
Tremolo

POSITIV

Holzgedeckt 8 ft. 56 pipes
Präsant 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Schwegel 2 ft. 56 pipes
Siffelöte 1 1/2 ft. 56 pipes
Scharf III 168 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Octave 8 ft. 32 pipes
Quintaden 8 ft.
Choralbass 4 ft. 12 pipes
Quintaden 4 ft.
Rauschquinte II 64 pipes
Posaune 16 ft. 32 pipes
Fagott 4 ft.

COMPOSER MALCOLM WILLIAMSON, after returning home to England last month following several American organ recitals of his own compositions and productions of his operas, gave the English premiere of his "Peace Pieces" for organ at King's College, Cambridge, on Nov. 28. "Peace Pieces" was composed last spring and premiered by Dr. Williamson at the Cathedral of St. John the Divine in New York City.



Kirby L. Koriath has been appointed assistant professor of organ and church music at Ball State University, Muncie, Indiana. Mr. Koriath is a graduate of Concordia Senior College, Ft. Wayne, Indiana, and Concordia Theological Seminary, St. Louis, Missouri. A student of Russell Saunders, Mr. Koriath received the master's degree from the Eastman School of Music, where he is presently enrolled in the doctoral program. He comes to Ball State after a year as interim instructor at Kent State University, Kent, Ohio.

McMANIS TO BUILD FOR FLORIDA JUNIOR COLLEGE

Manatee Junior College, Brandenton, Florida, has awarded to the McManis Company, Kansas City, Kansas, a contract to build a three-manual, 45-rank organ for its well-designed, acoustically excellent auditorium. With console on a dolly permitting use anywhere on stage, the encased organ is to occupy an elevated area at stage rear — without "benefit" of usual hanging stage impediments that swallow an organ whole. Classic *Verkprinzip* will be visibly apparent in encased divisions, 16' Principal in the Pedal case facade, 8' in the Great and 4' in the Positiv facade. Console preparations will allow additions of nine ranks, including a mounted trumpet and a 32' Pedal reed, at a later date.

Consultant to the Junior College is Willis Bodine, head of Florida University organ department at Gainesville. Organ instructors for Manatee Junior College are Franz Engel, organist-choirmaster of First Methodist Church, Sarasota, and Jerome Meachen, organist-choirmaster of Church of the Redeemer, Sarasota.

Among other contracts in process at the McManis plant are a 2/23 for South Street Christian Church, Springfield, Mo., a 3/31 for Calvary Baptist Church, Denver, and a 3/31 for First Baptist Church, Boulder, Colorado.



Nancy Bookout Wolcott has become director of music at the Ashland Avenue Baptist Church, Toledo, Ohio, where she will supervise a program of five choirs. She comes to Toledo from the First United Methodist Church, Bowling Green.

Mrs. Wolcott is a graduate of the Eastman School of Music and also has the MSM from Union Seminary, New York City. She has studied conducting with Margaret Hillis, Herman Genhart, and Ifor Jones. Her husband, Vernon Wolcott, is associate professor of organ at Bowling Green State University. They have two children — Deborah, 13, and David, 8.



*"When music sounds,
gone is the earth I know,
And all her
lovely things
even lovetier grow."*

(Walter de la Mare)

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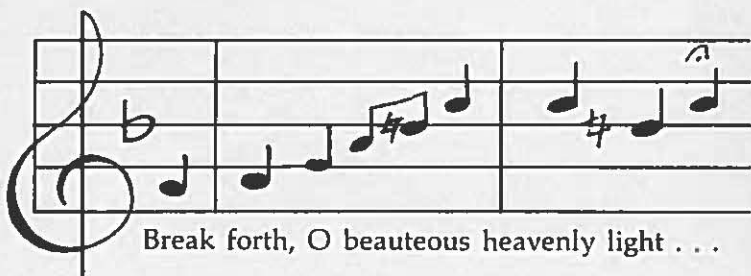
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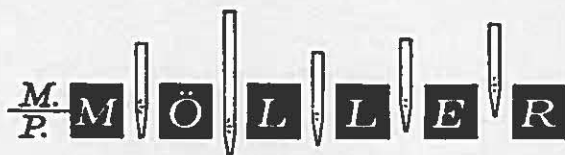
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Lexington, North Carolina To Have New Casavant

The First United Church of Christ, Lexington, North Carolina, is planning the installation of a new 3-manual organ by Casavant Frères Limitée, St. Hyacinthe, Quebec. The organ will be located behind the pulpit, in front of the choir, and will speak directly into the sanctuary.

Lawrence I. Phelps, president and tonal director of Casavant Frères designed the instrument. Negotiations were handled by Charles M. Schleigh, district sales representative. Mrs. Joe Leonard is organist of the church.

GREAT

Gedacktpommer 16 ft. 61 pipes
 Prinzipal 8 ft. 61 pipes
 Bordun 8 ft. 61 pipes
 Oktav 4 ft. 61 pipes
 Rohrflöte 2 ft. 61 pipes
 Mixtur 4 ranks 244 pipes
 Trompete 8 ft. 61 pipes
 Chimes

POSITIV

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

SWELL

Gemshorn 8 ft. 61 pipes
 Schwebung 8 ft. 49 pipes
 Rohrflöte 8 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Prinzipal 2 ft. 61 pipes
 Sesquialtera 2 ranks 98 pipes
 Zimbel 3 ranks 183 pipes
 Oboe 8 ft. 61 pipes
 Tremulant

PEDAL

Subbass 16 ft. 32 pipes
 Gedacktpommer 16 ft. (Great)
 Oktavbass 8 ft. 32 pipes
 Bordun 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixtur 4 ranks 128 pipes
 Posaune 16 ft. 32 pipes
 Schalmel 4 ft. 32 pipes

RENZO BUJA will give a master class at the William Fawk residence in Salem, Ore., Dec. 8 and a recital at St. Mark's Episcopal Church, Portland on Dec. 10. He was a featured organ soloist at the International Congress of Organists in Mexico City last June and is on his first journey to the U.S. Mr. Buja is professor of organ at the Conservatory Institute Musicale "F. E. Dall'Abaco" in Verona, Italy.



Noack Positive to New Mexico Church

A small one-manual and pedal positive organ is being built by the Noack Organ Co. for the Church of the Holy Mount, Episcopal, Ruidoso, New Mexico. The new organ was installed locally by David Hinshaw. The instrument has a self-contained blower located within the organ, retractable carrying handles, and a cover for the pedal keyboard junction when the organ is used on tour without the pedal keyboard. The action is totally mechanical and the player sits behind the case. Plans by the Noack firm call for this design to be repeated, with varying pipe screens. The carved pipe screens were designed and executed by Fritz Noack.

MANUAL

Gedackt 8 ft. Bass/Treble 56 pipes
 Chimney Flute 4 ft. Bass/Treble 56 pipes
 Prinzipal 2 ft. Bass/Treble 56 pipes

PEDAL

Pulldowns from Manual



Murray Somerville, student at Union Theological Seminary School of Music, has been appointed assistant to Robert Baker at St. James Episcopal Church, New York City. Mr. Somerville is a native of London and has studied with David Lumsden at New College, Oxford, and Karl Richter in Munich. Last year he was visiting assistant professor of organ at the University of Nebraska.

Ontko to Rebuild Leonia, N.J., Organ

The United Methodist Church of Leonia, N.J., has contracted with Allan J. Ontko, organbuilder of Englewood, N.J., for the complete rebuilding and enlargement of the present 3-manual organ. The original instrument was built in 1919, and a new console was installed in 1961 when the church was rebuilt. Some of the old universal wind-chests will be utilized in the rebuilding of the swell and pedal divisions, and also in the choir division with vacuum exhaust in order to allow the use of low wind pressure. The great division will be cantilevered from the front wall of the chancel on both sides of the organ grille. Completion of the instrument is scheduled for mid-October of this year.

GREAT

Lieblich Gedackt 16 ft. 12 pipes
 Prestant 8 ft. 61 pipes
 Holz Gedackt 8 ft. 61 pipes
 Octave Prestant 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Sesquialtera II 2 1/2 ft. 122 pipes
 Flachflöte 2 ft. 61 pipes
 Mixture IV 1 1/4 ft. 244 pipes
 Trompete 8 ft. 61 pipes

SWELL

Bourdon 8 ft. 68 pipes
 Viole de Gambe 8 ft. 68 pipes
 Viole Celeste 8 ft. 68 pipes
 Spitz Principal 4 ft. 68 pipes
 Cor de Nuit 2 ft. 68 pipes
 Plein Jeu IV 1 ft. 244 pipes
 Basson-Hautbois 16 ft. 12 pipes
 Hautbois 8 ft. 68 pipes
 Tremolo

CHOIR

Holzflöte 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Quinte 1 1/2 ft. 61 pipes
 Scharf II-IV 3/4 ft. 192 pipes
 Krummhorn 8 ft. 61 pipes
 Trompete 8 ft. (great)
 Tremulant

PEDAL

Holz Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Lieblich Gedackt 16 ft. (great)
 Quintflöte 10 1/2 ft. 32 pipes
 Prinzipal 8 ft. 32 pipes
 Holz Gedackt 8 ft. (great)
 Quintflöte 5 1/2 ft. 12 pipes
 Choralbass 4 ft. 32 pipes
 Traversflöte 4 ft. 32 pipes
 Hohlpipeife 2 ft. 12 pipes
 Mixture IV 2 ft. 128 pipes
 Grand Cornet VII 32 ft. 32 notes
 Posaune 16 ft. 12 pipes
 Basson 16 ft. (swell)
 Trompete 8 ft. (great)
 Hautbois 4 ft. (swell)

MUSIC IN THE CHURCH TODAY was the title of the first seminar held in Manila, the Philippines. Lectures, panel discussions, workshops and concerts on all phases of church music were held during the seminar from Oct. 18 through Oct. 26. Noel Goemanne, Dallas, Texas, was a participant, and he reports that people in the Philippines are greatly interested in good music, and are working very hard to succeed.

From Math to Music

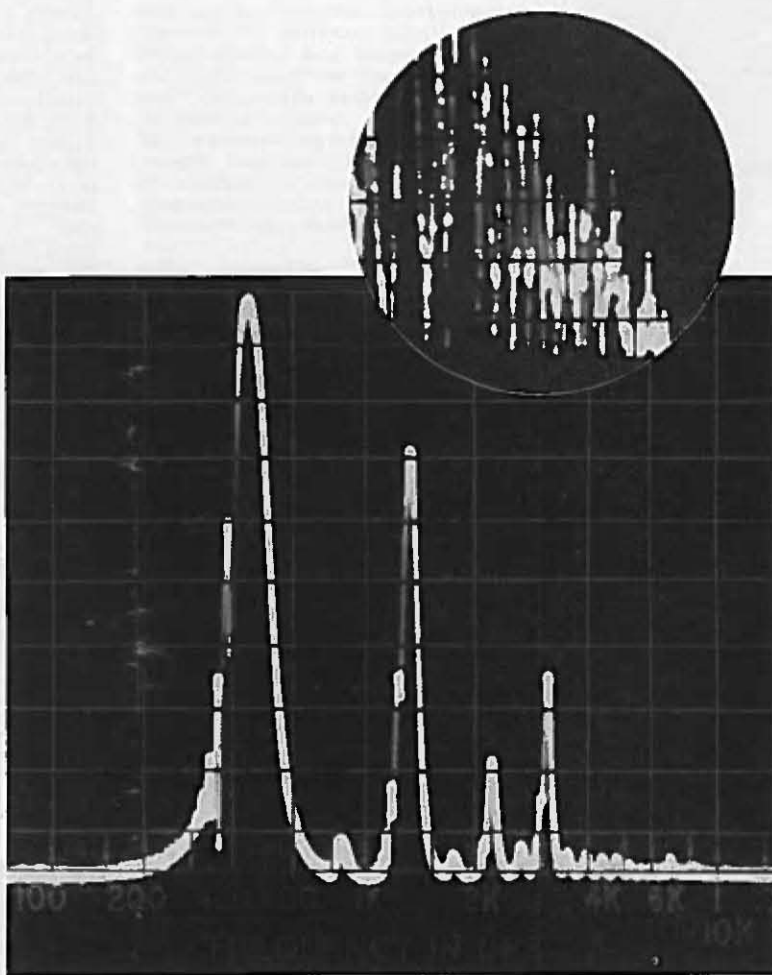
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Inset shows greatly magnified detail of "edge tone" harmonics. Interestingly, the computer system provides random activity among these slight but telling frequencies, thus completing the total aesthetic effect.

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GEORGE MCPHEE

Paisley Abbey organist, Decca recording artist, and Royal Scottish Academy of Music faculty member in American concert tour next September. "George McPhee plays with a zest, a discernment and a rhythmic drive which are met with only in organists of the highest calibre." (Records and Recordings, England) "Mr. McPhee is proving his mettle as an organist . . . French organ music is his specialty . . . he has admirably caught the insistent rhythms and characteristic colours . . ." (The Gramophone, England) "The playing throughout is meticulous but not finicky and the registration aptly chosen in all cases." (Hi-Fi News & Record Review, England)



MALCOLM WILLIAMSON

"One of Australia's most prolific and gifted composers . . . his ideas are good in themselves, brilliantly developed and forcefully projected. In defiance of contemporary fashion he does not scorn the gift of expansive melodic writing . . . He played the glittering piano part brilliantly." (The Times, London) Dr. Williamson will perform his own organ works in recitals next March and April, as well as present workshops, lecture and produce audience participation operas.

DAVID BRUCE-PAYNE

Westminster Abbey assistant and Abbey Choir School Music Master in first American performances next April

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New Ferris Cantata Premiered

William Ferris' new cantata, *Out of Egypt*, was premiered by the Chicago Chapter AGO at its Guild Service at Hyde Park Union Church, Chicago on Sunday Oct. 10. The piece, winner of the Chapter's 1969 Sowerby Memorial Competition, was conducted by the composer. Appropriately enough, William Ferris is a student of Leo Sowerby, and a devoted one besides, and the work shows all the influence of Sowerby's thought, manner and musical expression, for it uses much the same harmonic idiom, vocal and melodic style, and texture. This is not to say that Mr. Ferris has not brought his own individual expression to his work. One of the things that is most noticeable about the work is its brevity and compactness, a virtue that was never one of Sowerby's strong points.

Out of Egypt is scored for mixed chorus, tenor and baritone solos and organ, and the text is drawn by John Vorrasi from the Book of Hosea, chapter 11. It has all the flavor of the Old Testament people who were ridden in oppression, and whose greatest desire was to be taken out of bondage. It is a text laden with the imagery of the Old Testament people, an imagery of struggle against heathen people and a harsh natural world. Yahweh is the Lord, and the text and music of this cantata put great weight on it, as the ending makes that quite clear.

The music is built on a harmonic idiom that moves slowly over long periods, and its form follows the four main sections of text. The melodic idiom grows out of the harmonic construction, and is lyric. It is a kind of idiom that requires a great amount of sensitivity from the performers, for an angular metrical treatment can ruin the expression of the whole piece. It also requires sensitive treatment of dynamics, for this is what makes the long melodies and the long harmonic phrases "sing." Above all, there must be a concern for the text, with careful vowels and enunciation from the singers, for the texture is somewhat heavy and can therefore blot out the words. Mr. Ferris has been

careful to handle the texture in such a way that it is not overbearing on the words, and his organ accompaniment to the piece is carefully made to avoid direct collision with or doubling of the voice parts. It is an excellent independent part of the texture.

Unfortunately, the performance of the piece could have used more care in all these respects. It was heavy, overly loud, one could not understand the words, and, in general, it sounded as if the singers had not rehearsed the piece enough to produce the kind of sensitivity that Mr. Ferris wanted from them. It also made the piece somewhat wooden and less rhythmically flexible than would seem to be called for in such a piece. Furthermore, we would have liked a more "pure" sound from the singers, since it would have improved the intonation, blend, ensemble, diction, and clearness of the vocal line. This is terribly important to a work that has so many counter melodies in the tenor and alto register that dialogue with those in the soprano register.

Even so, the performance of the work by the choirs of St. Chrysostom's Episcopal Church and Hyde Park Union Church, and the accompaniment provided by Robert Lodine provided us with a chance to hear Mr. Ferris' offering as a composer. It is a useful and well-constructed piece, and we hope that the planned publication of it will take place, for it will surely find its way into the repertory of those who are devoted to the music and style of Sowerby. We also think that it will find its way completely on its own. — RS

CONCORDIA SENIOR COLLEGE's choirs and instrumentalists and members of the Fort Wayne (Ind.) Philharmonic combined under the direction of Herbert Nuechterlein on Oct. 31 to perform the cantata "The Lord Shall Be Our Strength" by Johann Ludwig Bach, Cantata 78, "We Hasten to Ask for Thine Aid" by J. S. Bach, Magnificat based on Latin-American rhythms by Bryan Kelly, and psalms, motets and hymn settings by Berger, Lenel Schütz, Thompson and Pepping.

THE HOWARD UNIVERSITY CHOIR, Mark Fax, director, sang Frederick Delius' "Appalachia" for chorus and orchestra with the National Symphony Orchestra under Antal Dorati's direction on Nov. 14 at Philharmonic Hall, Lincoln Center, New York City.

Kantorei Barmen-Gemarke

For He will give His angels charge of you, My God, why hast Thou forsaken me?, Mendelssohn; Introduction and Passacaglia in D minor for organ, O Death, how bitter thou art, Reger; Wherefore has light been given, Brahms; Jesus and the Traders, Kodaly; Prelude and Fugue in E-flat major for organ, Motet, Sing unto the Lord, Bach. Prof. Helmut Kahlhöfer, director, Prof. Gisbert Schneider, organist.

"The Kantorei Barmen-Gemarke, Wuppertal, is a group of largely non-professional singers from the Wuppertal area of Western Germany. It was founded in 1946 by its present director, Professor Helmut Kahlhöfer, and is this year celebrating its twenty-fifth anniversary." So begins the program introduction for the American tour of the Barmen-Gemarke Singers, and we will attest to the fact that this group which is "largely non-professional" can literally sing rings around many of the best professional choirs in this country. Their concert on Oct. 18 at Riverside Church in New York was among the finest choral concerts that we have ever heard anywhere. This is not to say that there were not faults, for we suspect that this group of Germans is just as human as anyone else, but they left little to desire in their performance.

From the very first notes of the Mendelssohn motet, we knew that we were listening to an extraordinary group. With a purity of tone and blend that is typical of European choirs, they handled every melodic fragment of music with the utmost sensitivity of vowel production and subtleness of dynamics so that each part of the music came immediately and delicately alive. Their tuning was excellent, faltering only on the last chord (a really difficult place) of Kodaly's *Jesus and the Traders*, and in some of the Bach motet where the tessitura was in the upper ranges for extended periods. We suspect that some of this was due to fatigue brought on by a busy schedule — a fact with which any touring performer will admit much sympathy. Something more must be said about their tuning: from a harmonic standpoint they sound as if they have been trained away from the keyboard

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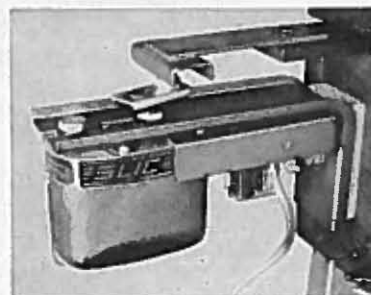
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instrument, for their harmonic thirds were very pure. This is typical of many continental and English choirs, but is hard to find in this country where singers are trained to imitate the equal-tempered piano which graces every studio and church rehearsal room.

But clearly the most remarkable thing about the Barmen-Gemarke Singers is their style. Every piece of music which they sang was handled with its individual style much in evidence. Thus Mendelssohn's motets were handled delicately with much lyricism of line and with great harmonic care to put the lines together into a whole song. Brahms' motet, from the opening expletive cry, "Warum", to the closing chorale, "Mit Fried und Freud," was an expressive statement of the text. Reger's song on death, with its sliding chromatic harmonies and somber texture, conveyed that uncertainty and sure knowledge (particularly in the most trying of choral harmonic writing) that Reger was telling us what death is about. The alliterative and imitative sounds of Kodaly's motet were brought off strikingly, allowing the excitement of the story to come out in musical drama. Finally, Bach's 8-part counterpoint was sung in a delightfully dancing and clear fashion, expressive of the joy of the text. For the Bach motet, instruments were used (winds for one choir, strings for the other), and even so the words were perfectly clear in spite of the lively tempo.

Prof. Schneider's organ playing was less interesting than the choral offering, particularly in the Bach, which was heavy and not entirely secure, and which also yielded to the great temptation afforded by the large Riverside organ to over register and change registration too many times. The Reger piece suited the organ much better, however, and his playing of the large piece was done with much more freedom and power.

We will surely want to hear the Barmen-Gemarke singers again at the first opportunity, and we recommend them to you. We are sure that you will enjoy hearing them.

— RS

DONALD S. BABER conducted the choir of the Church of the Assumption of the Blessed Virgin Mary,etroit, Mich., in Faure's "Requiem" during a Solemn High Latin Mass on All Soul's Day, No. 2.

Anton Heiller

Prelude and Fugue in G minor, Es ist das Heil uns kommen her, Buxtehude; Fantasia on Nun Komm' der Heiden Heiland, Bruhns; O Mensch, bewein' dein' Sünde gross BWV 622, Prelude and Fugue in B minor, BWV 544, Bach; Schmücke dich, O liebe Seele, Brahms; Fantasy and Fugue on Wachtel auf, opus 52/2, Reger; Improvisation on a submitted theme.

For many, including this reviewer, Anton Heiller has come to be a towering interpreter of Bach and his North German contemporaries, and also of Max Reger. Limiting his concerts primarily to these composers, he has come to be one of the most powerful performers. Rightly so, for his recitals seldom leave us bored, and they always challenge our thoughts as well as our senses.

Prof. Heiller's recital at Millar Chapel, Northwestern University, Evanston, Ill. on Nov. 8 did not fail to keep the high quality that we have come to expect of him. Since his playing is accurate and strong, we would prefer to ignore technical matters here in order to get at what his playing is all about. Recognizing the weakness of words in such matters as interpretation, still some things can be said about his playing.

Spiritual depth and stylistic integrity are the terms that probably describe what Prof. Heiller does best. There is no doubt to the listener, particularly one who has heard him play often, that he has studied the music which he plays to its extreme in depth. This is apparent in the many spiritual signs and symbols (akin to Schweitzer's Affektenlehre) that are brought to sensitive notice for the listener in performance. How does he do this? By having studied carefully the performance practices of the period and applying all of the conventions of the period to the music. This has taken long years of practice (as one knows when one listens to the whole range of Prof. Heiller's recordings); it has also taken a life-time of "living with the music" and getting into the spirit of each composer. That Prof. Heiller is "at one" with the spirit of these composers is evident in the performance. He is one of the very few

players who has studied as the musicologist does, but who does not play as the musicologist often does. There is virtue in the undogmatic and free way in which he applies knowledge to the music.

All of these things become quite clear in his performance — as they did for us on Nov. 8. An extreme amount of rubato and rhythmic freedom characterized his playing of all the works. What made it sensible was the varieties with which he handled this rubato in each piece: improvisatory freedom over the ostinato in the opening of Buxtehude's *Prelude in G minor*; ornamentation with motives of small rounded movements over a sturdy accompaniment of the chorale prelude by Buxtehude; extreme decoration over, around, in, and with all of the various textures in Bruhns' lovely fantasy; a subtle speeding and slowing to point out sections, chorale phrases, and points of tension and release in the chorale preludes; a stretching of the rhythm with great freedom in the B minor by Bach to bring power and form to the prelude and a sense about the subjects which are free from each other (different in *Affekt*) but yet complementary in the fugue; a sense of rhythmic freedom which pointed out the mathematical relationship and proportion of one section of Bach's prelude and fugue to another; and, finally, a sense of freedom in the Reger fantasy which allowed the chorale text to be Reger's subject for a marvelous tone poem as well as a classic form combined in one — from the very dark and dismal beginning to the triumphant close of the fugue. All of these things we heard in Prof. Heiller's playing, and much more than we can write about here. It is exciting stuff, full of wonder, and makes us think that Prof. Heiller is himself so involved in the religious experience of these pieces that it cannot help but come through his playing to us. It is a unique experience, and one that we much enjoy.

The recital closed with Prof. Heiller's improvisation on Luther's chorale "Wir glauben all' an einen Gott", a fitting melody in view of our above remarks. Powerful and creative an improviser as he is, the improvisation was still much overshadowed by his power as an interpreter.

— RS



John Brombaugh, organ builder of the firm John Brombaugh & Co., Middletown, Ohio, was awarded a grant earlier this year by Ford Foundation to do a ten week study trip in Europe. His study made special emphasis on reeds in organs built before 1800, and detailed studies of many valuable old instruments in Province Groningen, The Netherlands, and in the area around Bremen, Germany, were carried out by Mr. Brombaugh. Particular attention was given to Schnitger's reeds in the As Kerk of Groningen, in Uithuizen, and in Cappel, and he did further research on the organs at Krewerd (1531) and Noordwalde (1621). In addition, Mr. Brombaugh served on a panel for the Pro Musica Antiqua week held in Bremen and sponsored by Radio Bremen. Prof. Fenner Douglass of Oberlin Conservatory of Music also served on the panel along with various other experts from other countries. Restoration practices for historic European organs was the subject of discussion by the panel. Michael Praetorius was the featured composer at this year's Pro Musica Antiqua week (in honor of the 400th anniversary of the composer's birth), and all programs were carried out with historic instruments tuned to the historic mean-tone temperament. For this, Mr. Brombaugh returned the organ at St. Martini Church in Bremen where one of the major concerts was played.

THE BRAHMS REQUIEM was performed at Christ Church, Cincinnati, on Oct. 31, under the direction of Searle Wright, organist and choirmaster.

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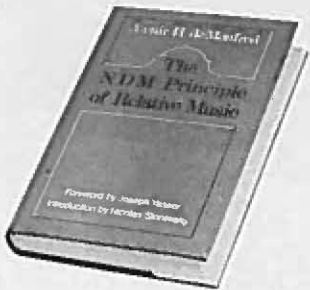
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Man. II:	8' Gedacktpommer	61 pipes
	4' Rohrfloate	61 pipes
	1 1/3' Quint	61 pipes
Pedal:	16' Pommer	32 pipes
	8' Gedacktbass	32 pipes
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N.J. Church Gets New Austin Organ

Austin Organs, Inc., Hartford, Conn., will shortly complete the installation of a new 3-manual organ in Trinity Episcopal Church, Williamsport, Pennsylvania. This installation coincides with the 100th anniversary of the cornerstone laying of the present church. The entire chancel area has been renovated and the choir pews have been moved into the forefront of the nave. In addition, the organ case in front of the nave tone opening has been redesigned. These and other alterations to the interior were planned and supervised by the firm of Adams and Woodbridge, New York City. Of particular interest are facts that the first vested boy choir in Williamsport was organized in Trinity Church, and the first tower chimes in the city were installed in the belfry of Trinity Church in 1875. Contract negotiations for the new organ were handled by J. Bertram Strickland, Austin representative and organist-choirmaster of Trinity Church.



New Pels Organ Dedicated at Hope College

The series of dedication and inaugural recitals on the new Pels & Van Leeuwen organ at Dimment Memorial Chapel, Hope College, Holland, Michigan, was resumed on November 2, with a recital by Anton Heiller, Viennese concert organist. Prof. Roger E. Davis, who was instrumental in obtaining the organ, played the dedication recital on May 8. The week following, during the Tulip Festival, 21 concerts were given by Hope alumni and students. In July, Hope College held a church organists' workshop and during this conference Bernard Bartelink professor of music at the Conservatory at Utrecht the Netherlands was the guest organist.

The organ of 25 stops of classic design was built by the firm of Pels & Van Leeuwen of Alkmaar Holland. Both key and stop actions are mechanical. The custom built case is of solid oak. The tonal specifications were drawn up by Prof. Davis and Johann Heerspink, the American representative of Pels & Van Leeuwen.

GREAT

Principal	8 ft.	61 pipes
Bourdon	8 ft.	61 pipes
Flauto Dolce	8 ft.	61 pipes
Octave	4 ft.	61 pipes
Nachthorn	4 ft.	61 pipes
Fifteenth	2 ft.	61 pipes
Sesquialtera II	122 pipes	
Mixture IV	244 ranks	

SWELL

Rohrfloete	8 ft.	61 pipes
Spitzgambe	8 ft.	61 pipes
Gambe Celeste TC	8 ft.	49 pipes
Prestant	4 ft.	61 pipes
Waldfloete	61 pipes	
Block Flote	2 ft.	61 pipes
Plain Jeu III	183 pipes	
Fagot	16 ft.	61 pipes
Trompette	8 ft.	61 pipes
Rohr Schalmei	4 ft.	61 pipes

POSITIV

Nason Flute	8 ft.	61 pipes
Koppelfloete	4 ft.	61 pipes
Octavin	2 ft.	61 pipes
Larigot	1 1/2 ft.	61 pipes
Zimbel II	122 pipes	
Krummhorn (TC)	8 ft.	49 pipes

PEDAL

Resultant	32 ft.	
Principal	16 ft.	32 pipes
Bourdon	16 ft.	12 pipes (Great)
Gedeckt	16 ft.	12 pipes (Swell)
Octave	8 ft.	32 pipes
Rohrfloete	8 ft.	(Swell)
Super Octave	4 ft.	
Rohrfloete	4 ft.	(Swell)
Rauschquint II	64 pipes	
Posaune	16 ft.	(prepared)
Fagot	16 ft.	(Swell)
Tromba	8 ft.	(prepared)
Trompette	4 ft.	(Swell)

HOOFDWERK

Bourdon	16 ft.	56 pipes
Prestant	8 ft.	56 pipes
Roerfluit	8 ft.	56 pipes
Octaaf	4 ft.	56 pipes
Spitsfluit	4 ft.	56 pipes
Nazard	2 1/2 ft.	56 pipes
Superoctaaf	2 ft.	56 pipes
Terts	1 3/5 ft.	56 pipes
Mixtuur IV	1 1/2 ft.	224 pipes
Gimbel III	1 1/2 ft.	168 pipes
Trompet	8 ft.	56 pipes

BOVENWERK

Holpijp	8 ft.	56 pipes
Prestant	4 ft.	56 pipes
Roerfluit	4 ft.	56 pipes
Kegelpijp	2 ft.	56 pipes
Spitsquint	1 1/2 ft.	56 pipes
Scherp III	1 ft.	168 pipes
Kromhoorn	8 ft.	56 pipes
Tremulant		

PEDAL

Subbas	16 ft.	30 pipes
Prestant	8 ft.	30 pipes
Gedeckt	8 ft.	30 pipes
Octaaf	4 ft.	30 pipes
Mixtuur IV	2 ft.	120 pipes
Baruin	16 ft.	30 pipes
Schalmei	4 ft.	30 pipes
Bourdon	16 ft.	Hoofdwark

PROMINENT THEATER ORGANISTS during the peak years of radio and vaudeville are being presented in a unique series of concerts at the University of Cincinnati College-Conservatory of Music. The series has sponsored Rosa Rio and Gaylord Carter, who included a segment with films showing how silent movies were scored. Lee Ervin will open the 1972 series. All of the recitals are performed on the Balcolm and Vaughan organ.

EMMANUEL CHURCH, BALTIMORE, Md., was the scene of the first concert in the church's 1971-72 concert series on Nov. 7. Featured on the program under Merrill German's direction were the cantata "God's Time Is the Best Time" by Bach and the motet "O Praise the Lord, All You Nations" by Mozart. Members of the Baltimore Symphony played, and Verle Larson was the organist.

THE GREGG SMITH SINGERS were featured in a program of works by Josquin des Pres, William Billings, Charles Ives, Igor Stravinsky, Michael Hennagin, Edmund Namera, Earl Brown and Gregg Smith on Nov. 15 in a concert at First Presbyterian Church, Fort Wayne, Indiana.

New Greenwood Organ In Albemarle, N.C.

The Greenwood Organ Co., Charlotte, N.C. has installed a 2-manual organ in the new sanctuary of St. Martin's Lutheran Church, Albemarle, N.C. The new organ replaces an electronic in the former church. The specification was prepared by Norman A. Greenwood and Mrs. Karl M. Park, organist. Manuals are 61 notes, pedal 32 notes.

GREAT

Bourdon	8 ft.	(A)
Gemshorn	8 ft.	(B)
Principal	4 ft.	(C)
Fifteenth	2 ft.	(C)
Flageolet	2 ft.	(A)
Larigot	1 1/2 ft.	(A)
Cathedral Chimes	(Prepared)	

SWELL

Bourdon	8 ft.	(A)
Gemshorn	8 ft.	(B)
Bourdon	4 ft.	(A)
Octave Gemshorn	4 ft.	(C)
Fifteenth	2 ft.	(C)
Flageolet	2 ft.	(A)
Trompette	8 ft.	(Prepared)
Tremolo		

PEDAL

Bourdon	16 ft.	(A)
Bourdon	8 ft.	(A)
Principal	4 ft.	(C)
Fifteenth	2 ft.	(C)
Flageolet	2 ft.	(A)

ANALYSIS

Bourdon	16 ft.	97 pipes (A)
Gemshorn	8 ft.	73 pipes (B)
Principal	4 ft.	73 pipes (C)



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Large Conn to New York Church

A new three-manual Conn has been installed recently in the Peekskill Presbyterian Church, Peekskill, New York. It is equipped with Conn's exclusive "electronic pipes" and a full antiphonal division. The console is equipped with Conn's new adjustable pistons, complete with setterboard action. There are two large infinite baffles.

GREAT

Open Diapason 8 ft.
Gross Flute 8 ft.
Gamba 8 ft.
Octave 4 ft.
Flute 4 ft.
Super Octave 2 ft.
Fourniture IV
Fagott 16 ft.
Trumpet 8 ft.
Chimes

SWELL

Bourdon 16 ft.
Contra Viole 16 ft.
Geigen Diapason 8 ft.
Concert Flute 8 ft.
Salicional 8 ft.
Voix Celeste 8 ft.
Geigen Octave 4 ft.
Orchestral Flute 4 ft.
Violina 4 ft.
Fautina 2 ft.
Mixture III
Bassoon 16 ft.
Trompette 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.
Clarion 4 ft.
Tremolo

CHOIR

Open Flute 8 ft.
Gedeckt 8 ft.
Viola 8 ft.
Dulciana 8 ft.
Dolcan Celeste 8 ft.
Octave 4 ft.
Flute Traverso 4 ft.
Dulcet 4 ft.
Nazard 2 1/2 ft.
Block Flote 2 ft.
Tierce 1 1/2 ft.
Siffote 1 ft.
Clarinet 8 ft.

PEDAL

Diapason 16 ft.
Bourdon 16 ft.
Octave 8 ft.

Flute 8 ft.
Principal 4 ft.
Mixture III
Posaune 16 ft.
Trumpet 8 ft.

Morel Rebuilds Organ in Quincy, Mass., Church

The organ in the United First Parish (Unitarian) Church, Quincy, Mass., has been completely rebuilt by Robert G. Morel to the specifications of Edward B. Gammons, consultant for the project. The original organ was one of 20 stops by Hook and Hastings built in 1905.

GREAT

Quintaton 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Dolce 8 ft. (Swell)
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture III 1 ft. 183 pipes
Trumpet 8 ft. (Swell)

SWELL

Bourdon Doux 16 ft. 61 pipes
Viola 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Voix Celeste 8 ft. 54 pipes
Bourdon 8 ft. 12 pipes
Principal 4 ft. 61 pipes
Flüte Harm. 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Bass Clarinet 16 ft. 49 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Oboe Clarion 4 ft. 12 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Quintaton 16 ft. (Great)
Bourdon Doux 16 ft. (Swell)
Octave 8 ft. 12 pipes
Holzflöte 8 ft. 12 pipes
Bourdon 8 ft. (Swell)
Superoctave 4 ft. 12 pipes
Waldflöte 4 ft. 32 pipes
Klein Flöte 2 ft. 12 pipes
Posaune 16 ft. (Swell ext.) 12 pipes
Trumpet 8 ft. (Swell)
Oboe 4 ft. (Swell)

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inspired it... the birth of our
Lord and Savior, Jesus Christ.

REISNER

Hagerstown, Maryland

5 December

The Duruffé's, Center Church, Hartford, CN 4 pm

The Capella Cordina, Yale U., New Haven, CN 8:30 pm

Searle Wright, N.Y. Cultural Center, New York City 3 pm

Paul-Martin Maki, St. Michael's Church, New York City 4 pm

Messiah, Pt. 1 by Handel, Marble Collegiate Church, New York City 4 pm

Hodie by Vaughan Williams, Fifth Ave. Presbyterian, New York City 4:30 pm

Charles Wittaker, St. Thomas Church, New York City 5:15 pm

Cantata 70a by Bach, Holy Trinity Lutheran, New York City 5 pm

A Little Advent Music by Distler, Madison Ave. Presbyterian, New York City 9:30 and 11 am

Robert MacDonald, Riverside Church, New York City 1:30 pm

Magnificat by Bach, St. Bartholomew's Church, New York City 4 pm

Pontifical Choir of Paterson Diocese, John Caprio, conductor; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Service of Advent and Christmas Carols, First Presbyterian, Orange, NJ 5 pm

Marilyn Mason, Park Central Presbyterian, Syracuse, NY

Gloria by Poulenc, St. Nicholas by Britten, East Stroudsburg College Choir, Pocono Boy Singers, K. Bernard Schade, conductor; East Stroudsburg State College, PA

A Little Advent Music by Distler, Emmanuel Church, Hanover, PA 10:30 am

Cherry Rhodes, All Souls Unitarian, Washington, DC 4 pm

Karel Paukert, St. Paul's Cathedral, Pittsburgh, PA

A Feast of Carols and Pudding, Fairmount Presbyterian, Cleveland, OH 4:30 pm

Lessons and Carols, Emory U., Atlanta, GA 5 pm

Ernest Hoffmann, Trinity Episcopal, New Orleans, LA 4 pm

Advent Vespers, Lutheran Church of St. Luke, Chicago, IL 4 pm

Messiah by Handel, Rockefeller Chapel, Chicago, IL 3:30 pm

Flor Peeters, St. John's Cathedral, Milwaukee, WI

Frances Shelby Benjamins, Robert R. Douglas, Interstake Center, Oakland, CA 4 pm

St. Nicholas by Britten, Magnificat by Bach, First Congregational, Palo Alto, CA 5 pm

6 December

Marilyn Mason, master class, Spring Valley, NY 8:30 pm

Richard Heschke, First Presbyterian, Knoxville, TN

7 December

The Duruffé's, St. Joseph's Church, New Bedford, MA 8:30 pm

Jack Krichaf, piano, Trinity Church, New York City 12:45 pm

Pontifical Choir of the Paterson Diocese, John Caprio, director; Cathedral of Sacred Heart, Newark, NJ 8:30 pm

Marilyn Mason, Spring Valley, NY 8:30 pm

David Craighead, Meredith College, Raleigh, NC

Christmas Music by Heinrich Schütz; Collegium Musicum & Instruments, Wm. Lemonds, director; Emory U., Atlanta, GA 8:15 pm

Donald Beikman, Heinz Mem. Chapel, Pittsburgh, PA 12 noon

Flor Peeters, St. Joan of Arc Church, St. Clair Shores, MI 8:30 pm

Christmas Music, Chamber & Concert Choirs, Bruce Hoagland, David A. Wehr, conductors; Eastern Kentucky U., Richmond, KY 8 pm

8 December

Benjamin Wye, Saratoga H.S. Brass Ensemble, Bethesda Episcopal, Saratoga Springs, NY 8 pm

Frederick Swann, Second Presbyterian, Carlisle, PA 8:15 pm

Carl Freeman, St. John's Episcopal, Washington, DC 12:10 pm

Covenant College Chamber Singers, St. Paul's Church, Chattanooga, TN 12:05 pm

Renzo Buja, master class, Wm. Fawk residence, Salem, OR 7:30 pm

9 December

Magnificat by Monteverdi, Trinity Church Choir, Trinity Church, New York City 12:15 pm

DECEMBER

			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 NOVEMBER 10

Ray E. Robinson, lecture: "Church Music and the Aesthetic Experience," Bristol Chapel, Westminster Choir College, Princeton, NJ 11 am

10 December

Clarence Watters, Music of Marcel Dupré, Cathedral of St. John the Divine, New York City 8 pm

Flor Peeters, State U., Fredonia, NY

Christmas Concert, UB Chorus, State U., Buffalo, NY 12 noon

Joann Wolfe, Holy Trinity Lutheran, Lancaster, PA 12:25 pm

Virgil Fox, Toledo Symphony, Masonic Aud., Toledo, OH

Renzo Buja, St. Mark's Episcopal, Portland, OR 8 pm

11 December

Virgil Fox, Toledo Symphony, Peristyle, Toledo, OH

12 December

James Brinson, N.Y. Cultural Center, New York City, 3 pm

Magnificat by Bach, Holy Trinity Lutheran, New York City 5 pm

Cantata 61 by Bach, Midnight Mass on French Noels by Charpentier, Church of the Ascension, New York City 11 am

Te Deum by Britten, In the Beginning of Creation by Pinkham, The Seven Last Days by Miller, Psalmkonzert by Zimmerman; Church of Our Saviour, New York City 4 pm

Messiah, Pt. I by Handel, St. Bartholomew's Church, New York City 4 pm

Service of Lessons & Carols, Fifth Ave. Presbyterian, New York City 4:30 pm

Cantatas 10, 36 by Bach, Frank Cedric Smith, Grace Church, New York City 4:30 pm

Will Carter, St. Patrick's Cathedral, New York City 4:45 pm

Reginald Lunt, St. Thomas Church, New York City 5:15 pm

Robert L. Wyatt, St. Pancras Church, Glendale, NY 8 pm

Charles W. Thompson, First United Methodist, Plainfield, NJ 4 pm

Gloria by Vivaldi, Magnificat by Bach, First Presbyterian, Moorestown, NJ 4 pm

The Holy Nativity, service of music & pageantry, First Presbyterian, Orange, NJ 5 and 7 pm

Trinity Church Choir of Princeton, James Litton, director; St. Mary's Abbey, Morristown, NJ 4 pm

Service of Lessons and Carols, Robert J. Russel, Grace Church, Nutley, NJ 4 pm

Harriet Deardon, First Presbyterian, Englewood, NJ 4 pm

Christ Reborn by Sowerby, Gloria by Vivaldi, Westminster Chapel Choir, Westminster Choir College, Princeton, NJ 8 pm

Lessons and Carols, East Stroudsburg State College, PA

Stanley Scordilis, All Saints Cathedral, Albany, NY 4:30 pm

An Opera for Christmas by Alfred Neumann, First Presbyterian, Wilmington, NC 5 pm

Day for Dancing by Pfautsch, Westminster Presbyterian, Greenville, SC 5 pm

Lessons and Carols, Mt. Lebanon United Presbyterian, Pittsburgh, PA 5 pm

Messiah, Pt. I by Handel, Fairmount Presbyterian, Cleveland, OH 4:30 pm

Messiah by Handel, Oratorio Chorus & Orchestra, David A. Wehr, director; Eastern Kentucky U., Richmond, KY 8 pm

Advent-Christmas Choral Vespers, Concordia Senior College, Fort Wayne, IN 4 and 8 pm

Annual Christmas Concert, Valparaiso U., Valparaiso, IN 4 pm

Messiah by Handel, Rockefeller Chapel, Chicago, IL 3:30 pm

Christmas Music, Calvary Lutheran, Chicago, IL 4 pm

George Ritchie, Trinity Presbyterian, St. Louis, MO 4 pm

A Little Advent Music by Distler, Emmanuel Church, Webster Groves, MO 11 am

Carol Service, Christ Chapel, Gustavus Adolphus College, Saint Peter, MN 3 and 7:30 pm

13 December

Messiah by Handel, Central Presbyterian, New York City 8 pm

Baylor School for Boys and Girls Madrigal Choirs, St. Paul's Church, Chattanooga, TN 12:05 pm

Susan McDuffee, J. Marcus Ritchie, voice and organ, Trinity Episcopal, New Orleans, LA 8 pm

14 December

Messiah by Handel, Central Presbyterian, New York City 8 pm

Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm

Choir of Paul IV Regional High School, N.J.; at Trinity Church, New York City 12:45 pm

Seton Hall U. Choral Society, De Costa Dawson, director; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Frederick Swann, First Presbyterian, Lockport, NY

Chattanooga Boy Choir, St. Paul's Church, Chattanooga, TN 12:05 pm

15 December

Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm

Harold E. Wills, St. John's Episcopal, Washington, DC 12:10 pm

Southern Missionary College Choir, St. Paul's Church, Chattanooga, TN 12:05 pm

16 December

Larry King, Trinity Church, New York City 12:45 pm

Concert of Contemporary Church Music, Bristol Chapel, Westminster Choir College, Princeton, NJ 11 am

Columbus Boychoir, Dyersburg, TN

Joseph M. Running, St. Paul's Church, Chattanooga, TN 12:05 pm

Christmas Vespers, The Kickapoo Area School Choirs, Rick Erickson, director; St. Joseph's Cathedral, La Crosse, WI 8 pm

17 December

Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, PA 12:25 pm

Messe de Notre Dame by Machaut, UB Chamber Choir, Julius Eastman, director; State U. of New York, Buffalo, NY 8:30 pm

Janet Keese Davies, St. Paul's Church, Chattanooga, TN 12:05 pm

18 December

Virgil Fox, Kennedy Center, Washington, DC

Ceremony of Carols by Britten, Pocono Boy Singers, K. Bernard Schade, director; State College, East Stroudsburg, PA

Cantatas 16 and 63 by Bach, Lobgesang der Maria by Micheelsen, Cantata "Ifo Gott zu Haus" by Distler, Louisville Bach Society, Melvin Dickinson, director; Christ Church Cathedral, Louisville, KY 8 pm

Christmas Oratorio by Bach, Rick Erickson, director; First United Methodist, Viroqua, WI 8 pm

19 December

Walter Klaus, N.Y. Cultural Center, New York City 3 pm

Carol Service, Holy Trinity Lutheran, New York City 4:30 pm

Brass Ensemble, Organ Recital, Candlelight Carol Service; St. George's Church, New York City 3 pm

Candlelight Carol Service, Brick Presbyterian, New York City 4 pm

Ave verum Corpus, Exultate Jubilate, Coronation Mass by Mozart, Charles Dodsley Walker, conductor; Church of the Heavenly Rest, New York City 4 pm

Ceremony of Carols, St. Thomas Church, New York City 4 pm

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

Carol Service, St. Patrick's Cathedral, New York City 4 pm

Candlelight Carol Service, Riverside Church, 4 and 6:30 pm

Messiah, Pt. I by Handel, Fifth Ave. Presbyterian, New York City 4:30 pm

Magdalene York, All Saints Cathedral, Albany, NY 4:30 pm

William Self, St. Mary's Cathedral, Ogdensburg, NY 7:30 pm

Carol Service, First Presbyterian, Orange, NJ 5 pm

Candlelight Carol Service, First Presbyterian, Englewood, NJ 4:30 pm

Leander C. Claflin III, Methodist Church of the Redeemer, Philadelphia, PA 4 pm

Ceremony of Carols by Britten, State College, East Stroudsburg, PA

Midnight Mass by Charpentier, Laudation Salvatorem by Buxtehude, Organ Concerto in F by Handel; First Presbyterian, Lancaster, PA 8 pm

Frank A. Novak, Emmanuel Church, Hanover, PA 6:30 pm

Service of Lessons and Carols, Emmanuel Church, Hanover, PA 7 pm

Christmas Concert, Church of Our Saviour, Chicago, IL 4 pm

Messiah, Pt. I by Handel, First Congregational, Chicago, IL 3:45 pm

Christmas Choir Service, First Congregational, Palo Alto, CA 10 am

James Hollender, First Congregational, Fresno, CA 3 pm

Richard Purvis, First Congregational, Los Angeles, CA 4 pm

Christmas Oratorio by Bach, La Jolla Presbyterian, La Jolla, CA 4 pm

20 December

Columbus Boychoir, "An American Christmas," NET-TV

Phillip Sneed, Genevieve Collins, voice and organ; Trinity Episcopal, New Orleans, LA 8 pm

21 December

Gloria by Vivaldi, Wall Street Choral Society, Trinity Church, New York City 12:45 pm

John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Messiah by Handel, Apollo Musical Club, Orchestra Hall, Chicago, IL 8:15 pm

22 December

E. Power Biggs, St. Thomas Church, New York City 9:30 pm

John L. Hooker, St. Paul's Church, Chattanooga, TN 12:05 pm

23 December

Carols and Motets, Trinity Church, New York City 12:45 pm

24 December

Christmas Carols, Church of the Ascension, New York City 10:30 pm

Lessons and Carols, All Saints Church, New York City 12 noon

Service of Carols, Grace Church, New York City 8 pm

Midnight Mass by Charpentier, Madison Ave. Presbyterian, New York City 11 pm

Candlelight Carol Service, First Presbyterian, Orange, NJ 11 pm

Frank A. Novak, Emmanuel Church, Hanover, PA 10:30 pm

Lessons and Carols, First Presbyterian, Lancaster, PA 7 pm

John Conner, St. Mary's Cathedral, Ogdensburg, NY 11 pm

Lessons and Carols, Fairmount Presbyterian, Cleveland, OH 4:30 pm

Christmas Oratorio by Saint-Saëns, Fairmount Presbyterian, Cleveland, OH 11 pm

Henry Glass Jr., Emmanuel Episcopal, Webster Groves, MO 10:30 pm

Lessons and Carols, La Jolla Presbyterian, La Jolla, CA 7:30 pm

26 December

Cantata 142 by Bach, Holy Trinity Lutheran, New York City 5 pm

Lessons and Carols, Grace Church, New York City 11 am

Paul-Martin Maki, N.Y. Cultural Center, New York City 3 pm

Ceremony of Carols by Britten, St. Bartholomew's Church, New York City 4 pm

Thomas Williams, St. Thomas Church, New York City 5:15 pm

James S. Little, Christ Episcopal, Glen Ridge, NJ 3:30 pm; Carol Service 4 pm

Messiah by Handel, Pocono Boy Singers, Men's Chorus, Concerto Soloists of Philadelphia; State College, East Stroudsburg, PA

AGO Mid-Winter Conclave, Detroit, MI

27 December

AGO Mid-Winter Conclave, Detroit, MI

28 December

Linda Eckard, mezzo-soprano, Trinity Church, New York City 12:45 pm

Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm

Richard A. Barrows, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

AGO Mid-Winter Conclave, Detroit, MI

Gordon Zeller, Christ Church Cathedral, Victoria, BC 8 pm

29 December

Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm

AGO Mid-Winter Conclave, Detroit, MI

John Walker, organist; *Alto Rhapsody* by Brahms, Ann Porayko, mezzo-soprano, Otto Jelinek, conductor; Emmanuel Episcopal, La Grange, IL 8 pm

30 December

James Holmes, Trinity Church, New York City 12:45 pm

31 December

New Year's Eve with E. Power Biggs, brass and percussion; St. George's Episcopal, New York City 8 pm

Frederick Swann, Riverside Church, New York City 11 pm

2 January

Cantata 171 by Bach, Holy Trinity Lutheran, New York City 5 pm

4 January

William D. Sharrow, Cathedral of the

Sacred Heart, Newark, NJ 8:30 pm

Marilyn Mason, Carleton College, Northfield, MN

5 January

Worth-Crow Duo, Hawthorne, NJ

Marilyn Mason, master class, Carleton College, Northfield MN 1:20 pm

6 January

Epiphany Feast of Lights Concert, Emmanuel Church, Hanover, PA 7 pm

7 January

Carlton T. Russell, Wheaton College, Norton, MA 8:30 pm

Virgil Fox, Huntington H.S., Huntington, NY

Worth-Crow Duo, Dover, DE

Preston Rockholt, workshop, All Saints Church, Winter Park, FL

8 January

Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm

Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm

Worth-Crow Duo, Lansdale, PA

Gerre Hancock, Kennedy Center, Washington, DC 3 pm

Preston Rockholt, workshop, All Saints Church, Winter Park, FL

9 January

Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm

Frank Speller, St. Patrick's Cathedral, New York City 4:45 pm

Cantata 124 by Bach, Holy Trinity Lutheran, New York City 5 pm

Ronald Hough, First United Methodist, Marietta, GA 7:30 pm

Amahl and the Night Visitors by Menotti, Trinity Episcopal, New Orleans, LA 7:30 pm

Chamber Orchestra, Calvary Lutheran, Chicago, IL 4 pm

Larry Palmer, harpsichord, U. of Erlangen, West Germany

RICHARD FELCIANO will join the mayor's office of cultural affairs, Boston, Mass., where he will be active with the local Contemporary Music Project Committee.



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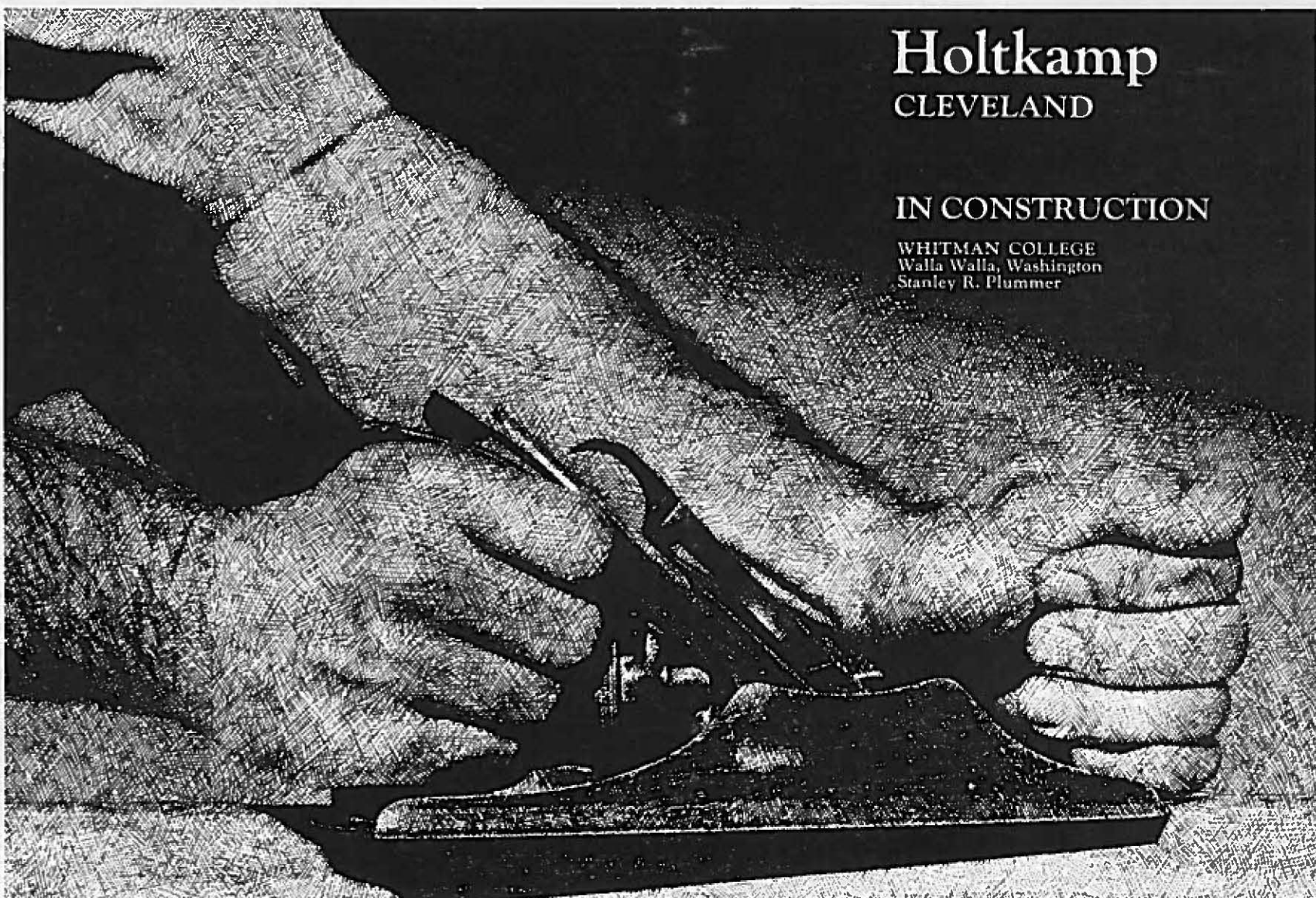
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EDITORIALS

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

Christmastide, 1971

It's that busy season of the year for organists and choirmasters. December means that month in which Christian musicians have to gather themselves together for the holiday season, and, while others are enjoying holidays, they are busy making music to celebrate the great Incarnation. We've not heard any musicians complain about it either, and few unions have been formed to demand extra pay for the overtime involved. That's because most church musicians believe in what they are singing and playing about. We still maintain that there are few other groups or real believers as strong as church musicians. And we don't mean that in the dogmatic religious sense. As a rule, you won't find them going around spouting pious platitudes, or preaching religiosities from soap boxes, or even being less human (and therefore prone to sin) than other people. But, if actions speak louder than words, their actions say a lot. Christmastide usually finds them involved with staggering amounts of music to echo the song the angels sang on that first Christmas night. We don't know what those angels were like, but we rather do imagine that they had something in common with church musicians today — an impulsive desire to sing what they believe.

1971 seems a long way off from that first Christmas. It's pretty hard for our angels to sing "peace on earth" while discord rings all around us, from our own homes and cities all the way to Viet Nam. And yet the hope of that first song still remains, and it is this hope that makes the sentiment real. The music of Christmas, in spite of the electronic marvels which intrude on it so blatantly, still remains for us a very special thing, a song of hope and peace. It reminds us that we must sing what we believe, and believe what we sing.

From all of us here at THE DIAPASON office to all of you "angels" out there: we wish you a very joyous Christmastide and a New Year filled with hope and peace.

Robert Schuneman
Wesley Vos
Dorothy Roser
Audrey Edgren

A FEW ERRORS crept into last month's article on Dudley Buck. On p. 22, first column, second paragraph from end, should read: The first series of six weekly concerts, which ended Jan. 20, 1866, was given at the North Congregational Church where Buck was the organist. The second series of five weekly concerts, which ended Nov. 3, 1866, was presented at the South Congregational Church. And in the same column, third paragraph from beginning, Dudley Buck's dates should read: 1839-1909.

Fulton, Mo., Oct. 15, 1971 —
To the editor:

Relevant to the editorial "Music Schools Teachers or Learners," there are several comments which I would like to make. First of all, it is my opinion that schools of today are not as out-moded as the author makes them appear. Many colleges and universities have already instituted drastic changes which afford the student a greater latitude of choice in pursuing an education. There are many institutions which structure programs for each student on an individual basis according to that particular student's desires and needs. Many of these subjects are pursued independently by the student, who may never attend a class session in that particular discipline.

The solutions offered in the editorial concerning your ideas of the educational system today are a bit confusing. On the one hand you advocate abolishing the degrees awarded by institutions, and on the other hand you state that all professional degrees should be certified by the profession. If all degrees are abolished, what degree would the profession certify? If you did away with all forms of testing, how would the profession evaluate any candidate? You could certainly not administer one of the standard A. G. O. exams. If all musicians were certified by the profession, then that would certainly give the music professors a right to recommend certification for their students. After all, the professors themselves would be certified by the profession. Who is more qualified to know the abilities of college students, the professors who have been with them daily for several years, or some detached group of people who meet the individual for the first time on the day when he seeks certification?

There is also another dichotomy in the editorial which states on the one hand that "no course should be given that can be learned from a book," and on the other hand, "There is no reason why a school can not accept all comers . . ." This presupposes that all students have equal learning abilities and that all students have the maturity and ability to learn a subject from reading in the library. This is true only in the case of the gifted and mature. There are many students in higher education who simply can not read and comprehend well enough to learn without the aid of the professor. If colleges adopted your plan, then that would put higher education right back into the hands of the intellectual elite. Ideal? Perhaps. Practical? NO!

It is my opinion that the best solution is the one being adopted by many institutions of higher learning today, in which professors work individually with students to structure a program in accordance with that person's needs, desires, and abilities. Schools are seeking to get away from the stereotyped programs of former years and to serve the individual. These changes have come about because of the realization that all people do not and can not learn in the same manner, and that the needs of people vary according to the individual. Your editorial proposes a plan which does not consider these points. Perhaps your ideas would serve many people very well, but how about the others who would find it impossible? It is time for people to quit proposing what all schools should do and take into consideration the needs of the students who attend these schools. There are many institutions of higher education in the world, and there is no reason why all of them should be alike. If a student elects to attend a particular school, he has chosen it for a purpose, which usually means, if the student is serious, that that particular school would best serve his needs. If all schools were alike, the student would have no choice.

Perhaps your next editorial will concern changes in curriculum, teaching, etc., being adopted by colleges and universities today.

Sincerely,

Mary Jane Shipp

In our editorial, we did not recommend that the profession certify degrees, but rather that they certify people. We recommended that degrees be abolished. We also did not recommend that all examinations be abolished, but we did recommend that testing and grading in the schools (that is, as a way of differentiating students in degree programs) be abolished. It goes without saying that if the AGO were to administer a certification program, there would have to be some sort of testing and examination. We feel that this kind of testing is appropriate, as is the audition-type examination which we mentioned. As for professors being the best judge of a student, we would dispute that in many cases. They are the best judge of how the student is able to respond to them in the way that they desire the student to respond, but might not be (and frequently are) not a good judge of the student's abilities and talents.

We are convinced that higher education does not stand alone in the educational milieu which we described. Our comments about book learning are premised upon our conviction that schools at the lower level would be doing a better job of teaching reading were our suggestions carried out at that level. Certainly the fact that there are so many students now at the college level who cannot read adequately to do independent study at that level is proof of the failure that we pointed out. A good bit of this failure derives from precisely what our editorial was all about. Students who cannot read adequately at the college level have a problem that a music school cannot solve for them. A willingness on the part of a non-reading student to learn, an environment in which he can learn

reading rapidly, and a remedial reading program would be helpful, not a musical curriculum or a degree program in music.

Finally, we are happy that Mrs. Shipp points out that changes are taking place. We are aware that schools are trying (some of them) to approach the problem. We agree that individual needs should be considered in a school and that there should be a variety of schools. That is exactly what our editorial was all about — that students learn best when they are learning what they want to learn, when they want to learn it, and at their own speed. — The Editor

Chadron, Nebr., Oct. 21, 1971 —
To the Editor:

In response to your editorial in the October issue, I am at present enrolled in a "Teacher's College." In fact, the Education Department more often refers to the school as a "plant", where they are turning out a "product."

In light of this attitude, all the evils put forth in your article are not only present, but being perpetuated for many generations to come. Unfortunately, nothing is being done to correct this, and it is evident that nothing will be done. It seems that in order to collect that monthly paycheck, no one will even try to be innovative. Granted, Nebraska is not the most progressive state, and this area is more conservative than most. But that is no excuse for remaining in the dark ages.

The most disappointing thing about attending a school such as this is to see students who have a potential for learning being led down some primrose path to that golden key, the "DEGREE". And it is becoming more and more evident that the degree is not a key, not a pathway to success, or anything else.

I am interested in going into pipe organ building. In my correspondence with many builders, I have found that they are not interested in a degree, but what I can do? Why isn't it this way in schools? But every day, the instructors drive into the students heads that it is how you follow the system that is important.

I am not as young as many of the students, being a veteran, and having worked for a time before entering school. I held many idealistic dreams about college, as I am sure, most freshmen have. As time went on, I became aware of the monstrous fraud perpetrated upon us. In looking for employment, I have been constantly disappointed to learn that the degree is not important at all.

I will do my best to change this, but I am afraid that I will have to start with my own family, because all things must start at home. Students are realizing that the colleges are not filling their rightful place, and I hope and pray something will be done soon.

Sincerely,

Richard R. Rye

Ramey AFB, Puerto Rico, Sept. 13, 1971 —
To the Editor:

In the current rush on the part of American organ builders to convert at least part of their capacity over to tracker building with the accompanying stratification in period registration and voicing, it seems to me that several major items are being overlooked by the so called "tracker backers." To be sure, the American organ industry is going through a crisis period of identity, economic recession and social ferment which manifests itself in the acceptance or lack of acceptance the organ receives from the public. There is all about us clamor to return to simplicity and naturalism. Basic methods of organ building are not exempt from this onslaught. Is this revival of the tracker instrument an avenue to the eventual under-mining of the place of the "American Classic Organ" and the work of such past giants in the industry as G. Donald Harrison in order to make the King of Instruments more relevant to modern day needs? What exactly are modern day needs? Is tracker action necessarily any less complex and more "natural" than electro-pneumatic action? If the Schnitgers of centuries past had had the benefits of electricity, electro-pneumatic action would probably have been invented years ago to replace that cumbersome, unwieldy tracker maze. Why then are certain of our number so anxious to return to the good old days?

The organ by its very nature will always be a complex instrument, therefore tracker versus electro-pneumatic with regard to naturalism appears to be no basis for comparison at all. If the criteria of complexity were to be fairly applied it would be seen that many orchestral instruments would come under critical scrutiny for their mechanical complexity as well. The French horn is a very complex instrument but there is no clamor for its redesign.

Technical advance and refinement is applied to nearly every product in this day; why is the organ exempt? Cannot the "state of the art" be applied with equal exuberance in organ building? Why must we revert to century old methods in construction, scaling and voicing with all the obvious limitations that this would entail? Are we willing to overthrow and debunk completely the great techniques and methods that made a Mormon Tabernacle organ possible or a Symphony Hall, Boston organ.

It might be well at this point to remind ourselves that many organs are called upon to provide a broad spectrum of period and style music for many varied occasions. This is an assignment that only a well-rounded instrument can bring off successfully. Not all institutions can afford to purchase concert hall instruments for which only the works of Bach

Out of the Past

50 years ago, in the Dec., 1921 issue —

Marcel Dupre's first American recital on the New York Wanamaker organ was reviewed with praise on page 1 by Edward Shippen Barnes.

The enlargement and rebuilding of William Barnes' new residence organ was described.

Articles included "The Requirements of the Swell-Box From a Player's Viewpoint" by Gordon Balch Nevin, "Boy Choir Discipline" by William Ripley Dorr, and "The Church and Community Music" by Lloyd Morey.

25 years ago, in the Dec., 1946 issue —

The brilliant opening of the Cleveland museum's Holtkamp organ by Walter Blodgett was reported.

Walter Hirst, organist and choirmaster of Christ Episcopal Church, Warren, Ohio, was honored by the church and the community for his 25 years of service there.

Paul Callaway's Guild recital at Calvary Episcopal Church, New York City, was reviewed by Searle Wright.

Thomas J. Crawford writes his own memoirs for THE DIAPASON, and the first installment appeared on page 20.

10 years ago, in the Dec., 1961 issue —

Notice of the death of Mathias Peter Möller, Jr., son of the founder of M. P. Möller, Inc., was carried on the front page.

Marcel Dupre's recitals and classes celebrating the opening of the organ at Detroit's Central Methodist Church (Frederick Marriott, organist) was described as an unusual and praiseworthy event.

Among the feature articles were "Some Aspects of Concert Hall Acoustics" by Leo L. Beranek, "St. Gervais Organ" by Joseph A. Burns, "One Thing Leads to Another", reminiscences of Bassett Hough, "A Visit with Lady Susi Jeans" by Frank Cunkle, and "The Chorale Preludes of Max Reger" by Allan Bacon.

or other Baroque composers are suited. If mechanical action is such a sought after commodity in today's art why can't the entire stop action be mechanical as well as the key action. This would only be consistent and would certainly add to the historical authenticity of the instrument. But alas, the builders fear a great jumble of rods and mechanicals taking up precious space and besides, they are forced to admit that electronics make much more sense.

I am not suggesting that the tracker revival has no basis in 20th century organ building but this letter is a fervent plea for the larger, pace-setting organ houses to continue a currency in the development and building of electro-pneumatic instruments. Why should the organ industry have its own development stifled in the face of rising public clamor and rising costs. Of course belt tightening is necessary here as everywhere else but let us not make this an excuse to un-do everything which has been accomplished in a positive manner over the past thirty or forty years. Large, modern organs will always be in demand by the nation's great houses of worship and concert halls and tracker action will simply not suffice in a large number of cases. Social patterns and economics combined with people's whims are subject to cycles and certainly this day of uncertainty and retrenching will pass from our midst. Why should the organ shrink from its historical position of "King of Instruments,"

Is the great tonal color, power and splendor required by some of man's most poignant compositions something to be shunned in consideration of contemporary organ design. The organ will survive in its present form and advance, not regress several hundred years in design and capability.

Sincerely,

Howard K. Johnson

Port Arthur, Tex., Nov. 8, 1971
To the Editor:

My letter concerns the fine article by Charles B. Fisk in the September 1969 issue of THE DIAPASON entitled "The Organ's Breath of Life, Some Thoughts About Wind Supply."

After the Freiberg Conference in the 1920's the revolution in organbuilding consisted primarily of changes in action (to mechanical), placement (*Werkprinzip*), and pipes (nickless and variable scaling). Until now, however there has been very little said about wind supply.

It seems that Mr. Fisk's thesis, that resilient wind is a characteristic of Baroque organs and an essential part of any organ built in the Baroque tradition, is a much overlooked but none the less important facet of building. What Mr. Fisk is asking us to do is to listen with both our ears and minds open, and then decide the validity of his statement.

Rarely do we find such willingness to work in areas that others shun. It is for this very reason that I think Mr. Fisk deserves and should get the encouragement of us all.

Sincerely yours,

Mark Stansbury

New Books

Jean Perrot, *The Organ from its Invention to the End of the Thirteenth Century* (tr. Norma Deane), xxv; 317 pp., New York: Oxford University Press, 1971, \$27.25.

Perrot is one of that rare breed of scholars who practice what they preach: in the course of his research he designed and built a full-scale, working hydraulis based upon descriptions in classical literature in order to confirm that the mechanism really worked, measure the wind pressures, calculate the loss of air, and assess the volume of sound produced. He concludes that the instrument was "a complicated piece of machinery." The sounds it produced were "ear-splitting when the pipes were working under full pressure." With practice, "a standard of virtuosity was attainable," and by working the sliders at the foot of each pipe so as to cut off the supply of air abruptly, "striking rhythmic effects could be obtained, of the type used on the modern cinema organ."

The introduction, describing the instrument's origins, centers around the invention of the hydraulis, or water organ, by Ktesibios (fl. 270 B.C.), an engineer who was challenged by the technical problem of how to replace the aulos player's limited breath supply by a continuous, regular flow of air generated by a machine. In tracing the organ's Alexandrian background, the author sees its invention not as a "gradual process" but rather as the unique product of this one man. To this reviewer, it is hazardous to characterize generic types of musical instruments as the invention of a specific individual alone, since the tools of mankind are the fruits of many influences, many hands, which coalesce fortuitously when the time is ripe. Be that as it may, Perrot cites and interprets many if not all known texts, particularly those by Hero and Vitruvius, giving due emphasis to the importance of cylinder pumps and musical automata, as well as the organ's blowing mechanism, wind-chest and manual.

Turning to the Greco-Roman period, evidence for the instrument's spread through the Roman Empire is gathered from texts and iconographical evidence. The author has ferreted out references made in passing in various documents to hydraulis; how and in what social contexts it was used; and even an item concerning a performer. From the middle of the 1st Century A.D. it was familiar and widespread, popular with both imperial high society and theater audiences. According to Tertullian (A.D. 160-225) the organ was large, had several sets of pipes (probably corresponding to the octave and double octave), varied timbres and multiple notes.

Perrot next traces iconographical evidence for the organ's history in Antiquity through graphic images in stone and mosaics, citing forty-odd illustrations, almost all of which depict the hydraulis: bas reliefs, statuettes, terracottas, medallions and even a gemstone. In addition, he discusses several archeological relics, two small organs of Pompeii (of which only a frame and a few pipes remain) and the pneumatic organ of Aquinum, to which he devotes an entire chapter. The visual evidence is presented critically. Perrot dating, interpreting and evaluating the sources while at the same time attempting to explain the numerous seeming "errors", omissions and other artistic questions which arise. His familiarity with archeological and art historical material is obvious, and is underlined by copious footnotes.

A succeeding chapter describes in some detail the main elements of Greek musical theory in order to place in context the ensuing discussion of the tessitura of the classical organ manual, to help visualize the rhythmic and melodic possibilities of the instrument, and to understand the acoustic principles of organ pipes. Theory and notation, the status of music in the ancient world, various types of wind instruments, and the question of when and how the ancients practiced diaphony, or two-part music, are all covered briefly.

Next the author deals with the pipes themselves and their tuning, an important part of the book since little is known about the actual number of

pipes, their sound quality, their pitch, or even how they were made. Based upon a visual examination of several illustrations, particularly the relative height of the biggest and smallest pipes, Perrot lays out their presumed scales in modern notation in attempting to suggest their respective tessituras. He comes to the conclusion that there were indeed various types of hydraulic organs, each with different "pitches" and scales, probably distinguished by their principal note (*mesè*) in each combination of tetrachords comprising a "system" or key around which the melody evolved. Perrot further classifies the instruments according to the number of pipes, the register, and the compass of the manual and its progression of tones (i.e. diatonic, chromatic, enharmonic).

The second section of the book is devoted to the organ in the Middle Ages, commencing with the eastern empire. This is important in that it was through Constantinople that the organ survived and developed following the collapse of the Roman Empire. Perrot describes the Byzantine instrument as portable, very popular, and in time a necessary adjunct to the pomp surrounding the imperial court, its sonorities symbolic of the majesty of power. The author then deals with the ceremonial uses of the instrument, based primarily upon the famous *De Ceremoniis* by the emperor-historian Constantine Porphyrogenitus (A.D. 912-959). It was played during popular acclamations to the ruler, during his egress from church following mass, at coronations, and even at specified times during chariot races in the hippodrome.

A further chapter deals with the organ in Europe from the 8th to the 10th Centuries. In spite of the rudimentary nature of the Carolingian instrument, its appearance is based not only upon liturgical considerations but political and diplomatic reasons as well. All knowledge of the antique hydraulis had of course long since vanished; and it was via Byzantium that the West was introduced to the pneumatic instrument. The eastern emperor sent an organ to Pepin, King of the Franks in 757 in hopes of winning his support. It was installed in the ruler's palace. The second important event was the arrival of a Venetian organ-builder to the court of Louis the Pious, son of Charlemagne. However, the instrument remained a symbol of imperial pomp — or, in the case of ecclesiastics, as a means of teaching musical theory and practice. Perrot shows us that the so-called *organum hydraulicum* often referred to in medieval texts was a pneumatic instrument molded on eastern prototypes, with bellows, a keyboard, and several ranks of pipes, each with a distinctive timbre. During the Dark Ages it was the monasteries and their organ-building monks that accounted for the spread of the instrument throughout Europe. The church's attitude towards the organ is mentioned briefly. It is here, unfortunately, as Perrot steps from Antiquity into the Middle Ages, that his mastery of the subject diminishes, his sources thin out, and various lacunae creep in. Since this reviewer has written extensively on the entire question of the organ's slow and limited admission into the sacred precincts, as well as the church councils that attempted to regulate its use, it is disappointing to find this whole problem slighted.

A valuable chapter is given over to the techniques of organ building. The two extant treatises on the subject reveal an impoverished technology far below the level of that found in either Hero or Vitruvius. This is not at all surprising, given the historical environment. However, there is much useful information to be gleaned on the fabrication of the wind chest, the manual, the making of pipes, bellows, and collector (*conflatorium*). The several handbooks cited of pipe measurements, their tuning, scales and tessituras are useful. Diagrams and footnotes reinforce this impressive section.

Next Perrot discusses the European organ between the 11th and 13th Centuries. Numerous Latin documents are cited attesting to its use in various churches. It is too bad that the author did not see fit to include a systematic, chronological listing of when and where all known organs appeared; for one must at present dig this information out of many disparate and often obscure sources. Perrot adds references to the instrument's use from various secular

poems. However, these are mostly well-known, and several important documents are inexplicably missing. By the 13th Century most churches were vying with each other to acquire an organ or enlarge their existing instrument. This tendency was tied to the transition from Romanesque to Gothic style and the new cathedral age. The organ builders were forced to develop instruments that were more complex, more sonorous, and consequently larger. Perrot devotes only two paragraphs to aspects of performance practices, and these sketchy surveys are next to useless. Absolutely nothing is said concerning when and how the organ was used in the various mass sections or canonical hours. Judging from the absence of references, he is either unfamiliar with this subject in general or chose to ignore it. Inevitably, one compares this chapter unfavorably with his treatment of the classical instrument.

Two final chapters focus upon various illustrations of the medieval organ up to the end of the 13th Century (not complete, despite the statement "List of Known Illustrations") and the instrumental origins of the term for vocal organum. Again, one wishes that the author had been as thorough with these important subjects as with the earlier ones.

In short, this is an excellent book in its treatment of the classical hydraulis and early pneumatic organ, characterized by an unusually comprehensive, analytical approach based upon sound research and a practical knowledge of construction and acoustics. Its one major shortcoming is that the treatment of the instrument grows progressively weaker and less detailed as the centuries progress into the Middle Ages, especially in the domain of performance practices. This reviewer's feeling is that the author should have quit while he was still ahead and limited his scope to the earlier period. Here he is unlikely to be superseded for some time to come.

— Edmund A. Bowles

Gotthilf Kleemann, *Die Orgelmacher und ihr Schaffen im ehemaligen Herzogtum Württemberg*. Musikwissenschaftliche Verlags-Gesellschaft m.b.H., Stuttgart, 1969. 266 pp., paper.

Rudolf Reuter, *Die Orgel in der Denkmalpflege Westfalens, 1949-1971*. Bärenreiter Verlag, Kassel, 1971. 97 pp., paper.

Two recent books dealing with specific areas of organ history might be of interest to English-speaking readers who are adept enough with the German language to handle the complexity of such specialized literature.

Gotthilf Kleemann is a historian and archivist who lives in Stuttgart, West Germany, and he devotes himself to local history and economic history of the area surrounding Stuttgart. One of his specialties has been the study of handwork in the history of the area, and therefore he was an excellent choice to do this history of organ builders and their work in the former dukedom of Württemberg (a period from 1495 to 1806). Special emphasis is placed in his study on Johann Eberhard Walcker (1756-1843) who founded the firm, which still exists today, which perhaps wielded the most influence in 19th century organ building in the German-speaking countries. As a historian, Mr. Kleemann writes clearly and accurately, and his grasp of the subject is certainly fine enough to make this book an interesting and important document of South German organ history. Only one slip appears in this regard (on p. 55, the word in question in the contract suggestion for the *Stiftskirche* in Backnang is probably "Stimmwerckh" rather than "Steinwerckh"), but the material is painstakingly and carefully presented. In reading the book, one gathers a good sense of the organs and their builders along with enlightening information about the church of the period and its relationship to music. Excellent indices are included, and the book contains many photographs and reproductions of drawings of the instruments.

Rudolf Reuter's book deals with very recent history. In Germany, unlike America, works of art are protected by the government, and thus saved from demolition and oblivion. Organs frequently come under this category, and many are placed under the protection of commissions for the care of such "monuments." The rationale and history of such work (including restoration, care

and maintenance, and reconstruction of lost works) in the province of Westphalia is here laid out in detail for the years 1949 to the present. After presenting the introductory reasoning regarding the restoration work on old instruments, Mr. Reuter takes us through the technical details of each separate restoration, the research and sources used in such work, and the literature dealing with organ building history in Westphalia. An extra chapter deals with the restoration of other instruments, even though it is only sort of a "post-script." Extensive photographs (some in color) are used throughout the book. This volume is No. 40 in the very long and fine series of publications sponsored by the "Gesellschaft der Orgelfreunde," and celebrated the 20th year of the organization's activity. Unlike Kleemann's volume, which includes more prose style and reads more like a story, this book is a compilation of material germane to the subject, and it is therefore not the kind of book that one will want to sit down and read for pleasure.

— RS

A miscellany of new publications round out 1971. Kurt Thomas' *The Choral Conductor* (Associated, paperback \$4.00) is available in an English adaptation by Alfred Mann and William H. Reese. This appeared earlier in the year as a special issue of the American Choral Review.

David N. Johnson has written an *Organ Teacher's Guide* (Augsburg, paperback \$2.75). The 25 pages of repertoire lists are especially helpful.

Also from Augsburg comes the annual *Christmas* (paper \$1.95, cloth \$3.95), as usual an attractive and interesting digest. Features include the Burne-Jones Christmas Windows, Castle Howard Chapel (York); Christmas Creches in the Bavarian National Museum; a short article on F. Melius Christiansen by Albert R. Johnson; a too brief mention of the 500th anniversary of Dürer; and carols and customs.

Laurence Elvin (10 Almond Ave., Swanpool, Lincoln) has sent a copy of his privately printed *Organ Blowing — Its History & Development* (cloth \$10.00, postpaid to Canada & U.S.). The discussion is limited almost exclusively to England, but within these limits there is a great deal of interest and information.

—WV

Books Received

Irene Heskes (ed.) *Studies in Jewish Music: Collected Writings of A.W. Binder*, N.Y.: Bloch Publishing Co., 1971. \$10.00.

H.F. Milne, *The Reed Organ: Its Design & Construction*, Braintree, Mass.: The Organ Literature Foundation, 1971. \$5.00.

Nicolas Slonimsky, *Music Since 1900*, N.Y.: Scribner's, 1971. \$49.50.

Edward Tarr and George Kent

Serenada (17 dance movements), J.J. Fux; *Missa super Dixit Maria*, Hans Leo Hassler; *Jauchzet Gott in allen Länden BWV 51*, *Allein Gott und Aus tiefer Not from Clavierübung Pt. III* (organ), *Lobet den Herren BWV 137*, J.S. Bach. Edward Tarr and George Kent, baroque trumpets; Maria Lagios, soprano; Herbert Gotsch, organ; the Chicago Baroque Ensemble, Victor Hildner, director.

As part of Concordia Teachers College's "Lectures in Church Music" series, Edward Tarr and George Kent were featured in concert on Nov. 1 at Grace Lutheran Church, River Forest, Illinois. Usually playing concerts of works for baroque trumpets and organ, the two combined with the Chicago Baroque Ensemble to bring a program of otherwise little-heard works to a very enthusiastic audience that literally filled the church. George Kent has been studying the baroque trumpet with his colleague for some years now, and it was a joy to hear them play together. For this concert they played the coiled *Jägertrumpete*, a rarity in today's concert world.

Although 17 dance movements in the French style would have provided an evening's entertainment in the court of Fux's day, it was a pleasure to hear all

(Continued, page 25)

To play or listen to a well-restored old harpsichord is an exciting experience for musicians and music lovers—as well as one likely to convince students of music that the harpsichord is by no means inferior to the piano—and it is natural to wonder what makes an old harpsichord so fascinating and so exciting.¹ Is it mere respect for the venerable? The sound, certainly, of an old harpsichord in good playing condition is very different from the sound of a modern harpsichord: why is it that the modern harpsichord that one hears in concerts, on the radio, on records, or in one's own home is so much weaker, so much harder, so much more shrill in its sound than the old ones were?

The reasons for this begin with the rediscovery of the harpsichord toward the end of the 19th century. When, at the beginning of the 19th century, the last harpsichords disappeared into attics, storerooms, and even stoves, and were supplanted by pianos, piano construction itself underwent an enormous change: the soft timbres of the early wooden pianos used by Mozart and the young Beethoven gave way to a powerful apparatus of orchestral fullness whose heavy cast-metal frame could support the necessary string tension of 20 tons. The industrial progress of the previous century had carried the construction of musical instruments along with it.

Then, into a world unseptical of the ideal of progress came the rediscovery of the harpsichord. Better acquainted as they were with the robust piano, the enthusiastically progressive piano builders who addressed themselves to the harpsichord were naturally ignorant of the uniqueness and real character of the harpsichord, and neither instrument makers nor performers trusted the durability or the reliability of such lightly built instruments—and the more so in that they were judging from specimens weakened by age. Their occasional unskillful attempts to restore such old harpsichords quickly convinced them that so "primitive" a mechanism and such "weakness" of construction called for immediate improvement. Such unreliable materials as pig bristles and bird quills, such imprecise mechanisms as wood sliding on wood or on leather—these materials and mechanism seemed to the progressive piano makers quite unsatisfactory, just as the light box construction seemed to show that the old harpsichord builders had no idea of mechanical and acoustical stability. After all, it had been "known" since 1830 that pianos sounded better: why attempt to build according to models from the past?—models respectable only in collections for which they were eligible because of their great age or decoration.

Many collections of musical instruments were in fact begun about this time—those of the great collectors such as Heyer,² Steingraber,³ Neupert,⁴ and Rück,⁵ and those made by museums and governments—and these early collections contained some instruments of doubtful authenticity. The Berlin Collection, for instance, bought at a very high price their dubious harpsichord No. 316⁶ without questioning the assertion that it had been Bach's. Other collectors, hobbyists, or astute businessmen either built new instruments which they represented as old, or assembled new instruments from parts salvaged from old ones. According to Friedrich Ernst—at one time the restorer of the Berlin Collection—the latter practice accounts for the third manual of an unusual Italian harpsichord now in the *Deutsches Museum* in Munich, where one manual may clearly be identified as a later addition by its being covered with bone rather than ivory. (This opinion is reported by Steingraber, with whom Ernst worked at that time.) The authenticity of a 2-manual harpsichord signed "Iohannes Antonio Baffo, Venetus. MDLXXXI" and now in the Basil Collection is just as clearly questionable, and so is a 2-manual harpsichord by Pertici in the Leipzig Collection, which reveals evidence of radical alterations as well as

Mr. Skowronek's article first appeared in *HiFi Stereo Phonic*, 1968 (see note 1). The translation is by Philip Howard, associate professor and assistant dean of the library, Oakland University, Rochester, Mich., and Max Horton, head of the foreign language department, George A. Dondero High School, Royal Oak, Mich.

Problems of Harpsichord Construction From An Historical Point of View

By Martin Skowronek

Part I

an Italian construction. Another example is an un-signed Italian harpsichord (probably 18th century) in the *Museum für Hamburgische Geschichte* (Hamburg Historical Museum), which bears an attachment once patented by the firm of J. C. Neupert.⁷ The list could be extended indefinitely.

Most old harpsichords finally disappeared into the storerooms of collections and museums, and of those that were displayed, few were in playable condition. It follows that since it is hardly possible for most harpsichord players nowadays to buy an old instrument—harpsichordists cannot compete with museums upon the rare occasions when an old instrument is offered for sale—they must (unlike solo violinists and concertmasters) acquire newly constructed instruments. Indeed, there are many harpsichordists who have never heard or played an original instrument.

Under these circumstances, it has been very easy for modern harpsichord builders to develop imperceptibly an instrument so completely new that it has no more in common with the old one than plucked strings and the name "harpsichord". The modern instrument is a very highly developed and complete one that has earned a place in modern musical life not only through its own considerable appeal, but also through the modern compositions that have been written for it, and the new ground that it has broken in jazz. Its sound, however, only remotely resembles that of the instruments for which the extensive musical literature of the 17th and 18th centuries was written. It would be a mistake to base an understanding of the stylistic treatises of C.P.E. Bach, Quantz, and Couperin—not to mention the Baroque sound itself—upon the sound of the modern harpsichord.

Opinion is divided upon what the ideal harpsichord sound should be, some insisting upon the sound of an old Ruckers, and others — as Hanns Neupert⁸ does in *Das Cembalo (The Harpsichord)* (Kassel, 1933) — insisting upon a conception of what an old Ruckers would have sounded like when new. But if one prefers the latter sound, it is surely wrong to suppose that modern construction methods will yield it. On the contrary, the sound of an old harpsichord when new is only likely to be arrived at by very expert and careful copying, using materials as much like the old ones as possible.

This is not, of course, to recommend the slavish copy that Neupert rightly condemns (although such copies are occasionally useful for study purposes). What should be aimed at is a grasp of the thinking behind the manner of construction, so as to construct from real understanding. The question asked by Hanns Neupert in a lecture called *Kopie oder Rekonstruktion (New Constructions or Reconstructions)* was answered by him in favor of new constructions; but every instrument maker decides for himself how far technical progress takes him away from reconstructions and toward new constructions.

In attempting to describe a few differences between old and modern harpsichords, I should say at the outset that by modern harpsichords I mean the kind of instrument that one most often hears on the radio and finds in music schools. This instrument is indebted for its existence primarily to the work of the firm of J. C. Neupert, which has developed it over the last 100 years; and it has become very well known through the many publications of Dr. Hanns Neupert. Indeed, it is necessary in discussing this instrument to quote Dr. Neupert more often than anyone else, simply because he has published so much, and the other manufacturers of modern German harpsichords so little (apart from advertisements containing no factual information).

It is obviously possible, among so many published articles, to detect areas of vulnerability — and this is especially true where conclusions are drawn from

unsound or misunderstood sources of information. Hanns Neupert's articles do indeed contain such attackable areas, which are particularly noticeable when he attempts to reconcile his current methods of manufacture to the methods of the past now a part of music history. But in criticising Neupert, I should be understood to intend a critique not of Neupert's instruments alone, but also of those made by most modern manufacturers, who are making similar instruments largely because of the example set by the J. C. Neupert firm.

For the purposes of this investigation, I have ignored instruments that depart even further than Neupert's from old ones (for example, those made with steel frames) in some or all particulars. Similarly, in describing old harpsichords, I have mostly disregarded differences among the various types, apart from an occasional reference to something like disposition, and have restricted myself to old harpsichords of the same sort. Those interested in the differences among the various historical schools are referred to *Three Centuries of Harpsichord Making* by Frank Hubbard (Cambridge: Harvard University Press, 1965) and to *The Harpsichord and Clavichord* by Raymond Russett (London: Faber & Faber, 1959). An exceptional tonal demonstration of four original harpsichords of the 17th and 18th centuries from the Netherlands, Italy, Germany, and England appears as Teldec record No. SAWT 9512-B, *Cembalomusik auf Original-instrumenten (Harpsichord Music on Original Instruments)*.⁹

It is important to bear in mind that both old and modern harpsichords are instruments of high quality: the old ones are not necessarily better than the new. Old harpsichords of poor quality also exist. Moreover, some old harpsichords have been tonally spoiled by such later additions as wrongly positioned soundboard ribs, weak sounding strings, or improperly voiced quills; and it would be just as unfair to compare a harpsichord falsified in these ways to a highly developed, well cared-for modern concert instrument, as it would be to compare the well-preserved, properly voiced old harpsichord of a rightly famous builder, to a mistaken freak from the hand of an inept modern builder not representative of good modern harpsichord construction.

In what follows, I shall describe the differences between historical and modern instruments in point of view of construction, of scale, of mechanism, of disposition, and of tone; I shall also comment on materials, and I shall conclude with some observations on what remains to be accomplished in modern harpsichord construction, and how this may best be done.

CONSTRUCTION: Imagine that an instrument maker is building a guitar which differs in the following ways from the usual:

- 1) the belly is twice as thick;
- 2) the bottom is left off;
- 3) strong supports are built in to compensate for the missing bottom; and
- 4) a frame an inch or two thick is built in, instead of battens that support the sides all around the instrument.

It is no exaggeration to say that such characteristics as these are only a few of the ways in which modern harpsichords differ from old ones. Instead of a light case, modern instruments have a very heavy frame; a bottom is completely absent; the sides are 2½ inches thick or even thicker; and several strong beams bind the sides of the instrument together. The weight of a modern harpsichord is three or four times that of an old one of the same size.

Instead of a thin, flexible soundboard, lightly ribbed and almost never ribbed under the bridge, the modern instrument has a thick, rigid soundboard stiffened every six inches with ribs that do pass under the bridge. The thickness of the old soundboard varied from a 12th of an

inch to not quite a 6th of an inch. (An old soundboard gives readily about an 8th of an inch when the bridge is struck lightly with the finger.) Most modern soundboards are a great deal thicker — and indeed may be plied up to five times as thick in certain spots. Even where a modern maker uses a thin soundboard, he strengthens it with many ribs. All of this creates great resistance to every pressure and movement, and to the vibrating strings.

SCALE: By scale is meant the unalterable length of the strings, as determined by their relationship to each other, and as governed by the position of the bridge. The thickness of the strings is alterable, and so is their tension.

Imagine that four musicians wish to play string quartets, but possessing only three violins and a viola da braccio, solve their difficulty by stringing the third violin with thicker strings and tuning it as a tenor violin, and by stringing the viola da braccio with double-bass strings and tuning it as a cello. If one assumes that the thickness and tension of these heavier strings is well enough calculated to yield the pitch wanted, then one has imagined a situation analogous to the practice now customary in making small modern harpsichords, and sometimes in making even the so-called concert harpsichords. (By a small harpsichord I mean one from 49 — 55 inches long, and by large concert harpsichord I mean one up to 102 inches long.) Small old harpsichords tuned to 8' pitch never existed, because of the mechanical limitations imposed by the materials and methods then available for making music wire: the few examples of small old harpsichords which remain are tuned a fourth, a fifth, or an octave higher than 8' pitch. In modern instruments, the length of the treble strings has been lengthened rather than shortened, as present-day steel wire has much greater tensile strength, permitting somewhat greater resonating length. Most modern makers have considered this an advantage, and have increased the length of their treble strings by 25 or 30% (and in isolated cases, by as much as 50%) over the scale established by the old builders. Judging by the tonal result (which I shall consider later), modern stringing yields a scale whose treble strings are too long, and whose bass strings are too short. The makers of old harpsichords were governed by the natural octave relationship — one to two, as one knows it from organ pipes¹⁰ — from the beginning of the treble through the highest notes; below the treble, the one to two relationship was usually progressively shortened. In modern harpsichords, the one to two relationship is changed to a one-and-four-tenths in the treble, and is altered even more greatly throughout the rest of the keyboard. (A part of this altered modern scale may come from an attempt to arrive at a straighter bridge, which is thought by some modern builders to have certain advantages, or it may come from the fact that the old scale is harder to keep in tune.) Exceptions to the usual old scale occur only in a few Italian harpsichords, of which examples are the Hamburg one mentioned, and the 3-manual one in the Neupert Collection. These two examples have an almost modern treble scale, but it is unfortunately impossible to determine whether or not this scale is original or the result of alteration.

MECHANISM: The mechanical parts of old harpsichords were very simple: the jacks and jack-guides were made of wood; the jack-tongues were sprung with pig bristles; the plectra inserted in the jack-tongues were quill; dampers were one or two little pieces of cloth or leather.

The statement encountered every now and then that leather plectra were used at a very early time, then forgotten and subsequently rediscovered, has not so far been proven.¹¹ Experiments, certainly, were always made: the substitution of metal plectra for quill, for instance, appears to have been tried very early in the history of the instrument. The harpsichord's unmechanized fore-runner, the psaltery, was also plucked with quill, as medieval pictures make clear. Quill suitable for plectra are raven, crow (for delicate registrations), eagle, condor (which is very hard), turkey, and seagull and sea birds (which give good results in tests). The occa-

sional use of unsuitable quill — for instance, that of goose or duck — has led to the myth that quill must be constantly renewed: in fact, good quill will sometimes last for years.

The old jacks had no sort of regulating adjustment such as steel screws, and plectra were lengthened or shortened by shoving them forward in the jack, or by trimming them back. Dampers were glued on, and could therefore be changed quite easily. All in all, the mechanism of the old harpsichords was simple, but functional.

It has been the effects of age and wear which have misled modern builders to suppose that the old mechanism was inherently primitive: for example, unreliable key action caused by the friction-worn leather strips glued to the key racks, or faulty plucking caused by moth or beetle damage to the pig-bristle spring in the jack-tongue. Some parts of old instruments simply wore out; some parts altered with age (as may well happen with modern materials, too, in the course of two or three hundred years); some parts wore out and were replaced with inferior materials (for example, duck for raven quill). The "improvements" which modern builders consequently devised have in fact often made the instrument less perfect rather than more so. For instance, modern builders have replaced pig bristles with steel springs in jack-tongues: but steel springs are much less flexible than bristle. (Steel as well as bristle was at the disposal of the old instrument makers, and it was with reason that they preferred expensive bristle to the inexpensive remnants of broken strings.)¹²

The modern replacement of quill with plectra made of hard leather has also contributed to an unreliable mechanism, as hard-leather plectra must always meet the string at exactly the same place and with exactly the same force: if the plectra project too far, they yield a hard tone and a popping noise; if they don't project far enough, they miss the strings altogether. Hard-leather plectra sound less well than quill in any event: they last for centuries, but the sound that they produce deteriorates markedly almost at once, and after that becomes continuously duller and duller.

(It should be mentioned, by the way, that the leather plectra invented by Taskin in 1769 and called "peau de buffle" are something quite different, as they consist of thick pieces of very soft leather which stroke rather than pluck the strings. The tone that these plectra produce is very soft, round, and dark, and the loudness can be influenced by the performer's touch.)

F. Hopkinson,¹³ who experimented in 1780 with plectra material other than quill, undertook to see what could be done with "even leather", and it appears that the leather he used was not unlike that used today. He found it much too stiff, and was obliged to set his leather plectra in moveable joints in the tongues, and to secure them with zig-zag springs, in order to achieve sufficient elasticity. The result was satisfactory, but the means of achieving it were too complicated for him to consider this expedient at all practical.¹⁴ (It might perhaps be rewarding to continue this investigation today, now that torsion-, leaf-, and spring-elements are easier to produce.)

On the subject of the sensitivity of the modern mechanism, Hanns Neupert says — in *Die Behandlung moderner Cembali, Spinette, und Klavichorde (The Treatment of Modern Harpsichords, Spinets, and Clavichords)* — that "the jack may have only a little tolerance if the plucking strength is not to become irregular". The old mechanism, however, bears a sideways tolerance of up to a 5th of an inch, so long as its original condition is essentially unaltered. Modern materials and manufacturing methods, and the cheap production of screws, do make possible the great exactness and easy regulation required by a fine piano-like tuning. Such a tuning also requires various regulating devices, now easy enough to make and install because of certain very sensible inventions, some of them patented. Indeed, where leather plectra and steel springs are used, and where the instrument itself is built of wood, the mechanism urgently needs the greatest precision possible, because the wood is subject to constant small changes in di-

mension owing to atmospheric conditions, and these are made immediately audible through the sensitivity of leather plectra and steel springs.

The keyboards of old instruments were never bushed, and therefore always rattled a little. Being light, however, such keyboards wore out much less quickly than heavier, bushed keyboards, and their slight initial rattle increased very little with time. Modern keyboards are bushed to suppress all noise, and are leaded to overcome the resistance created by the friction of cloth rubbing against wide metal pins: this makes them decidedly heavier than old keyboards, and stiffens the touch. Old harpsichords may be played with a lighter, more precise touch, and notes repeat well without special mechanical contrivances. Modern harpsichords, on the contrary, must be played with a heavier touch, more like that used on the piano, and special devices are sometimes needed to facilitate repetition. A pianist plays more easily on a modern harpsichord, which provides the resistance that he is accustomed to; on an old harpsichord, a pianistic touch is likely to mar the music being played.

(to be continued)

NOTES

¹Martin Skowronek, "Probleme des Cembalo aus historischer Sicht", *HiFi Stereo-Phonie*, 9, 10, 11 (1968), 700-711, 781-784, 875-878.

²Wilhelm Heyer (1849-1913), a wholesale paper manufacturer and patron of music. He founded a *Musikhistorisches Museum* in Cologne in 1906 containing more than 2,500 instruments, a valuable library, and about 20,000 autographs. The Museum was closed around 1930 and its contents dispersed.

³Theodore Steingraber (1830-1904), established an important music publishing firm under his name in Hanover, moving to Leipzig in 1890.

⁴Johann Christoph Neupert (1824-1921), founder in 1868 of the German piano manufacturing firm that still bears his name. He started a collection of historical keyboard instruments in 1895.

⁵Wilhelm Ruck (-1912), founder in 1892 of a piano manufacturing firm in Nürnberg. In addition to making pianos, the company maintained a workshop for restoring and copying historical keyboard instruments, and also maintained a collection of such instruments.

⁶Of the *Staatliche Sammlung fuer Musikinstrumente* in the charge of the *Institut fuer Musikforschung* at the Schloss Charlottenburg in Berlin.

⁷See note 4, above. The firm began making harpsichords in 1906.

⁸Hanns Neupert (1902-), of the third generation of Neuperts, and now head of the firm. He began as the firm's constructor of historical keyboard instruments, technical director, and scientific collaborator (after having studied physics, music, and the technique of piano-forte construction), and he became an authority on the history and construction of the harpsichord, clavichord, and pianoforte. His writings include *Vom Musikstab zum modernen Klavier (From Stick-zither to Modern Piano)* (Bamberg, 1925), *Das Cembalo [The Harpsichord]* (Kassel, 1933), *Das Klavichord: Geschichte und technische Betrachtung des 'eigentlichen Claviers' mit einem Anhang 'Von der wahren Gute der Clavichord' nach einem Manuscript von J. N. Forkel [The Clavichord: the history of, and some technical observations on, the 'first pianos', with a supplement 'On the true value of the Clavichord' from a manuscript by J. N. Forkel]* (Kassel, 1948), and articles on the history of instruments in various technical papers to do with music.

⁹Released in the United States as *Music for the Harpsichord Played on Old Instruments* (Telefunken No. SAWT 9512-B Ex, and a part of *Das Alte Werk* series). On this recording, Gustav Leonhardt plays Frescobaldi on an anonymous, one-manual (8/8²) Italian instrument made in 1693 and now in the collection of the Smithsonian Institution in Washington D.C.; Farnaby and Tomkins, on a one-manual (8/8⁴) instrument made by Andreas Ruckers in Antwerp in 1648 and a part of Leonhardt's own collection in Amsterdam; Johann Sebastian Bach, on a one-manual (8/8⁴) instrument made by Christian Zell in Hamburg in 1741 and now in the East Frisian Countryside Museum in Aurich; and Johann Christian Bach, on a two-manual (8/8⁴), with lute harp stop instrument made by Jacob and Abraham Kirckman in London in 1775 and now also in Leonhardt's collection.

¹⁰That is, the string for the first C above middle C must be twice as long as the string for the second C above middle C.

¹¹Hubbard says (*Three Centuries of Harpsichord Making*, p. 17):

"Since documents contemporary to the age of harpsichord building almost always mention quill as the only possible plectrum, and never included sole leather in the number of exotic substitutes which we tried from time to time in the effort to find a more durable material, it is with exceeding diffidence that I suggest that the Italian makers occasionally used leather plectra. Yet a significant number of Italian harpsichords and spinets with apparently old jacks are fitted with leather plectra giving

every appearance of age . . . [and] it seems simpler to me to admit the existence of leather plectra in Italian harpsichords."

¹²W. J. Zuckermann says, in *The Modern Harpsichord*, (New York: October House, 1969, p. 186): "Skowronek forgets that music wire in those days had no 'spring' to it as it does today."

¹³Francis Hopkinson (1737-1791), an American lawyer and composer who was not only deeply interested in music and a good player of the harpsichord, but active in political life, being one of the signers of the Declaration of Independence and a member of the Constitutional Convention. He devised an improved method of quilling harpsichords, provided Benjamin Franklin's glass harmonica with a keyboard, and invented a kind of metronome. For more about his experiments with the mechanism of the harpsichord, see Appendix.

¹⁴See Appendix.



Off the Soundboard

Jane Clark played her new John Feldberg "Goujon" copy harpsichord in a program at Royal Festival Hall, London, on Sept. 28. The program: *4e Ordre, 7e Ordre, Francois Couperin; 5 Sonatas, Scarlatti; Suite in G and La Dauphine, Rameau.*

Victor Wolfram presented "The Harpsichord in London and Paris" for faculty artist series concert at Oklahoma State University, Stillwater, on Oct. 26. Heard were: three pieces from *My Lady Nevell's Booke*, Byrd; three pieces from *The Second Part of Musick's Hand-Maid*, Purcell; and *Suite in D minor*, Handel; *Annals of the Great and Ancient Monstrals*, Francois Couperin; 4 selections from *Pièces pour clavecin*, Duphy; *The Chicken, The Knitters*, and the *Nitwits of Sologne*, Rameau. The recital was repeated on Nov. 1 at North Texas State University, Denton.

Myrtle Regier included the *3e Ordre* by Francois Couperin in her recital of organ and harpsichord music at Mount Holyoke College on Sept. 26.

Arthur P. Lawrence, Saint Mary's College, Notre Dame, Ind., played this program on his 1970 William Dowd harpsichord on Oct. 12: *Sonatas K. 544 and K. 517, Scarlatti; Duets I and*

III (Klavierübung, III), Bach; Chaconne in G minor, Louis Couperin; Suite in E, Handel; Concerto in G minor for harpsichord and strings, Henry Burgess, Jr.

Cathy Pool was heard in this program at North Texas State University, Denton, on Oct. 24: *Concerto III* for two keyboard instruments, Soler (with Dr. Charles Brown); *Twelve Variations on Ah, vous dirai-je, Maman*, Mozart; *Toccata in D, Bach; La Mélodieuse*, Daquin; *La Reine des Coeurs (21e Ordre)*, Francois Couperin; *Fanfarinette*, Rameau; *Duptym for Harpsichord and Organ*, Schroeder (with Charles Brown, organist).

Naomi Rowley presented harpsichord lecture-demonstrations for the River Valley Chapter AGO in Iowa City Nov. 2 and for the Iowa City Music Study Club on Oct. 13. Her program: *Toccata in D minor, Froberger; Concerto in F, Handel; Chaconnes in D minor and G minor, Louis Couperin; Praeludium in C (WTC II) and French Suite in E BWV 817, Bach.* For her Oct. 13 program she also included a *Pavan* and *Gaillard* from Attaignant's Collection of 1531.

The Harpsichord, volume IV, no. 4 contains Wallace Zuckermann's impressions of the Bruges Harpsichord Week, portrait of Philadelphia harpsichord builder Joseph Norris, a description of a 1732 Hass harpsichord now in Oslo, Norway, and Hal Haney's article "Is Electronic Tuning the Answer?"

Fred Tulan, using a click-track tape with earphones, played both parts of Richard Purvis' *Petit Concert Champêtre*, performing the organ part "live" Oct. 24 at the Cathedral in Stockton, Calif., to the harpsichord part pre-recorded on his Neupert. The new work, also playable with harp and organ, is being published by World Library of Sacred Music.

Maria Gregoire played the following harpsichord pieces on a Sassmann "Ruckers copy" for the Springfield Chapter AGO on Sept. 19: *Passacaglia in G minor, Handel; Sonatas in C, A minor, C and D, Scarlatti; Concerto in D, Haydn (with organist James Maes).*

Fletcher Moore shared a program Oct. 24 at the First Presbyterian Church, Wilmington, Del., with organist Dick Appearson. Mr. Moore played: *Sarabande from French Suite I, Bach; Rondeau, Daquin; Pavane, The Earle of Salisbury, Byrd; Two Marches, Clarke; Passacaglia from Suite VII, Handel.* The following works were performed for harpsichord and organ: *Concertos in C and A minor, Soler; A Fancy, Farnaby; and Sonata, Bernardo Pasquini.*

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

Rollin Smith, Brooklyn, NY — The Brooklyn Museum Oct. 3: Fanfare, Purcell; Harlequin, Couperin; Ye Sweet Retreat, Boyce; In Summer, Stebbins; Fugue in A, Shelby; Rigadoun, Campra. Oct. 10: The Prince of Denmark's March, Clarke; Pastorale, James; Allegro, Zipoli; Elegie, Massenet; Nocturne from Shylock, Fauré; Cebel, Purcell. Oct. 17: Trumpet Tune, Purcell; Cavatina, Raff; The Nightingale and the Rose from Parisitis, Saint-Saëns; The French Clock, Bornscheim; Vocalise, Rachmaninoff; Quasi Concertino per Clarinetto Solo all Weber, Karg-Elert. Oct. 24: Voluntary on Old Hundredth, Purcell; Nautilus, MacDowell; Cloches du soir, Saint-Saëns; The Earle of Salisbury's Pavane, Byrd; Adagio for Glass Armonica, Mozart; Spring comes laughing from The Peasant Cantata, Bach. Oct. 31: Bonducca, Purcell; Panis Angelicus, Franck; Claire de Lune, Lemaire; Prelude in D minor, Bach; Traume, Wagner; The Eagle opus 32/1, MacDowell.

Philip L. Stimmel, Montpelier, Vt. — St. Paul's United Methodist Church, St. Albans, Vt. Oct. 17: Sonata in D major K. 144, Mozart; Concerto 5 in F major, Handel; Elevation, Dialogue, Convent Mass, Couperin; Five Pieces for Violin & Organ, Schroeder; Quem Pastores, Schonster Herr Jesu, Walcha; Sonata in C major K. 336, Mozart; Scherzo-Cats, Langlais; Passacaglia & Fugue in C minor, Bach. A string trio assisted.

George W. Moser, Newark, Ohio — Second Presbyterian Church Oct. 24: Ein feste Burg, Buxtehude; Sleepers Wake, Jesus, Priceless Treasure, In dulci jubilo, Bach; Sonata 1, Mendelssohn; Three Trumpet Tunes, Martin; Pavane, Elmore; Praise to the Lord, Manz; Prayer for Peace, Purvis; Carillon, Verne.

David J. Hurd, Jr., New York, NY — St. Paul's Chapel, New York City Oct. 20: Prelude and Fugue in G, Brahms; Suite du second ton Guilain; Prelude and Fugue in E minor, Brahms. Nov. 17: Prelude and Fugue in E, Lübeck; Nun danket alle Gott BWV 657, Bach; Sonata 1 in F minor, Mendelssohn.

Robert Triplett, Mt. Vernon, Ia. — Carleton College, Northfield, Minn. Oct. 3: Introduction & Passacaglia in D minor, Reger; Gigue Fugue, Sei gegrüßet, Bach; Trois Dances, Alain; Pastorale, Fricker; Vision of Christ-Phoenix, Williamson. Cornell College, Mt. Vernon, Ia. Oct. 12: same program.

Herbert Burtis, Red Bank, NJ — St. Paul's Chapel, New York City Nov. 3: Pavana Italiana, Diferencias sobre el canto del Caballero, Cabezon; Air, Gavotte, Wesley; Wenn wir in höchsten Nöthen sein, Prelude and Fugue in C minor, Bach.

Eugenia Toole Glover, New York, NY — St. Paul's Chapel, New York City Oct. 27: Concerto in F, Handel; Fröhlich soll mein Herze springen, Den die Hirten lobten sehr, Gelobet seist du Jesu Christ, Walcha; Prelude in F-flat, Bach.

Larry King, New York, NY — Trinity Church, New York City Nov. 11: Prelude and Fugue in G minor, Buxtehude, Three English Song-Preludes opus 40/1, Bush; Pièce Héroïque, Franck. Nov. 18: Prelude and Fugue in G BWV 550, Bach; Passacaglia from Sonata 8, Rheinberger; Cortege and Litany, Dupré.

Elizabeth Adles Miller, High Point, N.C. — First Presbyterian Church Sept. 26: Fantasia & Fugue in C minor, Bach; Fantasia in G minor, Telemann; Sonata in A major, Mendelssohn; Scherzo, Widor; Adagio, Barber; Burning Bush, Berlinski; Litanies, Alain.

Harlan Laufman, Corpus Christi, TX — Corpus Christi Cathedral Oct. 28: Fanfare, Cook; Song of Peace, Dialogue for the Mixtures, Langlais; Transports of Joy, Messiaen; The Suspended Garden, Alain; Finale from Symphony 1, Vierne; Lord God to Thee we all give praise, Lord God now open wide Thy heaven, Deal graciously with me O God, Walther; O man bemoan thy grievous fall, Toccata and Fugue in D minor, Bach.

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Robert Anderson, Dallas, TX — Southern Methodist U., Dallas Oct. 11: Six Fugues on the Name BACH opus 60, Schumann; Choral in B minor, Franck; Introit, Chorale and Fugue for Organ and Nine Wind Instruments on a Theme of Anton Bruckner opus 25, J.N. David. Assisted by Dallas Brass Quintet and other brass players conducted by James Rives Jones. Old North Church, Marblehead, MA Nov. 14: Prelude and Fugue in E minor, Buxtehude; Partita on Sei gegrüßet BWV 768, Bach; Six Fugues on BACH, Schumann; Three Chorales, Alain; Scherzo opus 2, Duroffé; Passacaglia on Theme of Hindemith, Tagliavini.

Robert Schuneman, Evanston, IL — Cathedral of the Sacred Heart, Newark, NJ Oct. 19, First Baptist, Lafayette, IN Nov. 7, Emmanuel Episcopal, LaGrange, IL Nov. 28: Episode, Copland, Mein Jesu der du mich, Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Brahms; Sonata 8 in E minor opus 132, Rheinberger; Hymne Veni Creator Spiritus, de Grigny; Voluntary in C, Anon. English; O Mensch beweine BWV 622, Fuga sopra il Magnificat BWV 733, Meine Seele erhebt den Herren BWV 648, Prelude and Fugue in C BWV 547, Bach.

Walter Strojny, Chicago, Ill. — St. John's Reformed Episcopal Church Oct. 10: Toccata & Fugue in D minor, Bach; Adagio, Bridge; Prelude on Arnstadt, Willan, Air, Hancock; Psalm 19, Mareello; Finale, Symphony 4, Widor; Trumpet Voluntary, Purcell; Humoresque, Dvorak; Largo, Melody in F, Rubenstein; Minuet L'Antique, Paderewski; Concerto for Two Trumpets & Organ, Vivaldi. Instrumentalists assisted.

Howard D. Small, Minneapolis, Minn. — St. Mark's Cathedral Oct. 19: Prelude & Fugue in D major, Bach; Prelude on Adam's Fall, Homilius; Prelude & Fugue in B major, Dupré; Speculum Vitae, Peeters; Trio Sonata 5, Bach; Berceuse, Vierne; Toccata & Fugue, Guinaldo. Assisted by Jeanne Traun, soprano.

Gordon Farndell, Naperville, Ill. — Grace United Methodist Church Oct. 3: Fanfare, Cook; If thou but Suffer God to Guide Thee, Bach; Silent Night, Barber; Prayer of Christ, Messiaen; Twilight at Fiesole, Need, Bingham; The Primitive Organ, Yon; Heroic Piece, Franck.

Elizabeth Hamp, Danville, Ill. — First Presbyterian Church Oct. 10: Two Chorale Improvisations, Manz; Mountain Sketches, Clokey; Rapsodia breve, Creston; Sarabande, Bingham; Sinfonia 3, Berlinski; Partita on DaySpring of Eternity, Fugue for Flute, The Unutterable Beauty, Hamp; St. Francis Suite, Richard.

Louis Leibundgut, Zürich, Switzerland — Basilica, Niteroi, Brazil Oct. 26: Prelude & Fugue in A minor, Bach; Four Settings of Deck Thyself, Bach, Homilius, Brahms, Reger; Sonata 6, Mendelssohn; Te Deum, Benedictus, Op. 59, Reger; Chorale in A minor, Franck.

Jack Ruhl, Ft. Wayne, Ind. — First Presbyterian Church Oct. 12: Symphony in G major, Sowerby; Resurgence du Feu, Williamson; Andante Gothic Symphony, Widor; Partita on Wacht auf, Distler.

Delores Bruch, Lamoni, Ia. — Lamoni RLDS Church, Oct. 10: Suite, Near; Suite on Tone 2, Clérambault; Arabesque for Flutes, Langlais; Fantaisie 2, Alain; Two Psalms, Triplett; Prelude & Fugue in E minor, Bach. Assisted by Millicent Daugherty, soprano.

David Lynch, Raleigh, N.C. — Duke Univ., Durham Oct. 3: Dialogue, DeGrigny; Fantasia pro Duplici Organo, van den Kerckhoven; Andante in F major KV 616, Mozart; Passacaglia in G minor, Bach; Shimab B'koli, Persichetti; Fantasia & Fugue on BACH, Reger. Hollins College, Virginia, Oct. 8: same program.

John Schaffer, Columbus, OH — Trinity Episcopal, Columbus Oct. 11: Introduction and Passacaglia in D minor, Reger; Fugue in B minor on a theme by Corelli, Bach; Iam sol recedit, Simonds; Allegro from Symphony 2, Vierne.

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William D. Peters, Latrobe, PA — Trinity Episcopal, Columbus, OH Oct. 25: Fanfare, Proulx; Sonata 2 in C minor, Mendelssohn; Pastorale and Aviary, Roberts; Two Invocations, Dallier, Latrobe Presbyterian, Latrobe, PA Oct. 31: same Proulx, Mendelssohn, Roberts and Dallier; 3 settings A Mighty Fortress, Hauff, Reger and Peeters; Fantasia and Fugue in C minor, Bach; Pastorale in E, Franck. Carnegie Music Hall, Pittsburgh, PA Nov. 14: same Mendelssohn, Franck, Roberts and Dallier; Fanfare, Lemmens; Priere opus 37/3, Jongen; Variations on an American Hymn Tune, Young.

Richard Siley, Knoxville, Tenn. — St. John's Episcopal Church Oct. 10: Ave Maris Stella, Langlais; Prelude & Fugue in B major, Dupre; O Lamm Gottes, Ach, bleib bei uns, Nun freut euch, Concerto in G major S. 592, Bach; Les enfants de Dieu, Messiaen; Modale Suite, Peeters; Introduction, Passacaglia & Coda, Brockless.

Carl E. Schroeder, Lancaster, Pa. — Millersville State College Oct. 13: Canzona, Gabrieli; Prelude, Fugue & Chaconne, Buxtehude; Elevation, Couperin; Sonata K. 255, Scarlatti; Quoniam tu solus, DeGrigny; Sonata on Tone 1, Lidon; Fantasy & Fugue in C minor, Bach; Sonata, Cherubini; Choral in A minor, Franck; Andante, Gothic Symphony, Widor; Capriccio, Purvis; Sonata 2, Mendelssohn.

William Partridge, Washington, D.C. — Meredith College, Raleigh, N.C. Oct. 18: The World Awaiting the Saviour, The Nativity, Dupre; In Peace & Joy, In Thee Is Gladness, To Jordan Came Our Lord, Blessed Jesus, At Thy Word, Bach; Forty Days & Forty Nights, Sowerby; Triumphant Processional, Mathias; My Heart Is Filled With Longing, Sowerby; The Celestial Banquet, Messiaen; The Crucifixion, The Resurrection, Dupre.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Oct. 8: Gaudeamus, Campbell; Wir Christenleut, Herr Gott nun schleuss, Mit Fried und Freud, Bach; Prelude on Rhosymedre, Vaughan Williams; Choral in B minor, Franck.

Henry von Hasseln, Anderson, S.C. — First Presbyterian Church, Atlanta, Ga. Oct. 3: Prelude & Fugue in F major, Lübeck; Flute Solo, Arne; Come Now, Saviour of the Heathen, Sinfonia Cantata 29, Bach; Prelude, Fugue & Variation, Franck; Fanfare, Eldridge, Little Preludes & Intermezzi, Schroeder; Communion, Purvis; Scherzetto, Vierne; Grand Chorus in Dialogue, Gigout.

Bradley Hull, N.Y., N.Y. — Presbyterian Church, Fanwood, N.J. Oct. 10: Toccata, Adagio & Fugue, Bach; Concerto in F IV/5, Handel; Piece Heroique, Franck; Sonata in C minor, Mendelssohn; Wir glauben all, Bach; Allegro, Symphony 6, Widor.

Ronald Wyatt, San Antonio, Tex. — Oak Hills Presbyterian Church Nov. 7: Sonata 1, Mendelssohn; Prelude & Fugue in G minor, Buxtehude; Fantasy in F minor K.608, Mozart; Litanies, Alain; Prelude & Fugue in D major, Bach.

Susan R. Chapman, W. Dan Hardin, Burnsville, N.C. — First Baptist Church Sept. 19: Fantasia & Fugue in C minor, Bach; Litanies, Alain; Variations on Pisgah, Richardson — Miss Chapman. Prelude on Shall We Gather, Young; Toccata in F major, Bach; Prelude on Melcombe, Prelude on St. Columba, Wilan; Finale, Symphony, Vierne — Mr. Hardin.

William C. Beck, Santa Monica, Cal. — St. Francis Episcopal Church, Palos Verdes Estates Oct. 4: Trumpet Tune & Air, Purcell; Come Now Saviour of the Heathen BWV 659, Prelude & Fugue in G major BWV 541, Bach; A Quiet Piece, Wedding March, Mader; Byzantium II for Organ & Tape (first performance), Ashforth; Choral 2 in B minor, Franck; Noël 10, Daquin; Prelude & Fugue in G minor, Dupre.

Arthur A. Vidrich — Millikin U., Decatur, IL Oct. 10: Sonata de primero tono, Lidon; Sonata 1, Hindemith; Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Fancy and Ayre, Jenkins; Cortège et Litanie, Dupre.

Martin Neary, London, England — Christ Church Cathedral, St. Louis, MO Oct. 21: Fantasia in F minor K 608, Mozart; Sonata 1 in E-flat BWV 525, Prelude and Fugue in B minor BWV 544, Bach; Dies Resurrectionis, McCabe; Impromptu, Toccata, Vierne; Prelude and Fugue on BACH, Liszt. McGaw Chapel, Wooster College, Wooster, OH Oct. 28: same Mozart and McCabe; Dialogue and Tierce en taille from Gloria, de Grigny; Passacaglia and Fugue in C minor BWV 582, Bach; Prelude and Fugue in G minor, Dupre; Serene Alleluias, Outburst of Joy, Messiaen.

Leon Nelson, Deerfield, Ill. — First Presbyterian Church Oct. 17: Chaconne, L. Couperin; As Jesus Stood Beside the Cross, Scheidt; Prelude, Fugue & Chaconne, Buxtehude; My Heart Is Filled With Longing, Adorn Thyself, O Dear Soul, Bach; Improvisation; Boys Town, Place of Peace, Langlais; Choral in A minor, Franck.

Kenneth Niembuis, Dallas, Tex. — First Presbyterian Church, Tyler, Tex. Oct. 17: Joie et clarté, Messiaen; Trio Sonata 5, Fantasia & Fugue in G minor, Bach; Ave maris stella, deGrigny; Chorale in E major, Franck.

Sharon Kleckner Scheibel, St. Paul, Minn. — Gustavus Adolphus College, St. Peter, Minn. Oct. 10: Fantasia in F minor K. 608, Mozart; Vater unser, Böhm; Ach bleib bei uns, An Wasserflüssen Babylon, Komm, heiliger Geist, Fantasia in G major, Bach; Sonata on Psalm 94, Reubke.

John Obetz, Independence, Mo. — St. Paul's Episcopal Church, Kansas City, Kan. Oct. 17: Prelude in D minor, Pachelbel; Wacht auf, Prelude & Fugue in G major, Bach; Prelude & Fugue on BACH, Liszt; Tierce en taille, DuMage; Chaconne in G minor, L. Couperin; Une vierge pucelle, Lebeque; A Prophecy, Pinkham; Choral in A minor, Franck.

Antone Godding, Oklahoma City, Ok. — OSU, Stillwater, Ok. Oct. 9: Sonata in C minor, Mendelssohn; Three Noël's, Dandrieu; Baroque Prelude & Fantasia, Arnell; Prelude, Fugue & Variation, Franck; Sonata 2, Herr Jesu Christ, dich zu uns wend S. 709, Toccata & Fugue in D minor, Bach.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church Oct. 17: Sonata in F major for Flute & Organ, Marcello; Movements from Livre d'Orgue, DuMage; Sonata in A minor for Oboe & Organ, Telemann; Cantabile, Franck; Partita for English Horn & Organ, Jan Koetsier. Assisted by Robert Chesebro.

Gerre Hancock, N.Y., N.Y. — St. Mary's Church, Hamilton Village, Philadelphia Oct. 10: Passacaglia in E minor, Organ Solo from Glogolitic Mass, Janacek; Pastorale & Aviary, Roberts; Sonata 1, Ralph Schult; The Burning Bush, Berlinski; Joshua fit de Battle, K'A Mo Rokoso, Kyrie, Sowande; Toccata, Cooper; Lyric Piece, Beard; Toccata 3, Ayo Bankole.

Luther T. Spayde, Fayette, Mo. — United Methodist Church Charleston, Mo. Oct. 17: Sonatina, Ritter; Benedictus, Couperin; Basse et dessus de trompette, Clérambault; Jesu, Joy of Man's Desiring, Toccata & Fugue in D minor, Bach; Sonata 6, Mendelssohn; Acclamations, Langlais; Two Chorale Preludes, Walcha; Bell Benedictus, Weaver; Toccata, Symphony 5, Widor.

Gary Zwicky — U. of Wisconsin, Madison, WI Oct. 25: Offertoire sur les grands jeux from Parish Mass, Couperin; Meine Seele erhebt den Herren BWV 648, Fuga sopra il Magnificat BWV 733, Bach; Psalm 6, von Noordt; Shimah B'Koli, Persichetti; Fugue in F on BACH opus 60/5, Schumann; Prelude and Fugue on BACH, Liszt.

David Dunkle, New Haven, CN — St. James' Church, New London, CN Oct. 10: Salve Regina, Widor; Fugue in A-flat minor, Brahms; Priere, Franck; Introduction, Variations and Fugue on an original Theme opus 73, Reger.

David Mulberry, Cincinnati, OH — College-Conservatory of Music, Cincinnati Oct. 19: Clavierübung, Part 3, Bach.

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Gary L. Jenkins, Chicago, IL — The Cathedral, Kalamazoo, MI Sept. 24: Prelude in G minor, Brahms; Noël and Variations, Josef est bien marie, Balbastre; Wachet auf, Bach; Passacaglia from Sonata 8, Rheinberger; Tema con Variazione, Per la notte di natale, Monnikendam; Revelations, Pinkham; The Fifers, d'Andrius; Introduction and Passacaglia, Reger. Edison Park Lutheran, Chicago Nov. 7: same d'Andrius, Monnikendam and Reger, various songs by Korem, Peterson, Rowley, Niles, Creston, Dawson and Holst sung by Marilyn Baalson, mezzo-soprano.

Arnold E. Bourziel, Muskegon, MI — Our Saviour's Lutheran, Muskegon Oct. 17: Partita on Christ is my life, Pachelbel; Prelude and Fugue in D, Buxtehude; Wake awake, O whither shall I fly, Jesu joy of man's desiring, Now thank we all our God, Bach; Variations on Our Father from Sonata 6, Mendelssohn; Prologue Elequiaque, Diggle; The Primitive Organ, Yon; Cantilena, March Grotesque, Purvis; Toccata on O Sons and Daughters, Farnham.

Ruth Kovach, Buffalo, NY — St. Paul's Cathedral, Buffalo Oct. 29: A mighty fortress, Our Father Thou in heaven, 2 settings We all believe in one true God, Bach; Lord keep us steadfast in Thy Word, Michelsen; Dear Christians one and all, Pepping; Pièce Héroïque, Franck.

Corliss R. Arnold, East Lansing, MI — Michigan State U., East Lansing Oct. 29: Comes Autumn Time, Sowerby; Récit de tierce en taille, Muzette, Dandrieu; Toccata and Fugue in F BWV 540, Bach; Sonata 1, Hindemith; Allegro vivace from Symphony 5, Widor; Variations on Wondrous Love, Barber; Naiades opus 55/4, Vierne; Berceuse sur deux notes qui cornent, Alain; Allegro from Sonata on the 94th Psalm, Reubke.

Earl W. Miller, Plainview, TX — Wayland Baptist College, Plainview Oct. 12: Prelude and Sarabande, Corelli; Jesus I will ponder new, Walther; Come Saviour of the Gentiles, Prelude and Fugue in F minor, Bach; Three Antiphons opus 18/3, 5, 7, Dupré; Scherzo from Symphony 4, Widor; Lied, Carillon, Vierne; Prelude in Classic Style, Young; On the Evening of the Ascension of our Lord, Benoit; Rondo in G, Bull.

Marilou Kratzenstein, Houston, TX — Rice U., Houston Oct. 26: Voluntary in D, Boyce; Andante, Mozart; Prelude 2 from Ctryi Preludia, Kabelac; Moto Ostinato, Eben; Wo soll ich fliehen hin, Wer nur den lieben Gott lässt walten, Ach bleib bei uns, Prelude and Fugue in E-flat (St. Anne), Bach; Four Biblical Songs, Dvorak (with June Lockemann, soprano).

William E. Gray, Jr., Montgomery, AL — First United Methodist, Montgomery Oct. 19: Introduction and Trumpet Tune, Boyce; Concerto 5, Handel; From God shall naught divide me, Toccata in F, Bach; Benedictus, Introduction and Passacaglia in D minor, Reger; Divertissement, Carillon of Westminster, Vierne.

Thomas R. Granzow, Milwaukee, WI — student of Esther Jepsen, Capitol Drive Lutheran, Milwaukee Oct. 24: Prelude and Fugue in D, Trio Sonata 1, Bach; Was Gott tut, Pachelbel; Sonata 6, Mendelssohn; Finale from Symphony 1, Vierne; Landscape in Mist, Karg-Elert; Toccata, Sowerby.

Betty Valenta, Albany, NY — Cathedral of All Saints, Albany Nov. 14: Rhythmic Trumpet, Bingham; 3 settings Glory to God in the highest, Bach; Choral in B minor, Franck.

Karin J. Gustafson, Glens Falls, NY — Cathedral of All Saints, Albany, NY Nov. 21: Fantastic in G, Lord Jesus now come down from heaven, Prelude and Fugue in B minor BWV 544, Bach; Cantabile, Franck; Outburst of Joy, Messiaen.

Steven Rosenberry, Albany, NY — Cathedral of All Saints, Albany Nov. 28: Chaconne in E minor, Buxtehude; Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue in G minor, Dupré.

ROBERT SMART

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Robert Smart, Swarthmore, PA — Trinity Church, Swarthmore Oct. 17: O Traurigkeit, Herzlich tut mich erfreuen, O Welt ich muss dich lassen, Herzliebster Jesu, Mein Jesu der du mich, Brahms; Fantasie in F minor K 594, Andante in F K 616, Mozart; Fugue in A-flat minor, Prelude and Fugue in A minor, Schmücke dich, O wie selig, O Gott du frommer Gott, Es st en Ros', Herzlich tut mich verlangen (2 settings), O Welt ich muss dich lassen, Brahms; Adagio in C K 617, Fantasie in F minor K 608, Mozart.

Arthur P. Lawrence, Notre Dame, IN — Grace Episcopal, Asheville, NC Oct. 31: Prelude and Fugue in G minor, Buxtehude; Chaconne in D minor, Couperin; Prelude, Fugue and Variation opus 18, Franck; Sonata 2 in G minor for oboe and keyboard, Handel; Chaconne in D minor, Pachelbel; Postlude for the Office of Compline, Alain; Duets in E minor and G, BWV 802, 804, Fantasie in G BWV 572, Bach; Two Fantasias for Oboe and Keyboard opus 2, Nielson. Assisted by Robert Serton, oboist.

Dwight Oarr, Aurora, NY — The Presbyterian Church, Aurora Oct. 26: Kyrie Gott heiliger Geist BWV 671, Allein Gott in der Höh BWV 663, Prelude in C minor BWV 546, Bach; Sonata 2 opus 60, Reger; Fantasy and Fugue on Ad nos, Liszt.

Max Jackson, Ashland, KY — First United Methodist, Ashland Oct. 17: Prelude and Fugue in E minor, Buxtehude; Fantasia and Fugue in G minor, Bach; Choral in A minor, Franck; Le jardin suspendu, Litanies, Alain.

William Ferris, LaGrange, IL — Emmanuel Episcopal, LaGrange Oct. 29: Intrada and Funeral Music, Sibelius; Three Elevations opus 32a, Dupré; Awake my heart with gladness, Peeters; Ave Regina Coelorum, Becker; Prelude on Malabar, Holiday Trumpets, Sowerby; Toccata, Villancico and Fuga, Ginastera; Three Evocations for Oboe and Organ, Ferris (first performance). Assisted by Lolita Hathaway, oboist.

Rayner Brown, Los Angeles, CA — Biola College, La Mirada, CA Oct. 27: D meine Seele singe, Stockmeier; O Haupt voll Blut und Wunden, Poem for Violin and Organ, Brown; Festive Music for Trumpet and Organ, Weathers. Assisted by Keith Weathers, trumpeter and Jim Jansen, violinist.

Fred Tulan, Stockton, CA — Cathedral of St. John the Divine, New York City Nov. 21: Prelude and Fugue in G minor, Variations on a Noël, Dupré; Toccata in F, Bach; songs by Dupré and Poulenc sung by Patricia Kelly, mezzo-soprano.

Jack Abrahamse, Eganville, Ont. — St. James Church, Eganville Oct. 31: Praeludium, Pachelbel; Echo Fantasia, Banchieri; Giga, Havingha; Chorale on Quasi modo, Vranken; Praeludium and Fugue in G, Bruhns; Praeludium and Fugue in E, Bach; Theme and Variations opus 115, Bossi; songs by Purcell, Bach, Mendelssohn, Britten and Handel sung by Margaret Marris, contralto.

Herbert L. White, Chicago, IL — Sherwood Music School, Chicago Oct. 27: Concerto 5 in F, Handel; Prelude and Fugue in B minor, Bach; Passacaglia in D minor, Buxtehude; Litanies, Alain.

John L. Hooker, Chattanooga, TN — St. Paul's Episcopal, Chattanooga Oct. 17: Prelude and Fugue in G, Bruhns; Deuxieme Fantaisie, Postlude pour l'office de Complies, Alain; Carillon-Sortie, Mulet; Prelude and Fugue in E-flat BWV 552, Kyrie settings BWV 669-671, Allein Gott BWV 676, Bach.

Wayne Steenson, Salem, OR — St. Mary's Episcopal, Woodburn, OR Nov. 7: Rigaudon, Campra; Hark a voice saith all are mortal, O Saviour sweet, Bach; Plainte from Suite Breve, Acclamations from Suite Medievale, Langlais; Elevation, Nieland; Prelude and Fugue in F, Lübeck; The Lord's Prayer, Peeters; Fugue in C minor, Krieger; Toccata from Baroque Suite, Young; Capriccio in the Notes of the Cuckoo, Purvis. Assisted by Susan Porter, soprano.

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John Upham, New York, NY — St. Paul's Chapel, New York City Oct. 6: Toccata 7 in C, Muffat; Voluntary 1 in E minor, Walond; Classical Sonata, Arnell; Pièces modales, modes of B, A and G, Langlais. Oct. 13: Prelude and Fugue in D minor, Wenn wir in höchsten Nöthen sein, Fugue in C minor on a theme of Legrenzi, Schmücke dich, Prelude and Fugue in C, Bach. Nov. 10: Prelude and Fugue in A minor, Lübeck; Capriccio in D minor, Toccata in C, Ach Herr mich armen Sünder, Warum betrübst du mich mein Herz, Zachow; Fantasia and Fugue in C minor, C.P. E. Bach. Nov. 24: Concerto 1 in G, In dich hab' ich gehoffet, Sonata 2 in C minor, Komm heilige Geist, Bach.

Robert C. Bennet, Houston, TX — Conservatorio Nacional de Música, Mexico Oct. 26: Choral in B minor, Franck; Toccata, Adagio and Fugue in C, Bach; Adagio, Nannay; Alleluyas, Preston; Lyric Rhapsody, Wright; Theme and Fugue on Ad nos, Liszt.

Roberto de la Riba, Spain — Conservatorio Nacional de Música, Mexico Oct. 28: Toccata, Adagio and Fugue in C, Chorale Prelude, Gigue Fugue, Bach; Tiento 16, Cabanilles; Concerto 1 in C, Soler; Suite, Beethoven; Concerto 2, Handel; Adagio, Albinoni; Variaciones sobre los gozos de la Virgen Nuria, de la Riba; Piece Heroique, Franck.

Keith Langworthy, Atlanta, GA — Cathedral of St. Philip, Atlanta: Prelude and Fugue in G, Mendelssohn; Psalms 142, 160, Rorem; Prelude on Brother James' Air, Sowerby; Elegy, Thalben-Ball; Variations on Jesu dulcis memoria, Peeters; Lighten Mine Eyes, Drop Down Ye Heavens, H. Ferris. Assisted by soloists Janet Stewart and Robert Supon.

Gordon Atkinson, London, Ontario — Lincoln Road United Church, Windsor, Ont. Nov. 1: Voluntary 1, Healey; Kleine Partita, Kropfreiter; Pieces for a Musical Clock, Handel; Prelude and Fugue in A minor BWV 543, Bach; Sonata da Chiesa, Cabena; Cantilene, Langlais; Piece Heroique, Franck.

Frank E. Wiley, Jr., Chapel Hill, NC — First Baptist, Petersburg, VA Oct. 17: Gloria from Mass for Convents, Couperin; All' elevazione, Al post comunie, Zipoli; In dir ist Freude, Wenn wir in höchsten Nöthen sein, Prelude and Fugue in G BWV 547, Bach.

Eileen Turnidge, Salem, OR — First Baptist, Portland, OR Oct. 26: Voluntary in D, James; Gigue Fugue in G, Trio Sonata 6 in G, Bach; Choral, Honegger; Pasticcio, Langlais; Rhumba, Elmore; Deck thyself my soul, Brahms; Toccata in B minor, Gigout; Capriccio on the Notes of the Cuckoo, Prayer for Peace, Purvis; Pisgah, Wood; Finale from Symphony 1, Vierne.

Kenneth Nienhuis, Dallas, TX — student of Robert Anderson, Southern Methodist U., Dallas Nov. 4; Joie et Clarté from Les Corps Glorieux, Messiaen; Trio Sonata 5 in C BWV 529, Fantasy and Fugue in G minor BWV 542, Bach; Ave Maris Stella, de Grigny; Chorale in E, Franck.

Harold Stover, New York City — Washington Cathedral, Washington, DC Oct. 24: Fanfare—Te decet hymnus Deus in Sion, Stover; Adagio and Allegro K 594, Mozart; Prelude and Fugue in A minor, Bach; Prelude and Fugue in G minor, Dupré; Alléluias sereins, Messiaen; Carillon de Westminster, Vierne.

William M. Emerson, Jr. — Sacred Heart Cathedral, Richmond, VA Nov. 21: O Lamm Gottes unschuldig, Schmücke dich, Telemann; Fugue in G minor, Bach; Apparition de l'Eglise Eternelle, Messiaen; Noël, Balbastre; Prelude and Trumpetings, Roberts.

William Entricken, Jamaica, NY — United Methodist Church, Arlington Forest VA Nov. 28: Sonata de primo tono, Lidon; Chorale Preludes, Bach; Symphony 2, Vierne; Canon in B minor, Schumann; Variations on America, Ives.

Wilbur Held, Columbus, OH — Trinity Episcopal, Columbus Oct. 4: Voluntary 24, Stanley; Sonata de primo tono, Lidon; Partita on Our Father in heaven, Bender; Prelude and Fugue in G BWV 541, Bach.

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

Leander Chapin Claffin III, Selingsgrove, PA — student of James Boeringer, Methodist Church, Haddonfield, NJ Nov. 28: Toccata and Fugue in D minor, Little Fugue in G minor, O Man bemoan thy grievous fall, Largo from Sonata 5, Jesus Christ our Savior, Bach; Toccata in B minor, Gigout; Andante Cantabile, Widor; March of the Magi, Dubois; Finale from Symphony 1, Vierne; Le banquet celeste, Messiaen; Pièce Heroique, Franck. Susquehanna U., Selingsgrove, PA Oct. 10: same Gigout, Widor, Dubois, Vierne, Messiaen and Franck; Allegro appassionata from Sonata in C minor opus 80, Guilmant; Elevation, Couperin.

Robert Delcamp, Cincinnati, OH — First Baptist, Haddonfield, NJ Oct. 24: Concerto in D minor BWV 596, Vivaldi-Bach; Suite for a Musical Clock, C.P.E. Bach; Fantasia and Fugue in G minor BWV 542, Bach; Dialogue on the Mixtures, Langlais; Rondo for the Flute Stop, Rinck; Trumpet Tune, Stanley; Carillon, Sowerby; In dulci júbilo, Karg-Elert.

Jean Caffey Lyles, Chicago, IL — St. John's United Methodist, Chicago Oct. 24: Psalm 19, Marcello; Trumpet in Dialogue, Clérambault; Fugue in C, Buxtehude; Meine Seele erhebt den Herren, Prelude and Fugue in E-flat, Bach; Sonata 1, Hindemith; I am black but comely, O ye daughters of Jerusalem, Dupré; Suite Gothique, Böellmann.

Rosamond Ernst Hearn, Chicago, IL — Culver Military Academy, IN Aug. 24: Wir glauben all, Fantasia on Jesu meine Freude, Bach; Toccata 11, Muffat; Choral in A minor, Franck; Dorian Chorale, Alain; Toccata, Sowerby.

Alexander Boggs Ryan, Kalamazoo, MI — Culver Military Academy, IN Aug. 26: Prelude on Deus Tuorum Militum, Sowerby; Berceuse opus 21, Stations 3 and 14 from Le Chemin de la Croix opus 29, Resurrection from Symphonie-Passion opus 23, Dupré; Naiades opus 55, Vierne; Sonata on the 94th Psalm, Reubke.

Melvin Dickinson, Louisville, KY — U. of Kentucky Sept. 18 and U. of Louisville Sept. 10: Clavierübung, Part 3 BWV 552, Bach.

John Rose, Newark, NJ — U. of Texas, Austin, TX Oct. 5: Fantasy in A, Franck; Prelude and Fugue in A minor BWV 543, Bach; Apparition de l'Eglise Eternelle, Messiaen; Sonata 2, Mendelssohn; Adagio for Strings, Barber-Strickland; Fantasy on Ein feste Burg opus 27, Reger. St. Luke's United Methodist, Fresno, CA Oct. 19: All of above except for Barber; Variations on Wondrous Love, Barber.

Byron L. Blackmore, La Crosse, WI — Our Saviour's Lutheran, La Crosse Oct. 17: Prelude and Fugue in B minor BWV 544, Trio Sonata 6 in G BWV 530, Bach; Three Songs from Ecclesiastes, Pinkham (with Wilma Scheffner, soprano); Paeon, Leighton; God of the Expanding Universe, Felciano; Adagio and Finale from Symphony 3, Vierne.

Carl Gilmer, Blacksburg, VA — St. Mary's Cathedral, Memphis, TN Oct. 24 and Radford College, Blacksburg, VA Nov. 2: Fantasia and Fugue in G minor BWV 542, Bach; Trois Danses, Alain; Choral in B minor, Franck; Drop, Drop Slow Tears, Persichetti; Choral-Improvisation on Victimae Paschali, Tournemire.

Malcolm Williamson, Princeton, N.J. — National Shrine, Washington, D.C. Oct. 22 (all Williamson): Epitaph for Edith Sitwell, Peace Pieces (Book 1), Peace Pieces (Book 2), Vision of Christ-Phoenix, Elegy J.F.K.

William Wilson, Seattle, Wash. — Ft. Richardson, Alaska Oct. 29: Dreifaltigkeits-Triptychon, Kropfreiter; Le banquet celeste, Messiaen; Litanies, Alain; Fantasy & Fugue in G minor, Bach; Sonata on Psalm 94, Reubke.

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Olivier Messiaen has been among the most influential and controversial composers since Debussy. Of Messiaen's many students since World War II, the names of Boulez, Stockhausen, Luigi Nono, Makato Shinohara, and Alexander Goehr are only a few. Messiaen's influence as a teacher of composition has become more widely known today than his compositions themselves. One of the factors that helps account for this is the increasingly complex rhythmic organization which grew along with his whole compositional technique. This rhythmic complexity makes even some of the late pre-War compositions accessible only to the most dedicated and meticulously controlled of performers.

Born in 1908, Messiaen was the son of literary parents: his father was a literature professor and Shakespeare translator; his mother, a poetess. The poetic nature they instilled in him is evidenced throughout his approach to both literary and compositional styles. My secret desire of enchanted gorgeousness in harmony has pushed me toward those swords of fire, those sudden stars, those flows of blue-orange lavas, those planets of turquoise, those violet shades, those garnets of long-haired arborescence, those wheelings of sounds and colors in a jumble of rainbows . . .

Messiaen's genius and his destination for a musical career were already evident when he entered the Paris Conservatory at the age of 11. There he studied harmony, counterpoint, and fugue with Jean and Noel Gallon, organ with Marcel Dupré, and composition with Paul Dukas. In 1930 Messiaen was graduated from the Conservatory with highest honors and a long list of prizes to his credit.

In 1931 he was appointed organist at *Sainte Trinite* in Paris, and in 1936 he became professor at the *Ecole Normale de Musique* and at the *Schola Cantorum*. His association with three other French composers, Daniel-Lesur (b. 1908), Andre Jolivet (b. 1905), and Yves Baudrier (b. 1906) under the banner *La Jeune France* in 1936 helped to broaden his horizons, especially towards the primitive and mystic,² and aided in publicizing his work.

Messiaen served in the army in World War II, and in 1940 he was captured and imprisoned at Görlitz. There in 1941 he composed and, with fellow prisoners, performed, the *Quatuor pour la fin du temps*, written for violin, clarinet, cello, and piano. After the War he returned to Paris to teach at the Paris Conservatory, and for a few years his name was involved in public controversy concerning the validity of his structured compositional technique in expressing his poetic nature.³ (Messiaen's music has never won unanimous acclaim, but even today it is arousing enough that, when the name "Messiaen" is mentioned in a conversation of musicians, those who know his music seem almost immediately to begin taking sides.)

Messiaen's treatise on his compositional technique, *The Technique of My Musical Language*, was published in 1944 and is valuable help in understanding the techniques used in his work, especially through the decade of the '30's. Since many musicians are but fleetingly acquainted with the compositions of Messiaen, we will give a brief description of those techniques discussed in his treatise, providing where possible examples from the works to be analyzed. In this way, we will endeavor to equip the "innocent" listener with a basic set of tools for analyzing at least the early works of Messiaen.

Rhythmically Messiaen's music is organized by the "feeling of a short value and free multiplications,"⁴ although his freedom of choice in which multiplications are to be used is tempered with a preference for groups of prime numbers of notes.

Exoticism, an important influence in French music through the early 20th

Mr. Hassman, a native of McPherson, Kansas, studied organ with Robert Town at Wichita State University, where he graduated in 1970 with a degree in organ and theory-composition. While in Wichita, he was organist-choirmaster at Bethany United Methodist Church and organist at Temple Emanuel. He is presently studying organ with Jack Fisher at Boston University and is organist-choirmaster at Newton Highlands Congregational Church in Newton Highlands, Mass., and organist at Temple Beth Shalom in Needham, Mass.

Messiaen: An Introduction to his Compositional Techniques & An Analysis of "La Nativité"

By Carroll Hassman

Part 1

century, appears in much of Messiaen's technique. Not the least of these exotic elements of his style is the use of Hindu rhythms. Of the two Hindu rhythms quoted by Messiaen in his *Technique*,⁵ *ragavardhana* must have been one of his early favorites, since it is the one with which he demonstrates possible manipulations:⁶



First he retrogrades the rhythm:



Then he substitutes quarter notes for the dotted half:



It is in this final form, but without the dot, that the rhythm is used for one of the themes of *Dieu Parmi Nous*:

Ex. 1



The practice of effecting inexact aug.

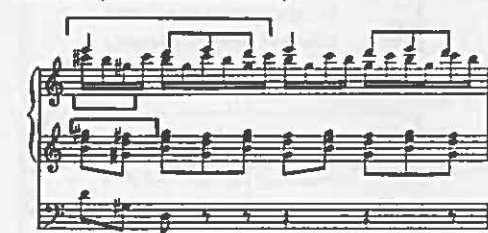
Ex. 3. (*Dieu Parmi Nous*)



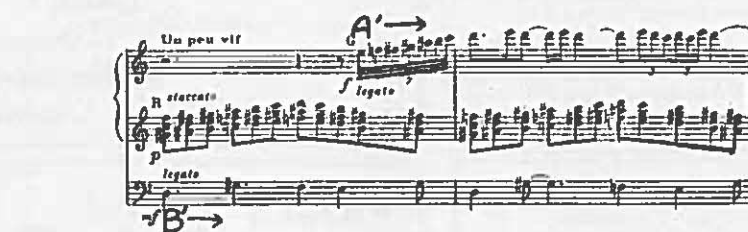
Ex. 4. (*La Vierge et l'Enfant*)



Ex. 5. (*Dieu Parmi Nous*)



Ex. 9. A: Noel Introit. B: from Mussorgsky's *Boris Godunov*. For a more easily distinguishable result of B, see Ex. 4. See Ex. 11 for continuation of the top voice.



Ex. 11. *La Vierge et l'Enfant*, continued from top voice of Ex. 9.



mentation or diminution by the addition or withdrawal of a dot gives rise to one of the more important of Messiaen's rhythmic theories, that of the *added value*. The *added value* is essentially a rhythmic alteration which avoids rhythmic regularity by adding half-values in the form of dots, half-value rests, or half-value notes. Here is an example of the *added value* as a dot (*added value* at cross):

Ex. 2. (*Dieu Parmi Nous*)



as a rest: (Example 3)

as a note: (Example 4)

Another element of exoticism appears in Messiaen's use of the *rhythmic pedal*, a device in which a rhythm repeats

as an *ostinato*. He often uses this technique polyrhythmically, combining rhythms of different lengths to repeat themselves against each other, somewhat similar to the way in which Hindu music combines *ragas* and *talas* of different numbers of notes.

(Example 5)

An important rhythmic organization used by Messiaen, especially in the *Quatuor* and later works, is the *non-retrogradable rhythm*. A *non-retrogradable rhythm* is one which, when it is retrograded, yields the same rhythm. For this to be the case, of course, the rhythm must be symmetrical. Here is an example using two *non-retrogradable rhythms*, at A and B:

Ex. 6. (*La Vierge*)



In the area of melodic organization, Messiaen shows preference for the augmented fourth and the major sixth, especially descending. (He maintains that, since the tri-tone is perceptible — to "a very fine ear" — in the overtone series of any given note, the movement of one note to the tri-tone below it is a "normal resolution.")⁷

Ex. 7. (*Dieu Parmi Nous*)



Another melodic construction favored by Messiaen is a formula with a kind of chromatic turn using a whole-tone in one direction followed by a semitone in the opposite direction. (See examples 8 and 10)

Ex. 8. (*Les Enfants de Dieu*)



Messiaen quotes a number of sources for the shape of his melodic contours with respect to internal intervallic design. In addition to the work of earlier composers, these sources include plainchant and Hindu *ragas*. Although Messiaen uses these sources as points of departure for his melodic writing, the source is only rarely perceptible to the listener hearing the result. Two sets of examples follow: from source A, result A' from source B, result B'.

(Example 9)

Another source of melodic design in the works of Messiaen is birdsong. In only one very short chapter on birdsong in his *Technique*, he points out that, "Through the mixture of their songs birds make extremely refined jumbles of rhythmic pedals."⁸ Going on to explain his love for birdsong, Messiaen says,

Their melodic contours, those of blackbirds especially, surpass the human imagination in fantasy. Since they use untempered intervals smaller than the semi-tone, and as it is ridiculous servilely to copy nature, we . . . (will use) . . . transcription, transformation, and interpretation of the volleys and trills of our little servants of immaterial joy.⁹

Although, at the time he wrote *The Technique of My Musical Language* Messiaen's interest in birdsong was only beginning, the earlier works do show evidences of transcribed or composed melodic designs similar to those of birdsong.¹⁰

Ex. 10. (*Dieu Parmi Nous*)



(Example 11)

Formal structure has been cited as Messiaen's weakest point by many sources, including his teacher, Paul Dukas.¹¹ The importance he attaches to musical form is easily documented from the *Technique of My Musical Language*, where Messiaen devotes six chapters to rhythm, four to melody, and three to harmony, but only one to form. (One of the chapters on melody does devote some explanation to period structures and their combination into traditional

binary and ternary units; however, the composer's words there are no help in understanding his approach to overall formal structure.) The one chapter dealing with forms furnishes little positive enlightenment on the topic. Mentioning fugue, Messiaen says, "Without constraining ourselves to making regular fugues, we shall keep the most essential parts of them: the episode and the stretto."²² It seems relatively safe to say that seeing the episode and the stretto as the "most essential parts" of a fugue is a viewpoint not taken by most analysts.

Moving on to discuss the sonata-allegro form, Messiaen says, "Having written some absolutely regular sonata-allegros, we shall state that one thing in that form has become obsolete: the recapitulation. Then we shall try once more to keep what is most essential: the development. There are two in a sonata-allegro: the middle, modulating development; the terminal development, generally built over understood dominant and tonic pedals. We shall be able to write pieces made of this terminal de-

velopment alone; I tried it in *Les Enfants de Dieu* of *La Nativité du Seigneur*.²³ There are certainly many who would readily deny that terminal developments are "generally built over understood dominant and tonic pedals," but this is perhaps a moot point, since it would seem to hinge on Messiaen's definition of the word *development* in the structural sense. Messiaen's analysis of what parts of a sonata-allegro are most essential is also subject to question. It may be definitely said, however, that the use of dominant and tonic pedals as the organizational factor in pieces like *Les Enfants de Dieu* can, of itself, affiliate these compositions in no way with the sonata-allegro form as such.

- (chromatic scale - one transposition)
Mode I (6 notes) whole-tone scale
 two transpositions
Mode II (8 notes) -m2-M2-m2-M2-m2-M2-m2-M2-
 three transpositions (every note has +4 and M6 above)
Mode III (9 notes) -M2-m2-m2-M2-m2-m2-M2-m2-m2-
 four transpositions
Mode IV (8 notes) -m2-m2-m3-m2-m2-m2-m3-m2-
 six transpositions
Mode V (6 notes) -m2-M3-m2-m2-M3-m2-
 six transpositions
Mode VI (8 notes) -M2-M2-m2-m2-M2-M2-m2-m2-
 six transpositions
Mode VII (10 notes) -m2-m2-m2-M2-m2-m2-m2-M2-m2-
 six transpositions
 (major, minor, church modes—twelve transpositions)

Other forms discussed by Messiaen in his treatise are largely specific forms used in specific pieces. These mentioned include the "Development of Three Themes, Preparing a Final Issued from the First" (used in *Dieu Parmi Nous*), "Variations of the First Theme, Separated by Developments of the Second" (somewhat reminiscent of the double-variation form of the late classical period; used in *Alléluia Sereins* from *Les Corps Glorieux*), the *kyrie* (used in *Mystere de la Sainte Trinite* from *Les Corps Glorieux*), and the *sequence* (used in *Le Verbe* from *La Nativité*). Free and imaginative use of form in Messiaen's music may be seen as a result of his poetic and experimental style; but even if one accepts this integrity, there still remains the problem of reconciling it with his highly ordered rhythmic and harmonic structures.

The main staple of Messiaen's harmonic theory, from which he derives his melodies and harmonies, are the *modes of limited transpositions*. The *modes* are so-called because they can be transposed only a limited number of times without falling into the same notes. The reason for the restricted transposition possibilities lies in the fact that each *mode* divides the octave into two, three, four, or six equal parts, and within each part the same intervals are used in exactly the same order. Messiaen contends that "... their im-

possibility of transposition makes their strange charm. They are at once in the atmosphere of several tonalities, without polytonality, the composer being free to give predominance to one of the tonalities or to leave the tonal impression unsettled."²⁴ (Messiaen places great stock in the parallel impossibilities of the *modes of limited transpositions* and those of the *non-retrogradable rhythms*, contending that it is this "charm of impossibilities" which appeals to the listener.²⁵ One might well see fit to criticize his imposition of such limitations, but such a value judgement must necessarily be left to the individual listener.)

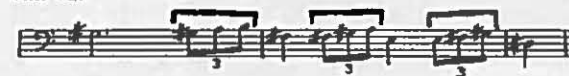
There are seven *modes of limited transpositions*, and Messiaen uses them much as earlier composers used the major and minor scales: transposing, introducing chromatic alterations, modulating, alternating modes, and using polymodality. The following is an analysis of the intervallic structure of these modes:

Precedent for Messiaen's harmonic style goes back to Debussy with a technique of coloring tertian harmony with *added notes*. Again here Messiaen has a preference for adding the augmented fourth or the major sixth above the root because he considers these tones reinforcements of their counterparts (high!) in the harmonic series over the root and, therefore, consonance. (See Ex. 4, last part, melody providing *added notes*.)

The second *mode* is particularly linked with the theory of *added notes*, since that *mode* contains an augmented fourth and a major sixth above every note in it; because of this, Messiaen especially favors *mode II*. (As with the parallel rhythmic and harmonic impossibilities, Messiaen attaches special significance to the similarity of *added values* and *added notes*.)

Besides traditional chords with *added notes*, there are a few special chords that are peculiar to Messiaen's harmonic vocabulary. Those quoted in his *Technique* are the *chord of the dominant* (containing all the notes of the major

Ex. 12.



Ex. 13. (La Vierge)



Ex. 14. (Dieu Parmi Nous)



scale):



the *chord of resonance*, containing "nearly all the notes perceptible, to an extremely fine ear, in the resonance of a low C . . ." (every chord member can be drawn from *mode III*):



and the *chord in fourths* (all notes of *mode V* are in this chord):



Within his system of harmonic order Messiaen retains only a few of the traditional melodic non-harmonic figures. Rationalizing that the use of unresolved non-harmonic tones in the music of Debussy and his successors has made most non-harmonic figures meaningless, he again chooses to use only those which to him seem essential: pedal point, passing tone, embellishment, and appoggiatura.

Reasoning that repeating is the same as sustaining, he expands the pedal point to include repetitions of a group of notes. (Thus, the pedal part in Ex. 9, last part, is a *pedal group*.) Similarly he expands the passing tone to a *passing group*: a *passing group* is any single group of notes ascending or descending by scale-step and ornamenting basic melodic motion by scale-step:

(Example 12)

The embellishment may also be expanded, to the point of giving it cadenzic proportions.

(Example 13)

It is from the appoggiatura that Messiaen takes the principle of organization for much of his phrase structure. He expands the traditional tension-release character of the appoggiatura by

using a rhythmic and harmonic preparation (upbeat) into the accent and by expanding the release into a terminating figure, thus making the accent the peak of an arch.

(Example 14)

Through the preceding pages we have endeavored to impart some of the nature of the man Messiaen by quoting his own words. There is one more important point that must be made directly; and again, his own words seem to say it best.

I am, above all, a Catholic composer. All my works, whether religious or not, are documents of faith glorifying the mystery of Christ. Through my poor stammerings about Divine Love, I have tried to find a music signifying a new epoch, a loving and chanting music.²⁷

As a child I was irresistibly attracted to the Catholic faith, music, the theatre and its scenery. Only the first two passions have endured. I have tried to be a Christian musician singing of his faith — without ever accomplishing it, undoubtedly because I have not been worthy of it, and that I say without false humility! In my work pure, secular, and sacred music alternate. The sacred music is not as mystic as the majority of my listeners believe. I really don't know whether I have an "aesthetic code," but I may say that my preference is for a florid, refined, even voluptuous music, but never sensuous, to be sure. Mine is a music that soothes and sings, does justice to melody and to the melodic phrase, a music of new blood, of definite gesture, like unknown scents, like restless birds, a music like stained glass windows, a turning wheel of complementary colors. My wish is to express in music the end of time, ubiquity, glorious hosts, divine and metaphysical mysteries, a rainbow within the sacred realm, so to speak.²⁸

With a basic knowledge of some of those compositional techniques that are peculiar to the music of Messiaen and with a general knowledge of the poetic spirit behind his work, we are ready to analyze the content of some of his compositions in their proper context.

(To be Continued)

NOTES

- ¹Olivier Messiaen: *The Technique of My Musical Language* (trans. Satterfield) (Paris: Leduc, 1944), p. 52.
- ²William W. Austin: *Music in the 20th Century* (New York: Norton, 1966), p. 393.
- ³Claude Rostand, *French Music Today* (trans. Marx) (New York: Merlin, 1958), p. 43-44.
- ⁴Messiaen, *Technique*, p. 14.
- ⁵*Ibid.*, p. 14, ex. 2 & 3.
- ⁶The use of Hindu rhythms is much more extensive in Messiaen's later works. For examples see the *Messe de la Pentecote* or the *Livre d'Orgue* (Paris: Leduc, 1951 and 1953 respectively).
- ⁷Messiaen, *Technique*, p. 31.
- ⁸*Ibid.*, p. 34.
- ⁹*Ibid.*, p. 34.
- ¹⁰The increased emphasis on birdsong may be easily seen in later works. Again the reader is referred to the *Messe de la Pentecote* and the *Livre d'Orgue*.
- ¹¹Rostand, *French Music Today*, p. 61-62.
- ¹²Messiaen, *Technique*, p. 40.
- ¹³*Ibid.*, p. 40.
- ¹⁴*Ibid.*, p. 50.
- ¹⁵*Ibid.*, p. 13.
- ¹⁶*Ibid.*, p. 50.
- ¹⁷Rostand, *French Music Today*, p. 46.
- ¹⁸*Ibid.*, p. 46-47.

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NEWS OF CHAPTERS AND ORGAN GROUPS

Central Arizona Chapter AGO

... held its Oct. (?) meeting at the Central Baptist Church, Phoenix. Grace Weller, organist of the host church greeted chapter members following dinner, and Norman Jensen of the choral committee talked briefly on diction and other questions for choirmasters. The evening program was "Make Your Own Music" with instruments and suggestions supplied by Richard Probst. All the members participated with percussion instruments and found new ways of expressing themselves. — Marjorie Haas

Los Angeles Chapter AGO, Calif.

As the saying goes, "Progress Is Our Most Important Product," and PROGRESSIVE was the byword Oct. 4 when members met for dinner and an organ demonstration at Redondo Beach's Riviera United Methodist Church and a recital at St. Francis Episcopal Church, Palms Verdes Estates: the rare opportunity to compare two similar instruments by the same builder (Reuter, 1960's) and of hearing an exciting program of Purcell, Bach, Mader, Franck, Daquin, Dupré, and a first performance of *Byzantium II* (after Yeats) for organ and tape by Alden Ashforth. — Richard W. Slater.

Pasadena Chapter AGO, Calif.

A gala event with an international flair in the great American tradition! What better way to begin the season, The time, Oct. 11; the setting: South Pasadena's St. Jaime's Episcopal Church (England); for dinner: lasagna (Italy) with burgandy wine (France-3rd generation California); for the program: a workshop by Flor Peeters (Belgium — of course!) using the new 21-rank Schlicker tracker organ in the Music Hall at California State College, Los Angeles, with four bright young talents (Au, China; McKinney, Scotland; Denmark, England, and Romano, guess) playing Bach (International); and, for an encore: a preview of a tape of Peeters at the console of the Mechelen Cathedral organ playing tonal impressions of America, his *Lied Symphony*.

The distaff sign was ascendant June 14 at South Pasadena's Oneonta Congregational Church when the chapter proudly presented two young stars in recital, Martha Farr Scholarship winner Cheryl Haskell and Hunter Mead Scholarship winner Katherine Au. — Richard W. Slater

Redwood Empire Chapter AGO, Calif.

... chartered a bus on October 16 to San Francisco for demonstrations of the organs at Grace Cathedral, St. Mary's Cathedral and the Episcopal church of St. Mary the Virgin. John Fenstermaker, the newly appointed organist and choir master of Grace Cathedral graciously told of his organ and played many numbers for us to let us hear the various qualities and ranks of the organ. He went with us to St. Mary's Cathedral and again played for us. Walter Bahn, organist and choir master at St. Mary's, gave us a demonstration of some of the unusual qualities of that organ. At the church of St. Mary the Virgin, Dale Wood gave a short talk about the organ and the unique redwood church and then gave us a brief recital of some of his organ compositions. — E. Helen Pendleton

Riverside-San Bernardino Chapter AGO, Calif.

... opened the season at Eden Lutheran Church, Riverside, with a film and color slide presentation by Lawrence K. Sinz, regional Casavant representative. Officers for 1971-72 include Donald Vaughn, dean; Eileen Hardison, sub-dean; Doris Proctor, secretary; Mary Jane Hess, treasurer; and Malcolm Benson, registrar.

The Nov. (?) meeting consisted of a splendid and masterful presentation in sight and sound of dean Donald Vaughn's recent "European Pilgrimage" through 13 countries. A major highlight was the sound of a Sunday morning congregation at St. Thomas, Leipzig, singing "Now Thank We All Our God." The program at the La Sierra campus of Loma Linda U. also honored Harold Hannum, AAGO, for his many years of service as church musician and teacher. A former dean of the Chapter, Mr. Hannum was voted a life membership in the Guild at the meeting. — M. Benson

San Francisco Chapter AGO, Calif.

... featured a recital by Richard Gehrke on Sept. 26 at St. Paulus Lutheran Church, San Francisco. Mr. Gehrke played works by Sowerby, Sweelinck, Bach, Litaize, Manz, Brahms and Vierne on the new Bosch organ at the church. An exhibit of organ music, mementos and colored slides of the recent regional convention in Hawaii, and refreshments concluded the afternoon. — Oscar Burdick

Fort Wayne Chapter AGO, Ind.

... visited Faith Lutheran Church (no date given) to see and hear the new Casavant organ. The program consisted of new contemporary music performed by staff organist William Shoot, Marilyn Andersen, Edward Throm, Judy Scholz and David Fienen. Officers for the year are Edward Throm, dean; Judy Scholz, sub-dean; Patricia Enos, secretary; Fritz Gingrich, treasurer, and the executive board consists of Marilyn Andersen, Erwin Esslinger, Joel Kuznik and John Loessi. — Mary Anne Arden

St. Joseph Valley Chapter, Ind.

... celebrated the 25th anniversary of its founding at the Sept. (?) meeting held in the impressive, new First Christian Church, South Bend. Past deans, including Mrs. John Buzby, Chapter founder, were honored at the meeting. Following dinner, a group of students from the University of Notre Dame played works by Stradella and Uccellini. The students were Christopher Callahan and John Walkowiak, violins; Gregory Nichols, cello; and Philip Cannata, harpsichord. — Jane Flora

Bangor Chapter AGO, Maine

... sponsored a demonstration rehearsal-recital of sacred and secular choral works presented by Mr. and Mrs. William R. Mague (director and accompanist, respectively) at All Souls Congregational United Church of Christ (no date given). The choir of 50 voices was made up of the choirs of All Souls Church and the Northern Conservatory of Music. — Allen C. Ferrald

Montgomery County Chapter AGO, Md.

... held a "happy 15th birthday" party on Oct. 18 at St. Paul's United Methodist Church, Kensington, Md. Hospitality Chairman Betsy Freeman and historian Ruth Hertzog deserve special mention for the event. Regional chairman, Nancy Phillips, and state chairman, Barbara Goodnight, explained how the Chapter fits into the national organization by explaining their duties. A panel discussion on "Service Playing: Tips and Traps" sparked a lively session between panel members Barbara Goodnight, Ronald Stallford, David Wilson, Marjorie Jovanovic, and Nancy Phillips and members of the Chapter. — Thomas A. Bast.

Boston Chapter AGO, Mass.

"French Organ Music of the Classical Period" was the topic of the first Chapter event on Sept. 25 at the Milton Academy Chapel, Milton, Mass. A fascinating lecture-demonstration was presented in the afternoon by Bernard Lagace, and in the evening he repeated the recital he had given the previous evening to open the new Casavant organ.

On Nov. 2, the Chapter heard a discussion by chapter members about Christmas anthems they have found useful for the average church choir. Panelists included Carl Fudge, John Woodworth, John Ferris and Barbara Owen. The meeting was held at the Church of the Epiphany in Winchester. — Margaret Krewson

Hiawatha Valley Chapter AGO, Minn.

... met Oct. 18 at Grace Presbyterian Church. Following a pot-luck supper and business meeting, Robert Scoggin, organist and choirmaster of Christ United Methodist Church, Rochester, presented a travelogue of his recent sabbatical summer study in Europe. Of particular interest was his lecture on European pipe organs from the 15th century to the present. Members browsed through various publications of music for choirs and organ after the meeting.

Dean Elsie Naylor was presented in recital on Nov. 12 at Central Methodist Church. The Nov. 15 meeting at Central Methodist featured demonstrations on both pipe and electronic instruments, and music for Advent and Christmas was discussed. — Carlis Anderson

Southeastern Minnesota Chapter AGO

... met Sept. 27 at St. Luke's Episcopal Church for supper. The Rev. Robert Scoggin showed slides from his summer trip to Europe following the business meeting. The Chapter co-sponsored a recital by Lionel Rogg at Zumbro Lutheran Church on Oct. 31. — Mrs. P. L. Godtland

St. Louis Chapter AGO, Mo.

Gerhard Krapf, U. of Iowa, presented a dedicatory organ recital on Oct. 17 at McKendree College, Lebanon, Ill. Prof. Glenn H. Freiner of McKendree was host of the monthly meeting.

The Nov. 15 meeting was held at Trinity Presbyterian with William S. Aitken as host. Matthias Kern presented a lecture-demonstration on 12-tone and aleatoric music. — Henry Glass, Jr.

Central Hudson Valley Chapter AGO, N.Y.

... held its Sept. (?) meeting at the West Point Military Academy Cadet Chapel where organist John Davis and other musicians presented a program of music by Karg-Elert and Searle Wright. Chapter members concluded the evening by playing their favorite pieces on the Chapel organ.

The Chapter hosted national president, Charles D. Walker, and regional chairman, Barbara Mount, at the Oct. (?) organist-clergy dinner in New Paltz, N.Y. Dean Donald Filkins introduced officers of the Chapter: Connie Lacy, sub-dean; Gloria Jean Clark, secretary; and Richard Cressman, treasurer. The program included an interesting dialogue on the rock opera "Jesus Christ, Superstar" with the Rev. H. Bruce Lederhouse and Mr. Neil Gould of St. James Episcopal Church, Hyde Park participating. Mrs. Helen Meyers was dinner chairman and Mr. Robert Siebert and Mrs. Connie Lacy were co-chairman. — Connie Lacy.

Cincinnati Chapter AGO, Ohio

... presented harpsichordist Nina Johnson in recital at Calvary Episcopal Church on Nov. 14. Mrs. Johnson, a graduate of the U. of Oregon and a student of Gustav Leonhardt, played her own 2-manual French-style instrument made by Dowd. — Ruby Stephens

Cleveland Chapter AGO, Ohio

... toured the O'Brien Harpsichord Factory in Nelson Township and the music building at Hiram College on Oct. 17. Harpsichordist Philip Cucchiara was host. — Wilma Salisbury.

Toledo Chapter AGO, Ohio

John Ness Beck, composer and director from Columbus, Ohio, led a choral reading session on Sept. 21. It featured anthems by contemporary composers, including Mr. Beck.

Dr. Robert Baker, dean of the School of Sacred Music, Union Theological Seminary, New York, addressed members and clergy guests at the Oct. 12 meeting. He shared many experiences of new ways of using music in worship. His topic: "New Sacred Music for Our Time". — Susan Craig

Lehigh Valley Chapter AGO, Pa.

The annual organist-clergy dinner meeting was held at Salem United Church of Christ, Allentown. After a delicious meal we listened to a most informative and interesting speaker, Dr. Horace T. Allen, Jr. Dr. Allen served both the United and Southern Presbyterian Boards of Christian Education as director of their joint Office of Worship and Music. Presently he is active in the growing enterprise of liturgical and music experiment and practice. Dr. Allen stated that worship is what the Church does when it's together. The Word is to produce a people related to each other in a more corporate style. Worship style is being changed by new language concepts. Just as we have new versions of the Holy Bible, so we need new versions of hymns, both in music and context — a liberalization to bring music to all people, thereby promoting more participation in worship. — Karl H. Fenstermaker

Pittsburgh Chapter AGO, Pa.

... was the co-sponsor of an organ workshop on Nov. 2 by Lionel Rogg of Geneva, Switzerland. The workshop and Mr. Rogg's recital on Nov. 3 were held at St. Paul's Cathedral.

The regular dinner meeting on Nov. 22 was held at B'nai Israel Synagogue with a program of Jewish music. Dean Wayne Galbraith was the host organist.

The Chapter is also sponsoring a repertory series again this year. Bob Johnson and Barbara Smith ran a choral workshop on Oct. 11 at Pittsburgh Theological Seminary, and Barbara McKelway and Harriett Hargus played a recital of music based on hymn tunes on Nov. 8. — Mary C. Hardy

Alamo Chapter AGO, Texas

... met on Oct. 5 at St. Luke's Episcopal Church, San Antonio. Theron Kirk, well-known composer and professor of music at San Antonio College, presented anthems for sightreading. Compositions of all schools and categories lent interest to the meeting. — Flo Ellison

Franklin Chapter AGO, Tenn.

... heard a lecture-recital, "Selected Examples of Recent Organ Literature," given by Richard Webb, professor of music, East Tenn. State U. The Oct. (?) meeting was held at the First Methodist Church, Johnson City, Tenn. — Rose S. Slonaker

Lynchburg Chapter AGO, Va.

Immediately after Roger R. Cole's concert on Oct. 26 at Houston Mem. Chapel, Randolph-Macon Woman's College, in his Sept. 1971 to April 1972 series (The Complete Organ Works of J.S. Bach: Youthful Works, Lüneburg and Arnstadt II), the Chapter met with Mr. Cole in the lounge for his delightful exposition of his concert and its "workings". — Eunice Leebrick

Richmond Chapter AGO, Va.

... held its October (?) meeting at Bon Air Presbyterian Church. Lon Schreiber, director of music at National City Christian Church, conducted a "choral Repertoire Reading Session." — Mary Jane McIntosh

Roanoke Chapter AGO, Va.

... took a trip on Oct. (?) to Ferrum College, Ferrum, Va., for a tour of the new chapel, a demonstration of the new Wicks organ and carillon tower and bells, and a talk by Nancy Phillips, regional chairman from Arlington, Va. Mr. McConnell, head of Ferrum College's organ department, gave a short recital and related the history of the beginnings and progress of the department. — Jean Traylor



Dale G. Rider has been awarded a graduate assistantship to pursue the MSM degree at the Wittenburg University School of Music, Springfield, Ohio. He will teach organ and study organ under Frederick Jackisch and composition with Jan Bender. He will also be the daily chapel organist at Weaver Chapel on the campus. Mr. Rider has been a member of the RDS Auditorium organ staff in Independence, Mo., since February, 1969. He also leaves the post of organ instructor at Graceland College, Lamoni, Iowa, where he was graduated with the BMusEd degree in 1970. While in Springfield, Mr. Rider and his wife will serve on the music staff of the Springfield Congregation of the Reorganized Church of Jesus Christ of Latter Day Saints.

ANTONIO RUFFATTI, head of the firm Fratelli Ruffatti of Padua, Italy, was awarded the title of "Cavaliere of the Republic" by the president of the Italian Republic, a high honor for the artistic work of the firm under his direction.

CHRIST CHURCH, FITCHBURG, MASS. was the scene of a program including the Poulenc Gloria, Brahms' Alto Rhapsodie, and Bach's Cantata 78 on Oct. 31. David Hewlett conducted and Marshall Bush was organist.

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NUNC DIMITTIS

MARTHA ZEHETNER OAKLEY

Martha Zehetner Oakley died July 5, 1971. Noted as a concert pianist, she was also widely known as an organist. She taught piano and organ at the University of Dubuque and the Dubuque Academy of Music. After moving to Cleveland, Ohio, she taught privately and was organist in several Cleveland churches.

(continued from p. 15)

this seldom performed music in spite of its length. There are some fantastic passages for the two trumpets, and one beautiful cadenza as an introduction to the Intrada. It is virtuoso stuff, and, considering that Mr. Tarr was playing a valveless trumpet, the music was phrased well, in tune, and simply exciting to hear. In general, the movements were done stylistically well, with all the overdotted, rhythmic alteration, ornamentation and freedom that could be expected by Mr. Hildner from a group that is made up of both amateur and professional players. Some ragged moments did not detract from the musicality, and the marvelous playing of the brass instruments stood out above all to make the works lively indeed.

Two Bach cantatas were featured, each of them scored with brass. Of course, *Jauchzet Gott* is the kind of piece that any trumpeter and soprano will have fun with, providing that they have the technique to sing and play the blisteringly difficult first and last movements. Maria Lagios acquitted herself well, and Edward Tarr played the trumpet part better than we have ever heard it. Part of his success here is due to the fact that the old style *Jäger-trompete* has a thinner sonority than the modern valved trumpet, even a modern "D" trumpet, and it therefore dialogued in better balance with the soprano soloist. It was a joy to finally hear the piece without the trumpet "blasting in" loudly. The final cantata of the program utilized the full vocal ensemble of eight professional singers. The first chorus was done with great spirit, even though slightly loud, and the final chorus was simply ear-splitting. For the audience, who obviously enjoyed the sonic experience with all that brass, strings and powerful singing, it was a treat. We wished however that we had been sitting a few pews further to the rear. No matter, Mr. Hildner's forces played and sang with more enthusiasm than we are accustomed to in Chicago. David Hildner gave the organists in the audience a moment of thrill when he played some wonderful ornamentation to the da capo section of the first aria. It was well done indeed, and brought smiles from the idle performers and audience alike.

Four of the singers combined with instruments (three violas de gamba, recorder and rackets) to bring a discreet and sensitive performance of Hassler's *Mass* to the audience, and the program was filled out with two organ chorales from the *Clavierübung* played by Herbert Gotsch.

Clearly, the stars were Edward Tarr and George Kent, however, and Concordia College is to be thanked for bringing them here for such an event, and for braving an ensemble concert with them. Mr. Tarr and Mr. Kent stayed over for another day to run two rehearsal-demonstration workshops with choirs and brass ensembles of Concordia College. Most of this centered on the works of Gabrieli, but they did get the opportunity to perform some of their repertory for baroque trumpet and organ. After hearing them both, we are convinced that Mr. Tarr is one of the most accomplished players on the instrument in the world today. That he and Mr. Kent are knowledgeable and sensitive performers goes without saying for anyone who has heard them perform. —RS

MARDIROSIAN TO REFORMATION LUTHERAN CHURCH

Haig Mardirosian has been appointed organist and choirmaster of Reformation Lutheran Church, Washington, D.C. He was formerly director of music and organist at the Cathedral of Mary Our Queen, Baltimore, Md.

Mr. Mardirosian holds the BM and MM from the Catholic University of America, where he is also a candidate for the DMA. He will continue as lecturer in music at the Catholic University, teaching electronic music and harpsichord, and as music critic for the *Baltimore News-American*.

CEREMONIAL MUSIC FOR TRUMPET AND ORGAN was played by William Spady, trumpeter, and David Pizarro, organist, at Lewis and Clark College Chapel, Portland, Ore., Oct. 17. The concert included works by Coke-Jephcott, Clarke, Buxtehude, Stanley, Keiser, Krebs, Bach, Handel, Elgar, Purcell and Charpentier.



Walter Stiller has been appointed the director of music at Grace Lutheran Church, San Diego, Calif., and assumed his duties in August. Mr. Stiller directs the adult Choir, the high school girls choir and the junior choir from the Day School, and teaches theory and history of music to grades 3 through 6 in the Day School. Mr. Stiller has studied with Harold Mueller in San Francisco, Ladd Thomas and pianist Gustav Rihard in the Los Angeles area, and is currently studying with Catharine Crozier. Mr. Stiller graduated from California State College, Los Angeles with a BA degree in organ performance. He has concertized in the Southern California area, appeared with the Westside Symphony Orchestra of Los Angeles as pianist in concert, and performed at Grace Cathedral in San Francisco.

Prior to coming to San Diego, he was assistant organist to John Barry at St. Luke's Episcopal Church, Long Beach.

REJOICE IN THE LAMB by Benjamin Britten was featured in the morning services of First Presbyterian Church, Fort Wayne, Indiana on Nov. 7. Lloyd Pinkerton conducted, Jack Ruhl was the organist, and the soloists were Marlene Everson, Joyce O'Riordan, Robert Blue and Donald Cashen.

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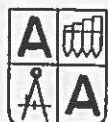
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