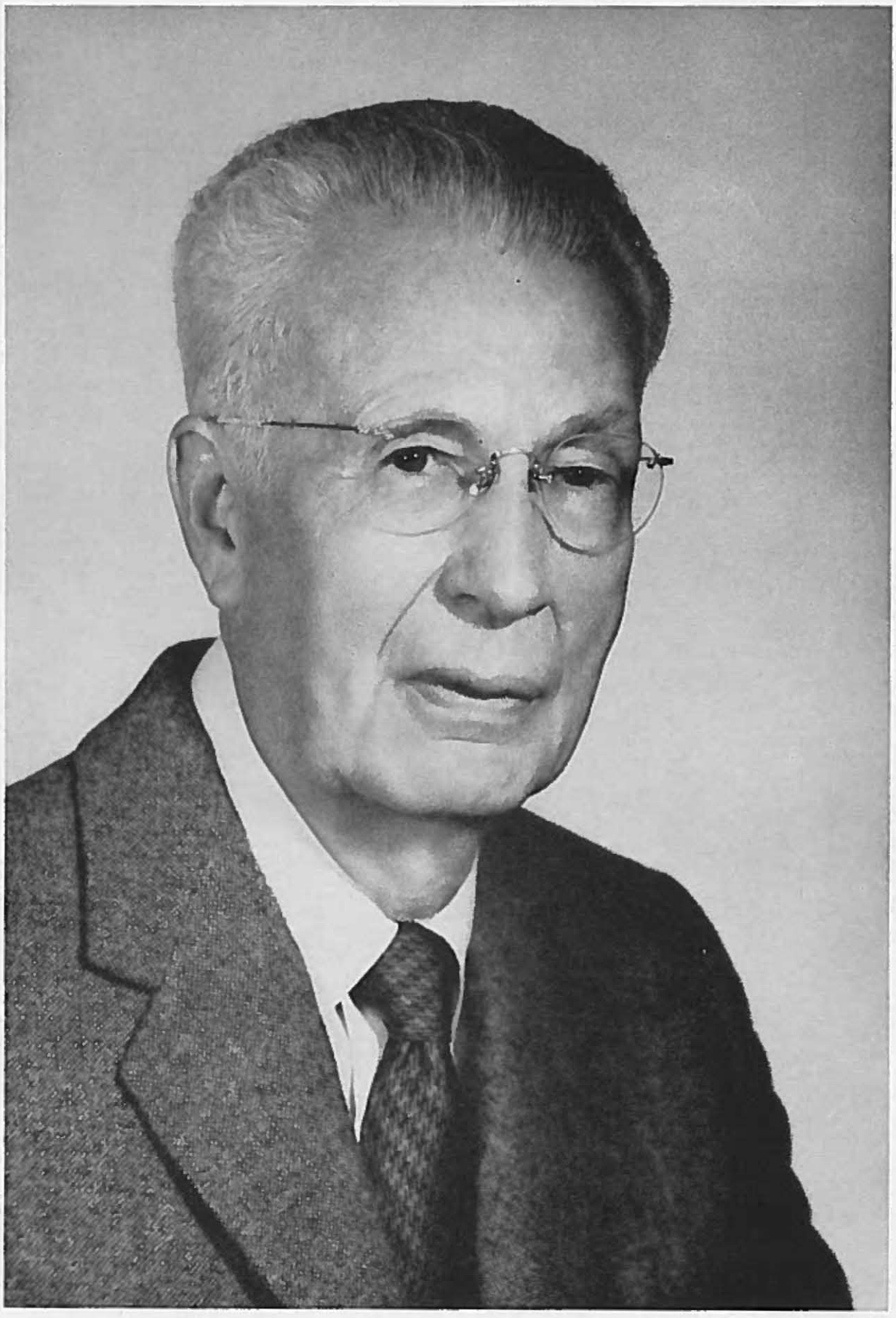
THE DIAPASON

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

Sixty-third Year, No. 5 — Whole No. 749 APRIL, 1972 *Subscriptions $4.00 a year — 40 cents a copy*



Harold Gleason

Eightieth Birthday Tribute

Congratulations to Harold Gleason on His 80th Birthday!

This issue of THE DIAPASON is dedicated to a man who has achieved distinction in the fields of organ instruction, organ literature and history, organ building, and musicology, but especially as a pedagogue. The countless number of students now holding responsible positions in our colleges and universities attests to his skill in teaching.

Harold Gleason was born in Jefferson, Ohio, on April 26, 1892, but received his schooling in Pasadena, first at the Throop Polytechnic Institute and later at the California Institute of Technology. At the age of 20 he realized that his love for music transcended all other interests and, after preliminary work in piano, organ, harmony and counterpoint, he went to Paris in 1918 to study with Joseph Bonnet. While in Europe he also studied Gregorian Chant at the Benedictine Monastery at Quarr Abbey, and in Munich he attended seminars in musicology given by Heinrich Besseler.

Returning to the United States in 1919 he was appointed organist and choirmaster at the Fifth Avenue Presbyterian Church in New York City. A year later he moved to Rochester, New York, to become the organist at the First Church of Christ, Scientist. From 1926 to 1932 he was organist and choirmaster at the Brick Presbyterian Church, and from 1932 to 1949 organist at St. Paul's Episcopal Church. Meanwhile he was appointed the head of the organ department and professor of musicology at the Eastman School of Music in 1932, and eventually director of graduate studies until his retirement in 1955. As though this were not enough he found time to take the administrative reins of the David Hochstein Memorial School from 1920 to 1929, was George Eastman's personal organist between 1920 and 1932, gave recitals in this country and abroad, and supervised the installations of many organs. In 1952 he was awarded the doctor of music degree, *honoris causa*, from MacMurray College, Illinois.

But what of his research and publication record? His *Music Literature Outlines* (five volumes from the Middle Ages to the Twentieth Century) are well-known to graduate students preparing for doctoral exams; *Music in America* (with this writer as co-author) was published by W.W. Norton, New York, 1964; and many articles and reviews appeared in the *Musical Quarterly, The Diapason, Music Library Notes,* the *Proceedings of the Music Teachers National Association* and the *Journal of the American Musicological Society*. Undoubtedly, his greatest contribution is his *Method of Organ Playing* (Appleton-Century-Crofts) now in its fifth edition and used universally.

Hale and hearty at 80, Dr. Gleason lives in La Jolla with his famous spouse, Catharine Crozier, continues his research, gives master classes on various campuses with his wife, and enjoys life. The clue to his success as a teacher may be found in the words of Gibran's *The Prophet* (Alfred A. Knopf, New York, 1970), which reads:

The teacher who walks in the shadow of the temple,
among his followers, gives not of his wisdom but
rather of his faith and his lovingness. If he is
indeed wise he does not bid you enter the house of
wisdom, but rather leads you to the threshold of
your mind.

The following articles are submitted by former students and friends as a birthday offering to an outstanding figure in the musical world of the twentieth century.

W. Thomas Marrocco, Professor
University of California at Los Angeles

Robert L. Tusler, Associate Professor
University of California at Los Angeles

A note from the Editor:

Most of what needs to be said about this issue is eloquently stated above. Dr. Gleason throughout his long and productive career has not been a publicity seeker, preferring to go about his work quietly and with thoroughness. Thus it is appropriate that this tribute to him be made in the same manner, without undue fanfare. It is an issue filled with the work of others, dedicated to Dr. Gleason as an expression of gratitude to an outstanding and towering figure in our musical world. These articles are an expression of love and admiration to a man who cared much that work such as this be done well.

Readers will notice that we have laid aside our usual monthly contents. Aside from our usual calendar and classified advertisements along with a small bit of timely news, all else has been omitted in favor of the scholarly articles. This is as it should be. They are expressive of the things that Dr. Gleason has long involved himself in — organs and organ music, music theory, music history, and learning about music.

We are thrilled and proud to present these offerings as a tribute to Dr. Gleason, and we only wish to add our most heartfelt greetings and best wishes to those given above. To Dr. Gleason on his 80th birthday: "Happy birthday, and may your life continue to be filled with surprises!"

The Editor

THE AUTHORS IN THIS ISSUE:

Ruth Hannas was born in Greeley, Colorado, her parents being of pioneer families from Pennsylvania. She was educated in America and Europe in piano and theory, numbering among her private teachers Ashley Pettis, George McManus, Albert Elkus, Carolyn Alden Alchin, and Walter Gieseking. She holds the B.A. degree and the M.A. degree in German and Latin from the University of California, and the Ph.D. degree from Eastman School of Music, University of Rochester. Primarily a university teacher of composition, she has published widely in both musicological and literary fields. Dr. Hannas presently lives in Birmingham, Alabama.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

ROBERT SCHUNEMAN
Editor

DOROTHY ROSER
Business Manager

WESLEY VOS
Assistant Editor

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

Official Journal of the Union Nacional de Organistas of Mexico

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

Advertising rates on application.

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

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

APRIL, 1972

FEATURES

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

W. Thomas Marrocco studied violin for three years after graduating from high school in Rochester, New York. He graduated from the Royal Conservatory of Music in Naples, returned to Rochester's Eastman School of Music, completing his bachelor's and master's degrees, the latter under Harold Gleason in musicology. Immediately following World War II, during which he was a parachute technician, he taught at the University of Iowa and at the University of Kansas. His Ph.D. degree was received from the University of California at Los Angeles, and he has been professor of music there since 1956. Dr. Marrocco is the author of numerous publications. His current projects are a six-volume set of Italian music of the fourteenth century, and over 100 items for the new edition of *Grove's Dictionary*.

Robert Huestis, A.A.G.O., received his bachelor's and master's degrees at California State College at Long Beach, and he is presently working toward a doctorate in musicology at the University of California, Los Angeles. He studied organ with Clarence Mader, continued with Alf Linder in Stockholm, Sweden, and studied the methods of organ design exemplified in the instruments of Nils Hammarberg of Sweden. Mr. Huestis is organist of St. Andrew's Presbyterian Church, Newport Beach, California.

Lewis E. Rowell is currently professor of music and chairman of the graduate field of music at the University of Hawaii. Educated at the Eastman School of Music, where he earned the B. Mus. and Ph.D. degrees in music theory, he has held positions at the University of Oklahoma, Indiana University, and the University of Cincinnati. His research activity has emphasized the history of musical theory — particularly ancient, medieval, and Asian — and autograph study. He is also an organist, composer, and co-author of the widely used series of theory texts, *Materials and Structure of Music*.

Robert L. Tusler is associate professor of music at the University of California, Los Angeles. He is currently continuing his research as a post doctoral Fulbright scholar in the Netherlands. Among his publications are two well-known books, *The Style of J. S. Bach's Chorale Preludes*, and *The Organ Music of Jan Pieterszoon Sweelinck*. As director of music at Wilshire Presbyterian Church, Los Angeles, Dr. Tusler is responsible for an active and growing musical program. His activities in the Los Angeles Chapter of the A.G.O. include serving as chairman of the *California Organist* editorial board, and as chairman of the New Music Project Committee. Along with Rayner Brown, Dr. Tusler is co-editor of the Wilshire Presbyterian Music Foundation contemporary organ and choral series.

Maarten Albert Vente studied history, geography, and musicology, receiving the doctorate from Utrecht University in 1942 with a dissertation on the history of the organ in the Low Countries during the 16th century. He is presently associate professor of musicology at Utrecht University and secretary of the International Society of Organ Builders. His publications include *Repertory of the Records About Dutch and Belgian Organs and Organ Builders* (Brussels, 1956); *The Brabant Organ* (Amsterdam, 1958, 1963); *Five Centuries of Organs at Zwolle* (Amsterdam, 1971); *The Organ and Its Music in the Netherlands from 1500 to 1800* (Antwerp, 1971, co-author with Flor Peeters and others); *Documenta et Archivalia ad historiam musicae neerlandicae* (Amsterdam, 1965, 1971, co-author with C. C. Vlam); and also some 100 articles and many reviews. Dr. Vente has recently gained an international reputation as an organ design consultant both for new instruments as well as for the restoration of historic instruments.

Some Speculations Concerning

The Instrumental Music of the Faenza Codex 117

by W. Thomas Marrocco and Robert Huestis

Jouannes de Florentia

From the Squarcialupi Codex, fol. 195v.

Since its rediscovery in 1939 the manuscript which is now Codex 117 of the Biblioteca Comunale of Faenza, Italy, has intrigued musicologists because it is one of the earliest documents pertaining to the history of instrumental music. The study of the codex by Dr. Dragan Plamenac and its imminent publication by the American Institute of Musicology will undoubtedly add to our meager knowledge of performance practices of the Ars Nova.[1]

Record is made within the manuscript that in the years 1473 and 1474 Johannes Bonadies, a Carmelite monk, used the codex for the blank music folios which it then contained in order to enter some compositions and theoretical writings by himself and other musicians of his Order.[2] At that tune the volume was devoted exclusively to instrumental music, some of it composed as much as a century earlier. Part of this music was intended for liturgical use, and the rest was arranged from pre-existing secular vocal models for instrumental performance. All the compositions are written à 2; the lower part in most cases adhering quite faithfully to that of the vocal original, and the upper part relying on elaborations of the melody. In those instances where the vocal model is preserved à 3, the treble part of the Faenza version represents an arrangement made from both upper parts of the vocal antecedent. The bass line is preserved as before, except that rests are filled in with the lowest-sounding notes of the vocal model's upper parts.

Though the copying of the instrumental pieces into the Faenza Codex was done between 1410 and 1420,[3], the vocal originals are French and Italian compositions written during the last half of the 14th century. As some of the composers represented are known to have played the organ, a natural possibility exists that a few of the instrumental arrangements in this manuscript may have been written by the same composers who wrote the vocal originals. Some years ago the noted musicologist Charles van den Borren suggested that Francesco Landini himself could have been the arranger of an instrumental fantasia on one of his own ballatas, "Non arà may pieta questa mia dona" (Ex. 1).[4]

The Faenza codex contains 58 folios (106 pp.) of instrumental music. Of these, folio 62r-v is a palimpsest containing the treatise *Regule de Monocordo manuli* by John Hothby, copied over some partially erased instrumental music which is similar in appearance to the liturgical music present elsewhere in the codex. Folio 62v shows that the music should continue, as do two other folios of the codex. The compositions which break off on folios 5r and 36v were probably never completed, since 5v was left vacant (later filled in with a Kyrie by John Hothby), and the staff lines on folio 36v are not fully occupied with music. The composition which ends on folio 62v was either left incomplete, or the folio is presently misbound in the codex and possibly one or more folios which originally followed it are missing. If the folio is properly bound into the codex at the present time, a question remains to be answered. Though this folio is extremely difficult to read, its two sides show the ends of three sections and the beginning of a fourth section of an unidentified composition, though only parts of the bass line and none of the treble may be read for sections one and three. Why should this composition, even if never finished, have been left isolated on either side by several blank pages?

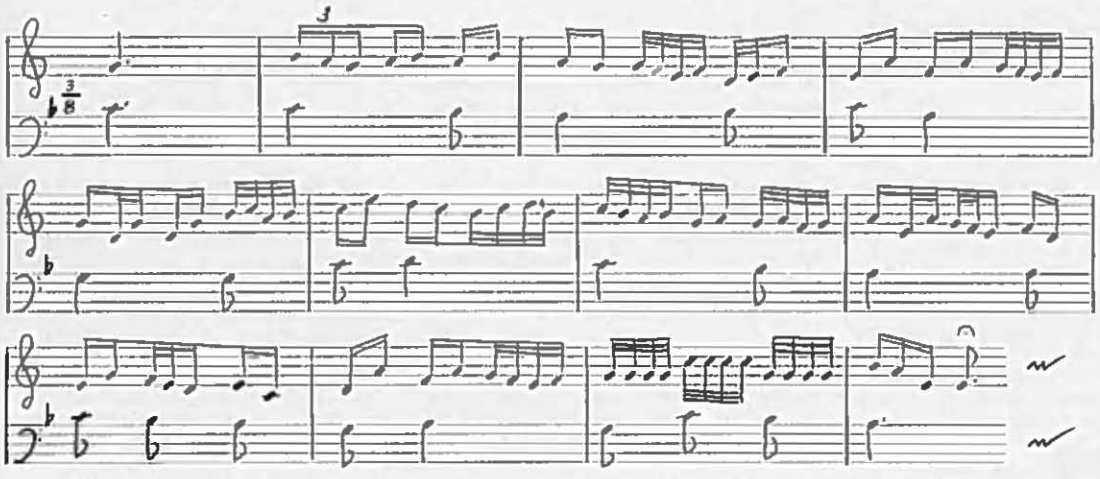
Twelve French and 12 Italian compositions are directly identified in the codex. Among these are instrumental arrangements of ballades by Guillaume de Machaut and Pierre des Molins, and also madrigals and ballatas by Jacopo da Bologna, Bartolino da Padova, and Francesco Landini. A number of these marked compositions represent instrumental arrangements of vocal antecedents which have not been preserved,[5] and a short verse on the Kyrie *Cunctipotens* is included with the Italian pieces. Among the unattributed compositions included in the codex, Dragan Plamenac has identified several secular compositions by Antonio Zacara da Teramo, an anonymous ballata *Deduto sey*, settings of the liturgical hymns *Benedicamus Domino* and *Ave Maris Stella*, and two organ Masses based on the Fourth Gregorian Mass *Cunctipotens Genitor Deus*.[6] The unmarked pieces also include a number of compositions as yet unidentifiable; the manuscript sources containing their vocal models have in all likelihood been lost.

How were these arrangements performed? Did the vocal original serve as a model with its customary repeats, were the instrumental versions performed straight through without repeats? The French ballades appear to follow their vocal models (AAB) since first and second endings are given at the end of the first section. The arrangements of the Italian madrigals are obviously performed without the repetition of the first section. The second section is indicated by the word *Volta* (the exact meaning of which is not clear in this context) thus giving the performance sequence AB. The form of the vocal ballatas is A (ripresa), B (primo piede), B (secondo piede), A (volta), A (ripresa). However, the instrumental version is performed ABB; the first and second endings are supplied.

The performance media used for this music has long been a subject for

(continued, p. 16)

Ex. 1. fol. 81r



Adam of Fulda: Theorist and Composer

by Lewis Rowell

There are curious gaps in the history of music theory, most notably the interval between the years 1330 and 1480 in which there seems to have been a remarkable sparsity of speculative writing about music. The end points for this period can be marked by the decade 1320-1330 which produced a veritable flood of treatises celebrating the rhythmic innovations of the *Ars Nova* (de Muris, de Vitry, Marchetto da Padua, and their reactionary adversary, Jacob of Liège) and by a similar outpouring of treatises in the final quarter of the fifteenth century by Tinctoris, Gafori, Ramis, and a host of lesser theorists.

One wonders whether to attribute this apparent decrease in musical speculation to history's inscrutable accidents or a real dearth of such activity. Or have we perhaps been led to look for more literature of technical significance in these years because of the abundance of major treatises at either end of this century and a half? Can this "dry spell" be partially explained by the generally accepted maxim that musical speculation flourishes at times of maximum stylistic flux but languishes during periods of style stability? Hardly, since it is difficult to describe the late fourteenth and early fifteenth centuries as "periods of style stability." And similarly, the theoretical activity which began with the comprehensive and systematic writings of Johannes Tinctoris continued unabated throughout the sixteenth century during a period in which there evolved an extremely stable "common style."

Considering all the difficulties of transmitting and preserving documents in the Middle Ages and allowing for time's accidents, one still wonders at the absence of significant speculative treatises other than the few recorded from this era (Prosdocimus, Odington, Capua, Caserta, Hothby, *et al*).[1] For this reason it is a temptation to rely heavily on any additional literature that appears likely to illuminate these dimly-lit years.

Despite its 1490 date, I believe that Adam of Fulda's *Musica*, a treatise of moderate length printed in volume three of the Gerbert *Scriptores*,[2] reveals a distinctly earlier outlook than the contemporary writings of Tinctoris, Gafori, and Ramis. Intellectually, at least, the treatise shows few traces of Renaissance thought: Adam's precepts, organization of material, choice of words, philosophical orientation, reliance on authority, and paraphrasing of earlier sources bespeak a typically Medieval approach to the discipline of music.

The facts of Adam's recorded life are sparse: born in or about 1445 in Fulda, a little town roughly halfway between Frankfurt and Erfurt, he apparently spent most of his earlier life in South Germany. The manuscript of his treatise is dated November 5, 1490, and identifies Adam as *ducalis musicus* in the service of the Elector of Saxony. Earlier in the same year we know that he was temporarily resident at the Benedictine monastery in Vornbach, near Passau on the Austrian border. Gerbert's manuscript source, according to Eitner, "lag einst in Strassburg,"[3] and another copy under the title *Adami de Wulda Musicale* is in Bologna's *Biblioteca Universitaria*.

From 1492 until 1498 Adam held a jack-of-all-trades position at Torgau as court poet, civic historian, composer, and music teacher. After an unexplained period of four years, his name appears as a lecturer at the University of Wittenberg where he died of the plague in 1505. His path crosses that of the younger Martin Luther several times: Luther's seminary studies and first monastic experience were in nearby Erfurt, and in 1508, a year after his ordination to the priesthood, Luther was appointed to the chair of philosophy at Wittenberg.

There is some question as to whether Adam was a cleric: before the studies of Moser[4] and Ehmann[5] most sources seem to have assumed that he was abbott of the famous monastery at Fulda, but unless he abandoned his pastoral calling at an early age, this is probably false. His treatise suggests an extensive education in classical Latin, not merely in the use of standard quotations which appear frequently in contemporary writings but through a wide range of classical quotations and allusions. He wrote in a Latin style that is grammatically and syntactically clear and which occasionally shows flashes of real elegance. Adam's intellectual interests were not limited to the discipline of music, and it is apparent that his education — seminary or otherwise — was a comprehensive one.

It is certainly possible that Fulda and Luther were acquainted, although no meeting is recorded. There is ample evidence of Luther's interest in music, and it seems likely that Fulda may have spent some of his earlier years at Erfurt. However, in his treatise, Adam does not indicate even the existence of religious dissent; its four books are sprinkled with the usual Biblical references and respectful deference to the authority of Augustine, Ambrose, and a number of other church Fathers. We know that Luther was partially a product — not the sole cause — of the Protestant Reformation in Germany and that the reform movement had already begun to acquire momentum by the turn of the century. Nevertheless, despite his proximity to the center of this growing controversy, I see no evidence that Fulda played any significant role in the dispute.

Adam is somewhat better known as a composer: Glarean included his four-voice Lied, "Ach hülff mich layd," in the *Dodecachordon* set to the Latin text "O vera lux." Glarean praised the song as "elegantissime composita, ac per totam Germaniam cantatissima."[6] Three other secular songs are included in the *corpus* of his works as well as a handful of sacred pieces: one *Liedmesse*, a Responsorium, two antiphons, a Magnificat, and seven hymns.[7] Ehmann has hailed Fulda as one of the forerunners of the first generation of German composers and described his style, along with that of Finck and Agricola, as an adaptation of a "burgundisch, spätgotischen Musikstil."[8]

Whatever the verdict of history on Adam's music, his treatise on music certainly has something of the "gothic" in it. Probably one should not be too surprised to find this, since Germany — from both a musical and general cultural viewpoint — was hardly in the forefront of artistic development in the fifteenth century.

THE TREATISE

Adam's *Musica* is organized in four books, each with its own compartmentalized subject matter according to fifteenth-century convention: Book one is rather ceremonial and contains Adam's (rather his predecessors') basic definitions of music, its mythical origins, and its effects. The longest of the four, book two, is also the most important for this study and contains Fulda's set of rules for counterpoint. Book three is a treatise on mensural notation, while book four is a short and simple proportional treatise.

Two important themes emerged in the course of these investigations: Adam's practical, common-sense advice for the contemporary composer and his relation to earlier *musica speculativa*. The latter theme is a fascinating one in Adam's writing and makes it imperative that his position in the general stream of intellectual history be determined.

To a great extent the development of the theory of music is intertwined with the history of ideas, and indeed it is both difficult and pointless to separate them. Historians have generally emphasized the practical elements of theoretical treatises at the expense of the more scholastic, university-oriented writings on the discipline of music. The treatises emanating from the university milieu in the Middle Ages are not as helpful when applied to editorial or performance problems, and they tend to dwell at length on the origins and effects of music (approaching the subject of music as a virtual mythology), but they are invaluable in assessing the relationships between the art of music and intellectual life. Leonard Ellinwood's "Ars Musica"[9] is a particularly helpful source for the Medieval music treatise as a part of the university scene.

Adam's treatise belongs to both groups: like the scholastics he devotes fully a quarter of the work to the origins and effects of music, but later chapters turn to more practical matters. The subject matter of book two is the seven *consideranda* (*manus, cantus, vox, clavis, mutatio, modus,* and *tonus* — a conventional segmenting of the ingredients of music). Actually this book is a miniature treatise on plainsong with two interpolated chapters (10 and 11), the latter containing the famous ten rules of counterpoint.

Riemann translates — or rather paraphrases — these rules, observing that they are "distinctly founded upon practical usage, similar to those of Tinctoris, and are not mere fundamentals."[10]

ADAM'S TEN RULES FOR COUNTERPOINT[11]

Prima: in omni cantu ad minus una vox dicitur aptari vero tono; hoc est autem aptare tono, scilicet octo tonatos, id est, clausulas pulchre localiterque ponere, sicit enim accentus prosae per punctum ornatur, sic tonus per octo.

Rule one: In all song at least one voice shall represent the true *tonus* (of the eight *toni*), i.e. placing cadences artfully in the proper places and carefully observing the prose accents.

Secunda: omnis componens discat cantum distincte pausis ornare, quia varietatem faciunt; non minus enim laudabile est pausare, quam cantare, nec accentus prosae sine pausa sit.

Rule two: All composers shall learn to decorate their music with rests which provide variety; for none the less praiseworthy is it to rest than to sing, neither is prose without pauses.

Tertia: omnis dissonantia, quod fieri potest, fugienda est, similiter tritonus cum semidiapente, quia discrepantia semitonii prohibetur, praeter in actibus, ubi eam perfecta continuo sequitur; non semidiapente loquor, ut Maro dicit, *semiviri phryges*, quia nec semitonium dimidius est tonus.

Rule three: All dissonance is to be avoided whenever possible (including the tritone and diminished fifth) except when a perfection follows; I do not speak of that *semidiapente* which Maro[12] calls "semiviri phryges" in which the semitone is less than half of a tone.

Quarta: componenti caute prospicienda erit clavium vera positio in toni transpositione, quia ibi coniunctarum obviatio est, quod Graeci synemmenon, nostri vero musicam fictam appellare voluerunt.

Rule four: The composer must be careful, in a transposed mode, to remember the proper position of the hexachords, which are joined conjunctly (which the Greeks called "synemmenon" but which in our music we call "musica ficta").

Quinta: omnis componens simpliciter memoriae tradat duodecim articulos artis, quia sine his nullus componitur cantus.

Rule five: All composers must keep in mind the twelve intervals without which no song can be composed.[13]

Sexta: componistae omnes singularem habeant respectum ad primos tres musicae gradus, videlicet modum, tempus, prolationem; numeri gratia, ut cuique quae sua sunt aptent, id est, verum signum pro agnitione & tactu.

Rule six: All composers shall give particular consideration to the first three rhythmic levels of music: mood, time, and prolation; these numbers provide the appropriate signs for correct perception and performance.

Septima: nulla consonantia perfecta suam similem perfectam sequi habet in arsi & thesi, sed quaelibet perfecta suam dissimilem perfectam digne imitari habet perfecta, ut post unisonum diapente, post diapente diapason.

Rule seven: No perfect consonance may be followed by another in *arsis* and *thesis*, but if the composer wishes to substitute a dissimilar perfect consonance, then after the unison [let him place] a fifth and after a fifth the octave.

Octava: licet olim veteres ultra tres aut quatuor imperfectas se sequi omnes prohiberent, nos tamen moderniores non prohibemus, praesertim decimas, cum ornatum reddant, voce tamen intermedia.

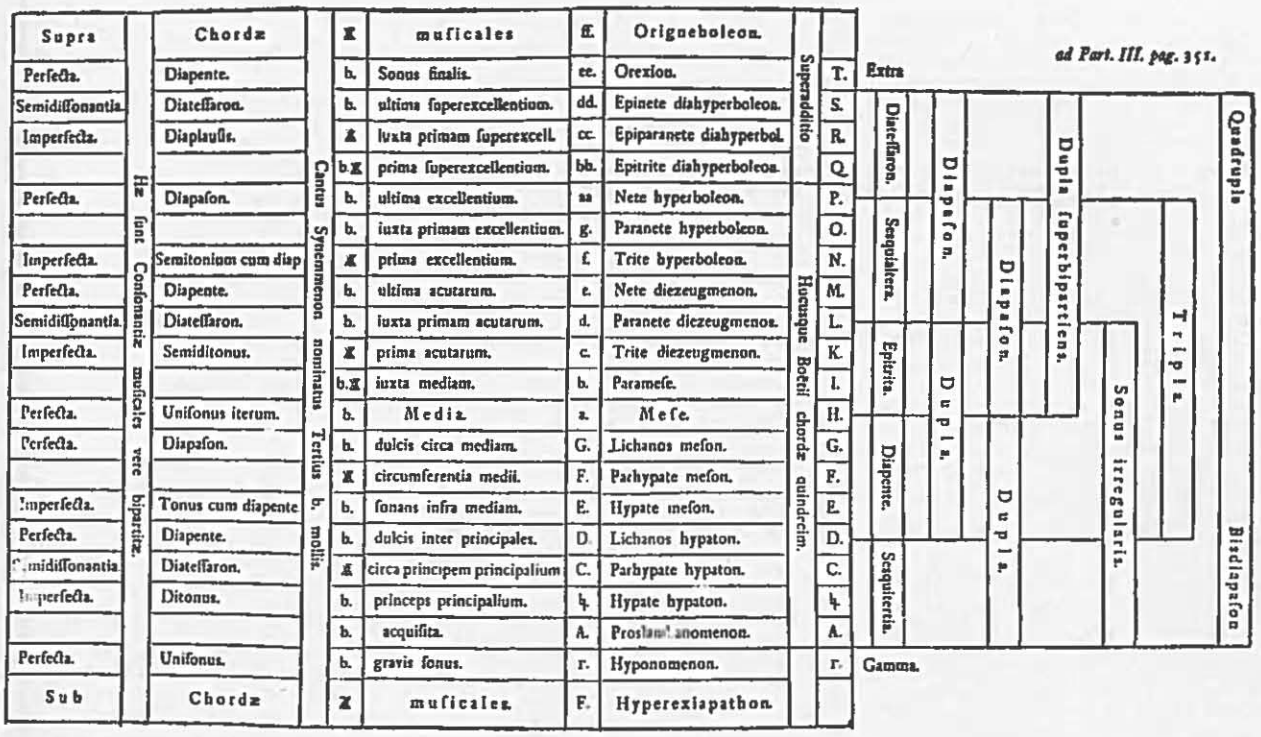
Rule eight: The ancients did not permit more than three or four imperfect consonances in succession, but nowadays we allow longer successions, especially tenths with an ornamental middle voice.[14]

Nona: diatessaron numquam sola ponenda est, nisi aut perfectam aut imperfectam moderetur: sed & nec simul ascendere, nec simul descendere licentiam habet, nisi sit, ut praetactum est, *faulx bordon*, quod quidam fictum in hypothesi putant, & in hyperboleothesi fieri posse; sed hoc ratio non suadet, quia contra praecedentem esset regulam.

Rule nine: The perfect fourth is by no means to be used alone, neither in perfect nor in imperfect time: and neither in ascent nor in descent is it permitted unless it be in *faux-bourdon* which places a certain false thing in *hypothesi* [below] and can also be made in *hyperboleothesi* [above]; but for this reason it is not recommended since it is contrary to the preceding rule.[15]

Decima: discat omnis componens contra tenorem in hypothesi, scilicet in gravibus potius perfectas ponere consonantias, quam imperfectas, demta tertia cum eius aequisonis, qui sonus consonantiae pari canore temperatur . . .

Rule ten: All composers shall place against the tenor in *hypothesi* (i.e. below) perfect rather than imperfect consonances, that is the third and tenth, which sound is moderated by an even sound of consonance.[16]



ad Part. III. pag. 351.

Riemann's praise seems hardly justified. Interesting as they are, these rules are much less specific than the two best-known sets of rules by his contemporaries, Tinctoris [17] and Gafori.[18] Adam does not support his precepts with musical examples, and there are only a handful of musical passages cited elsewhere in the treatise. His prime concern seems to be that the fledgling composer might forget the basic principles of musical notation, and the rules — despite the few enigmatic passages noted above — add little to our knowledge of the musical style of Fulda's time. The general feeling of this section is of an exhortation rather than a practical manual of counterpoint. Only in the last four rules do we find some indications of a more practical approach, and even these are somewhat old-fashioned.

Adam makes no reference to the practice of singing "super librum" which features so prominently in the rules of Tinctoris.[19] Also it is obvious, by virtue of his completely outdated explanation of the basis for *musica ficta*, that Fulda had not given serious thought to a convincing rationale for the chromaticism he must have observed in the music of his contemporaries. The conclusion is inescapable: one must not expect to find in Adam's writings much in the way of new and penetrating insights into the basis of Renaissance contrapuntal practice. Though he recognizes the significance of the music of contemporary composers, Fulda's primary concern is with the preservation of treasured scraps of information from the past.

ADAM OF FULDA AND THE TRADITION OF *MUSICA SPECULATIVA*

A hallmark of Medieval literature is the concept of knowledge as a single, unbroken tradition, characterized by the gradual accumulation of supporting evidence and commentary around a venerated idea which was annotated, explored in depth, illustrated, and related to other traditional principles. In this process of successive accretions contradictions were few, and authority carried tremendous weight. Adam's deference to various earlier writers and traditional ideas demonstrates vividly the viability of Medieval scholarship.

It sometimes comes as a shock when one realizes the extent to which earlier Medieval scholars made use of the writings of their predecessors. Even Boethius' monumental treatise on music, generally acknowledged to be the most influential document in Medieval music theory, is at least 90% based upon but two sources: the *Enchiridion* of Nichomachos and Ptolemy's *Harmonics* (both second century A.D.).[20] Adam's debt to his predecessors is freely acknowledged in the preface to Book II:

> It is constantly my purpose to adhere to the basic principles of Boethius and Guido. Even if others disagree, attributing more to others, I shall not waver; for I prefer to imitate the learned carelessness of Boethius and Guido rather than the useless care of others.[21]

Adam's reliance upon Boethius' "learned carelessness" is evident in chapter six of book two, paralleling closely the celebrated passage in Boethius which asserts the superiority of the theoretical branch of music over the practical: "For physical skill obeys like a handmaid while reason rules like a mistress."[22] Adam continues to paraphrase his source, enumerating the three types of musicians: the instrumentalist, the singer/poet, and he who judges their skill. It is the latter who receives the highest praise, since knowledge and the ability to evaluate outrank all other accomplishments. To the singers, whose shortcomings are somewhat mitigated by their intuitive feeling for music, Adam remarks jocularly: "Pardon Boethius, therefore, for you too are a poet!"[23]

Another cliche from the literature of *musica speculativa* appears in the same chapter — three lines of Latin doggerel that turn up with astonishing regularity in theoretical treatises from the eleventh to the fifteenth centuries:

> Musicorum & cantorum magna est distantia:
> Illi dicunt, isti sciunt, quae componit musica.
> Nam qui facit, quod non sapit, diffinitur bestia.
>
> "Great is the distance between composing and singing:
> One *says*, the other *knows* what music is all about.
> For he who creates without knowledge is like an animal."

Ascribed incorrectly by Fulda to the *Micrologus*, these lines begin a long treatise in verse which appears in the second volume of the Gerbert *Scriptores* under the title *Guidonis Aretini Reginaldi Musicae Rhythmicae*.[24] This poem evidently struck a responsive chord, for it had an amazing circulation throughout Medieval Europe and is paired with the *Micrologus* in virtually all of the 78 known manuscript sources.[25] In addition the first three lines appear (subject to minor variations) in many other Medieval music treatises.[26]

Other less familiar passages are clearly traceable to John Cotton or Affligimensis (who is named three times in the treatise),[27] Odo, Aurelian of Rome de Muris, and Isadore of Seville. Since the works of all of the above were widely circulated throughout Europe, it seems unlikely that any conclusions can be drawn from the particular combination of authors known to Fulda.

Adam's classification of intervals draws upon the Boethian classification of melodic intervals (*modi*), cited frequently throughout the earlier Middle Ages but archaic by Fulda's time. This taxonomy of musical intervals was obviously devised for monophonic music and is more suited to successive rather than simultaneous pitch relationships:

(see Ex. 1 below)

In a later discussion of intervals, Adam adopts a more modern point of view and classifies the harmonic intervals in accordance with fifteenth-century conventions: the perfect fifth (*diapente*) and octave (*diapason*) are considered perfect consonances, thirds and sixths are imperfect consonances, while the perfect fourth (*diatessaron*) is a semidissonance for "it is regulated by perfect or imperfect consonances, and it makes consonance not by itself but with respect to other intervals."[29] All other intervals are considered dissonant.

Chapter fifteen of the second book contains another little poem, ascribed again to Guido, attributing various affections to the eight ecclesiastical modes:

> Omnibus est primus, sed & alter, tristibus aptus:
> Tertius iratus, quartus dicitur fieri blandus.
> Quintum da laetis, sextum pietate probatis.
> Septimus est iuvenum, sed postremus sapientum.[30]
>
> The first [mode] contains all affections, but the second is suitable for sadness:
> The third incites to anger, the fourth is for flattery.
> The fifth brings good cheer, the sixth piety.
> The seventh brings the pleasures of youth, but the last wisdom.

Although the theme is a recurrent one in *musica speculativa*, the exact ancestry of these lines is obscure. Various writers have amplified and altered the original text — whatever it may have been! The underlying idea is that the four *manneriae* or *phthongoi* correspond to the ancient medical doctrine of the four humors and the temperaments that are characteristic of each humor.[31] A greatly elaborated version of the same passage appears in *Musica Practica* of Ramis; from the similarities it is obvious that he and Adam were promulgating a widely-accepted doctrine. Both agree on the following set of correspondences:

(see Ex. 2 below)

Ramis' version reads as follows:

> For the first mode, according to St. Louis, is flexible and suited to all affections and is therefore desirable for singing. The second mode is heavy and doleful and most appropriate to the miserable and lazy, as in threnodies and the Lamentations of Jeremiah . . . Deuterus incites the choler and provokes an angry disposition . . . its plagal (the fourth mode) is said to be enticing, deceitful, greatly suited to flattery, since men are wont to mollify with flattering words when one is present but criticize in one's absence . . .
>
> The authentic third variety (mode five) has control over the blood. That mode is said (by the blessed Augustine) to be delightful, moderate, and merry, cheering the sad and anxious, reviving the spirits of the fallen and desperate . . . Its plagal is pious, lachrymose, suited to those easily brought to tears, because of its character, as it were . . . But the authentic form of *tetrardus* has a share of playfulness and pleasure and at times inciting to various leapings, representing the habits of youth. . . . Its plagal is sweet, slow, and somewhat morose, according to the manner of the discreet, as St. Ambrose said. Therefore the seventh and eighth modes arouse the melancholic with their sound, namely the authentic by inciting and the plagal by cheering.[32]

Shorter versions of the same passage can be found in Cotton[33] and de Muris.[34] The general idea of "fourness" was often supplemented by Biblical quotations, frequently a pair of Psalm verses featuring a fourfold repetition of the word "Psallite." The climax of this theory of the correspondences occurs in later Renaissance diagrams — elaborate *schemas* linking the modes, temperaments, planets, muses, colors, seasons, parts of the body, points of the compass, signs of the Zodiac, metals, animals, etc. in fantastic patterns.[35]

(*continued, p.* 20)

Ex. 1

Interval Class	Interval Name	Translated	Modern Equivalent(s)
unisonae	unisonae	unison	unison
nonunisonae	aequisonae	equal-sounding	octave, fifteenth
	consonae	consonant	perfect fifth, perfect fourth
	emmeles	melodic	the tone and "other species of intervals"
	dissonae	dissonant	unspecified intervals that "roughly assault the senses"
	ecmeles	unmelodic	tritone, diminished fifth[28]

Ex. 2

The "Manneriae"	The Temperaments	The Dominating Humor
protus (modes one and two)	phlegmatic	phlegm
deuterus (modes three and four)	choleric	yellow bile
tritus (modes five and six)	sanguine	blood
tetrardus (modes seven and eight)	melancholic	black bile

A Concert Organ for Royce Hall, U. C. L. A.

by Robert L. Tusler

What does one do with a non-functioning pipe organ, especially in the United States where some in authority believe "if you've seen [heard] one you've seen [heard] them all"? In 1965 the University of California at Los Angeles was faced with the problem of the concert organ in Royce Hall. Should it be restored, rebuilt, or sold? Opinions were expressed from a multitude of sources, some requested and others too generously given. "The instrument is too romantic; get rid of it!" "We need the space for storage; and besides, there is too much conflict over rehearsals. Sell it!" "It should be rebuilt so that it will be more useable in choral, orchestral and chamber works." And a few, impractical and somewhat sentimental characters stated, "it should perhaps be restored, after all it does have some beautiful ranks of pipes." While the chatter continued and the wind blew, an in-depth study of the instrument was made of which a portion is presented in this article.

The final decision was made to restore the Ernest Skinner organ built in 1929-1930. The restoration would require a new four manual movable console to be built by M. P. Möller, and complete cleaning and releathering to be done by the firm of Ken Simpson, Los Angeles. The general supervision of the restoration would be by faculty organist, Thomas Harmon. The cost of restoring the $53,100 instrument would amount to around $65,000. Just as Ernest Carroll Moore, U.C.L.A.'s first director, "Chancellor," succeeded in a difficult time to accomplish a miracle, so the new Chancellor, Charles E. Young, was able to assure the necessary funds for the restoration to begin in the Spring of 1968. But let us return to 1929.

From the diaries, datebooks, and correspondence of Ernest Carroll Moore the story unfolds.[1] These sources reveal that the new campus, located in Westwood Village, was indeed being developed by a sensitive and learned man whose concern and vision would lay the foundations for an institution of higher learning with possibilities of greatness. Ample proof is provided by the following:[2]

> Friday, February 15, 1929. Went to the Beethoven Concert. The best we have had. The Concerto No. 3 superbly done by Mr. Brailowsky.
>
> March 15, 1929. Went to the Symphony Concert. The great Brahms 1st but with a 'prima donna' conductor yet it was a great program.
>
> March 22, 1929 (Friday). Went to The Womans Committee of the Philharmonic Orchestra and made a talk . . . My talk started with Sneddens Producers and Consumers and said that if we were consumers of music only that perhaps was enough yet there is Gibbon's warning that in the arts the Greeks were the producers The Romans only spectators. That our nation will not be safe and healthy until we foster the making of music and to do that we must relate all these young people to the orchestra.

And another jotting which illustrates the growing problems of the campus:

> March 28, 1929 (Thursday) . . . Later in the morning The Course of Study Committee asked to come in and told me that while they found the work in Home Economics satisfactory for a major in Letters and Science the work in Music and Art was not . . . I reminded them That an art is a doing or making. That it cannot be taught by talk about it. That the art itself is much more important than its history. The upshot was that we determined not to have majors in these departments.

Hence it comes as no surprise that this man of taste would want and work for an organ worthy of the new Royce Hall which was acclaimed for its beauty and splendid acoustics. The answer to his wishes was to come somewhat unexpectedly:

> May 6, 1929 (Monday) . . . I hesitated about going to the California Club for lunch but finally decided to go. In the wash room was Mr. Harvey Mudd who said 'I want to have a talk with you.' As we stood over neighboring wash basins, I told him the representative of the Skinner organ co. had told me that he had designed the organ loft in Josiah Royce Hall and that $50,000 was enough to buy a good organ for it. Mr. Mudd said, "Mrs. Mudd, my mother, will provide the organ." I could hardly eat for joy as I have worked 12 yrs. to get an organ . . .

Thus the first step, and what may have, at the time, seemed the hardest, was accomplished. Before the week was over Ernest Carroll Moore records:

> May 9, 1929 (Thurs.) . . . I begin to see that it is going to be difficult to select an organ. The Skinner company submitted its specifications today . . . A man came tonight to urge me to consider a Casavant organ instead of a Skinner. I must look into it.
>
> May 10, 1929. . . . Then the Casavant organ man came and to my question could he write specifications he answered by producing some he had written. . . .

And so it continued daily with pressures from a Chamber of Commerce, a local music company, professors, and organists, all urging their favorite builder; and all answered by thoughtful and cordial letters. The following organ companies supplied specifications, numerous suggestions, lists of installations, and recommendations: Austin, Cassavant, Frazee, Hall, Hook and Hastings, Kilgen, Möller, Robert Morton, E. M. Skinner, Spencer, and Wurlitzer.

The competition was spirited for this was an important installation and an economically secure one. Organ firms have always been good barometers of economic conditions (witness the financial difficulties of some of our major firms during the past two years) and were feeling the uneasiness of the Federal Reserve Board which had begun early in 1928. Loan rates upon which organ firms are frequently dependent, were 8.6% and more. The speculative mania continued on Wall Street in spite of the direct pressure of the Federal Reserve Board. Specifications were being submitted regularly throughout the summer and autumn until as late as November 11, 1929 when that of Hook and Hasting's Co. was received. The final stock market crash was October 24, 1929 but the churning undercurrent leading to the debacle was revealed in the offers of the various companies. Monster organs were almost a specialty of the twenties, not only in the United States, but certainly not for the price of $50,000. Promises of bigger and better, more ranks, more gadgets, and one even offered "tracker action touch may be installed at discretion of organist."

To be sure, our "Chancellor" was finding it "difficult to select an organ."

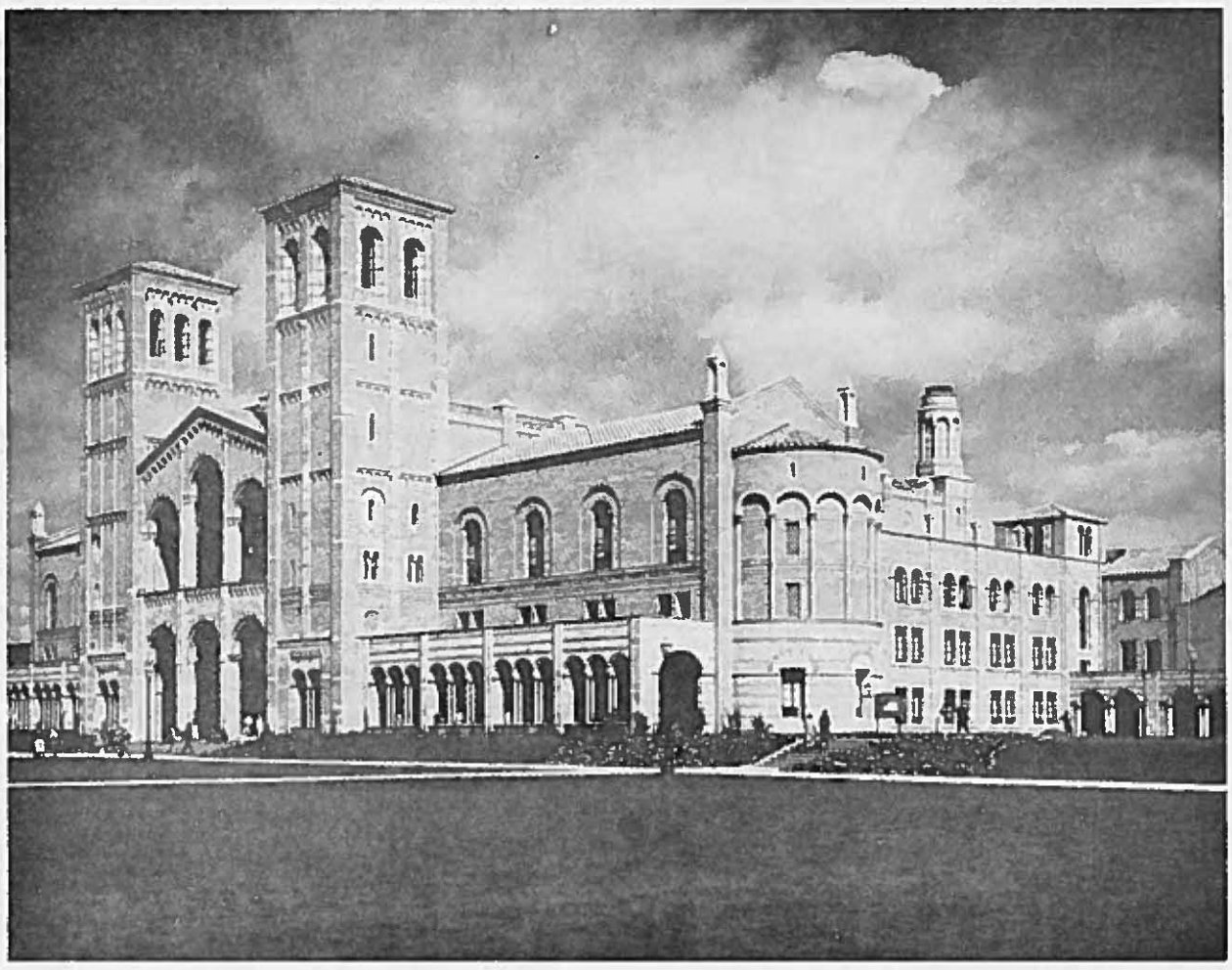
> May 28, 1929. The organ committee has presented a second report closing with a recommendation that its chairman voice the organ and again I have sent it back with a request that they leave themselves out of it. That they have promised to do . . .

Then, of course, the donors must be satisfied as well as the president of the University and the Board of Regents. During the summer the decision was made to seek professional help from off campus and out of state. "Chancellor" Moore would go East to visit the most progressive and rapidly expanding school of music in America, Eastman School of Music, Rochester, New York; then on to Boston and New York City. Moore was determined to have the finest organ possible for "his" young campus; consequently, he sought qualified advice.

In Boston he would consult with J. Wallace Goodrich, dean of the New England Conservatory and organist with the Boston Symphony. Goodrich was also known in academic circles for his excellent translation of Pirro's *J. S. Bach and his Works for Organ* (1902), and his own valuable study, *The Organ in France* (1917).

At the Church of Holy Communion in New York City, Lynnwood Farnam served as organist, certainly the first American organist to be internationally acclaimed for his virtuosity and artistry. If not the first, he was one of the few organists in America or the world at that time to give complete recitals of Bach and his forerunners. In *The Musical Times* for 1923 Lynnwood Farnam is interviewed and is quoted as stating:

> We asked Mr. Farnam as to his predilection in the matter of organ music.
>
> "Well," he replied, "Bach is an easy first, evergreen and inexhaustible. The longer I live the more wonderful he becomes. With what other composer or, indeed creative artist of



Royce Hall, UCLA, in a 1930 photograph

any kind, does one get such a crescendo of enjoyment throughout life? Too often it is a steady diminuendo! . . ."[3]

Without doubt Lynnwood Farnam had much to share with an Ernest Carroll Moore who would later write:

April 11, 1930 Friday. A remarkably fine concert — next to the last one which is too bad as I cannot live without these experiences of music. Today we had the 7th Beethoven with the Great March in the 2nd movement. I must get that and play it over.

In Rochester, New York, the Eastman School of Music was burgeoning. In the most publicized and highly-touted *The Complete Organ Recitalist (British and American)* (1927), one reads:

. . . The Eastman School is organized on a comprehensive scale, a 12-story building is being added for the Opera Department and for practice rooms; a Gymnasium will also be included.

In the Organ Department there are 13 two-manual organs of 11 stops each (with 4 duplexed) and 4 three-manual organs of 18 stops (with 6 duplexed) all by Möller except one by Skinner. In the Kilbourn Hall is a Skinner four-manual of 100 speaking stops; in the theatre is a four-manual and echo organ of 163 speaking stops, by Austin. There is also a Wurlitzer organ in the screening studio.

The Head of the Organ Department, Mr. Harold Gleason (born Jefferson, Ohio, in 1892). In 1920 he became private organist to Mr. George Eastman, of Rochester. He has made extensive recital tours, and is well known as a designer of modern organs.[4]

Accompanying this extensive statement is a photograph of Harold Gleason, the only picture in the section on "American Musical Institutions." A truly remarkable accomplishment by the new school and its organist in its six year history (original endowment by George Eastman given in 1919, second endowment in 1920, school opened 1921).

Ernest Carroll Moore had had lunch with the Gleasons at the City Club, Los Angeles, on July 25th, 1929 and had been sufficiently impressed that his trip East was to take him first to Rochester. He records in his diary:

October 13, 1929 (Sunday) . . . Got off in Rochester and went to a hotel and called up Prof. de Caux and Prof. Harold Gleason. Had supposed they would curse me for asking them to see me on Sunday, but quite the contrary. Found that Mr. and Mrs. Gleason had lived for 9 years in Pasadena. They insisted that I stay for tea and go with them to Mr. Eastman's Sunday evening concert and supper but I pleaded that my train went at 6:22. Then they said, "We will take you to his house and you shall meet him" which they did and Mr. Eastman showed me his pictures, a Tintoretto — 2 Rubens — a Corot etc. Mrs. Gleason took me over to the Eastman School of Music . . .

Upon his return to Los Angeles there was no further doubt in Ernest Moore's mind who should be responsible for the organ design and perhaps become the university organist, Harold Gleason. The energetic student of Southern California's Ernest Douglass, Edwin Lemare, Joseph Bonnet and Lynnwood Farnam would bring into the somewhat chaotic situation order, and help to provide U.C.L.A. and the West with a great musical instrument. On November 16, 1929 Moore states, ". . . then to Mr. Mudd to give him my report on The Organ. He said let us decide on a Skinner and asked me to wire Harold Gleason to come out and help with the specification." The die was cast.

On November 29th Harold Gleason arrived in Westwood Village to begin work. Before any specification could be agreed upon the location of the instrument had to be settled. It was obvious that the two chambers, one on each side of the stage, were inadequate for the size of the instrument intended. And, more important, it was Gleason's contention that artistically an instrument divided in such a manner was musically unsatisfying. Hence, the only place available was above the proscenium which would require providing a false front (for this situation an opaque painted burlap was employed). The organ loft was finally pronounced "perfect" by Ernest Skinner on January 2, 1930.

By the middle of December Gleason had consulted with Farnam and in a letter of December 14, 1929 mentioned his desire to have Ernest Skinner's new associate G. Donald Harrison, who had joined Skinner's firm in 1927, to assist. Thus began a friendship and working association that continued until Harrison's death. Harold Gleason was a close friend of Ernest Skinner and worked with him frequently, yet for this instrument the ideas and goals of Skinner's young associate were more in keeping with the sounds the designer hoped to achieve. The result was that the Royce Hall organ was probably G. Donald Harrison's first major instrument in the U.S. for which he was totally responsible for scaling, wind pressures, and voicing. To my knowledge, the final and determining voice in all previous instruments on which G. Donald worked, was that of E. M. Skinner. I cite the large organ contracted for in 1927 by Immanuel Presbyterian Church, Los Angeles. A few changes were made by Harrison and some were insisted upon by the new organist of Immanuel, Clarence Mader. Nevertheless it remains to this day a splendid example of the best of E. M. Skinner. The Royce Hall organ points to the on-coming twentieth century classicism. Here then, we find those elements in a beginning stage which will come to fruition in the instruments for St. John's Chapel, Groton, the Germanic Museum (now replaced by a Flentrop. Why??), Harvard, and at St. Mary the Virgin Church, New York City.

Thus Westwood Village was to have in Royce Hall an organ whose designer, in consultation with two of the most dedicated artists of the time, sought to bring unheard sounds to the West coast; an organ that would have color but at the same time more balance and clarity, whose stops would blend and could form ensembles. The new university was to have an instrument suitable for the interpretation of the great organ literature from the seventeenth century to the present. Such goals were not those of the majority of performers and builders of the late nineteenth century and first thirty years of the twentieth century.

Earlier, I mentioned "monster" organs, meaning instruments that have become so large that their size may destroy any innate artistic value, especially in the hands of organists who have not learned to listen. One immediately thinks of the Atlantic City Convention Hall, but lest American's believe they were the only ones to create such "bigger and better" instruments I cite the following: 1. St. George's Hall organ, Liverpool, England. 1931. Willis.[5] 2. Dom zu Passau, Germany. 1924-28. Steinmeyer.[6] 3. Saint Sulpice, Paris, France. 1857-62. Cavaillé-Coll.[7] 4. La Paz Cathedral, Peru. 1932-37. Balbiani.[8] 5. Royal York Hotel, Toronto, Canada. 1928-29. Cassavant.[9] We need not condemn; for organ builders and organists are also part of their esthetic milieu, which is continually in flux. We need only to remember the *Requiem* by Berlioz. The culture which produced an esthetic desirous of a "symphony of a thousand" and at the same time developed the technology to make possible such extravagances would certainly find the above installations thrilling. But, there were those who objected and even with devastating humour.

. . . At Much Hadham, in addition to the celestial organ (in the triforium) there will be an infernal organ (in the Stokehole). Here is the specification:—

INFERNAL ORGAN (in the stokehole)
Monstrum horrendum 64 ft. (in separate
Horresco referens 124 ft. cages)
Hors de combat 1 foot (clubbed)
Pulex irritans three ranks
Mounted caviare too rank (much)
Taurus magnus 1 feet
Voix diabolique

Most of these speak for themselves, and in no uncertain fashion. I might explain, however, that the Voix diabolique is a drawstop that makes all the others sound a chord of the diminished seventh. You may imagine what a thrill the man in the pew will get when he hears a rapid scale passage played on it![10]

What then are some of the differences? To compare with the Royce Hall organ I have chosen representative specifications submitted by Austin and Kilgen; the Casavant organ in the Madison Avenue Presbyterian Church, New York City, built in 1926-27;[11] the Ernest Skinner organ in Immanuel Presbyterian Church, Los Angeles, California, built in 1927-28;[12] and the organ of Peterborough Cathedral, England, rebuilt in 1929-30 by Hill & Sons and Norman & Beard Ltd.[13] The first chart summarizes some general facts; and the second deals with the pedal divisions in more detail. Space does not allow at this time to deal with crucial issues in any organ, scaling and voicing; therefore, the following charts and discussions indicate changes of attitudes and surface stylistic traits which nevertheless predict the coming trends.

(see Chart I, p. 22)

At a glance one recognizes romantic traits such as:

1. an emphasis on 8′ tone strongly supported by 16′ ranks and undergirded by powerful 32′ stops, extensions if not independent ranks;
2. frequent heavy wind pressures;
3. more divisions than manuals, made possible by electrical engineering;
4. a solo division (an orchestral concept);
5. orchestral simulations, especially string and reed families;
6. few 4′ ranks and even less 2′;
7. few mutations;
8. scarcity of mixture ranks;
9. a pedal division rarely containing any independent ranks other than 16′ and 32′;
10. a portion of the Great organ is usually under expression (none are quite like what Clarence Dickenson had built in the Brick Persbyterian Church, New York City). A closer look reveals that in relation to the total number of ranks the Royce Hall organ contains a smaller percentage of 8′ and 16′ ranks and a larger percentage of mixture stops. It should be repeated that such a summary reveals only surface material and that the facts shown in no way give the complete picture. For example, included in the number of mixture ranks are Cornet stops, varying from III to V ranks; however, a fine Cornet V is available in the Choir organ of Royce Hall by combining the independent ranks: Orchestral Flute 8′ + Traverse Flute 4′ + Nazard 2-2/3′ + Piccolo 2′ and Tierce 1-3/5′. The instrument at Peterborough Cathedral offers no such possibility.

Returning to Chart I, the Royce instrument has also a greater percentage of mutations and speaking stops consisting of two ranks. Such II-rank stops (Viole Celeste II, Swell; Kleine Erzahler II, Choir; and Ethereal Celeste II, Solo, a favorite of Lynnwood Farnam) would be immediately frowned on by some purists, especially those not too well acquainted with 16th and 17th century instruments. Neveretheless they are properly placed, beautiful, individual in character, and in no way belong in "the stokehole." The mutations are classic in their concept and function in innumerable ways; where one can only wonder at the reasoning behind the Septième 1-1/7′ in the Casavant Great division.

Leaving these general observations, it will profit us to examine the pedal divisions of the six instruments in more detail. For, within this organ, Royce Hall leads the way toward independence and experimentation with borrowings and extensions to assist in gaining distinction.

(see Chart II, p. 22)

Again, with a cursory glance one sees many 19th century characteristics, some found more in American organs because of technological achievements on electrical engineering and "more efficient" design of consoles. Note the following:

1. standard pedal compasses of 32 notes, except for the English instrument;
2. considerably more speaking stops than ranks;
3. dominated by 16′ and 32′ tone;
4. heavy reeds with emphasis on support and grandeur;
5. the concept of the pedal division as a complete and independent organ does not appear to be part of these designs;
6. impossible to form a plenum (16′ + 8′ + 4′ + Mixture) with pedal ranks;
7. a 19th century symphonic concept of the bass;
8. extensions of pedal ranks;
9. borrowing of enclosed 16′ ranks and occasionally an 8′ reed from the Solo;
10. extension of borrowed ranks (most frequently done in American organs).

Where does the Royce Hall instrument differ and how does it point toward the new? The V-rank mixture in the pedal division stands out immediately, almost in a bewildering fashion. This mixture makes good sense when the borrowings and extensions are carefully studied, for only in this instrument can an *organum plenum* be formed in the pedal without resorting to coupling. The plenum can be formed as follows: 16′ Metal Diapason (Great) + 8′ Octave (Extension of Pedal 16′ Diapason) +4′ Super Octave (Extension of Pedal 16′ Contra Bass) + Harmonics V. This, derived from studying the specifications, can only be proven by testing the instrument; then it becomes apparent how carefully these unenclosed pipes were positioned and voiced in order to make what is possible on paper become a reality in sound.

The designer and builder of Royce's organ achieved, again by means of borrowings, extensions, positioning, voicing, and without recourse to coupling, more possibilities for a 4′ solo line (*cantus firmus*). In the Peterborough Cathedral organ there is no 4′ tone available without coupling. The Casavant is the only one among this group to have a 4′ pedal rank.

(See Chart III below)

In similar fashion, the possibilities for 8′ solo lines are increased. The Casavant and Hill instruments each have one 8′ pedal rank which were considered a waste by many organists of the period.

(see Chart IV below)

And finally, with regard to those differences in the six pedal divisions (and they have, by no means, all been discussed), note the experiment of forming complete flute choirs by extensions. Note the extension from 32′ Sub Bass through the 4′ Flute and also the one from the borrowed 16′ Bourdon (Swell) through the 2′ Piccolo. These are attempts to bring into the pedal organ more individual voices, more flexibility, and more independence.

(*continued, p.* 23)

CHART III

Austin	Kilgen	Casavant	Skinner	Hill	Royce
Super Octave	Flute	Flute	Flute		Super Octave
Tuba Clarion	Clarion				Flute
					Soft Flute
					Clarion

CHART IV

EXTENSIONS FROM PEDAL RANKS (SOLO POSSIBILITIES)

Austin	Kilgen	Casavant	Skinner	Hill	Royce
Flauto Major	Octave Diapason	Basso Flute	Octave	Octave	Octave
Violoncello	Bass Flute	Gedeckt	Gedeckt	Bass Flute	Principal
Tuba Magna	Echo Flute	Tromba	Cello	Trumpet	Flute
	Cello		Tromba		Tromba
	Tromba				

EXTENSIONS FROM BORROWED RANKS

Flauto Minor	Gamba		Still Gedeckt	Dolce	Soft Flute
Gedeckt					Gamba
					Trumpet

Johannes Kepler's Excursion into Political Proportions

by Ruth Hannas

Contradictory evaluations of Johannes Kepler as theorist proceed from two opposing schools of thought: on the one hand there are those who would prove him an adherent *de facto* of Pythagoras, and, on the other, there are the more venturous who would prove him an aggressive Anti-Pythagorean. This unequal anomaly, applied to a man always in search of Truth, is owing, no doubt to Kepler's masterly comprehension of numbers *per se* which no disavowals on his part seem able to negate, and, presumably, to a lack of familiarity on the part of critics with Book III of *World Harmony*[1] which may be interpreted as a declaration of War, both astronomical and auditory, against "Pythagoreans who tried to beat me down." An additional hurdle, in reality only a superficial one, is posed by the musically rhapsodic nature of Kepler himself who so often uses his amazing knowledge of the World and its attendant multiplicity of interpreters as points of departure in favor of harmonic proportions as distinct from arithmetic and geometric formulae. Proportions impregnated with sociological significance are for him a matter quite apart from numbers *per se* to which superstitious significance has become attached.[2]

Although he does not pose as either Sociologistic or Political Scientist, the importance with which Kepler views Social or Political Science may be gauged by the number of pages which he devotes to the subject — 17 extensive ones in all. He takes his initial cue from Jean Bodin[3] whose concept of harmonic proportions as applied to government intrigues him, although, as an experienced mathematician, he himself must take issue with Bodin on many details of the numerical scaffolding erected in support of the ideal, as well as on Bodin's basic philosophical approach. He grants that semantics and different means in the indication of proportions may play a disquieting part.

Mindful of the uninitiated student, Kepler, true to pattern, illustrates the three basic proportions at some length, *viz.*, the arithmetic, the geometric, and the harmonic: corresponding, roughly, to the Popular, the Aristocratic, and Monarchical forms of government, but applicable as well to social situations within the three divisions. The arithmetic may be defined as the addition of a given number (the same reward or punishment) to other numbers (various persons) without regard to their magnitude (whether rich or poor, whether good or bad); the encircled figures below indicate the arithmetic mediants (*i.e.*, the mediant is that number the sum of whose numerical differences with the extremes of the proportion equals the numerical difference between the extremes):

	3	9	5	10	17	38
(disjunct):	3	3	3	3	3	3
	6	12	8	13	20	41

	3.	(6).	9
(conjunct):	3	3	3
	6.	(9).	12

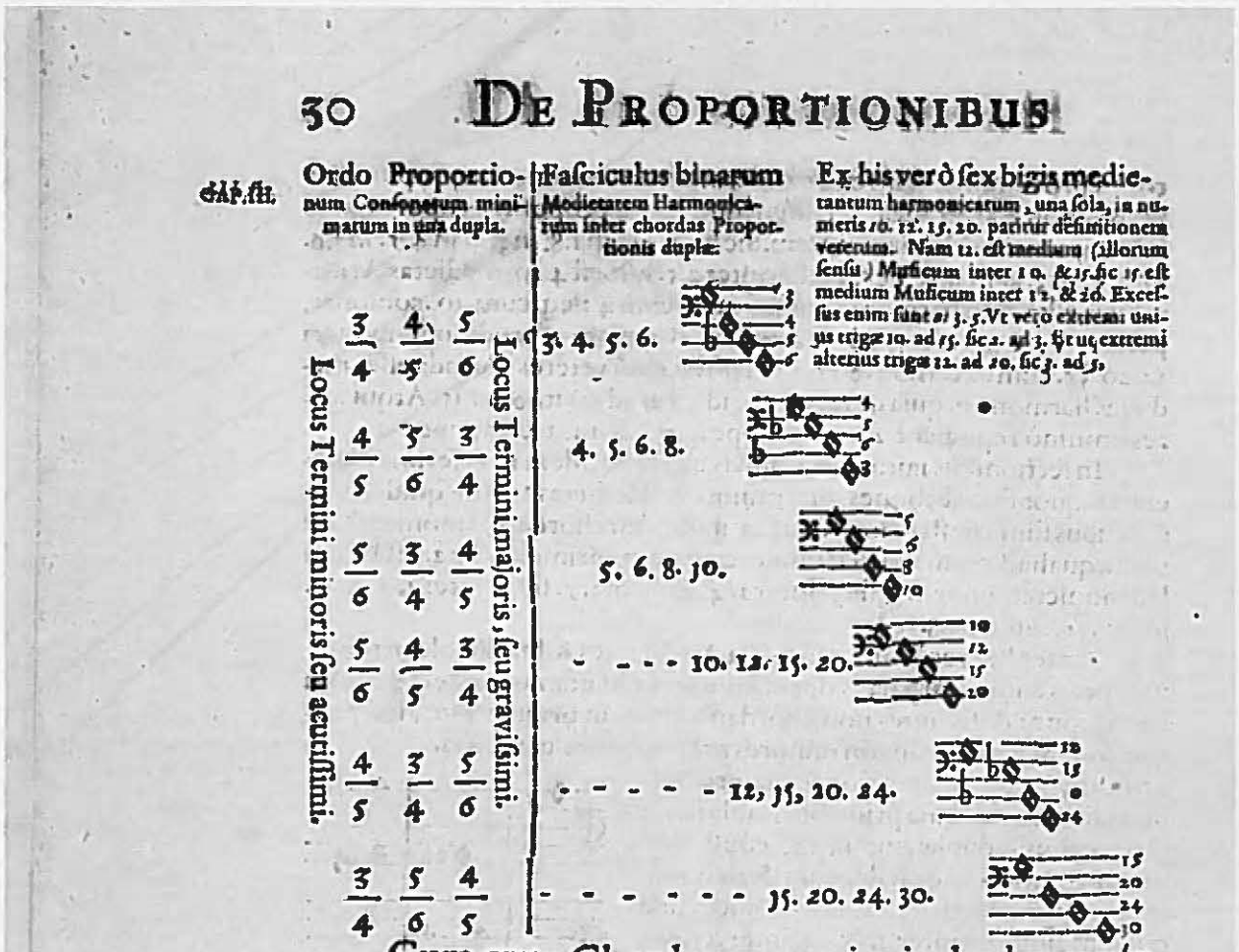
	38.	(41).	44
or	3	3	3
	41.	(44).	47

When the comparative magnitude (whether rich or poor, whether good or bad, etc.) of various numbers (persons) is observed through multiplication or division (of rewards or punishments), the proportion is geometric; the encircled figures indicate the geometric mediants (*e.g.*, (1) in the progression below, 3. (12) 48: (a) 12 — 4x3 and 48 — 4x12; (b) 9 — 3x3, 36 — 3x12, 144 — 3x48; (c) add a & b: the pertinent result is 12. (48). 192; additional progressions possible *ad infinitum* without involvement of fractions; (2) in the progressive proportion 8. (12). 18: (a) ½ of 8 added to 8 — 12 and ½ of 12 added to 12 — 18, etc; (b) ½ of 8 — 4, ½ of 12 — 6. ½ of 18 — 9; (c) add a & b for the pertinent geometric proportion 12. (18). 27; additional progressions possible *ad infinitum* involving fractions):

	3	9	5	10	17	38
(disjunct):	9	27	15	30	51	114
	12	36	20	40	68	152

	3.	(12).	48
(conjunct):	9.	(36).	144
	12.	(48).	192

	8.	(12).	18
or	4.	(6).	9
	12.	(18).	27



30 DE PROPORTIONIBUS

Cap. III.

Ordo Proportionum Conſonarum minimarum in una dupla.

Faſciculus binarum Mediocratem Harmonicarum inter chordas Proportionis duplæ.

Ex his verò ſex bigis mediocrantum harmonicarum, una ſola, in numeris 10. 12. 15. 20. patitur definitionem veterum. Nam 12. eſt medium (illorum ſenſu) Muſicum inter 10. & 15. ſic 15. eſt medium Muſicum inter 12. & 20. Exceſſus enim ſunt æ 3. 5. Vt verò extrema: unius trigæ 10. ad 15. ſic 2. ad 3. ſic uc extremi alterius trigæ 12. ad 20. ſic 3. ad 5.

Locus Terminorum majoris, ſeu gravisſimi.

3. 4. 5. 6.

4. 5. 6. 8.

5. 6. 8. 10.

10. 12. 15. 20.

12. 15. 20. 24.

15. 20. 24. 30.

Locus Terminorum minoris ſeu acutiſſimi.

3/4 4/5 5/6

4/5 5/6 3/4

5/6 3/4 4/5

5/6 4/5 3/4

4/5 3/4 5/6

3/4 5/6 4/5

De Trinitate concordantiarum.

Cum ergo Chordæ proportionis duplæ conſonent identicè; inter illas verò non poſſint eſſe una vice plures quàm duæ mediotates, conſonantes & inter ſe & cum duplis ipſis: hinc orta eſt famoſa illa Muſicorum obſervatio, qui trinis vocibus omnes harmonias abſolvi mirantur. Nam quotcunq; voces præterea accumulentur, ſingulæ in trium unam redeunt per duplæ proportionis conſonantiam identicam.

Quamvis enim exiſtat una conſonantia ex omnibus iſtis chordarum magnitudinibus 3. 4. 5. 6. 8. 10. 12. 15. 16. 20. 24. at quicquid eſt poſt 3. 4. 5. chordarum, omne id in unam harum redit per identiſonum: ut 6. in 3. & 8. in 4. & 10. in 5: ſic 12. in 6. & 3: ſic 16. in 8. & 4: ſic 20. in 10. & 5: ſic 24. in 12. 6. & 3.

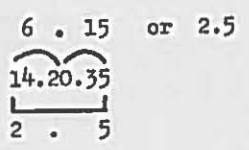
Cauſam hujus rei fruſtra petunt aliunde, alij ex trina dimenſione quantitatis perfectæ, ſeu corporis; ut quod patet in longum, latum & profundum: alij ex numeri ternarij perfectione: alij ab ipſa adoranda Trinitate, in Divinitate.

Fruſtra, inquam, omnes: Nam neq; ſolida quantitas hoc negotiũ ingreditur, cùm ortum harmonicarum proportionum ex figuris planis docuerimus, & longiſſimè diverſa ſit, cauſa ſcientiæ, ſolida quantitas, à planâ, quippe illa duabus medijs proportionalibus utitur, quas ſcirî

Kepler, Harmonices Mundi, Book 3, Ch. 3, p. 30 (see footnote 8, p. 19)

The strict arithmetic proportion is one of Law, the geometric, one of Equity. In the Popular form of government, since there is no respect of persons, there follows equality of duties, properties, honors and offices; no distinction under the Law of the noble or ignoble, of the rich or the poor, of male or female. If there is anything to be divided among the many, the People wish lottery to be resorted to, the blind and impartial judge. The corrupt are not to be distinguished from the upright, nor virtue from vice. On the other hand, just as in Geometry where the excesses of numbers are assimilated by the numbers themselves, so that the larger the number, the larger the excess, and the smaller the number, the smaller the excess, so in the Aristocratic forms of government there is respect of persons in birth, duties, rewards, offices; and the "plums" are *reserved* to the Aristocracy, while the People take the hindmost.

Bodin, whose mathematical judgment in the matter Kepler not only questions, but relegates to the category of "hallucinations," defines harmonic proportions (Peace and Love) as a moderate admixture (*confusa*) of arithmetic and geometric analogies: *E.g.*, given the proportion 2.5. or, doubled, 4.10, the arithmetic mean being 7, *i.e.*, 4.7: 7.10, exchange the parts by Bodin's prescription, thus: 7.10: 4.7, the mean becoming the extremes. Kepler holds that there is here no actual change in relationship of the parts. The problem, a fruitless one according to Kepler, is to find the number to which 10 bears the same relationship as 4.7. This turns out to be 17½ (thus 10.17½:4.7 shows by the multiplication indicated a difference of 70.70 or 35.35, or 17½.17½. Since in Bodin's scheme 7.10 is as 4.7, collate the numbers 7.10.17½, or, doubled: 14.20.35. This, according to the "Ancients" with whose persuasions Kepler identifies Bodin, results in an harmonic relationship, 20 being termed the harmonic mediant of 2.5.[4] This harmonic concept Kepler characterizes as "vain" and frustrating," *viz.*, the difference of the mediant to each of its two extremes must result in a ratio which equates with the ratio existing between the extremes:



He reports that 20 is not the harmonic mediant since, actually, the auditory sense rejects its relationship to the extremes in accordance with his own theory of duple harmonic proportions through sectioning of the Chord,[5] all parts of which must be in harmony with each other and with the Whole. An original mediant which is dissonant with the two extremes thus precludes an harmonic mediant.[6] Thus in the given proportion 4.7:7.10, 7 is dissonant with both 4 and 10.

Kepler acknowledges that in the above illustration there is a certain admixture [7] but "if *confusa* is what Bodin wants, he wins." He proceeds to attack the Bodinian harmonic concept (which he suspects is derived from the "Ancients") *viz., "In ea rationes aequales et similium sint modice confusa,"* at what he considers to be its grass roots: (1) there are many kinds of non-harmonic numbers which lend themselves to *moderate confusion* through equality (arithmetic) and similitude, (geometric), but this does not mean that they are in harmonic proportion; (2) on the other hand, there are copulations of harmonic numbers in which there is no equality or similarity of ratios; (3) there are also harmonic proportions in which there is a simple geometric proportion as in 1.2.4, and even if these are legitimate and identical, they are not particularly satisfying taken by themselves and, moreover, Kepler notes that Bodin himself excludes them; (4) there are, on the other hand, harmonic proportions involving simple arithmetic proportions, such as 1.2.3; 2.3.4; and these, Bodin taken off his guard (*sui oblitus*), recognizes as harmonic, although they bear no analogy whatsoever to any geometric admixture. There are also proportions such as 3.4.5; 4.5.6; 1.3.5. and 2.5.8. to which Bodin mistakenly denies harmonic functions (pitting the authority of the "Ancients," as he does, against the authority of the ear). There are, Kepler summarizes, numerous forms of harmonic proportions which he himself has described musically in the first three chapters of Book III. Some are purely arithmetic, some are purely geometric, and some are neither. In any case they are not a "Bodin admixture." He hastens on to their sociological application:

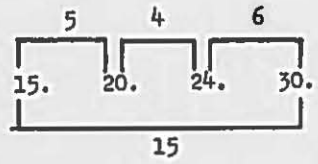
The harmonic ideal of Peace Bodin applies variously to the Popular and Aristocratic forms of government, through the agency of the Monarchy — lest the Popular set up within itself a competitive species of Aristocracy extending down to the lowest level, and lest the Aristocracy strive more and more toward the creation of a Monarchy within its own ranks; in which case there will no longer be a *respublica* but a regality of citizenry. With Bodin, Kepler advises against a multitude of laws, these inevitably leading to a multitude of lawsuits. The Law must bend but not break, no matter which form of government prevails, and compromises of formulae made within the various component parts based on the consent of all concerned. For only a good relationship among classes can secure stability. In practice Kepler prefers the simple harmonic formulae: 2.3.4 or 1.2.4. Where dissonances are indicated to reveal relationships as in Bodin's 1.3.9. or 3.5.7, he would transmute these into 1.3.8 and 3.5.8, respectively. This, he observes, is exactly what the Creator does in planetary adjustments.

Although the King is closer to the Aristocratic division, he, nevertheless, as the one to whom all rights are *reserved*, must act only in the public interest and for the citizenry as a whole. Otherwise he is not a King but a Tyrant. It follows that in all tyranical dictatorships whether of King, Aristocracy, or People, either a turnover within the government itself will be precipitated, or a takeover of the State by enemies outside its borders. The best relationship of King, Nobility, and People, Bodin expresses in the respective proportion 4.6.7. The People (7) are thus dissonant with the two superior classes. Although never submitting to the tyranny of numbers *per se* and repeating their inadequacy, Kepler would substitute the geometric formula 4.6.9, in which 6 symbolizes a harmony with 9 while 4 with 9 does not. The Nobility, thus, are closer to the People, forming a link between them and the King. For, Kepler observes, Nature loves "an in-between."

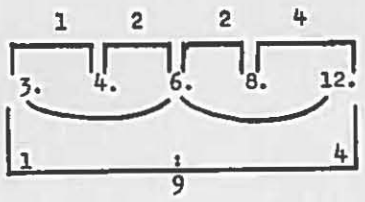
The government by Aristocrats in which the division of classes is all too strict, and instability the result, Bodin expresses by the geometric formula 3.6: 5.10. The fallacy here is that these numbers taken together picture a composite harmony. Kepler considers Bodin more successful with the numbers 2.4: 9.18 since 2.4 and 9.18 do not synchronize musically, the nine-angled figure "not being demonstrable." Bodin offers as a stable harmonic solution the exchange between the Nobility and the People, involving, respectively, honors and lucrative positions: 4.6.8.12. Again he is mistaken since 4 is not to 8 as 6 is to 8. It is true that 4.6.8.12 or 2.3.4.6 makes a common musical concordance although 2.3 is consonant in another manner than 3.4 or 2.4 and 3.6. Sheared of geometric or arithmetic considerations there is possible a musical shedding of light (*e.g.*, considering 2.3 as musical fifth, 3.4 as fourth, 8.9 as major tone: 2.3:3.4 or 8.9, the difference of a whole tone; 3.4:4.6, difference of 8.9; 2.3:3.6, difference of 3.4).

A simple social situation involving all three proportions is cited by Bodin: Two noble students, one a man full grown and the other of dwarfish size are clothed inappropriately, the one in a very short tunic, the other in a very long tunic. The first would like an exchange. The tutor, however, orders each to keep to his own possession according to the law of the Persians, not the Medes. Here is where harmonic arbitration should come into play. If the tutor would suggest an added payment of money for the longer tunic, each party would be benefitted. Instead of Bodin's "admixture", Kepler would apply either the harmonic geometric proportion 1.2.4 (tall man, long tunic) or the harmonic arithmetic proportion 2.3.4 (exchange of money). However, when manner of dress denotes identification, Kepler would apply the geometric formula (as in our military set-up. No mention is made of suitable dress for men and women as such, but Kepler would no doubt term our contemporary styles a "Bodinian admixture.")

Major space is devoted to the intricacies of Crime and Punishment, and Bodin perceives the need for an additional element in the judgeship, *viz.*, the harmonic deviation in accordance with circumstances and persons involved: intent, age, sex, etc. It was formerly the custom of all peoples to exempt individuals of high degree from the death penalty, and the Nobility from death by hanging, a choice in the manner of death being allowed this class. It is argued that the criminal of high rank is more severely punished through the disgraceful forfeiture of rank (by geometric formula) than the one who, lacking such standing, is punished by public flogging. Bodin casts aside the teaching of Aristotle who advises the geometric pattern in the apportioning of rewards, but the arithmetic in the meting out of punishments. A situation arises which entails the more severe punishment to be dealt the assassin of a Prince (or one of the Electors) or a free man, than is dealt the murderer of a farmer or one in bondage, the first involvement being a crime against the State. "Nowadays," among Christians the biblical arithmetic Law prevails. Bodin retains the harmonic adjustment which permits the judge to determine the manner of death for the Aristocracy. In all such problems the welfare of the State and not of the individual is first to be considered and Kepler would offer an harmonic formula which has nothing to do with geometric or arithmetic analogies, "a most dulcet harmony:" *viz.*,



He has already criticized the master formula of Bodin for its repetition of 2 and for three termini within termini, suspecting the "weak persuasion of the ancients":



who are dedicated to three numbers only.[8] Drawing a distinction between "proportion" and "concordance", he argues that this last is a quality, not-a quantity of the first, and has nothing to do with a mere changing of number position. In other words, nothing to do with Bodin's "admixture."

In matters pertaining to theft, a great deal should be left to the persuasion of the judge, certainly not in arithmetic proportion, taking due care that lax mitigation does not encourage the thief who robs another of only a little by choice and the one who robs another of little simply because his victim proved to have only a little in his possession. Account must be taken of extenuating circumstances such as hunger and love of children, with rehabilitation the ideal. But if the criminal conducts himself like a beast, then he should be treated as a beast. Cold premeditated crime falls in a different category from crime committed under sudden pressure.

The harmonic proportion should be observed in public social events, such as seating at games, etc. Particularly at banquets, Kepler holds, the witty should be extended the privilege of lightening the spirits of the serious, thus saving themselves from the temptation to indulge in questionable jokes, while the women, the sight of whom would please the men, would profit, in turn, from manly guidance. Although Bodin would oppose indiscriminate social integration, he has many suggestions in the field of harmonic proportions, *e.g.*, inter-marriage of rich plebeian men with women from the patrician class, and, in turn, inter-marriage of poor patrician men with rich women from the plebeian class. All such devices Bodin insists must be tempered with Love and Friendship, both young and old profiting by association, the learned and the unlearned likewise, men and women. Strict spiritual segregation he considers sterile and finally destructive of the *respublica*. He agrees with Bodin that some things should be *reserved* to the strong, some to the gifted, some to the prudent, and some to the experienced. He would prefer his own concept of the solid figures[9] to symbolize the many sided facets involved.

Note is taken of "one excellent exception from the numerical equality of commutation" in Bodin's own words: "In charging for services, such as the removal of a kidney stone, the doctor often receives (*or rather demands*) 500 gold pieces from the rich, while 10 or 5 from the indigent (*or rather, nothing at all in accordance with the Hippocratic oath*): now following the arithmetic and geometric analogies to their logical conclusions, either the patient would die of his ailment or the doctor starve to death, and so each would profit from the harmonic adjustment in exchange of health and money (*certainly not with identical exactitude*)." Note: the interpolated comments are Kepler's.

Not all of Bodin's suggestions, admirable as they might be in France, would be applicable in Germany: For instance, the idea of supplementing judicial fees by exactions from the litigants themselves. "For with us Germans, trials in matters pertaining to the Body Politic are prevented from this kind of lottery, and it is not permitted to make exactions over and above the Law."

Kepler, feeling as he does that Bodin has somewhat denigrated Courts of Justice, would, through closer studies and discussions, more clearly delineate the respective prerogatives of the three Political Bodies, *viz.*, Legislative or Representational, Judicial, Executive. He agrees with Bodin, however, that when dissonances do occur, as they often do in inner sanctums, these sometimes serve as a poker to stir the embers, just as in musical systems, and should not assume an importance out of all proportion. The identification of Major and Minor scale structures by Ptolemy with War and Peace may be applied with equal appropriateness to relationships within the various groups.

Kepler considers that in so far as Bodin has touched, albeit unwittingly, upon Kepler's musical harmonic proportions in his interpretation of the World as Archetype, already delineated by Kepler himself in his *Mysterium Cosmographicum* and Bk. IV of his *Epitome Astronomiae Copernicanae* as the Work of God the Creator, to this degree he may be said to have *adorned* his own work. He compliments Bodin on his acceptance of the Pythagorean-Platonic Tetractys: 1.2.3.4. in which Unity is King, the vicarious representative of God in the Republic; 2: the Sacred Orders; 3: the Military or Knightly; 4: the People, to which class are appended: the Agrarian, the Scholastic, the Merchant, and Artisan subdivisions.[10] The spiritual world does not yield to arithmetic and geometric analogies, but only to the harmonic proportions as demonstrated by God Himself, "the super-existent and eternal geyser of Geometry and Harmony." Plato presents the four cardinal pillars: *Justitia, Prudentia, Fortitudo, Temperantia;* and in his acceptance of these, Bodin, "released from his arithmetic and geometric analogies, becomes the *complete musician.*"

In the works of Providence, the physical and metaphysical, there are perturbations of Spirit, mysterious cosmographical examples of wrath and divine vengeance, the Devil in the midst of Rationale, eclipses in the sky; and all of these dissensions may be compared to the variety of celestial movements, God the Supreme Moderator harmoniously directing all things to a good end. "Between earth and tufa is clay; between metal and precious stones, copper glebes; between roots and stones, coral; between birds and fish, flying fishes; between men and brutes, simians, or women according to Plato; between beasts and angels, Man, mortal in body like the first, immortal in soul like the second; between the celestial habitations of the Blessed and the Lower

(*continued, p.* 12)

An Historian's Good Fortune: New Light on Daniel van der Distelen Senior and Junior

by Maarten Albert Vente

An historian must have perseverance in order to penetrate into the secrets of the past. On one hand he may be able to bring already known facts into new light through exact analysis; on the other hand, he may discover new sources thanks to a sharp intuition. Outsiders are inclined to label such intuitive finds as accidental discoveries, and thereby minimize the flair and ingenuity of the scholar. Nevertheless, it occurs, that a detective is confronted with new data in a totally unexpected way; the benevolent muse *Fortuna* will sometimes intercede and oppose the bad luck which the scholar often experiences because suspected data cannot be traced or has vanished.

My musicologist colleague Antoon Deschrevel, from Edewalle-Hanzame in Belgium, recently experienced an example of such a fortunate discovery. Deschrevel has searched for years in numerous Belgian archives and, thanks to his perseverance, has wrested numerous secrets of Flemish organ history from the past. One of his contacts, Monseigneur Jean Cassart, was tracing family trees in the city archives of Louvain (Leuven) and came upon a document, the contents of which seemed interesting enough to pass on to Deschrevel who, in turn, most generously gave it to me. In shortened form, and in modern English, the document reads as follows:

12 August 1493

Reynor Coex, cabinet-maker, and Henrick van der Dilen, hatter, both living in Louvain, vouch for Daniel van der Distelen, organ builder living in Louvain, son of the late organ builder Daniel; who (Daniel junior) has negotiated a contract with the municipality of Tirlemont (Flemish: Tienen), acting as the high church wardens of the St. Germanus Church of Tirlemont, for the construction of a new organ in that church.[1]

It is an apparent accident that a document concerning a new organ in the St. Germanus Church of Tirlemont is not in the city archives of Tirlemont, but rather in those of Louvain. But apart from this inconsistency, the existence of this guarantee in Louvain is no accident, since Daniel van der Distelen junior — one of the central figures in this organ historical study — was in any case a resident of Louvain, and perhaps even a citizen of that city. But it is indeed fortunate that the archives of Louvain contain this document, since the majority of the older archives of Tirlemont were lost in the city fire in 1635.

Three conclusions can be drawn from this seemingly insignificant document: the proof of the existence of *two* organ builders called Daniel van der Distelen with an approximate date of the division of their works, the correction of the dating of the organ in the St. Germanus Church in Tirlemant, and a new estimate of the date the slider chest was introduced into the Low Countries.

First conclusion

The first conclusion, rectifying earlier statements, is that there were *two* organ builders named Daniel van der Distelen: father and son. Until now, I had no suspicion of this, so that I attributed all the activities of Daniel van der Distelen — from 1472 to c. 1507 — to one man. The separation of the work of father and son must therefore be fixed not later than August 1493, the date of the above-mentioned document. Uncertainty concerning the exact date the father died will naturally continue to exist; it is not impossible that some works before 1493 must in fact be attributed to the son. Only another discovery, which would more accurately fix the date of the father's death, will solve this problem.

Second conclusion

Organ cases from the gothic period are extremely rare. The northern Low Countries — the present-day Netherlands — still possess a number of them: those in the Koorkerk of Middleberg (c. 1480, previously in the St. Nicolaas Church of Utrecht), the St. Laurens Church of Alkmaar (1511), the Roman Catholic parochial church of Jutphaas (c. 1520, significantly altered, formerly in the Nieuwe Zijdskapel of Amsterdam), the Rijksmuseum of Amsterdam (1529, formerly in Scheemda), the church of Kreward (1531); and some fragments of the organ case of the St. Martini Church of Groningen (c. 1480), the St. Jacobi Church of Utrecht (c. 1510), the church of Niehove (c. 1530), etc. In the southern Low Countries — the present-day Belgium — there is only one gothic organ case, namely that in the St. Germanus Church in Tirlemont.

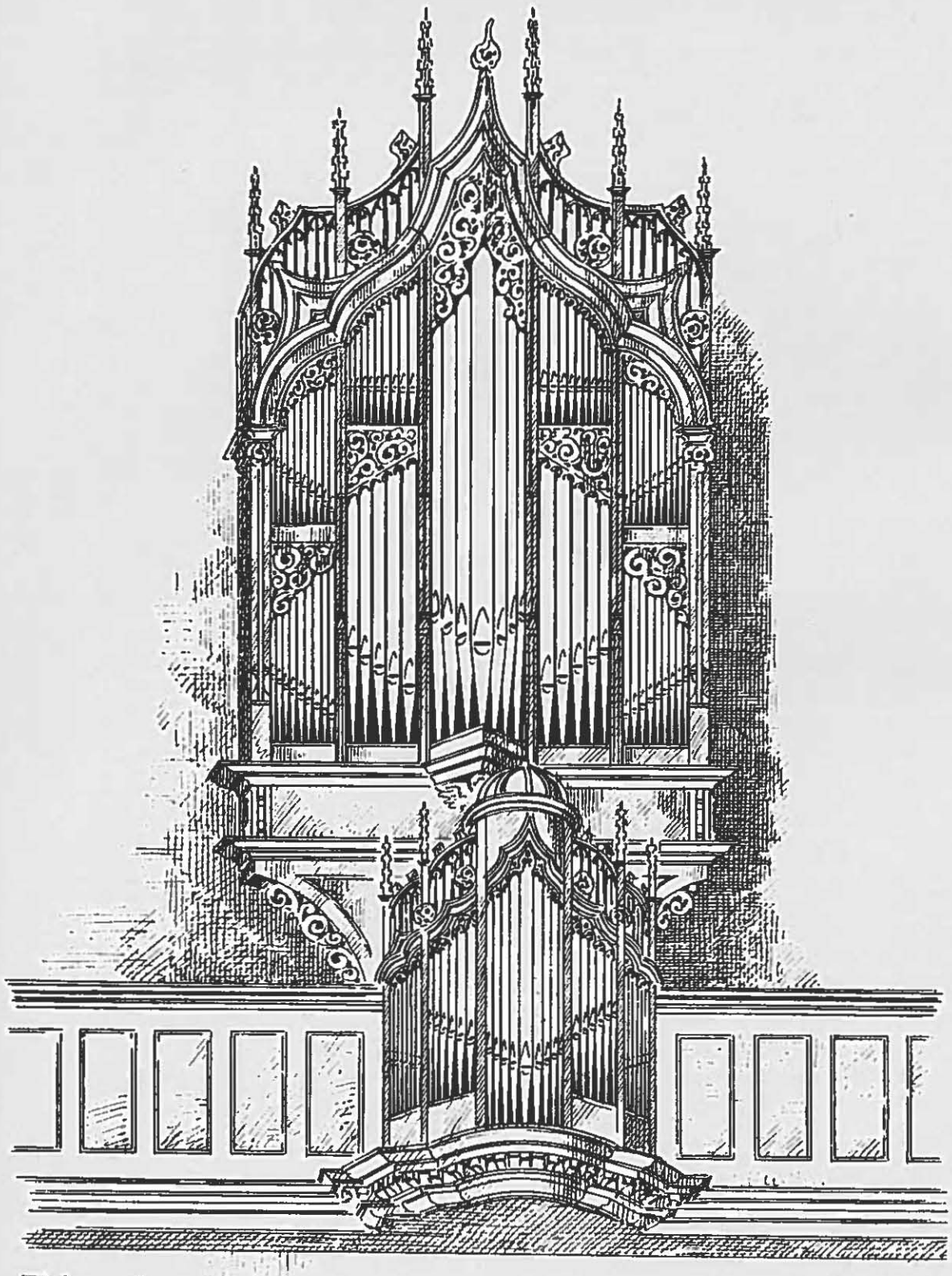
Attention has already been given several times in the organological literature to this organ case in Tirlemont, but it is quite striking that the art historians, to my knowledge, have never given it attention. The first person to refer to this case was Arthur George Hill,[2] who dated the case at about 1480; in his second volume, Dr. Hill wrote:

> The organ in the church of St. Germain, Tirlemont, Belgium is remarkable as a very late example of mediaeval work, and belongs to a period when the style had well nigh given place to Renaissance forms. Though no details other than gothic are manifest, yet evidence of the coming change is seen in the circular plan of the choir organ (i.e. the chair organ or the rückpositiv), and in the somewhat peculiar treatment of the mouldings. The pipe shades appear to have been replaced by others of a debased kind, designed in feeble imitation of the originals. There are considerable traces of gilding and colouring, and the whole case was, no doubt at one time decorated in this manner, though at present the prevailing tone is a yellow brown. The organ may be assigned to the earliest years of the sixteenth century.[3]

Dr. Hill's description is important not only because of its manifest competence, but also because it concerns the state in which the organ was before the important changes made in 1891. Both the Belgium music and art historian Floris van der Mueren[4] and myself[5] have given insufficient attention to Hill's observations. It is to the credit of Deschrevel that he pointed out anew the authenticity of this organ case, notwithstanding its later transformation.[6] Moreover he made an attempt to date the case. The financial records of the church wardens, from 1516 preserved at the archepiscopal archives in Malines (Mechelen) and published by me, report that Quiryn van den Eekhoute, organ builder from Malines, maintained the organ on a regular basis.[7] Deschrevel deduced from this that the same organ builder had made the instrument shortly after 1500. The recent discovery proves that the instrument was completed in 1493/4 by Daniel van der Distelen junior; the name of the cabinetmaker who built the case is unfortunately unknown.

It is now possible to make some organ historical additions to Deschrevel's art historical comments. During the conflagration of 1635 the Tirlemont church did not escape unscathed; the organ also met with some damage, enough so that on May 9, 1642 the church wardens instructed the organ builder Jan van Weert to "place [the instrument] in a proper state, just as it was before the troubles in this city."

(*continued, p.* 14)



Casavant Frères
LIMITÉE

ST-HYACINTHE, QUÉBEC, CANADA

Regions, the starry sky; to which may be added from the beginning of this Book the two mediants, air and water between fire and earth; etc."

Having thus impregnated the fabric of the Cosmos with harmonic mediants in consonance with Bodin, and having extricated himself from the thorny errors of Bodin ("For the soul does not lend itself to numerical calculations") Kepler hastens on from Bk. III to his own specialized profession: the application of Musical Proportions to Astronomy, which is nothing more nor less than "the philosophy of everlasting polyphony." His battle-cry: "The boundary posts of investigation should not be set up in the narrow minds of a few men,"[11] has echoed through succeeding centuries. To musicians he bequests this vision — the earnings of a dedicated life: "It is not to be wondered at that Man, the Ape of God the Creator, should finally have found out the art of singing polyphonically which was unknown to the Ancients, namely that he might play the everlastingness of all created Time for some brief instant by means of an artistic concord of many voices and that he might to some extent taste the satisfaction of God the Workman with his own works, in that sweetest sense of delight elicited from this Music which imitates God.[12] At last, Nature who is never miserly, has, after an incubation period of two thousand years delivered to you in these last generations the first true models of the universe. By means of your concords of various voices, your ears her confidante, she has made known to the human mind, the chosen daughter of God the Creator, her very Self and the innermost secrets of her being. Follow [my teachings], ye modern musicians, and pass judgment on the matter according to your arts which were unknown to antiquity."[13] (Kepler guarantees the publication of a six part motet as a reward, with text selected from Scriptures.)

"As Seneca says, the world is a picayunish thing unless there is revealed in our quest of it a world amply constituted for the quest of men in every age."[14]

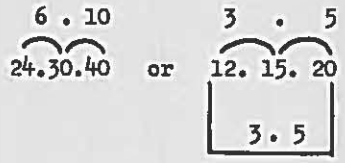
Kepler is his own best spokesman and in the light and darkness of our own time and of all Time he affords an arresting perspective. A staunch advocate of the universality and indispensability not only of harmonic proportions but of Music itself in the physical and social fabric of the World, he was in its finest sense *A Man For All Seasons*.

in 1619. The references in this article are to the original edition.

[2]*E.g., op. cit.* Bk. III, chap. iii, p. 31: "Just as the *Senarius* does not derive from the creation of the world in six days, neither does the *Ternarius* derive significance from the Trinity of Persons in Deity. Whenever the human mind encounters a related situation, being ignorant of causes, it goes outside itself and makes a marvel of that which is in reality only a coincidence. *Breviter, Numerus hic ternarius non est efficiens causa Harmoniarum, sed effectus ipsius; seu effectae harmoniae comes; Non informat harmonias, sed est formae resplendecentia.*"

[3]*Six livres de la Republique* 1576. Refer primarily to Bk. VI, chap. 6. Available also in Latin (1586) and in English (1606).

[4]*Op. cit.* Bk. III, chap. iii, p. 28: Kepler describes the method of the "Ancients" in finding their harmonic mediant: Given 2.5 multiply each by the first number, and the second by itself, *i.e.*, 2x2, 2x5, 5x5 or 4.10.25. Add the resulting mediant (10) to each: 14.(20).35. 14.20 (7.10) is dissonant, as is also 20.35 (4.7). The master musical proportion of the "Ancients" is 3.5. and by the method described above yields



This happens to coincide with Kepler's harmonic concept. (See fn.8 of this article.)

[5]Kepler defines "Part" in the sectioning of the Circle as "never greater than a semicircle," and "Residue" as "never less than a semicircle." "Chord (or the number expressing it)" is applied to the entire longitude involved in eliciting, for instance, sounds through motion. "Consonances are infinite because demonstrable figures are infinite. But arbitrary application *ad infinitum* to the human ear is tyranny because the potentiality of the ear is not infinite. Musicians are marching beyond the Pythagorean concept, even without mention as yet of the corresponding evidence presented by celestial harmony." Axiom III (Bk. III, chap. i, p. 12) "frees" the integrity of consonances "which I have substituted in repudiation of the abstract numbers of Pythagoras": Corollary to Axiom III: Chart I:

Dissonant Parts	From the Whole or Total
1.2.3.	7.
1.2.-4.	9.
1.2.3.4.5.	11.
1.2.3.4.5.6.	13.
1.-3.-5.-	14.
1.2.-4.--7.	15.
1.2.3.4.5.6.7.8.	17.
1.---5.-7.-	18.
1.2.3.4.5.6.7.8.9.	19.
et sic in infinitum	

Bk. III, chap. i, p. 21: summary of 8 Propositions accruing from 7 Axioms:

Consonant Parts	Consonant Residue	Dissonant Parts	Dissonant Residue	Respect to Total
1.	1.			2.
1.	2.			3.
1.	3.			4.
1. & 2.	4. & 3.			5.
1.	5.			6.
1. & 3.	5.		7.	8.
1. & 3.			9. & 7.	10.
1. & 5.			11. & 7.	12.
1. & 3. & 5.		7.	15.13.11.9.	16.
1. & 3.		7. & 9.	19.17.13.11	20.
1. & 5.		7. & 11.	23.19.17.13.	24.
Et Cetera				

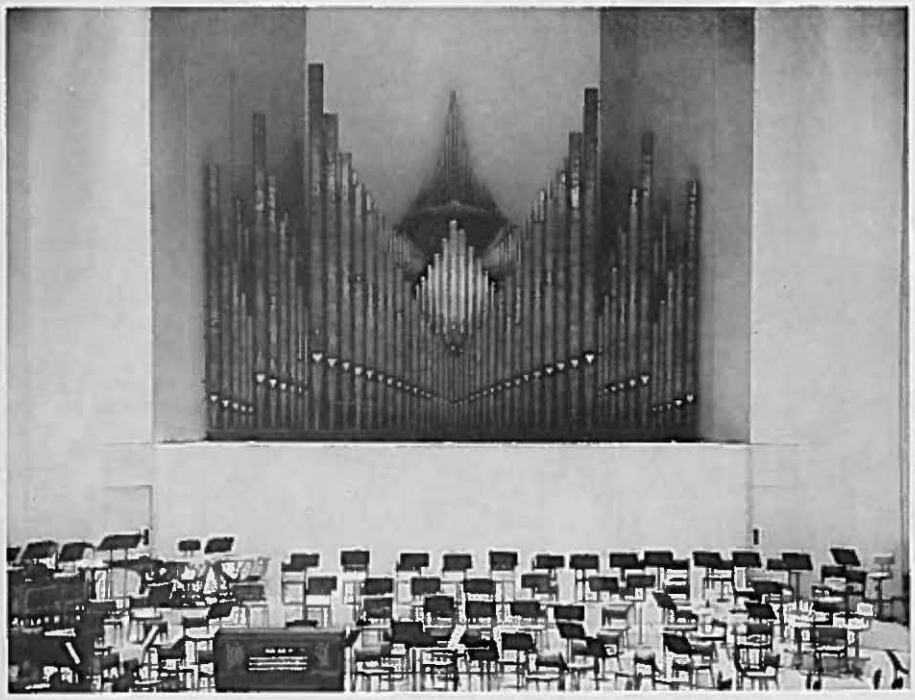
NOTES

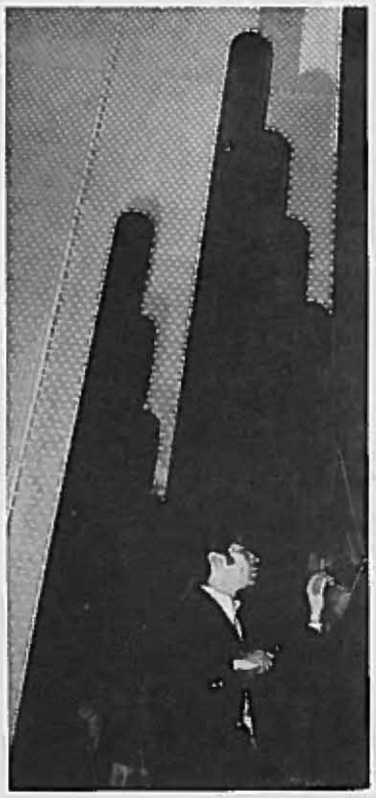
[1]C. Doris Hellman in her informative English translation (London and New York 1959, Abelard-Schuman) of Max Caspar's German biography *Kepler* calls attention to the persistant error of commentators who render *Harmonices Mundi* in the plural as "Harmonies of the World," whereas *Harmonices* is the genitive of the Greek word for "harmony." *Harmonice Mundi* (*Welt Harmonik*) is, therefore the preferred nomenclature. Caspar's biography itself is certainly one of the masterpieces of its species and, without being "academic" in the derogatory sense, successfully interprets the evolution of Keplerian thought and innovations in relation to and apart from the religious-political issues of the period which culminated in the Thirty Years War. In other words, it reveals the greatness of the man himself. Conceived in Graz before 1600 *Harmonice Mundi* was published in Linz, Austria,

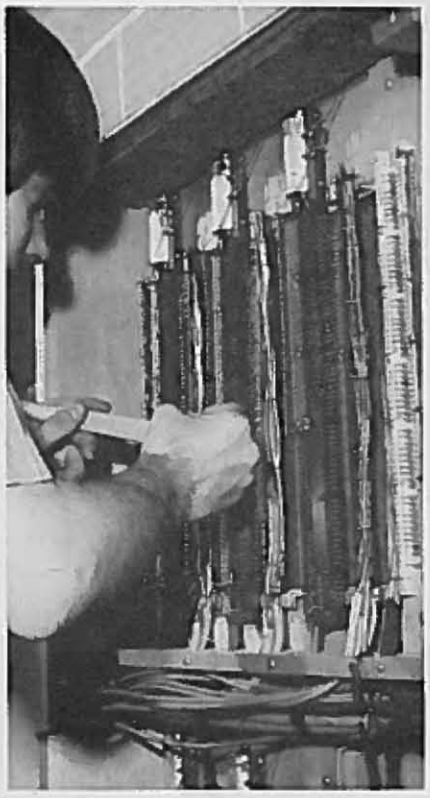
[6]The same dissonant situation arises from the proportions: 1.6; 1.8; 3.4; 4.5; 5.6; 3.8; and 5.8.

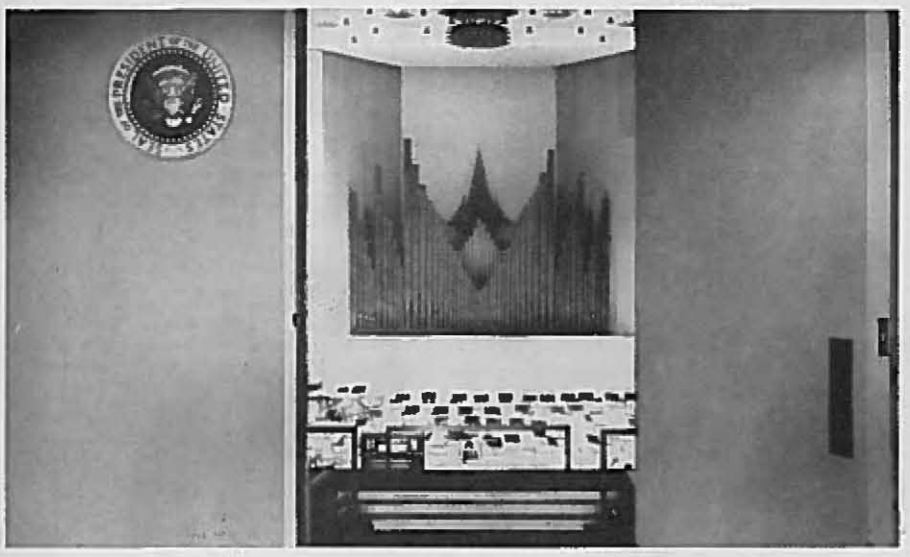
[7]A *tour de force* of numbers not mentioned by Kepler yields through collation the pertinent 14.20.35: (1) addition through multiplication as indicated: (a) with 7 as mediant and extremes: 4.7:7.10 = 28.70 or 14.35; 7.4:10.7 = 70.28 or 35.14; (b) with 4 as mediant and extremes: 10.4:4.7 = 40.28 or 20.14; 4.10:7.4 = 28.40 or 14.20; (c) with 10 as mediant and extremes: 7.10:10.4 = 70.40 or 35.20; 10.7:4.10 = 40.70 or 20.35; (2) subtraction through multiplication as indicated: 4.10:4.7 = 28.40 or 14.20; 10.4:10.7 = 70.40 or 35.20; 7.10:4.4 = 28.40 or 14.20; 7.4:10.10 = 70.40 or 35.20. (Proportional addition is effected through multiplication of second mean by first extreme, in relation to multiplication

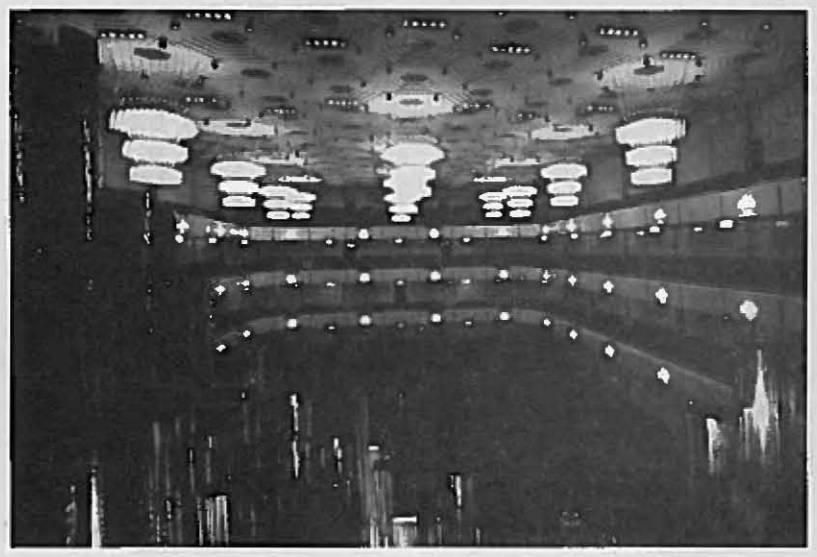
(*continued, p.* 19)











AEolian-Skinner...the organ.

Kennedy Center Installation Completed March 1972

AEolian-Skinner Organ Company, Inc. Pacella Park Drive Randolph, Mass. 02368 (617) 961-2705

From the stipulation that the restoration had to be finished before June 22, 1642 — that is to say, within six weeks — one can conclude that the damage was relatively slight.[8]

In 1671, the municipality of Tirlemont — again as high church wardens of the St. Germanus Church — resolved to have a new organ built, "since the old instrument can no longer serve the art [of music]." They entered into a contract[9] with Jan Dekens, organ builder from Haacht, on March 28, 1671 with the condition that this new instrument would be placed "in the old case in which the [present] organ stands." The new instrument had the following stops:

GREAT (C, D — c^3, 48 notes)
16′ Bourdon
8′ Principal
8′ Gedeckt
4′ Octave
4′ Flute
3′ Quint Flute
2′ Superoctave
1′ Sifflet
5 rk. Mixture
3 rk. Cymbel
2 rk. Sesquialtera (divided bass/treble)
5 rk. Cornet (treble only)
8′ Trumpet (divided bass/treble)
2 nightingales, drum, tremulant

CHAIR (Rückpositiv, C, D — c^3, 48 notes)
8′ Gedeckt
4′ Principal
4′ Flute
2′ Octave
1½′ Quint Flute
1′ Superoctave
1′ Flageolet
3 rk. Mixture
2 rk. Cymbel
3 rk. Cornet (treble only)
4′ Trumpet (divided bass/treble)
Permanently coupled pedal of one octave

Thanks to the wisdom — or was it thriftiness? — of the municipality of Tirlemont in 1671, this case is preserved. The organbuilder Stevent from Duffel built a new instrument in the old case in 1891 and in the same year the cabinet-maker Daems of Tirlemont altered the case in an unfortunate manner.

Third conclusion

While a long series of financial records — from the beginning of the 14th century until 1629 — report all sorts of data about the Illustre Lieve Vrouwe Broederschap (the Illustrious Confraternity of Our Lady) in the St. John's Church of 's-Hertogenbosch (Bois-le-Duc), Netherlands and its musical activities, posterity is quite poorly informed about the activities of the chapter and wardens in the same church. The church financial records begin first in 1630, one year after it went from Catholic into Protestant hands. There are, though, a few documents preserved from the years around 1500, in which many interesting things concerning the large organ are mentioned. I published the majority of these documents in 1942, albeit not always very accurately transcribed.[10]

Two of the older documents are dated, namely, the contract January 23, 1499 (old style 1498) with Henrick van den Houwe from Malines (Mechelen) and that of February 10, 1505 (old style 1504) with William Boets van Heyst from 's-Hertogenbosch; the third document, which speaks of *the old master Daniel*, I had dated before 1505 and after 1499. This dating is incorrect: Daniel van der Distelen (the old master Daniel) worked *before* August 1493; one must therefore date the document at least 10 years earlier. This conclusion is at first glance not very important, but as one pays attention to the *content* of the document it assumes great significance. The text of the document speaks of three types of wind chests:

1. The blokwerk (the great organ, but without stops and no possibility for change of registration)
2. The positive (chair) organ, with a double chest:
   (a) the front chest, on which the 6′ Principal stood was able to be brought into use by means of a "wind stop" (which would permit the wind to enter the chest), and
   (b) the rear chest, on which the stops *Positie* (Mixture) and Cymbel stood, and which could be brought into use with sliders.

Although Daniel called the slider chest "uncertain and untrustworthy," he had to use it anyway in order to obtain greater registration possibilities. In other words: the use of the slider chest, the introduction into the Netherlands of which I had continually held to be at 1500 or shortly thereafter, was already known before August 1493. The undated text contains, moreover, instructions on organ registration at that time (i.e. before 1493).[11]

The ability of Daniel senior is especially obvious from the undated document from 's-Hertogenbosch, but there is also data available concerning the capabilities of Daniel junior. We can presume that the organ at Tirlemont of 1493 was a particularly good one, if only from the fact that it was used until 1671, however much it was naturally altered before that time. In 1505 Daniel junior undertook the construction of an organ for the Onze Lieve Vrouwe Broederschap in the Onze Lieve Vrouwe Church of Antwerp: the description of this instrument, with its three manuals and pedal, is such that one must conclude that Daniel belonged amongst the most inventive masters of his time.[12]

Daniel junior did not see the completion of this organ at Antwerp; he was *"in arrears"* (*"achtergebleven"*). Is it not symptomatic and characteristic of the uncertainty of the historian that he has difficulty with the interpretation of the words "in arrears?" Did Daniel fail through his artistic and technical inability, or was he physically no longer capable of completing his instrument? I suspect that the latter is the correct interpretation, since Daniel junior seems to have died in 1507/08.

NOTES

[1]Louvain (Leuven), Stadsarchief, *Inventaris*, No. 7779, fol. 54 recto
[2]Arthur George Hill, *The Organ Cases and Organs of the Middle Age and Renaissance* I, London, 1883, p. 41
[3]*Ibidem*, II, London, 1891, p. 55
[4]Floris van der Mueren, *Het orgel in de Nederlanden*, Brussel/Amsterdam, 1931, pp. 70, 85-87
[5]M. A. Vente, *Die Brabanter Orgel*, Amsterdam, 1958 (1963 II), p. 85
[6]Antoon Deschrevel, *Het orgelmeubel in de Sint Germanuskerk te Tienen*, Bulletin van de Koninklijke Commissie van Monumenten en Landschappen XVI, 1965/66 pp. 191-198
[7]M. A. Vente, *Proeve van eeen repertorium van de archivalia betrekking hebbende op het Nederlandse orgel en zijn makers tot omstreeks* 1630, Brussel, 1956, p. 143
[8]T. J. Gerits, *Orgelbouwer Jan van Weert (XVIIe eeuw). Een bijdrage tot zijn leven en werk*, Eigen Schoon en de Brabander XLIX, Tongerlo, 1966, p. 165
[9]Brussel, Algemeen Rijksarchief, *Schepengrifjies arrondissement* Leuven, No. 2088
[10]M. A. Vente, *Bouwstoffen tot de geschiedenis van het Nederlandse orgel in de 16e eeuw*, Amsterdam, 1942, pp. 138-141
[11] M. A. Vente, *Die Brabanter Orgel*, o.c., p. 22
[12]J. A. Stellfield, *Bronnen tot de geschiedenis der Antwerpsche Clavicimbel- en orgelbouwers in de XVIe en XVIIe eeuwen*, Antwerpen, 1942, pp. 45, 46

The Allen Digital Computer Organ, System 600, in concert with the National Symphony Orchestra, Antal Dorati, Musical Director, in Kennedy Center, Washington, D.C.

Tuning

To an orchestra that plays at A442 or A444, an organ pitched at A440 can present a problem.

Not so with **the new Allen DIGITAL Computer Organ**

This instrument can be repitched to any "standard" in seconds, and, once done, will remain accurate to that standard indefinitely. The organist also has a choice of "tight" accurate tuning, or "chorus", where slight discrepancies are deliberately introduced to make the tuning more like organs as we normally hear them.

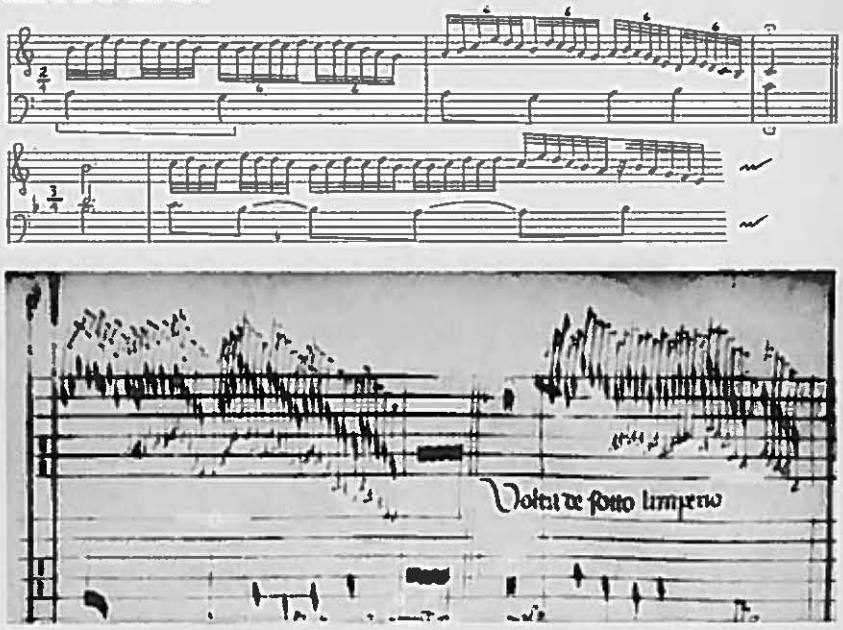
Long term stability and "instant" pitch adjustment of the entire instrument are two advantages of the Digital Computer Organ over conventional oscillator instruments. Most remarkable of all – mutation, fractional, and mixture stops enjoy correct tuning, free of the errors encountered when fractional pitched stops are obtained through unification.

These excellent attributes are shared by every model of the Allen Digital Computer Organ, even the smallest.

Allen ORGAN COMPANY
MACUNGIE, PA. 18062

6 in a series, entire series available on request.

Exs. 2 & 3. Fol. 69r.



controversy. Since "the idea of writing music for a specific instrument was just as foreign to the 14th and 15th century musician as the idea of using one 'correct' spelling for a word,"[7] the music of any particular instrumental repertory is never actually identified as such in manuscripts of this date. Instruments are never assigned specifically — perhaps these pieces were performed upon any available instrument.[8] Thus the possibility exists that some of the secular music could have been played on a keyboard instrument, and Charles van den Borren's suggestion that Landini might have written a composition or two himself cannot help but suggest the organ. Part of the music may be intended specifically for organ, since the codex contains the earliest known example of an organ Mass.[9]

The excerpt shown from *Non arà may pietà questa mia dona,* through a comparison with its vocal original, helps to show how this music might have been performed. Since the instrumental arrangements in the Faenza manuscript generally preserve the bass lines of their originals, and since the bass line of each vocal part was often taken by an instrument such as the viol,[10] should it not have been reasonable for the arranger to simply exchange the vocal upper parts for ornamented single-line instrumental renditions? Supporting this notion is the fact that when the organetto was employed, the left hand had to be used to pump air through the instrument, leaving the right hand free to play.

The most puzzling aspect of some of the Faenza pieces are the long succession of *dragmas caudate,* transcribed as 32nd notes (Exs. 2 and 3 . Indeed, the technical dexterity required for the performance of this music would not only demand the use of a highly responsive instrument, but again raises the question of the role of the thumb in the performance of keyboard music prior to the 16th century. Two miniatures, one of Johannes de Florentia in the Squarcialupi codex and the other of an anonymous organist in the codex Ital. 568, folio 1r, Bibliothèque Nationale, Paris, clearly show each performer with his thumb resting on a key of the organetto. Hans Büchner (c. 1525) formulated the first basic rules for the use of the thumb of the left hand;[11] the fastest notes for the right hand in the Büchner example are the equivalent of our 16th notes and these can be performed easily without the thumb. In 1555 Juan Bermudo described the use of both thumbs in four-note groups.[12] But were these theorists perhaps the first to put into words a practice already in use in the 14th century?

Willi Apel discredits the idea that these pieces may have been written for two non-keyboard instruments, in favor of the assertion that they do represent music which is truly idiomatic to keyboard presentation.[13] However, the case for combining a viol or other melody instrument with the organetto has already been presented. But if these pieces were intended for more than one instrument, why were they copied in score form rather than with the more common method presenting each part separately?

Certain other considerations lead us to suggest that the Faenza pieces could have been performed with two instruments, one or both of which possessed a keyboard. The first is that when this music was copied into the manuscript, the churches throughout Europe would have housed organs with primitive keyboards. A surviving example of this kind of keyboard is found on an organ from Norrlanda, on the island of Gotland (Sweden).[14] In the middle ages Gotland was a major commercial center, which gives credence to the possibility that similar organs stood elsewhere in Europe. An instrument with three such keyboards and a primitive pedal was built in 1361 in Halberstadt, Germany; and at least part of the pipework of the organ at Sion, Switzerland, has long been recognized to date from 1390,[15] though the organ was provided with a stop action and a new keyboard during the 18th century. The Norrlanda organ, however, provides a probable representation of the kind of keyboard which all of these organs once possessed. A photograph of this keyboard is shown on p. 17.

A second consideration concerns some of the instances of part-crossing which occur in both liturgical and secular pieces in the Faenza Codex.

(See Ex. 4, p. 18)

These examples are rather awkward to perform on any instrument having a single keyboard, unless either the bass or treble line is displaced by an octave. In considering the use of more than one keyboard, it should be noted that up to the time of the compilation of the Faenza Codex organs were not provided with stop action and the use of multiple keyboards represented the only possible way to vary the tone quality of the instrument. The three keyboards of the Halberstadt organ, each having a compass similar to that of the single keyboard of the Norrlands organ, probably had similar key dimensions as well. Thus we do not have the likelihood that the Halberstadt organist, could have played upon a separate keyboard with each hand.

According to Apel,

> During the 14th century, along with the the development of church organs, there appeared a parallel development of smaller, more refined, and more tractable instruments called *positives*. The positive had a narrower and more manageable keyboard, which was understandably favored by performers. Positives began to be placed in the chancel area of churches to assist the singing of plainsong by the clergy. Soon afterward some organists began to place a positive organ close to the keyboard of the great organ.[16]

The positive is an organ small enough to be moveable, while the organetto was even smaller, enabling the performer to carry it. The presence of part crossing in the Faenza manuscript, especially that found in the liturgical music, suggests that if positives were brought into proximity with the stationary church organ, certainly portatives were also used in combination with it. Perhaps the long, sustained notes of the lower part were played on the great organ, while simultaneously an assistant improvised a treble part on a portative similar to that illustrated at

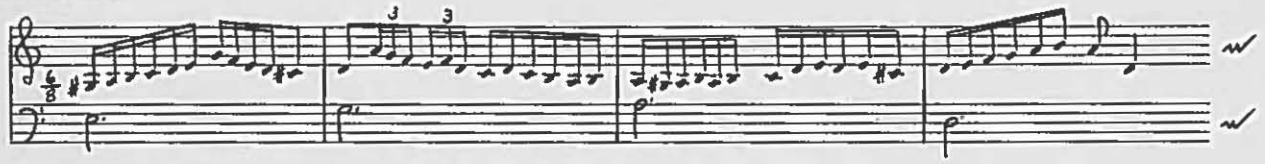
Ex. 5. Keyboard of the Norrlanda organ. Note that B♭ is still grouped with the natural keys at this date. These keys are about twice the width of present-day organ keys.

the beginning of this article. Though the keyboard of the Norrlanda organ was much too primitive to lend itself to the playing of the treble parts of the Faenza compositions, it was developed sufficiently to render many of the bass lines, and therefore probably represents one answer to this question of the manner of performance (Ex. 5). This keyboard suggests a possible explanation for the question of why these liturgical pieces, having been written for instrumental performance, should be almost wholly devoid of ornamentation in their bass parts. Even so, the composer wished to do more than to merely parrot the lines of the Gregorian chant, as was normally done with the organ. His indication of two bass notes to be played together, found sporadically in the Faenza manuscript, happens in a context such that these may be easily performed — using both hands — on keys similar to those of the Norrlanda organ. Note must be made, however, of the primitive forms of ornamentation which exist in the liturgical pieces. Repeated notes and rhythmic variations all lie within the realm of performance upon the Norrlanda keyboard. Indeed, that the composer might have been working under the restraint of some unmentioned obstacle, is suggested by the grace with which these simple means of ornamentation are executed (Ex. 6, p. 18). With the two organs the assignment of each part would have remained clear. In the performance of liturgical pieces, the use of the church organ with its large keys together with the organetto with its narrower keys, gives a plausible reason for the differences in the technical requirements of the bass and treble lines.

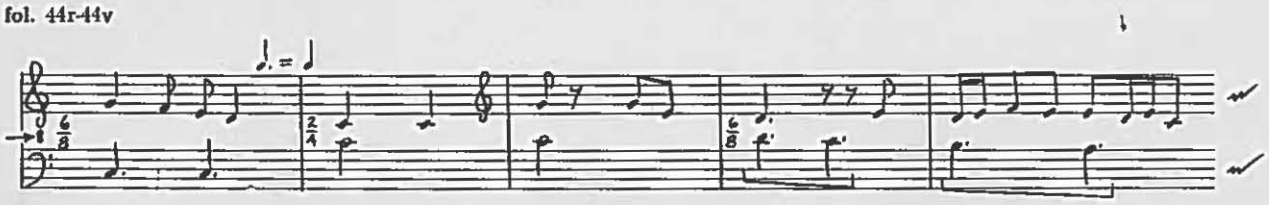
In sum the Faenza Codex is another welcome addition to the Ars Nova repertory. However, it poses as many questions as it gives answers. It tells us that instrumental music received more attention than has been previously assumed, but we are still uncertain for what specific instrument(s) it was intended. It points to the fact that the music of Jacopo, Bartolino, Landini, Zacara and Machaut enjoyed wide acceptance, but the instrumental arrangements do not help us to understand the application of the comple-

(continued, p. 18)

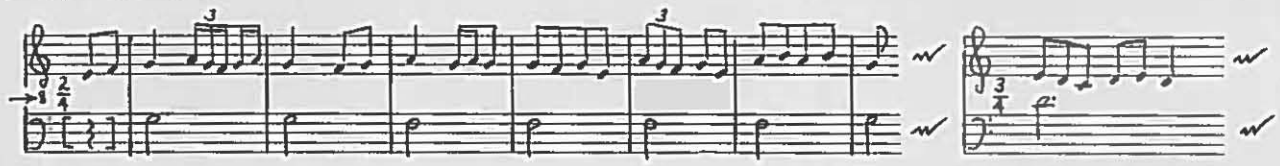
Ex. 4. fol. 2r



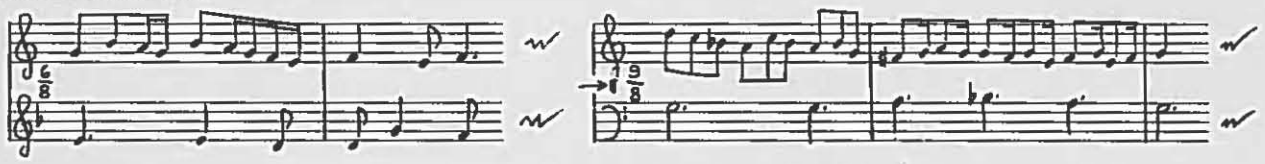
fol. 44r-44v



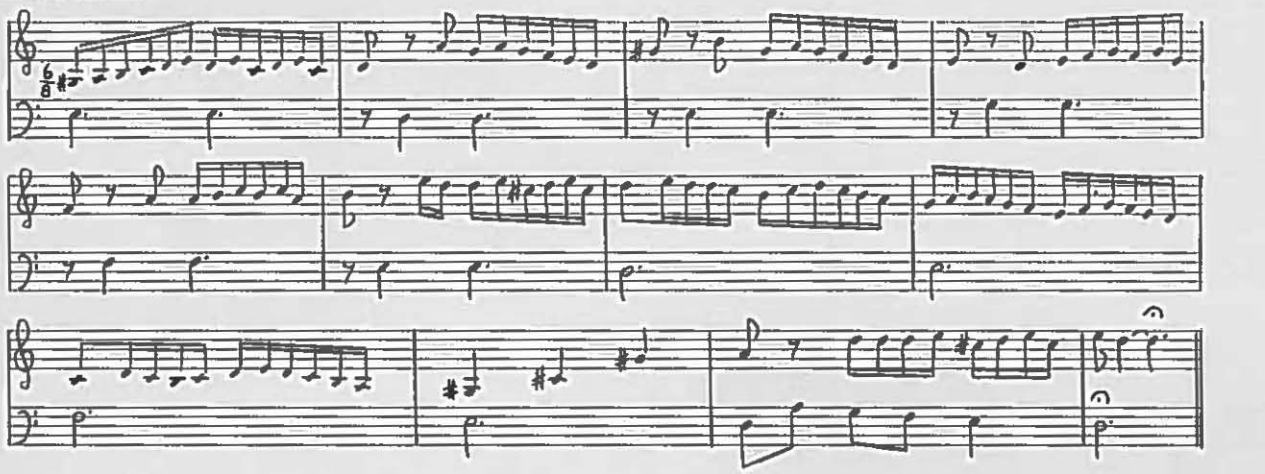
fol. 52v and fol. 74r



fol. 83v and fol. 95v

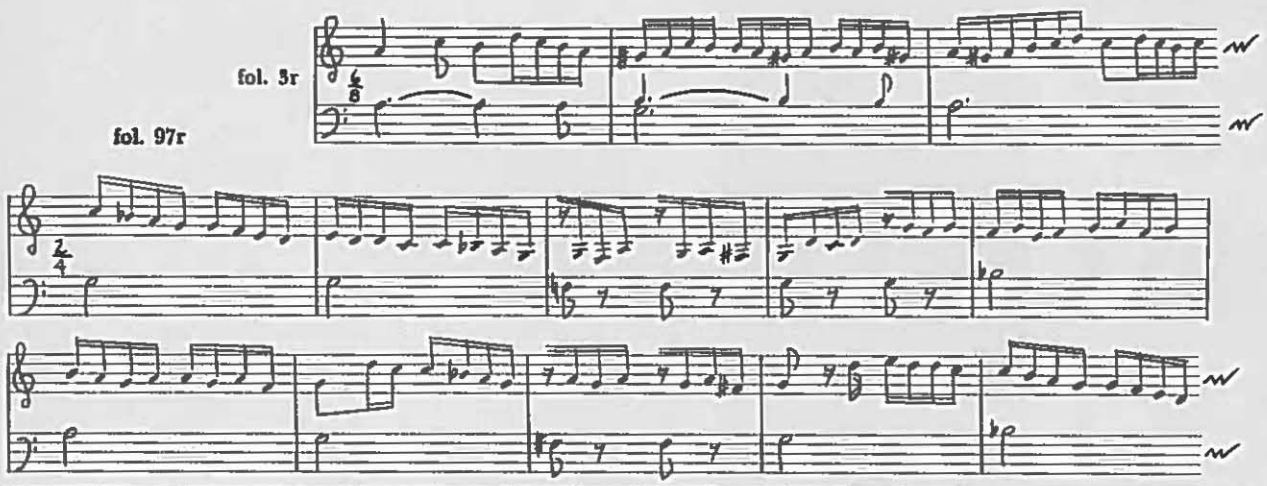


Ex. 6. fol. 89r



fol. 3r

fol. 97r



mentary accidentals in their vocal counterparts. The paucity of ligatures in the tenors of the Faenza raises the question why it was necessary to employ ligatures in the untexted tenors of the vocal originals. The presence of heretofore unknown compositions tells us that many vocal originals have not been preserved, or have not as yet come to light, or that the instrumental versions had no vocal antecedents.

These are a few thoughts which come to mind. But if one ponders for a moment a line from the *Sequentia sancti Evangeli secundum Lucam*, 11, "Petite et accipietis, quaerite et invenietis, pulsate et aperitur vobis . . . (Ask and you will receive, seek and you will find, knock and it will be opened to you . . .) hope for solutions is ever present.

NOTES

[1]A photographic reproduction of the entire codex may be seen in *An Early Fifteenth-Century Italian Source of Keyboard Music*, No. 10 in the *Musicological Studies and Documents*. Dallas: American Institute of Musicology, 1961.

[2]For an inventory of these entries see Gino Roncaglia, "Intorno ad un codice di Johannes Bonadies," *Atti e Memorie della Accademia di scienze, lettere ed arti di Modena*, Serie V, Vol. IV (1939), pp. 31-43, and also F. Alberto Gallo, "Compendium musicae mensurabilis artis antique," *Corpus scriptorum de musica, XV* (1971), pp. 61-73.

[3]Dragan Plamenac, "Keyboard Music of the 14th Century in Codex Faenza 117." *Journal of the American Musicological Society*, IV (1951), 185. See also Kurt von Fischer, *Studien zur italienischen Musik des Trecento und fruehen Quattrocento*, Bern: Paul Haupt, 1956. p. 98.

[4]Charles van den Borren, "Le Codex de Johannes Bonadies, musicien du XV[e] siècle," *Revue belge d'archeologie et d'histoire de l'art*, X (1940), 259. An instrumental composition definitely attributed to Landini, *Questa fanciulla*, is preserved in the Reina codex (Paris, Bibliothèque Nationale, *n.a.fr.* 6771, fol. 85r); the notation used is similar to that of the Faenza source, except for the distribution of the measure lines.

[5]Fischer, *op. cit.*, pp. 77-78, lists 21 compositions which were "con Sacchetti erwähnte, bis heute aber unbekannte Kompositionen."

[6]Dragan Plamenac, "Faventina," *Liber amicorum Charles van den Borren*. Antwerp: Lloyd Anversois, 1964, pp. 145-164. See by the same author, "Alcune osservazioni sulla struttura del codice 117 della Biblioteca Comunale di Faenza." *Comune di Certaldo: L'ars nova italiana del trecento*, III (1969), 161-175.

[7]Willi Apel, "Performance Practice," *Harvard Dictionary of Music*. Cambridge: Harvard University Press, 1969, p. 658.

[8]Gilbert Reaney, "Ars Nova in France," *The New Oxford History of Music*, III London: Oxford University Press, 1964, p. 25.

[9]Dragan Plamenac, "New Light on Codex Faenza 117." RISM, (Utrecht, 1952), pp. 310-326.

[10]See Johannes de Grocheo's *De Musica* in an English translation by Albert Seay, Colorado Springs: Colorado College Press, 1967, p. 19.

[11]See Arnold Schering, *Geschichte der Musik in Beispielen*, Wiesbaden: Breitkopf und Härtel, 1931, pp. 78-79.

[12]See Robert W. Stevenson, *Juan Bermudo*, The Hague: Nijhoff, 1960, p. 49.

[13]Willi Apel, *Geschichte der Orgel- und Klaviermusik bis* 1700. Kassel: Bärenreiter-Verlag, 1967, p. 25.

[14]The Norrlanda organ now stands in the Swedish Historical Museum in Stockholm (Inv. 12910). It is dated 1370 by Bertil Wester in his *Gotisk Resning i Svenska Orglar*. Stockholm: Generalstabens Litografiska Anstalts Förlag, 1936, p. 169.

[15]Arthur George Hill, *The Organ-Cases and Organs of the Middle Ages and Renaissance*. London: David Bogue, 1883, pp. 45-46.

[16]Willi Apel, "Organ" *op. cit.*, pp. 616-617.

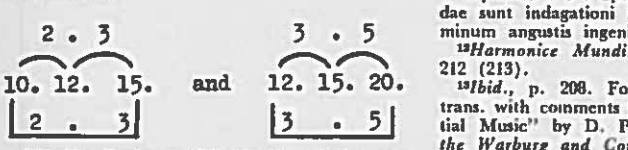
(continued from p. 12)

of first mean by second extreme: the sum of musical fifth and fourth yields the octave *e.g.*, 2.3:3.4 = 6.12 or 1.2. Proportional subtraction is effected through multiplication of extremes in relation to multiplication of means: the difference between fifth and fourth yields the whole tone, *e.g.*, 2.3:3.4 = 8.9.

[8]Bk. III, ch. iii, p. 30: In the following diagram Kepler presents six pairs of musical harmonic mediants based within the octave on 3.4 (fourth), 4.5 (maj. third), 5.6 (min. third). Beyond 5.6 the numbers are returned to the smaller units.

(See facsimile, p. 8)

Kepler comments that only No. 4, *i.e.*, 10.12.15.20. coincides with the harmonic definition of the "Ancients." (refer to fn. 4 of this article):



[9]Bk. V, ch. ix, p. 214: Praising God as the constant Guardian of Order, and the fount, eternal and supernatural, of Geometry and Harmony, Kepler holds that "least of all can it be said that this most subtle Work of distinguishing in the celestial harmonies the two genera, major and minor, can have come about by mere chance without the special providence of the Creator . . . *ut hic inquam coelestium Opifex ipissimus, Harmonicas proportiones, ortas ex figuris planis regularibus, adjunxerit ad solidas quinque figuras regulares, exque utraque classe, unum perfectissimum archetypum coelorum conformaverit.*" Also p. 241: "For when a selection is to be made among a diversity of elements, these themselves essentially incompatible in relation one to another, then the superior are to be preferred separated from the baser in accordance with necessity, and the voice known as the Cosmos would verify this. Just as life compared to inanimate matter, by so much does the Harmonic *adornment* excel the simple geometric." Kepler was apparently familiar with *De Rerum Natura of* Lucretius (c. 99-55 B.C.)

[10]For Plato's concept of proportions see *Timaeus* (*Loeb Class. Lib.* pp. 60-71 (31-35). P.76: "And he set in order the Heaven (*diakosmon*) . . . of that Eternity which abides in unity he made an eternal image, moving according to number, even that which is named Time." Also, see Aristotle, *Physics* (*Loeb Class. Lib.* Bk. VI, p. 185 (240). Kepler *Epitome Astronomiae Copernicanae*, Bk. IV (*To the Reader*) often mentions the *Metaphysics*, and, although he often takes issue with Aristotle on matters concerning the Cosmos, deplores the fact that it is not always included in the academic curricula. He asks that Ferdinand II "Platonic in philosophy and Christian in religion, will never prefer Aristotle the Master to the truth of which Aristotle was ignorant."

[11]*Epitome* . . . op. cit.: "Nec enim figendae sunt indagationi Matae in paucorum hominum angustis ingeniis."

[12]*Harmonice Mundi*. Bk. V, chap. vii, p. 212 (213).

[13]*Ibid.*, p. 208. For Latin and alternative trans. with comments refer to "Kepler's Celestial Music" by D. P. Walker in *Journal of the Warburg and Courtauld Institutes* (1967) p. 233, fn. 27; pp. 249-50, fn. 92. Walker characterizes the trans. of Bk. V (*Harmonice Mundi*) by Charles Glenn Wallis in Bk. XVI of *Great Books of the Western World* as "poor on the whole." I consider this a rather sweeping statement. An alternative trans. by Wallis of the passages here cited is of superior literary quality.

[14]*Epitome* . . . op. cit. The original Latin of this passage is to be found in the final chapter (No. 7) of Seneca's *Questiones Naturales*: "Multa saeculis futuris cum memoria nostri exoleverit, reservantur. *Pusilla res mundus est nisi in illo quod quaerat omnis mundus habeat*" (Homines omnium aetatum & saeculorum). *Cf.* trans. by Thomas Lodge (London 1640): "Many things are referred to the ages to come when as our memories shall have been extinguished. The world is a little thing except all men have somewhat to observe in it." Also, trans. by Wallis: "The world is a petty thing unless every one finds the whole world in that which he is seeking."

Closer to Fulda's time, the frontispiece to the 1496 edition of Gafori's *Practica musicae* illustrates a similar set of correspondences in graphic form.[36] A three-headed serpent forms the vertical axis on which is marked off the musical gamut with the names of the scale steps, intervals, and the eight modes; each step corresponds (on the left) to one of the muses and (on the right) to one of the planets. The base for this musical "tree" is labeled with the names of the four elements: earth, water, fire, and air. The correspondences cited are identical to those in Ramis' discussion:

Mode	Temperament	Planet	Muse[37]
1	phlegmatic	Sun	Melpomene
2	phlegmatic	Moon	Clio
3	choleric	Mars	Erato
4	choleric	Mercury	Calliope
5	sanguine	Jupiter	Euterpe
6	sanguine	Venus	Terpsichore
7	melancholic	Saturn	Polyhymnia
8	melancholic	Earth	Urania

As in many other areas of Medieval thought, the final result was a unique synthesis of various idea-streams: magical calendaric speculation and astrology, Greek medicine and physical science, the traditional modal names and their emotional effects, the purely numerical concepts of "fourness" and "eightness," and (in later stages) the Boethian concept of the threefold classification of *musica instrumentalis, musica humana,* and *musica mundana.*[38]

In his *Didascalion,* an early twelfth-century guide to the arts, Hugh of St. Victor states one such synthesis in general intellectual terms, claiming a physical basis for *musica humana* — the corporeal harmony:

> Of the music of man, some is characteristic of the body, some of the soul, and some of the bond between the two. It is a characteristic of the body partly in the vegetative power by which it grows — a power belonging to all beings born to bodily life; partly in those fluids or humors through the mixture or complexion of which the human body subsists. . .[39]

Eric Werner has shown how these ideas persisted and developed in Medieval Judaeo-Arabic literature, linking the four temperaments and the corresponding four properties of nature (hot, cold, moist, and dry) to the *octoechoi.*[40] Beyond the obvious relationships suggested by groupings of fours or eights, it is obvious that some of the terms used to describe the various modal affections are taken over from Greek sources where the names Dorian, Lydian, and the other "tribal" scales meant something entirely different than they did to musicians of the Middle Ages. It seems highly probable that these specific affections were transferred without much thought as to their musical suitability: the unfailing claims for the supremacy of Dorian and its appropriateness for all emotional states makes more sense in the context of the Greek tonal system where the Dorian *tonos* reigned supreme. And likewise the "lasciviousness' or "frivolity" imputed to Mixolydian modal structure indicates merely the low esteem in which the Mixolydian octave series was held by the Greeks.[41]

MAXIMS FOR THE COMPOSER

Justice cannot be done to Adam without a few samples of his homely, naive, yet forceful personality: he reveals the existence of a substantial "generation gap" between himself and the young composers and is easily sidetracked into long homilies bemoaning the fact that true learning and musical skill are not respected by those around him. His attitude towards the dilettante shows some of the self-righteous "unionism" of the *Meistersinger* guilds. Finally his indignation can no longer be contained, and he bursts out:

> O, if Boethius were alive, certainly he would rather deplore the present state of music instead of preserving it. And not only would you say, O Guido, that the singers are foolish, but you would consider all teachers: for without teachers they adopt whatever notions they wish. . . . Them I would compare to no one more than to a drunkard who indeed is looking for his house but does not know by what path he should return. But even a millstone occasionally produces a musical sound by its creaking, nevertheless it is totally ignorant of what it is doing. O miserable art! O wretched art![42]

But unlike some of the more famous polemicists in music history, Adam's wrath is not directed broadside at the composers of his day. He gives ample credit to the more skillful of his contemporaries and praises their accomplishments for their subtlety and use of decoration. Contrapuntal complexity *per se* is not the sin: "If a composer works out a cantilena in canon, he should seek more that it be perceived than to be obscured."[43] And further:

> Since among composers it has become the custom to compose canonic cantilenas, in which many (composers) think that the entire art is tied up as in a knot, and fools believe in the fools, of whom very many, while they wish to confuse others, confound themselves so much that they themselves, one-eyed, can scarcely see at noon: for they are using alien sounds and unmusical cadences, and in a matter of no great purport they sing a long time, or they display the smallest phantasy in many measures, as if it were the rule; to these I would say: "If you wish to forfeit the respect of future musicians, so be it!"[44]

Adam admits freely that he himself has been guilty of this "obscurity" in the past. Throughout the treatise a certain practical, "common sense" attitude pervades his admonitions to the composer:

> It is not enough for a composer to be a singer, but he must also be a perfect musician who, while he wishes to compose for others what they may sing, ought also himself to know what he is doing, lest he labor in vain; for Seneca said "It is shameful to say one thing and to think another, but it is base to do one thing and to feel another, because the first can be a liability in the present, the other in the future." It behoves a musician therefore to be blameless, because he is an example to others, lest he do anything which he might later repent.[45]

Despite his tendency to reduce all questions to their simplest terms, we can find many similar nuggets of practical advice sprinkled throughout Adam's treatise, and we can be grateful for whatever light they shed on his music and that of his contemporaries. Through his devoted custodianship of somewhat shopworn but still influential Medieval ideas, it is clear that the thought patterns of the Middle Ages were still viable. Intellectually a Medieval man, intuitively a Renaissance composer, Adam was a worthy representative of his fifteenth-century German colleagues — he was both *Dichter* and *Meister*.

NOTES

[1]A helpful list of the most significant treatises from the fifth through the fifteenth centuries appears in Joseph Smits van Waesberghe, *Musikerziehung: Lehre und Theorie der Musik im Mittelalter,* Musikgeschichte in Bildern, Band III, Lfg. 3, ed. Heinrich Besseler and Werner Bachmann (Leipzig: VEB Deutscher Verlag für Musik, 1969), pp. 195-198. For the *corpus* of anonymous literature, cf. the entry "Anonymi" in MGG, I, 491-503.

[2]Martin Gerbert, *Scriptores ecclesiastici de musica,* facs. ed. (1784; rpt. Hildesheim: Georg Olms Verlagsbuchhandlung, 1963), III, 329-381.

[3]Robert Eitner, Biographisch-Bibliographisches Quellen-Lexikon (Graz: Akademische Druck und Verlagsanstalt, 1959), I, 37-38.

[4]Hans Joachim Moser, "Leben und Lieder des Adam von Fulda," *Jahrbuch der staatliche Akademie fuer Kirchen- und Schulmusik,* 1 (1927-1928), pp. 7-48.

[5]Wilhelm Ehmann, *Adam von Fulda als Vertreter der ersten deutschen Komponistengeneration* (Berlin: Junker und Dünnhaupt Verlag, 1936).

[6]Henricus Glareanus, *Dodecachordon,* translated and transcribed Clement A. Miller (Dallas: American Institute of Musicology, 1965), II, 253. Glarean is responsible for the composition of the Latin text which, as he admits, leaves something to be desired! For the music cf. II, 328-330.

[7]Moser, pp. 7-16. Moser's concise account of Fulda's life and the sources for the secular songs that can positively be attributed to him is accompanied by an edition of the various arrangements of "Die weltlichen Liedsätze des Adam von Fulda nebst allen wichtigeren Bearbeitungen durch Tonmeister des 16. Jahrhunderts," pp. 19-48. Other modern editions include *Das Chorwerk,* vol. 32; Hugo Riemann, ed., *Hausmusik aus alter Zeit* (Leipzig: Breitkopf und Härtel, 1906); and *Das Liederbuch des Arnt von Aich* (Köln, c. 1510), ed. Eduard Bernoulli and Hans Joachim Moser (Kassel: Bärenreiter-Verlag, 1930).

[8]MGG, I, 8.

[9]Leonard Ellinwood, "Ars musica," *Speculum,* 20 (1945), 290-299.

[10]Hugo Riemann, *Geschichte der Musiktheorie im IX-XIX Jahrhundert,* 2nd ed. (1921); tr. of Books I and II (Polyphonic Theory to the Sixteenth Century) by Raymond H. Haggh (Lincoln, Neb.: University of Nebraska Press, 1962), pp. 270-272.

[11]This is an appropriate place to acknowledge the expert assistance of Prof. James Tyler; he and I are jointly responsible for all translations unless otherwise indicated.

[12]Virgil.

[13]I agree with Riemann and Haggh that by "articulos" Adam means "melodic intervals." De Muris also uses this term, but it was not in common use. In II, 7, Adam lists the twelve intervals within the octave (GS, III, 349), calling them "modi sive species saltuum."

[14]An important contemporary technique, cited also by Gafurius in *The Practica musicae of Franchinus Gafurius* (1496), tr. and ed. Irwin Young (Madison: University of Wisconsin Press 1969), p. 135. Cf. also the tr. by Clement A. Miller (Dallas: American Institute of Musicology, 1968).

[15]For Adam's views on the perfect fourth, see below.

[16]Here I take exception to Rieman's interpretation (Haggh, p. 272) of this confusing passage: his version seems to be based upon a misreading, substituting "contra-tenorem" for "contra tenorem." If I am correct, Adam's tenth rule may indicate his awareness of the development of a real *bassus* part, forming frequent octaves and fifths with the tenor — in other words, the roots of triads.

[17]Johannes Tinctoris, *Liber de Arte Contrapuncti,* tr. Albert Seay (Dallas: American Institute of Musicology, 1961), pp. 132-141.

[18]Op. cit., pp. 131-137.

[19]Loc. cit. According to Tinctoris, greater freedom is permitted when singing *super librum* (lit.: "above the book"), evidently a reference to group improvisation as opposed to the stricter style required for *res facta* (i.e. a composed piece).

[20]Calvin M. Bower, *Boethius' The Principles of Music,* intro., tr. and comm., Diss. George Peabody College for Teachers 1966, *passim.*

[21]GS, III, 342.

[22]Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), p. 85 (Boethius, I, 34).

[23]GS, III, 348.

[24]GS, II, 25-34.

[25]*Guidonis Aretini Micrologus,* ed. Joseph Smits van Waesberghe (Dallas: American Institute of Musicology, 1955), pp. 4-71.

[26]They appear in Affligimensis [GS, II, 233], Coussemaker's Anonymous XI [CS, III, 416], Tunstede [CS, IV, 203], and Gallicus [CS, IV, 372] as well as in Tinctoris' *Diffinitorium musicae* [CS, IV, 186] — also in a new ed. and tr. by Carl Parrish (New York: The Free Press of Glencoe, 1963).

[27]as Johannes or Johannem papam.

[28]GS, III, 349.

[29]GS, III, 351-352. Adam's views on the fourth are virtually identical to those of Tinctoris.

[30]GS, III, 356.

[31]Sources for this doctrine include the writings included in the Hippocratic collection, esp. *Ancient Medicine, Nature of Man, Humours,* and the three *Regimen* treatises [Loeb Classical Library, tr. W. H. S. Jones, Harvard University Press], Polybus, Plato's *Timaeus* [cf. particularly the commentaries by A. E. Taylor and Francis M. Cornford], and Galen's *On the Natural Faculties* [Loeb Classical Library, tr. A. J. Brock, Harvard University Press].

[32]*Musica Practica Bartolomei Rami de Pareia,* ed. Johannes Wolf (Wiesbaden: Breitkopf und Härtel, 1968), pp. 56-67.

[33]GS, II, 241.

[34]GS, III, 217.

[35]Cf. the illustrative diagrams in Robert Fludd, *Utriusque Cosmi Maiori scilicet et minori Metaphysica, Physica, atque technica Historia* (Oppenheim, 1617).

[36]Gafurius, op cit., I.

[37]Thalia, the muse of comedy, is apparently excluded by convention from this select fellowship. In the illustration, she is placed at the very base of the vertical axis underneath the earth and its component four elements.

[38]Strunk, pp. 84-85 (Boethius, I, 2). See also Manfred Bukofzer's "Speculative Thinking in Medieval Music," *Speculum,* 17 (1942), 165-180.

[39]Jerome Taylor, trans., *The Didascalion of Hugh of St. Victor* (New York: Columbia University Press, 1961), p. 69. By coincidence one of the earliest manuscript sources for the *Didascalion* was produced at Fulda in 1176-1177 (Leiden, University Library, ms Vulcanianus 46, f.130).

[40]Eric Werner, *The Sacred Bridge* (New York: Columbia University Press, 1959), p. 392.

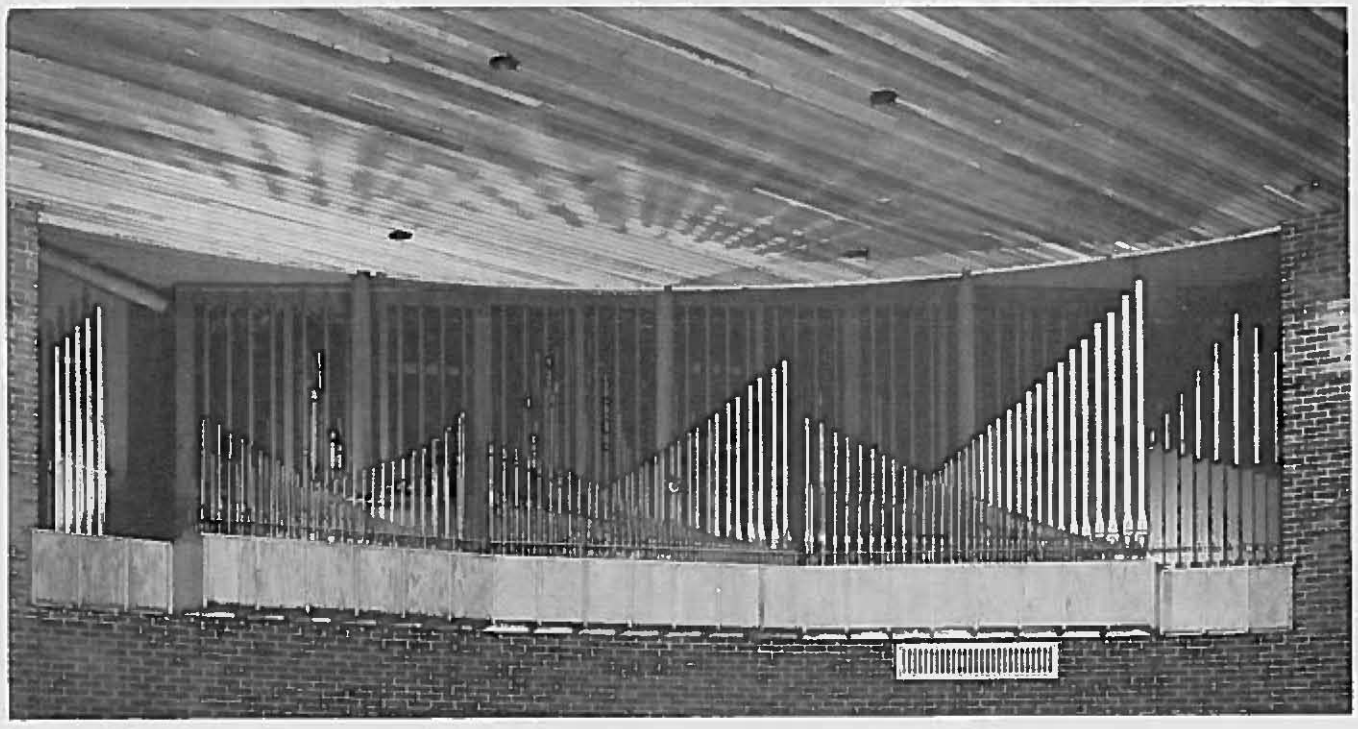
[41]Plato's condemnation of the mixolydian *tonos* in Book I of *The Republic* (tr. in Strunk, op. cit., p. 5) is but one celebrated example. Cf. also Warren D. Anderson, *Ethos and Education in Greek Music* (Cambridge, Mass.: Harvard University Press, 1968) and Edward A. Lippman, *Musical Thought in Ancient Greece* (New York: Columbia University Press, 1964). Since many of the surviving fragments of ancient Greek music are in this *tonos,* it would appear that its low moral character did not inhibit the Greeks' enjoyment!

[42]GS, III, 348.

[43]GS, III, 354.

[44]GS, III, 350.

[45]GS, III, 353.



860 Möller organs, 30 years old or older, have been restored.

It's a world record!

The tone of a Moller instrument installed fifty or more years ago is, unquestionably dated. But it's a pity, if not a crime, to discard a noble old organ when there is so much of real value worth preserving.

Superb tonal restoration is not only feasible, it can save up to half the cost of a new replacement! Indeed, almost a quarter of Moller's annual income derives from just such thoughtful, painstaking and worthwhile effort.

Would you dream, for example, that precisely half of the gleaming, contemporary-looking pipes pictured here first sounded whole decades ago? 19 ranks are old and 19 are new in this pipe organ in the Second Presbyterian Church in Carlisle, Pennsylvania. Months were spent in re-engineering a new layout; hundreds of hours were devoted to the redesign of the tonal scheme, compatible with the Church's serene new building.

Actions of the former organ came back to Hagerstown for stripping down to bare wood and complete refitting. A 12-rank Great division (exposed) is new and many ranks in Swell and Choir were replaced. A new Principal chorus for the pedal complete to a III Rank mixture was also added and old expressive ranks were rescaled and revoiced to a more Classic mode.

This patient, careful fusion of old and new elements effected three happy results. A magnificent tone. An extended artistic range allowing brilliant performance of works from all eras of organ literature. *A total saving of $29,000* (the old/new Moller cost $43,000 as against a comparable all-new organ's $72,000).

And it's all guaranteed, of course. In a day when lowering standards and rising prices reign, Moller is something of a paradox. But skills and attitudes 97 years a-building don't give way easily. Stubbornly, like the product they're applied to, they endure. And a Moller organ lasts. And lasts. *And lasts.*

M. P. Möller

INCORPORATED

Hagerstown, Maryland 21740 Phone: 301-733-9000

CHART I

General Comparison

(Only stops controlling pipes have been counted)

	Austin	Kilgen	Casavant	Skinner	Hill	Royce
No. Manuals	4	4	4	4	4	4
Divisions:						
Unencl. Gt.	X		X	X	X	X
Encl. Gt.	X	X		X	X	X
Swell	X	X	X	X	X	X
Choir	X	X	X	X	X	X
Solo	X	X	X	X	X	X
Echo	X		X	X		
String Organ	X					
Pedal	X	X	X	X	X	X
Speaking Stops	112	107	86	63	89	83
No. Pipes	6911	6704	5221	3837	4826	5195
Total Ranks	107	106	86	63	82	82
32′ Ranks	2	2	1	0	2	0
16′ Ranks	12	11	11	6	11	9
8′ Ranks	52	49	44	27	34	30
4′ Ranks	14	12	12	8	11	11
2′ Ranks	3	3	3	3	3	3
Mutations	4	3	5	3	1	5
Mixture Stops	4	7	3	3	5	4
Mixture Ranks	18	18	10	14	15	18
Speaking Stops of two ranks	1	0	0	1	1	1
Wind Pressures	7″-20″	?	3½″-12″	6″-20″	4″-30″	5″-15″

CHART II

Comparison of Pedal Divisions

	Austin	Kilgen	Casavant	Skinner	Hill	Royce
No. of Pedals	32	32	32	32	30	32
Speaking Stops	25	26	16	14	19	24
Ranks	5	6	8	4	11	9

AUSTIN

32′ Double Open Diapason (extends to 16′ Open Diapason, 8′ Flauto Major, and 4′ Super Octave)
32′ Contra Violone (extends to 16′ Violone and 8′ Cello)
32′ Contra Bombarde (extends to 16′ Bombarde, 8′ Tuba Magna, and 4′ Tuba Clarion)
16′ Open Diapason
16′ Major Bourdon

KILGEN

32′ Contra Bourdon (extends to 16′ 1st Bourdon and 8′ Bass Flute
32′ Grand Diapason (Resultant; extended from 16′ 1st Diapason to 8′ Octave Diapason)
32′ Bombard (extends to 16′ Tuba profunda)
16′ 2nd Bourdon (extends to 8′ Gedeckt and 4′ Flute)
16′ Violon (extends to 8′ Cello)
16′ Ophicleide (extends to 8′ Tuba Harmonic and 4′ Clarion)

CASAVANT

32′ Contra Bourdon (12 pipes; extends from 16′ Bourdon to 8′ Gedeckt)
32′ Bombard (extends to 16′ Trombone and 8′ Tromba)
16′ Open Diapason (extends to 8′ Basso Flute)
16′ Lieblich
16′ Violone
10⅔′ Quint
8′ Cello
4′ Flute

SKINNER

32′ Diapason (12 resultant; extended from 16′ Major Bass to 8′ Octave
32′ Bombard (extends to 16′ Trombone and 8′ Tromba)
16′ Bourdon (extends to 8′ Gedeckt and 4′ Flute)
16′ Violone (extends to 8 Cello)

HILL

32′ Double Open Diapason (extends to 16′ Open Diapason II)
32′ Contra Trombone
16′ Open Diapason I (extends to 8′ Octave)
16′ Open Diapason
16′ Violone
16′ Trombone
8′ Principal
8′ Trumpet
II Mixture (12 and 15)

ROYCE

32′ Sub Bass (resultant 7 pipes; extends from 16′ Bourdon to 8′ Flute and 4′ Flute)
32′ Bombard (12 pipes; extends from 16′ Trombone to 8′ Tromba, and 4′ Clarion)
16′ Diapason (extends to 8′ Octave)
16′ Contra Bass (extends to 8′ Principal and 4′ Super Octave)
V Harmonics (15, 17, 19, flat-21, 22)

Borrowed ranks and their extensions:

AUSTIN

16′ Minor Bourdon (Great) extends to 10⅔′ Quint and 8′ Flauto minor
16′ Quintatön (Swell) extends to 8′ Gedeckt
16′ Metal Diapason (Great)
16′ Contra Viole (Choir)
16′ Tuba Profunda (Solo)
16′ Waldhorn (Swell)
8′ Tuba sonora (Solo)

KILGEN

16′ 2nd Diapason (Great) extends to 5⅓′ Quint
16′ Philomela derived from Great 8′ Philomela and extended to 10⅔′ Gross Quint
16′ Contra Gamba (Solo) extends to 8′ Gamba
16′ Salicional (Swell)
16′ Lieblich Gedeckt (Swell)
16′ Posaune (Swell)
16′ Fagotto (Swell)

CASAVANT

16′ Contra Gamba (Swell)
16′ Contra Dolce (Choir)
16′ Posaune (Swell)

SKINNER

16′ Echo Lieblich (Swell) extends to 8′ Still Gedeckt
16′ Waldhorn (Swell)

HILL

16′ Dulciana (Great) extends to 8′ Dolce
16′ Quintatön (Solo)
16′ Contra Clarinet (Solo)
16′ Contra Oboe (Swell)
16′ Ophicleide (Solo 16′ Tuba)

ROYCE

16′ Soft Bourdon (Swell) extends to 8′ Soft Flute, 4′ Soft Flute and 2′ Piccolo
16′ Contra Gamba (Choir) extends to 8′ Soft Gamba
16′ Double Trumpet (Swell) extends to 8′ Trumpet
16′ Metal Diapason (Great)
16′ Contra Tromba (Great)

PROGRAM

(The audience is requested to refrain from applause until the conclusion of each group.)

I

a. Trumpet Tune and Air ..... *Henry Purcell* (*English*, 1658-1695)
b. Toccata per l'Elevazione ..... *Girolamo Frescobaldi* (*Italian*, 1583-1644)
c. Fugue in C Major ..... *Dietrich Buxtehude* (*Danish*, 1637-1707)
d. Rondeau: Soeur Monique ..... *Francois Couperin* (*French*, 1668-1733)
e. Passacaglia and Fugue ..... *Johann Sebastian Bach* (*German*, 1685-1750)

Bach is rightly considered to be the fountain head of modern musical art. It was, however, the work of the great musicians who preceded him that made possible the flowering of his colossal genius.

a.) Purcell was appointed organist at Westminister Abbey in 1680. His works are remarkable for their freshness and vitality.

b.) Frescobaldi was organist at St. Peter's in Rome. The term toccata (from *toccare*, to touch) originally designated pieces in free style and might be expressive or brilliant. This extraordinary toccata was written to be played during one of the solemn moments of the Mass.

c.) Buxtehude probably exerted the strongest and deepest influence of all the masters of that period. This lively fugue in gigue rhythm is played entirely on the manuals until the closing measures.

d.) Couperin was organist at St. Gervais, Paris, and one of the founders of a musical line equivalent to the Bach family in Germany. The rondeau is an old form in which the principal theme alternates with contrasting sections.

e.) In this immortal Passacaglia we find Bach at his greatest. The term passacaglia originally designated a stately dance in triple time written on a constantly repeated theme in the bass. The theme was borrowed from the French composer Raison (16?-17?) and is developed into a magnificent structure through twenty variations crowned by a thrilling fugue on the same theme.

II

a. Chorale and Variations: Everyman ..... *Edward Royce*
b. Canon in B Minor ..... *Robert Schumann* (1810-1856)
c. Sketch in E Minor ..... *Ernest Douglass*
d. Choral in A Minor ..... *Cesar Franck* (1822-1890)

a.) Mr. Royce is a teacher of composition at the Eastman School of Music and has written these variations in memory of his father, Josiah Royce, for the dedication of the organ in the building named in his memory. The composer says:

> The collective title *Everyman* rises from a somewhat unusual circumstance. The theme of these Variations I wrote many years ago for a performance of the play *Everyman*. The words are the last of the play and are sung by an angel off stage. The idea of this play was most sympathetic to my father — the words seemed to point the way to the musical development which has now taken place.

The variations are given the following titles: Herakleitos, Eclogue, Elegey, Grotesque, Threnody, Finale—'Let there be light.'

b.) Robert Schumann has written many works for organ or pedal piano of which this canon is a charming example. In this strict form one part imitates the other at a given interval.

c.) Mr. Douglass, a resident of Los Angeles, is one of the foremost American musicians. This sketch was written for this occasion.

d.) Although born in Belgium, Franck lived his artistic life in France and is known as the founder of the Modern French School. His music is a strange union of the classic and romantic styles, and like himself displays a mystical and spiritual quality. This chorale is one of three of his last and greatest works for organ. An agitated introduction leads into the quiet chorale theme and then into a beautiful adagio. This theme is then combined with the chorale theme and developed into a magnificent climax. The agitated first theme reappears with the chorale theme entering at intervals, leading to the triumphant entry of the chorale — "A revelation of the infinite."

III

a. Prelude "Gloria Domini" ..... *Tertius Noble*
b. Chorale Preludes ..... *J. S. Bach*
Nun freut euch, lieben Christen g'mein.
Herzlich thut mich verlangen.
c. Toccata, "Tu es petra" ..... *Henri Mulet*
Thou art a rock, and the gates of hell shall not prevail against thee.

a.) Mr. Noble was formerly at York Minster, England, and has been for many years at St. Thomas' Church, New York.

b.) "The Chorale was a liturgical chant borrowing its inspiration from the soul to idealize it mystically. The organ, taking for its theme the liturgical melody as given, plays a prelude to the chant. These preludes form a mystic commentary replete with a meaning suggested by the absent words." — Bonnet

The theme of the first chorale is given in the tenor with a brilliant accompaniment and the second as a solo in the soprano. This latter is the well-known melody, "O sacred head."

c.) Mulet is a modern French composer. This work is from a set of pieces, *Esquisses Byzantines*, which are inspired by the Basilique du Sacre-Coeur, Paris.

(*continued from p. 7*)

This brief summary of the Royce Hall organ is only an introduction to the historical importance of the changes in the "Grand Concert Organ Concept" made by Harold Gleason, Lynnwood Farnam, and G. Donald Harrison. The amplification and establishment of this contention will appear at a more opportune time. For the present we must return to U.C.L.A. in 1930 and to Chancellor Moore's Diaries.

On "May 22, 1930. Thursday. . . . A telegram from the Skinner Co. says organ to be in order Sept. 1st. . ." Shortly thereafter we read: "June 2, 1930. . . . a letter from Mr. Gleason says he will come to pass upon the organ and give a recital." The dedicatory recital was planned for Sunday afternoon, September 7, 1930. On September 5th Ernest Moore wrote:

> Today Mr. Gleason allowed me to ask Mrs. Mudd and Mr. Harvey Mudd and some others i.e. the Deans, the Regents, my secretaries etc. to hear the organ for the first time. Its voice is like that of a thousand angels in unison. It could not, I believe, be more perfect. We were enchanted by it. Mrs. Mudd and I rejoiced that we had gone about the getting of it in such an expert employing way and Mrs. Mudd said, 'I saw a beatific expression on Harvey's face as he listened just such as his father would have had.' . . .

And on Sunday, September 7th is recorded:

> Today we dedicated the organ with an auditorium full of people to help us and Mr. Harold Gleason interpreting the masters as only he I am persuaded can interpret them. Mr. Mudd and his mother who made us this heavenly gift were there as they heard that moving voice they must have rejoiced to be the means to bring so great a blessing to so many lives.

The dedicatory recital, which was reviewed in newspapers and journals, reflects the dreams of the designer and the builder. The organization of the program and its notes are still worthy of study and emulation. It is here reproduced on p. 22.[14]

This is not a typical dedicatory recital of the 1930s; a fact the reader can readily verify by leafing through the programs listed in issues of THE DIAPASON for any month from 1920 forward. Not only are the early works exceptional but, out of the eleven composers represented, four were still living. Of the twelve works performed two were premieres. When does one attend a concert today when contemporary composers are so well represented? Also take note that there are no transcriptions! To be sure, it is not just for America that this is remarkable programming. The following is taken from an article dealing with St. George's Hall organ, Liverpool (mentioned above), found in *The Organ*, XI (1931-32):

> . . . The work of restoration and reconstruction was begun by Messrs. Willis in March, 1931, and completed in October, 1931. The formal re-opening took place on October 17th, when Mr. [Herbert F.] Ellingford gave two recitals. . . . Mr. Ellingford's programs are appended: —
>
> AFTERNOON RECITAL
>
> 1. National Anthem
> 2. Short Speech by the Lord Mayor, Alderman E. Thompson
> 3. Hungarian March, Berlioz
> 4. Fantasia and Fugue in G Minor, Bach
> 5. Sonata No. I, Mendelssohn
> 6. Venus (from the 'Planets'), Holst
> 7. Fantasia and Fugue ('Le Prophète'), Liszt
>
> EVENING RECITAL
>
> 1. Toccata and Fugue in D Minor, Bach
> 2. Barcarolle, Sterndale Bennett
> 3. Overture, "Tannhäuser', Wagner
> 4. Springtime, and Canzonetta, Leonard Butler
> 5. Concerto No. 6, Handel
> 6. Air and Variations, Best
> 7. Hungarian March, Berlioz

Considering the programming of Mr. Ellingsford it comes as no surprise that he was also the author of an influential study, *The Art of Transcribing for the Organ*.[15]

Without laboring the comparison, the direction organ playing and building was moving is evident in Harold Gleason's organization and annotations. A high and splendid standard was established for that sprouting university in Westwood Village, a standard for which its thoughtful, determined, and musically aware chancellor had hoped and striven.

> September 16, 1930 (Tuesday). This day we had our first assembly of the academic year. Mr. Schreiner played the great organ for 15 minutes, a Bach Choral — a Schumann and the mighty Pilgrim's Chorus. Then I spoke for five minutes telling them about the organ and that it would be played twice a week for the next 3 or 4 hundred years. . . .

Then we read: "Sunday, October 12, 1930. Went to the Bach recital this p.m. 1500 people there. The organ plays its part. . ." And so, at least for a period of time, this young instrument will continue to "play its part" and perhaps even for "3 or 4 hundred years."

NOTES

[1]All quotations from the Diaries, Date Books and Correspondence of Ernest Carroll Moore may be located in the University of California, Los Angeles, Library, Special Collections:
Ernest Carroll Moore, Collection No. 124
Correspondence, Specifications for organs, newspaper clippings, Record Group A3, Series 1. Box 38
Diaries and Date Books: Microfilm
My thanks are extended to the nephew of Ernest Carroll Moore, Dr. Gilbert Stuart Moore, for allowing me to quote freely from these materials. I am indeed grateful to Mr. James Mink and other personnel of the Department of Special Collections.

[2]All quotations from the Moore collection are literal and have in no way been edited. Spellings, punctuations and other idiosyncracies have been retained.

[3]*The Musical Times*. LXIV (1923). p. 543. "A Chat with Lynwood Farnam."

[4]Herbert Westerby. *The Complete Organ Recitalist (British and American)*. London, 1927. p. 378

[5]W. A. Roberts. "St. George's Hall Organ, Liverpool." *The Organ*. XI, p. 129

[6]Emile Rupp. *Die Entwicklungsgeschichte der Orgelbaukunst*. Köln, 1929. p. 376

[7]Wm. Leslie Sumner. *The Organ*. London, 1962. p. 479

[8]Robert Stevenson. "Cathedral Organs in the Andes." *The Organ*. XLII, p. 42

[9]*The Organ*. IX, p. 116. "The Organ at the Royal York Hotel, Toronto, Canada."

[10]"Autolycus." "Recent Developments in Organ Building." *The Organ*. VI, p. 119

[11]Seth Bingham. "The New Casavant Organ in New York." *The Organ*. VII, p. 72

[12]My thanks are extended to the Aeolian-Skinner Organ Company for suppplying me with xeroxed copies of Specifications for Immanuel Presbyterian Church, L.A., Royce Hall, and others.

[13]Wm. Leslie Sumners. *The Organ*. p. 467

[14]A copy of the original program is in the archives of U.C.L.A. and in the collection of the author.

[15]W. A. Roberts. "St. George's Hall Organ, Liverpool." *The Organ*. XI p. 129

Four generations of students of Dr. Leslie E. Spelman were among the participants of the organ seminar held at Texas Lutheran College, Seguin, Texas from Jan. 3 through Jan. 26. Pictured left to right above are Mr. Raymond Baese, associate professor of music at Redlands University, Redlands, Calif.; Chris Howard, a sophomore music major at Texas Lutheran College; Mary E. Orth, assistant professor of music at Texas Lutheran College, and Dr. Spelman. Mr. Boese did his graduate and undergraduate studies with Dr. Spelman at Redlands; Mary Orth did her graduate work with Dr. Spelman and a portion of her undergraduate training with Mr. Boese; and Chris Howard is presently studying with Mary Orth. The seminar, which also featured Robert Anderson, Arthur Poister, R. Cochrane Penick, organ builder Otto Hofmann, and Ken List of the Schlicker Organ Co., was very successful, drawing students from throughout Texas, California, Oklahoma and Iowa.

Newman, Pinkham Featured in Northwestern University Conference

Anthony Newman and Daniel Pinkham will be the featured guest participants in the Northwestern University Church Music Conference to be held in Alice Millar Chapel on the school's Evanston, Ill., campus April 17 and 18. Mr. Pinkham will participate in a panel discussion with faculty members from the department of theory and composition of Northwestern's School of Music on Monday morning; the topic will be "Contemporary Notation." He will also share conducting duties with Grigg Fountain on the final evening of the conference in a concert of contemporary choral music.

Mr. Newman will play a recital on Monday evening, and he will also lecture on Tuesday on the following topics: "Messiaen's Livre d'Orgue and Other Approaches to Contemporary Organ Music" and "Baroque Performance Practice Problems." Grigg Fountain, organist and choirmaster at Millar Chapel, will give a lecture demonstration on "The Choral Phrase" on Monday afternoon.

Further information may be obtained from the Concert Manager, School of Music, Northwestern University, Evanston, Ill. 60201.

Wa-Li-Ro Begins 39th Season in Ohio

Wa-Li-Ro Choir School will open its 39th year with its annual Choirmaster Course in Ohio's Lake Erie islands, the weeks of July 3-7, 10-14. Dr. Stanley Vann, organist and master of the choristers, Peterborough Cathedral, England, will be in charge of the music and training of the choristers. Robert Quade, associate director of the school, will be directing the music the week of June 26, which is for choirboys only. Warren Miller, Christ Church, Shaker Heights, Ohio 44122, can supply details.

70 organ students and their teachers from colleges and universities in the Los Angeles area met at Whittier College music department. The program included slide pictures about organ construction shown by Lawrence Sinz, Casavant representative, and also performances by students from five of the participating schools. The workshop was under the direction of Orpha Ochse and David Britton, members of the Whittier organ faculty. Shown above from left to right are Michael Moran, student of Ladd Thomas at California State College at Los Angeles; René Marceau, student of David Britton; Dr. Orpha Ochse of the Whittier faculty; and Rita Englehardt, student of Thomas Harmon at U.C.L.A.

NUMC DIMITTIS

CORRECTION: Contrary to the announcement in our February issue "Nunc Dimittis" column, **Ernst Pepping** is alive and well in Berlin. His 70th birthday was celebrated last September with a special program of his music on Radio Berlin. A printer's error (which reported his age as 50 rather than 70), and a false report contributed to our error. We apologize to Mr. Pepping, his many friends and admirers throughout the world, and our own readers for this report. And we take this opportunity to wish Mr. Pepping, one of Germany's most celebrated composers for the organ, "immer noch alles Gute!"

BERNARD GERARD KLARMANN

Bernard Gerard Klarmann, organist and choirmaster of St. Matthias R. C. Church, Queens, New York City, died suddenly Feb. 6 at the age of 55.

A native of Maspeth, Long Island, he was educated in St. Aloysius parochial school and St. Francis Preperatory School, both in Brooklyn. His interest in organ and church music began at an early age; he became organist and choirmaster of St. Leonard's Church, Brooklyn, at the age of 18. He pursued his musical studies with Father Finn, director of the Paulist Choristers, and Dr. John Finlay Williamson at Westminster Choir School.

Mr. Klarmann remained at St. Leonard's Church until 1938, when he became organist at St. Patrick's Church, Fort Hamilton, Brooklyn. In September, 1942, he became organist at St. Mary's Church in Queens, remaining there until 1943 when he entered the armed forces as a chaplain's assistant. In 1946 he became organist of Our Lady of the Miraculous Medal Church in Brooklyn while he pursued graduate studies at the Guilmant Organ School under Willard Irving Nevins. He became organist of St. Matthias Church in 1958.

Mr. Klarmann was a member of the AGO, and he spent his entire life in the environs of the church. He is survived by his wife Helen, a daughter Marie Bernadette, sisters Mrs. Hilda Witt and Catherine Klarmann, and brothers Joseph and John.

ALFRED B. FLEMING

Alfred B. Fleming, retired pipe organ technician who has served southeastern Iowa since 1929, died at his home in Richland, Iowa July 19, 1971.

Mr. Fleming was born December 8, 1885 in Sheffield, Yorkshire, England, where he was also educated. He served a seven year apprenticeship with Brindlies and Fosters, pipe organ builders also of Sheffield.

His marriage to Margaret L. Emerson took place in Rutland, England in 1911. In April of 1913 he came to America and immediately accepted a position with the W. W. Kimball Company of Chicago, Illinois. Mrs. Fleming joined her husband in Chicago the following year.

While with the Kimball Company he was tuner and finisher of many of their large new installations, including St. John's Cathedral, Denver, Colorado; Thorne Hall, Northwestern University, Chicago; The Scottish Rite Cathedral, St. Louis, Missouri; The Municipal Auditorium, Minneapolis, Minnesota and a three manual organ for the First Baptist Church, Evanston, Illinois which was designed by the organist of the church, Dr. William H. Barnes.

In 1927 the Roxy Theater on Seventh Avenue, New York City, was under construction and the Kimball Company sent Fleming to assist with the organ installation. This was a tour de force consisting of three organs and five consoles. This included the studio organ, the rotunda organ and finally the main theater organ which was playable simultaneously from two, three-manual consoles and a gigantic five manual horse-shoe console.

Kimball in 1929 had been awarded a contract to build and install a large four-manual organ in the Municipal Auditorium, Pretoria, Union of South Africa. Again Fleming was called upon to go. The pace of his work was affecting his health and at this time he reached a decision not to make a second trip half way around the globe, but, rather to join relatives in Iowa. Here he entered into the pipe organ business for himself. This business was to continue successfully for the next forty years.

Mr. Fleming has one sister, Mrs. Marie Sorel living in Eastbourne, Sussex, England. The Fleming's only child, Elizabeth, died in infancy in 1912. Mrs. Fleming, who survives her husband, continues to reside at their home in Richland, Iowa.

CLIFFORD MEGERLIN

Clifford Megerlin, former organist of the Chapel of the Intercession, New York City and the Dutch Reformed Church of Flushing, N.Y.; also director of music in the William Cullen Bryant High School, New York City, died suddenly February 8, 1972.

Mr. Megerlin was born October 1, 1905 in New York City. He was a graduate of Newtown High School and New York University where he received the degrees of AB and AM and where, after his graduation, he was instructor of music for several years. He also had virtually completed the work for a PhD degree. He received his FAGO certificate in 1934.

In music, Mr. Megerlin studied with C. I. Valantine, Dr. David McKay Williams, Dr. Philip James and Frank Wright. He leaves a wife, Alice Richardson Megerlin, and a son, David Megerlin as well as several grandchildren.

CALENDAR

APRIL

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

DEADLINE FOR THIS CALENDAR WAS MARCH 10

5 April
Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
William Whitehead, works by Bach and his predecessors; Church of the Redeemer, Bryn Mawr, PA 8 pm
Kathleen Thomerson, workshop, Stephens College Chapel, Columbia, MO

6 April
Worth-Crow Duo, Rumford H.S., Rumford, ME
David J. Hurd Jr., Trinity Church, New York City 12:45 pm
Thomas Day, First Presbyterian, Hartford, CT 12:15 pm
Guy Bovet, Calgary RCCO, Calgary, Alberta

7 April
Malcolm Williamson, recital and opera production, Trinity Church, Princeton, NJ
Virgil Fox, Pablo Lights, Carmichael Aud., Chapel Hill, NC
John Rose, St. Matthews, Lutheran, Charleston, SC
Carol Murphy Wunderle, Christ United Presbyterian, Canton, OH 8 pm
University Chorus, James Mack, dir.; Bond Chapel, U. of Chicago, Chicago, IL 8:30 pm
Vernon deTar, workshop, Drake U., Des Moines, IA
Robert Anderson, Dallas Symphony Orch., Dallas, TX
Peter Hurford, U. of Texas, Austin, TX

8 April
Worth-Crow Duo, Moncton H.S., Moncton, New Brunswick
David Bruce-Payne, workshop, St. Paul's Cathedral, London, Ont.
Pierre Cochereau, Kennedy Center, Washington, DC
The Happy Prince and *In Place of Belief* by Malcolm Williamson, Trinity Church, Princeton, NJ 8 pm
Joseph Kline, all-Bach, St. Mark's Church, Philadelphia, PA 4 pm
Lecture: "Overall Form, Turba Chorus Music and Keys in Bach's *St. John Passion*" by William H. Scheide; Haverford College, Haverford, PA 10:30 am
Catharine Crozier, Calvin College, Grand Rapids, MI
Vernon deTar, workshop, Drake U., Des Moines, IA

9 April
Guy Bovet, Dwight Chapel, Yale U., New Haven, CT 8:30 pm
Paul Callaway, St. Batholomew's Church, New York City 4 pm
Peter Hurford, Christ Church, Manhasset, NY
Frederick Swann, West Presbyterian, Binghamton, NY 7:30 pm
Russell Field, All Saints Cathedral, Albany, NY 4:30 pm
David Bruce-Payne, St. Paul's Cathedral, London, Ont.
Art Song Ensemble, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Alec Wyton, Flagler Mem. Church, St. Augustine, FL 4:30 pm
The Bonnies and The Flying Scotsmen of St. Andrew's School, Phyllis Goranson Gould, cond.; Bethesda-by-the-Sea Church, Palm Beach, FL 4 pm
Arthur P. Lawrence, Westminster Presbyterian, South Bend, IN
Roger Roszell, organ; Gail Simpson, soprano; Calvary Lutheran, Chicago, IL 4 pm
The Seven Words of Christ, other works by Schütz, *Motet* 6 by Bach; The American Kantorei, Robert Bergt, cond.; LaClede Groves Chapel, St. Louis, MO 3:30 pm
Malcolm Williamson, choral workshop, Plymouth Congregational, Minneapolis, MN
Christ lag in Todesbanden by Bach, Karen McFarlane, cond.; St. Mark's Episcopal, San Marcos, TX 11 am
John Fenstermaker, Grace Cathedral, San Francisco, CA 5 pm

10 April
Gerre Hancock, First Baptist, West Hyannisport, MA
Marilyn Keiser, Converse College, Spartanburg, SC
Malcolm Williamson, Plymouth Congregational, Minneapolis, MN
Wilma Jensen, K. Dean Walker, organ and percussion, Central Presbyterian, Denver, CO
Robert Glasgow, Pasadena Chapter AGO, CA
Ted Alan Worth, Frederickton, New Brunswick

11 April
John Young, piano recital, Trinity Church, New York City 12:45 pm
Jack H. Ossewaarde, St. Bartholomew's Church, New York City 5:30 pm
David Bruce-Payne, Sacred Heart Cathedral, Newark, NJ 8:30 pm
Pierre Cochereau, Our Lady of Victor Church, Jersey City, NJ
Marilyn Keiser, master class, Converse College, Spartanburg, SC
Malcolm Williamson, Chicago Chapter AGO, Judson Baptist, Oak Park, IL 8 pm
Cantata 106 by Bach, Madrigal Singers, Walter Wade, dir.; Memphis State U., Harris Music Aud., Memphis, TN 8:15 pm
Wilma Jensen, K. Dean Walker, organ and percussion, Central Presbyterian, Denver, CO

12 April
Jack H. Ossewaarde, St. Bartholomew's Church, New York City 12:10 pm
Guy Bovet, St. Thomas Church, New York City 8:30 pm
Gerre Hancock, Longwood Gardens, Kennett Square, PA
AGO Student Group recital, St. James United Church of Christ, West Reading, PA
John Heizer, St. John's Episcopal, Washington, DC 12:10 pm
Pierre Cochereau, Mershon Aud., Columbus, OH
The Unknown by Hennagin; EKU Concert Choir, David A. Wehr, dir.; Eastern Kentucky U., Richmond, KY 8 pm
Jerald Hamilton, Southern Illinois U., Carbondale, IL

13 April
David Bruce-Payne, Trinity Church, New York City 12:45 pm
Worth-Crow Duo, Haas Aud., Bloomsburg, PA
Peter Hurford, Corbett Theater, U. of Cincinnati-Conservatory of Music, Cincinnati, OH 2:30 pm

14 April
David Pizarro, Busch-Reisinger Museum, Cambridge, MA
Hans Otto, Mem. Church, Harvard U., Cambridge, MA 8:30 pm
Martha Folts, Wheaton College, Norton, MA 8:30 pm
Robert Baker, Crouse Aud., Syracuse, NY
Pierre Cochereau, St. Andrew's Presbyterian, Kitchener, Ont.
Peter Hurford, Corbett Theater, U. of Cincinnati College-Conservatory of Music, Cincinnati, OH 8 pm

Wilma Jensen, First United Methodist, Fort Dodge, IA
Catharine Crozier, First Methodist, Corpus Christi, TX

15 April
Virgil Fox, Pablo Lights, Klitgord Aud., Brooklyn, NY
Robert Baker, master class, Syracuse U., Syracuse, NY 10 am
St. John Passion by Bach, Wm. Reese, dir.; Haverford College, Haverford, PA 8 pm
Huntsville Chapter AGO Junior Choir Festival, H. Kendall Smith; First Baptist, Huntsville, AL
Boychoir workshop and children's choir competition, David Bruce-Payne, Trinity Episcopal, New Orleans, LA
Requiem K 626 by Mozart, *Cantata* 118 by Bach, motets by Gabrieli and David; Louisville Bach Society, Melvin Dickinson, dir.; St. Agnes Catholic Church, Louisville, KY 8 pm
Choral Workshop, Alice Parker; First United Methodist, Evanston, IL 2:30 pm

16 April
Ted Alan Worth, Lowell State Teachers College, Lowell, MA
Guy Bovet, Immanuel Congregational, Hartford, CT 8 p.m.
Magnificat by Hovhaness, *Te Deum* by Kodaly, Leopold Stokowski, conductor; St. Bartholomew's Church, New York City 8 pm
Missa Solemnis in D (American premiere) by F. X. Brixi; N.J. Schola Cantorem, Louis Hooker, cond.; Alice Tully Hall, New York City 3 pm
Joan Lippincott, First United Methodist, Plainfield, NJ 4 pm
Visitatio Sepulchri, 12th century musical drama; choirs of Delbarton Academy and St. Luke's Chapel, New York City, Roy Horton and Gwen Gould, directors; St. Mary's Abbey, Morristown, NJ 4 pm
Pierre Cochereau, St. Ann's Church, Ossining, NY
Crane Collegiate Singers of State U. College, Potsdam, N.Y., Brock McElheran, dir.; St. Mary's Cathedral, Ogdensburg, NY 7:30 pm
Lloyd Cast, All Saints Cathedral, Albany, NY 4:30 pm
Spring Music Festival, Tenth Presbyterian, Philadelphia, PA 5 pm
Edwin A. Ohl, organ and orchestra, Emmanuel Lutheran, Philadelphia, PA 4 pm
St. John Passion by Bach, Wm. Reese, cond.; Church of St. Luke and the Epiphany, Philadelphia, PA 4 pm
Francil Williamson, St. James United Church of Christ, West Reading, PA
Schola Pro Musica, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Concerto for Organ, Strings and Timpani by Poulenc; Haig Mardirosian, organ, Jerzy Sapievsky, cond.; Reformation Lutheran, Washington, DC
Mass in B minor (excerpts) by Bach, Bruton Parish Church, Williamsburg, VA 8 pm
Thomas Murray, Bethesda-by-the-Sea Episcopal, Palm Beach, FL 4 pm
Huntsville Chapter AGO Junior Choir Festival, First Baptist, Huntsville, AL
Boychoir workshop and Children's Choir Competition, Trinity Episcopal, New Orleans, LA
David Bruce-Payne, Trinity Episcopal, New Orleans, LA 4 pm
Searle Wright, Christ Church, Cincinnati, OH 8 pm
Jay Petersen, Concordia Senior College, Fort Wayne, IN 8 pm
Noyes Fludde by Britten, Park Congregational, Grand Rapids, MI 4 pm
Dixit Dominus by Handel, Chicago Chamber Choir, members of Chicago Civic Orch., George Estevez, cond.; Lincoln Park Presbyterian, Chicago, IL 4 pm
Cantata 104 by Bach, Grace Lutheran, River Forest, IL 4 pm
Robert Lodine, Faith United Methodist, Elgin, IL 4 pm
9th Annual Rochester Children's Choir Festival, Christ United Methodist, Rochester, MN
Dorothy Addy, First United Methodist, Wichita, KS 4 pm
Catharine Crozier, First Presbyterian, Tulsa, OK
Gloria by Poulenc, San Marcos Community Chorus, brass, organ and timpani, Karen McFarlane, cond.; St. Mark's Episcopal, San Marcos, TX 4 pm
Lawrence Moe, First Congregational, Berkeley, CA 5 pm
Robert Walker, Trinity Episcopal, San Francisco, CA 4 pm
Irene Robertson, First Baptist, Los Angeles, CA 3 pm
F. Alan Reesor, St. George's Mem. Church, Oshawa, Ont. 8 pm

17 April
McNeil Robinson, Trinity College, Hartford, CT 8:15 pm
Mass in B minor (excerpts) by Bach, Bruton Parish Church, Williamsburg, VA 8 pm
Gerre Hancock, Fine Arts Center, Salem College, Winston Salem, NC
Conference on Church Music, Alice Millar Chapel, Northwestern U., Evanston, IL (thru April 18)

18 April
The Bloomsbury Mass, Choir of the Church of the University of London; Trinity College, Hartford, CT 8:15 pm
Bradley Hull, St. Batholomew's Church, New York City 5:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Ted Alan Worth, Southold H.S. Aud., Southold, NY
Pierre Cochereau, First Presbyterian, Orange, NJ 8:15 pm
Arthur Wills, Sacred Heart Cathedral, Newark, NJ 8:30 pm
Gillian Weir, First Baptist, Richmond, VA 8 pm
Roberta Gary, Knox Presbyterian, Cincinnati, OH 8:30 pm
Guy Bovet, First Baptist, Austin TX
Peter Hurford, Father Flanagan's Boys' Home, Boys Town, NE

19 April
John Rose, Methuen Music Hall, Methuen, MA
Rollin Smith, Unitarian Church, Fairhaven, MA 8 pm
Virgil Fox, Pablo Lights, Walsh Center Gymnasium, Providence, RI
Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
Carlene Neihart, St. John's Episcopal, Washington, DC 12:10 pm
David Bruce-Payne, Holy Comforter Church, Gadsden, AL
Guy Bovet, master class, U. of Michigan, Ann Arbor, MI

20 April
Carlene Neihart, Chestnut St. Methodist, Lumberton, NC 7:30 pm
Richard Heschke, Valparaiso U., Valparaiso, IN
Church Music Seminar, Valparaiso U., Valparaiso, IN (thru April 23)
Psalmkonzert by Zimmerman, Wm. Teague, dir.; Century College, Shreveport, LA
Pierre Cochereau, Christ United Methodist, Rochester, MN 8 pm

21 April
Guy Bovet, Aeolian Hall, London, Ont.
Gillian Weir, Broadmoor Baptist, Jackson, MS
Cherry Rhodes, Trinity Lutheran, Cleveland, OH 8:30 pm

22 April
Victor Hill, harpsichord; Williams College, Williamstown, MA 8:30 pm
Virgil Fox, Pablo Lights, Queensboro Community College Theatre, Queens, New York City
Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
Pierre Cochereau, First Congregational, Los Angeles, CA

23 April
John Skelton, St. Anne's Church, Lowell, MA 4 pm
Victor Hill, harpsichord; Williams College, Williamstown, MA 8:30 pm
Works for choir, brass and organ, St. Bartholomew's Church, New York City 4 pm
Carlene Neihart, St. Thomas Church, New York City 5:15 pm
Thomas Richner, Rider College, Trenton, NJ

Carl E. Schroeder, Holy Trinity Lutheran, PA 10 am

Haig Mardirosian, St. Charles Church, Pikesville, MD

The Peabody Contemporary Music Ensemble, Leonard Pearlman, cond.; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Solemn Mass in A by Franck, Richard Cummins, dir.; Virginia Heights Baptist, Roanoke, VA 7:30 pm

David Bruce-Payne, Elon College, NC 4 pm

New Hanover H. S. Choruses, Jane Price, dir.; First Persbyterian, Wilmington, NC 5 pm

Thomas Murray, Second Presbyterian, Charleston, SC 7 pm

Guy Bovet, Cathedral of St. Paul, Detroit, MI 4 pm

Peter Hurford, Central United Methdist, Lansing, MI

Alexander Boggs Ryan, Emmanuel Episcopal, La Grange, IL 4 pm

A Child of Our Times by Tippett, Downers Grove Oratorio Society, Margaret Bollinger, dir.; Downers Grove North H.S., Downers Grove, IL 7:30 pm

Central College Choir, Luther D. Spayde, dir.; Emmanuel Episcopal, Webster Groves, MO 11 am

Catharine Crozier, Kimball Recital Hall, Lincoln, NE 3 pm

Eileen Turnidge, Cathedral of St. John the Evangelist, Spokane, WA 4 pm

Pierre Cochereau, First Congregational, Los Angeles, CA 8 pm

24 April

Music Sacra of New York, Central Presbyterian, New York City

Gillian Weir, National Shrine of the Immaculate Conception, Washington, DC 8 pm

David Bruce-Payne, workshop, Elon College, NC

Marilyn Mason, Brainerd Baptist, Chattanooga, TN

Charles Huddleston Heaton, Fourth Presbyterian, Chicago, IL 8:15 pm

25 April

Middletown H.S. Choir, Trinity Church, New York City 12:45 pm

Carlene Neihart, Sacred Heart Cathedral, Newark, NJ 8:30 pm

John Rose, St. Mary's Episcopal, Haddon Heights, NJ 8 pm

Peter Hurford, Colonial Park United Church of Christ, Harrisburg, PA

Gillian Weir, Trinity Cathedral, Miami, FL

Virgil Fox, Abington H.S., Abington, PA

Helen Penn, St. John's Episcopal, Washington, DC 8 pm

Marilyn Mason, master class, Chattanooga, AGO, TN

Guy Bovet, First Congregational, Fresno, CA

Pierre Cochereau, St. Andrew's Cathedral, Honolulu, HI

26 April

Carlene Neihart, St. Bartholomew's Church, New York City NY 8 pm

Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, NY 8 pm

John Holtz, St. John's Episcopal, Washington, DC 12:15 pm

David Bruce-Payne, First Presbyterian, Mt. Clemens, MI

Requiem by Brahms, First Presbyterian, Danville, IL 4:30 pm

Memphis State U. Glee Club, Jim Dellinger, dir.; Harris Music Aud., Memphis State U., TN 8:15 pm

Pierre Cochereau, St. Andrew's Cathedral, Honolulu, HI

27 April

William MacGowan, Trinity Church, New York City 12:45 pm

Virgil Fox, Dundalk Jr. H.S., Dundalk, MD

Ted Alan Worth, Hamlet H.S., Hamlet, NC

28 April

William Weir, Shrine of the Immaculate Conception, Washington, DC

Guy Bovet, St. Thomas Episcopal, Seattle, WA

29 April

Noyes Fludde by Britten, Pocono Boy Singers, College Concert Choir and Orchestra, K. Bernard Schade, dir.; East Stroudsburg State College, East Stroudsburg, PA

Worth-Crow Duo, Parkersburg H.S. Parkersburg, WV

E. Power Biggs, Westminster College, Fulton, MO 8 pm

Pierre Cochereau, St. Mary's Cathedral, San Francisco, CA

Guy Bovet, master class, Seattle AGO, WA

30 April

Te Deum by Berlioz, Boston Conservatory Chorus and Orch., St. Joseph's School Choir, Rouben Gregorian, cond.; St. Joseph's Church, New Bedford, MA 8:30 pm

Yale Bach Society, Paul Althouse, cond.; Dwight Chapel, Yale U., New Haven, CT 8:30 pm

Frederick Geoghegan, Cathedral of St. John the Divine, New York City

Musicum Vocare, John Colman, cond.; Madison Ave. Presbyterian, New York City 4 pm

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

John Charles, organ and choral concert; Emmanuel Lutheran, Philadelphia, PA 4 pm

Noyes Fludde by Britten, Pocono Boy Singers, College Concert Choir and Orch.; K. Bernard Schade, dir.; East Stroudsburg State College PA

William Whitehead, St. John's Lutheran, Boyertown, PA 4 pm

Ballade for Organ and Piano by Dupré, *Concertstück,* opus 79 by Weber; Kathryn Byers Johnston, piano, Reginald Lunt, organ; First Presbyterian, Lancaster, PA 8 pm

Columbus Boychoir, Harrisburg Choral Society, Harrisburg, PA

Coronation Anthems by Handel, orchestral works; Cathedral choir and members of Albany Symphony Orch.; Lloyd Cast, cond.; All Saints Cathedral, Albany, NY 4:30 pm

Grace Church Choir, Wm. Self, cond.; David Bender, tenor; Hamilton College Brass Choir; Grace Church, Utica, NY 6 pm

Joan Lippincott, Hartwick College, Oneonta, NY

Joseph Stephens, harpsichord; Cathedral of Mary Our Queen. Baltimore, MD 5:30 pm

Virgil Fox, Fike H.S., Wilson, NC

Requiem by Mozart; Bach Chorale Singers of Lafayette, Ind. and Second Presbyterian Chancel Choir; Robert Shepfer, cond.; Second Presbyterian, Indianapolis, IN 8 pm

Carl Staplin, U. of Evansville, IN

Larry R. Rootes, Pilgrim Lutheran, Chicago, IL

John Paul, St. John's Cathedral, Denver, CO 4 pm

1 May

Walter Baker, Church of St. Paul the Apostle. New York City 8 pm

Works by Black avant-garde composers, UB Chamber Choir, Julius Eastman, dir.; State U. of New York, Buffalo, NY

Columbus Boychoir, Ohio Chamber of Commerce Convention, Washington, DC

Worth-Crow Duo, Palace Theatre, Marion, OH

Mary Lou Robinson, U. of Evansville, Evansvile, IN 8 pm

Guy Bovet, Occidental College, Los Angeles, CA

2 May

Larry King, organist; Outer Space, rock-group; Trinity College, Hartford, CT 8:15 pm

Manhattan School Brass Ensemble. Trinity Church, New York City 12:45 pm

John Weaver, St. Mary's Episcopal, Haddon Heights, NJ

Bradley Hull, Cathedral of Sacred Heart, Newark, NJ 8:30 pm

John Rose, Holy Trinity Lutheran, Greenville, PA

Virgil Fox, Morehead H.S., Eden. NC

3 May
Joan Lippincott, Westminster Choir College, Princeton, NJ
Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm
Ted Alan Worth, John Glenn H.S., Bay City, MI
German Requiem by Brahms, EKU Concert and Oratorio Choirs and Orchestra, David A. Wehr, dir.; Eastern Kentucky U., Richmond, KY 8 pm

4 May
David J. Hurd Jr., Trinity Church, New York City 12:45 pm
Virgil Fox, P.F. Monroe Lenoir Rhyne College, Hickory, NC

5 May
E. Power Biggs, Independent Presbyterian, Birmingham, AL
Pierre Cochereau, Lewis and Clark College, Portland, OR

6 May
Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm
Billy Nalle, John Dickinson H.S., Wilmington, DE 8 pm
Virgil Fox, New Bern H.S., New Bern, NC
E. Power Biggs, Independent Presbyterian, Birmingham, AL
Worth-Crow Duo, Thornton H.S., Harvey, IL
Robert S. Lord, Church of St. Jacques du Haut-Pas, Paris, France 5 pm

7 May
Carl Weinrich, Dwight Chapel, Yale U., New Haven, CT 8:30 pm
Cantata 11 by Bach, Church of the Ascension, New York City, 11 am
Choirs of Bernards High School, Robert T. Volbrecht, dir.; St. Mary's Abbey, Morristown, NJ 4 pm
John Rose, Cathedral of St. John, Paterson, NJ 4:30 pm
Frederick Swann, Church of the Holy Communion, South Orange, NJ
Lancaster Chapter AGO Senior Choir Festival, Earl Ness, cond.; Holy Trinity Lutheran, Lancaster, PA 8 pm
Robert Baker, Second Presbyterian, Carlisle, PA 8 pm
Ev. Lutheran Church Concert Choir (Frederick, MD), William Sprigg, cond.; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Guy Bovet, All Souls Church, Washington, DC
George Ritchie, Duke U., Durham, NC 7 pm
E. Power Biggs, Independent Presbyterian, Birmingham, AL
Spring Festival Concert for chorus, soloists and orch.; Christ Church, Cincinnati, OH 8 pm
Eastertide Choral Vespers, *Messiah*, Pts. II and III by Handel; Concordia Senior College, Fort Wayne, IN 8 pm
Requiem by Mozart; Bach Chorale Singers and Second Presbyterian Chancel Choir of Indianapolis, Robert Shepfer, cond.; First Methodist, Lafayette, IN 8 pm
Ted Alan Worth, Vocational H.S., Hammond. IN
James L. Jones, Northwestern U. master's recital; First Congregational, Chicago, IL 3:45 pm
University Chrous, James Mack, dir.; Mandel Hall, U. of Chicago, Chicago, IL 3:30 pm
James Riihimaki, Emmanuel Episcopal, La Grange, IL 4 pm
Roger Nyquist, St. John's Cathedral, Milwaukee, WI 3:30 pm
Choral works by Praetorius, Schütz, Schelle, Bach; The American Kantorei, Robert Bergt, dir.; Laclede Groves Chapel, St. Louis, MO 3:30 pm
Philip Keil, Church of St. Ignatius, San Francisco, CA 4 pm
Chico State College Concert Band, Grace Cathedral, San Francisco, CA 5 pm
4th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 & 11 am

8 May
Patricia Bird, Church of St. Paul the Apostle, New York City 8 pm
Roger Nyquist, St. John's Cathedral, Milwaukee, WI
9 May
Sonja Foster, violin recital, Trinity Church, New York City 12:45 pm
Worth-Crow Duo, Rhinelander Union H.S., Rhinelander, WI
Frederick Swann, Bethlehem Lutheran Church, Aberdeen, SD

CLASSIFIED ADVERTISEMENTS

POSITION AVAILABLE

LARGE EASTERN BUILDER, long established, is looking for a knowledgeable person with his feet on the ground to head up a TRACKER ORGAN DEPARTMENT, as an adjunct to our work on the electro-pneumatic system.

Use of slide chests, casework, open toed voicing and simplest practical action is a foregone conclusion.

Candidate must be able to take a specification and carry it through to completed organ, and to participate in sales and developmental work.

Facilities of our large plant and pipe shop are available.

An excellent opportunity for the right person. All replies confidential. Write B-2, THE DIAPASON.

EXPERIENCED ORGAN MEN — DO you have creative ability? Are you interested in sales? Established nationally-known organ builder has desirable territory opening for someone who can sell and wants to apply artistry to consultation, design and installation for his clients. This territory merits full-time attention — no dilettantes. Includes urban, suburban and small-town areas — some travel and lots of challenges, with proven potential for man with real ability. Interested? Send resume to: C-5, THE DIAPASON. All replies strictly confidential.

WANTED — ORGAN BUILDER TRAINee for small shop in Southwest. ½ service, ½ building. Must have mechanical & musical aptitude & experience, interest in all types of organs. Send resume to C-3, THE DIAPASON.

VICTOR PIANOS AND ORGANS IS opening new mall stores from Miami to Palm Beach. Will hire organists for sales training, also organ serviceman. Send resume to: Victor Pianos & Organs, 300 N.W. 54 St., Miami, Fla. 33127. Phone 305/751-7502.

WANTED — ORGANIST-DIRECTOR for total music program in church of 1200. Westminster Presby. Church, West Chester, Pa. 19380.

WANTED — MISCELLANEOUS

WANTED — BACK ISSUES OF THE DIAPASON: 1910 — March, April, May, June, July, Aug., Sept., Oct., Dec.; 1912 — April, Aug.; 1914 — April; 1926 — July; 1933 — July; 1943 — November. Vineer Organ Library, 1050 Gladstone Ave., Ottawa, Ont. K1Y 3G5 Canada.

WANTED — "STOP, OPEN AND REED" magazines published during 1920's by Skinner Organ Co. Address D-6, THE DIAPASON.

WANTED — SEVERAL HUNDRED direct electric action magnets. Any condition, but must be useable. Address D-2, THE DIAPASON.

WANTED — MISCELLANEOUS

WANTED — AEOLIAN CHAMBER ORgan pipes; 8′ Fern Flute, 4′ Flute d'Amour, 4′ Wald Flute, 2′ Piccolo, and 5-rank String Mixture w/chest. A. H. Rebson, 6309 McPherson, St. Louis, Mo. 63130.

WANTED — MUSIC ROLLS FOR AUStin, Welte, Skinner, Aeolian, Duo-Art and Estey pipe organ players. J. V. Macartney, 406 Haverford Ave., Narberth, Pa. 19072.

WANTED — DIRECT ELECTRIC MANual chests — Wicks or Reisner units. Also pipes for same if available. Send description and price to D-4, THE DIAPASON.

WANTED — 5-6 RANK UNIFIED PIPE organ, preferably with 16′ pedal stop. Working. Reasonable. T. Friess, Rt. #5, Fond Du Lac, Wis. 54935.

WANTED — AEOLIAN RESIDENCE player organ or player unit only. T. Grattelo, 1211 Santa Clara, Alameda, California 94501.

WANTED — TWO, THREE, AND FOURmanual used Austin console. Address H-3, THE DIAPASON.

WANTED — USED MÖLLER PIPE ORgans. Give complete specifications, opus, fob price. Address D-5, THE DIAPASON.

WANTED — 2-MAN. AND PED. REED organs. Condition not important. T. J. McGuire, 32 Castle, San Francisco, Calif. 94133. 415/982-5752.

WANTED — WURLITZER SOLO SCALE Tibia including 16′ octave, Tuba Mirabilis 8′. Bill Brown, 7243 N. Central, Phoenix, Az. 85020. 602/277-9448 or 943-9532.

MISCELLANEOUS

PNEUMATICS AND POUCHBOARDS OF any make recovered with Polyurethane plastic. Write for quotation. Church Organ Co., 18 Walton St., Edison, N.J. 08817.

QUALITY DIRECT ELECTRIC CHESTS made to order, good delivery. Aiken Associates, Box 143, Brooklyn, Pa. 18813.

ST. CECILIA, PATRONESS OF SACRED music, seated at the organ. Print of famous painting by Naujok. 1 doz. (5x7) note cards and envelopes (Opus #2) $3.00 postpaid. (Sample $.50) Organ Art, Box 309, Burlingame, Calif. 94010.

ORGAN SERVICE MEN — WE WILL recover Casavant and Skinner pouchboards, primary and offset actions. Write Burness Associates, 1907 Susquehanna Rd., Abington, Pa. 19001.

AUSTIN ACTIONS REBUILT, (PRImaries and secondaries) with new plastic Perflex material. State your needs and send for details. Perflex pouches also. Foley-Baker, Inc., Box 66, Buckland Station, Manchester, Connecticut 06040.

HARPSICHORDS

FOR SALE — NEW SABATHIL HARPsichord Concerto II. Two manuals, FF to f. Four sets strings: 16′ 8′ 4′ 8′; lower manual: 16′ 8′, 16′-lute, 8′-lute; upper manual: 8′ 4′, 8′-lute; manual coupler, pedal. lyre with 5 pedals. Length 6′. $4,695.00 for $3,695.00. Price includes delivery within 350 miles. House of Music, Inc., 711 Elm Street, Dallas, Texas 75202. 214/748-0981.

FOR SALE — SABATHIL BACH III CONcert harpsichord. 16′, 8′, 4′ — 8′, 8′. Lute stop on both upper and lower 8′ and 16′. 7 pedals. Like new $4,500. E. H. Mueller, M.D., 707 Commonwealth Ave., Newton Center, Mass. 02159.

HARPSICHORDS AND CLAVICHORDS — New Flemish harpsichord, curved bentside, uncompromising classic construction and detail. $355.00. Other kits from $125.00. Send for free brochure. Zuckermann Harpsichords, Inc., Dept. D, 160 Sixth Ave., New York, N.Y. 10013.

FOR SALE — HARPSICHORDS AND clavichords made by J. C. Neupert and S. Sabathil & Son Ltd. Finest quality, fully guaranteed. Largest selection available from our showrooms. *Financing Now Available.* Free Catalog. J. W. Allen, 500 Glenway, Bristol, Va. 24201 703/669-8396.

HARPSICHORD KIT. BUILD A FULL size replica of a French 18th century harpsichord, 2 x 8′, 1 x 4′, FF-g′′′. Designed and made by Frank Hubbard. Single manual, $600; double manual $860. For brochure, write Frank Hubbard, 185A Lyman St., Waltham, Mass. 02154.

HARPSICHORDS AND PEDAL HARPSIchords — the ideal instruments for organists, individuals, and schools. For brochure send 25¢ to S. Sabathil & Son Ltd., Dept. D, 1084 Homer, Vancouver, B.C., Canada.

HARPSICHORD AND VIRGINAL KITS patterned after 17th century instruments. From $345. William Post Ross, Harpsichord Maker, 791 Tremont St., Room 515-D, Boston, Mass. 02118.

HARPSICHORD, VIRGINAL, CLAVIchord, organ kits. Full size patterns after 17th century instruments, from $235.00. Free brochure on request. Heugel Kits, 2 bis, rue Vivienne, Paris 2, France.

FOR SALE — HARPSICHORDS, CLAVIchords by Neupert, world's finest, oldest maker. Catalogs on request. Magnamusic, Sharon, Conn. 06069.

FINE HARPSICHORDS, CLAVICHORDS, made in diverse configurations and dispositions. Write, phone, visit shop. E. O. Witt, R3, Three Rivers, Mich. 49093. 616/244-5128.

HARPSICHORDS, CLAVICHORDS — Magnificent tone & handsome appearance at reasonable cost. Maurice de Angeli, Box 190, R.D. #1, Pennsburg, Pa. 18073.

HARPSICHORDS

FLEMISH HARPSICHORDS CUSTOM built from Zuckermann kits; very reasonable prices. Roy Crouse, N. Wilkesboro, N.C. 28659.

SPERRHAKE HARPSICHORDS AND clavichords. Excellent dependable beautiful. Robert S. Taylor, 8710 Garfield St., Bethesda, Md. 20034.

"THE HARPSICHORD," INTERNATIONal quarterly for lovers of early keyboard instruments and music. Articles, interviews, photographs and illustrations by today's foremost artists. $8 per annum. "The Harpsichord," Box 4323-D, Denver, Colo. 80204.

FOR SALE — PIPE ORGANS

FOR SALE — AEOLIAN DUO-ART ORgan, player console; 65 rolls; misc. chests. 17-rank organ, 8R and 9R chests, regulator, complete. 2M Kimball straight console; 2 single ph. 2 HP turbines; 1¼ HP turbine. 20-note chimes and action. Misc. pipes and chests incl. 2 trumpets, oboe horn, etc. Must make room for incoming equipment. No reasonable offers refused. Mail all inquiries incl. phone no. to Hoosier Theater, 1335 — 119th St., Whiting, Ind. 46394.

FOR SALE — ANTIQUE PIPE ORGAN, built 1850, Paine Sparrow, Portland, mahogany case, Greek columns, 8′ high, 5′ wide. Price: make offer. P. Wentworth, Orland, Maine, 04472.

FOR SALE — 2-MANUAL, 32-NOTE pedal, 7-rank, rebuilt Woodberry tracker. For photo and specs. write: Jameson, Box 402, Natick, Mass. 01760.

FOR SALE — THREE-MANUAL WICKS organ (No. 3598), new in 1956, in good condition. 32 stops, 19 ranks, stopkey console, remote combination action. Being replaced by larger organ. Contact: George A. Russell, Chairman, Board of Trustees, First Baptist Church, 8th & Broad Streets, Lansdale, Penna. 19446. 215/855-3457.

FOR SALE — WICKS PIPE ORGAN, 2-manual, 4 ranks, self-contained, unenclosed, large scale open toed pipe work, bold voicing, suitable for small church, teaching studio, chapel. Less than three years old, very attractive price if buyer can move. John Carroll, 8500 Old Spanish Trail, Tucson, Ariz. 85710.

FOR SALE — 1926 WICKS, 2 MANUALS, 4 ranks, Bourdon, Diapason, Salicional, Oboe. Recently rebuilt. Console beautifully antiqued. New blower and static regulator. Extra ranks available. $1,500.00. O. G. Betancourt, Box 4234, Santa Fe, N.M. 87501. 505/982-0686.

FOR SALE — WICKS PIPE ORGAN 2-manual, 7 ranks, glockenspiel and some toys. Partially assembled in residence. Daniel Coates, R 1, Foristell, Mo. 63348. 314/327-6996.

CLASSIFIED ADVERTISEMENTS

Classified advertising rates: per word, $.20; minimum charge, $2.50; box number, additional $1.00. Replies to box numbers should be sent c/o The Diapason, 434 S. Wabash Avenue, Chicago, Ill. 60605.

FOR SALE — PIPE ORGANS

FOR SALE — E. M. SKINNER 1927 IN Greater Boston area. Three-manual, twenty-one ranks in playing condition, needs some work. Great chest seven, Choir four new in 1957. Carl Frenning, 54 Chute Road, Dedham, Mass. 02026.

FOR SALE — 1924 E. M. SKINNER, 5 divisions, including harp-celesta. In use now, can be seen anytime, buyer must move by April 1972. Contact Gordon M. Betenbaugh, First United Methodist Church, Hill Street at Cedar, El Dorado, Arkansas 71730.

FOR SALE — SKINNER RESIDENCE organ, 7 ranks pipes, including two reed stops, also electric Harp. Some unification and duplexing. Two-manual detached console with player mechanisms; also, complete selection of rolls. Condition good. Contact: J. J. Hydeck, Bethany Colony Ltd., 305 Cherry St., Scranton, Pa. 18501.

FOR SALE — MÖLLER THEATER ORgan. Some unified, some straight. Eight ranks of pipes, three-manual relay and switchstack; Deagan harp, xylophone and chimes. Best offer (no console). Robert P. Evans, 32 Highland Street, Pawtucket, RI 02860. 401/724-6545.

FOR SALE — USED PIPE ORGAN, MÖLler serviced regularly, electro-pneumatic action 15-ranks of pipes, 20 tubular chimes, now in service regularly, $1,000. Contact: Mrs. Voigt, Tues. thru Fri. 9 to 3:30 P.M. 215/581-4864, Bangor, Penna.

FOR SALE — 2-MANUAL MÖLLER REbuilt and modernized console complete with pistons and expression pedals. 22 ranks of pipes including mixtures and reeds. Buyer to remove. Best offer. 554 East 161st St., South Holland, Ill. 60473.

FOR SALE — ONE 2¼-STOP MÖLLER practice organ, new in 1964. Replacement value $5,850.00. Excellent condition. Can be moved with minimal disassembly. Asking $3,500.00 as it stands on floor. Address D-7, THE DIAPASON.

FOR SALE — 2-MANUAL ORGANS: 3-stop, 4-stop Wicks, 6-stop Möller, 12-stop direct electric; also 5-stop Great unit chest, pipes, relay, and 7-stop Choir pitman chest and pipes. Write Rivé, Inc., 811 Focis St., Metairie, La. 70005.

FOR SALE — 3-14 BARTON CHURCH organ, with Wurlitzer Chrysoglott, set of class A chimes. Installed 1937, removed 1971, now stored. Needs some releathering, $1200.00. James Trinkle, 4021 Greenvalley Rd., New Albany, Ind. 47150. 812/945-5309.

FOR SALE — PIPE ORGANS

FOR SALE — AEOLIAN PIPE ORGAN, excellent condition, 1901, 14 stops. St. Robert's Hall, Pomfret Center, Conn. 06259.

FOR SALE — WURLITZER, BARTON, Kimball, pipe organ collection, largest in the West. All must be sold, consoles, electronic and pneumatic relays, post horns, three trap sets, percussions. Send self-addressed stamped envelope for catalog. Jay Himes, 5511 Sunny Slope Avenue, Sherman Oaks, California 91401. 213/994-2946.

FOR SALE — EARLY 1900 KIMBALL pipe organ, 2-manual, 7 ranks (unified). In use now. $1500.00 or offer. Evangelical Covenant Church, Hinsdale, Ill. 60521.

FOR SALE — 3M, 17R, 1923 AUSTIN. Dismantled. Private owner. Address: P.O. Box 50492, Nashville, Tenn. 37205.

FOR SALE — ELECTRONIC ORGANS

FOR SALE — 1 RODGERS 33-E ORGAN, three-manual theatre style, antique white complete with 2 Rodgers external speakers and 1 large Leslie, 32-note pedalboard, setter board, toe stubs, 3 expression pedals. Two years old and like new. Cost new was $15,000.00. Will sell FOB price $7700.00 cash. Robert R. Strickler, Sr., 203 N. Franklin St., Red Lion, Penna. 17356. 717/244-4431.

FOR SALE — 6 USED ALLEN ORGANS, Models W3s, three modernized with Gyrophonic Projector Tone Cabinets, all A.G.O. consoles, two 61-note manuals, 32-note pedalboards. Will accept $5,000.00 for the six, or sell separately from $500.00 to $1,500.00 each, F.O.B. Dallas. House of Music, Inc., 711 Elm, Dallas, Texas 75202. 214/748-0981.

FOR SALE — ONE ALLEN CUSTOM 3-manual electronic organ. New in 1965. 8 tone generators. Replacement value $26,000.00. Excellent condition. Can be moved with minimal disassembly. Asking $14,000.00 as it stands on floor. Address D-8, THE DIAPASON.

FOR SALE — 3-MANUAL, TRANSISTOR Allen organ, used 1½ years, 26 speakers, three 75 watt amplifiers, asking $9,500 softly so we can buy larger Allen. Free: extra pedal speakers, mixer, and stereo headset for private practice. R. Milham, 1474 Lyon Ave., Aiken, SC 29801. 803/648-1776.

FOR SALE — BALDWIN MODEL 48C, AGO specification; 32-note pedal. Good condition, 5 years old, $1,300.00. Phone 312/537-7992, 651 Piper Lane, Wheeling, Ill. 60090, after 5 p.m.

FOR SALE — BALDWIN ORGAN: TWO manuals, pedals, A.G.O. specifications, 39 stops including chimes, etc., plus presets, couplers, vibrato, chorus. 2 speaker cabinets. 4 years old. Address D-3, THE DIAPASON.

FOR SALE — ELECTRONIC ORGANS

500 USED HOME, THEATRE AND church organs, up to 60% off. Allen, Conn, Gulbransen, Thomas, Lowrey, Wurlitzer, Kimball, Baldwin, Hammond. Moving arranged. Victor Pianos & Organs Warehouse, 300 NW 54th St., Miami, Fla. 33127. 305/751-7502.

FOR SALE — NEW ORGAN PIPES, 51% spotted metal, Mixtures, Scharffs, Cymbels, Octaves, etc. promptly available. Excellent workmanship. Write to: Experts on Organ Pipes, Gebrüder Käs, 53 Bonn-Beuel, West Germany.

FOR SALE — BEAUTIFUL NEW FAcade pipes: 8′ Helltrumpet, 61-notes (copper boots, sockets and polished high tin resonators). Also new 8′ Krummhorn, 49 notes (50% spotted). Beisecker, Box 38, Ray, Ind. 46737 or call 517/492-9313.

FOR SALE — WURLITZER PIPEWORK, chests, tremolos, percussions, Style H console, releathered relays, blowers, cable, etc. Address C-4, THE DIAPASON.

FOR SALE — E. M. SKINNER REEDS, era 1917. 8′ French Horn, 61 pipes, reeds to 49th note, mitered to 4 feet 6 inches, with two part chest, $290. Also 8′ Harmonic Tuba, 61 pipes, all reeds, harmonic from Tenor Fs, mitered to 4 feet 5 inches, with two part chest, $290. Both reeds in perfect condition. Donald D. Curry, 4 Roma Court, Lincroft, New Jersey 07738. 201/535-1746 or 842-0837.

FOR SALE — PILCHER 12R SWELL chest, reservoirs, Vox, Trumpet, Clarinet, Concert Flute, Flauto Traverso, blower, pedalboard. Many extras. All for $225. Norman Tabler, Rt. 1, Floyd Knobs, Ind. 47119. 812/944-8909.

FOR SALE — 2-MANUAL MÖLLER consoles, keyboards only: two and three-manual, Spencer and Kinetic blowers from ¾ HP to 3 HP, Swell shades and engines, offnote chests, unit and pitman chests with pipes. Write Rivé, Inc., 811 Focis St., Metairie, La. 70005.

FOR SALE — 2M CONSOLE, 4-STOP & 1-stop direct electric chest, 8′ Rohrfloete, 4′ Principal, III rank mixture, 16′ Quintadena, ventil magnets. M. Melicharek, 2248 Tamarack Way, Sacramento, Calif. 95821.

FOR SALE — LARGE 4-MANUAL MÖLler console (1928), from Amphitheater at Chautauqua. Best offer. Box 453, Chautauqua, New York 14722.

FOR SALE — 3-MANUAL 1943 MÖLLER console. Case, drawknobs, tilt tablets, and manual keys damaged by heat. Church Organ Company, 18 Walton St., Edison, N.J. 08817.

FOR SALE — MISC.

FOR SALE — BARTON DIRECT ELECtric Xylophone, Harp and Orchestra Bells. ¾ HP compact blower. Style D console with 3 manuals. Single-manual Morton relay. 3-manual Kilgen relay. Gottfried Stopped Diapason. 5117 Lee St., Skokie, Ill. 60076. 312/676-1420.

FOR SALE — USED PIPES, CHESTS, consoles, misc, parts. Organ Service, Box 2061, Knoxville, Tenn. 37901.

FOR SALE — WURLITZER THEATRE organ parts: pipes, chests, consoles, toy counters, percussions. Will sell entire lot to interested party. Also church organ stuff. Bernard Blum, 5223 Jefferson, Philadelphia, Pa. 19131.

FOR SALE — BLOWERS AT 15″ W.P.: Orgoblo 3 HP, Kinetic 7½ HP. Wurlitzer styles 260 and 185 relays and switch stacks. "Pencil" strings, Dulciana, metal Harmonic Flute, Cor Anglais, and solo string. Bill Brown, 7243 N. Central, Phoenix, Az. 85020. 602/277-9448 or 943-9532.

FOR SALE — SPENCER ORGOBLO, 2 HP, 1800 RPM, 110 or 220 volt single phase, 350 CFM at 12-inch static pressure. Included is 12 amp/10 volt DC generator. $200. E. Borowiec, 4965 Crofton Dr., Rockford, Ill. 61111.

FOR SALE — SPENCER ⅓ HP 3450 RPM 400 CFM 3½″ WP 115-230V 1-phase. Trinity Lutheran Church (Scribner), Box 67, Snyder, Nebr. 68664.

AUCTION — THE FOLLOWING WILL be sold in 30 days to the highest bidder, all or part: Xylophone, and Celeste-Chrysoglott, both Deagan 37-note, single/reiterating solenoid action. Hammond "B" cabinet modified for three keyboards, and stop panel. Genuine Howard seat. Hammond parts: three keyboards, main generator, chorus generator, pedalboard. Others. Thomas Manning, 305/665-4203.

FOR SALE — SEVERAL FINE REED organs and melodeons. Expertly reconditioned. Reeds, revoiced and tuned. Also replacements. The Little Organ Shop, C. H. Gunzinger, Box 276, Williamsville, Vt. 05362.

LARGE TWO-MANUAL AND PEDAL Estey reed organ with electric blower, excellent working condition. Barden and Clark Inc., 22 Rutland Square, Boston, MA 02118.

COLLECTORS ITEM — VERY RARE antique grand piano-reed organ combination by Gilbert, Boston ca. 1865. Handsome rosewood veneer and original finish are excellent cond. Barden and Clark Inc., 22 Rutland Square, Boston, MA 02118.

Lilian Murtagh
Concert Management


NITA AKIN


ROBERT ANDERSON


JERALD HAMILTON


ROBERT BAKER


GERRE HANCOCK


DONALD McDONALD


DAVID CRAIGHEAD


CLYDE HOLLOWAY


MARILYN MASON


LADD THOMAS


CATHARINE CROZIER


WILMA JENSEN


FREDERICK SWANN


JOHN WEAVER


RAY FERGUSON


JOAN LIPPINCOTT


WILLIAM TEAGUE


WILLIAM WHITEHEAD

ANNOUNCING

European Artists
Season 1972-73

MICHAEL RADULESCU
Oct.-Nov. '72

GILLIAN WEIR
Nov. '72

KAMIEL D'HOOGHE
Jan.-Feb. '73

HEINZ WUNDERLICH
Feb.-March '73

MONIKA HENKING
Mar.-Apr. '73

MICHAEL SCHNEIDER
March-Apr. '73

FRANCIS JACKSON
May - '73

BOX 272 **CANAAN, CONNECTICUT 06018** **203-824-7877**