

# THE DIAPASON

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

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## WINCHESTER TO HOST SOUTHERN CATHEDRALS FESTIVAL

Winchester, in ancient times the Royal capital of England, will once again be host this summer to the Southern Cathedrals Festival. Martin Neary, newly appointed organist and master of music at Winchester Cathedral, will be host organist for the event from July 27 through July 30. The festival, which is built around the cathedral choirs of Winchester, Chichester and Salisbury, was revived in 1961 by the then triumvirate of organists, John Birch, Christopher Dearnley and Alwyn Surplice. It has now developed into a four-day event featuring performances only possible by three choirs as well as the best of English Cathedral repertoire.

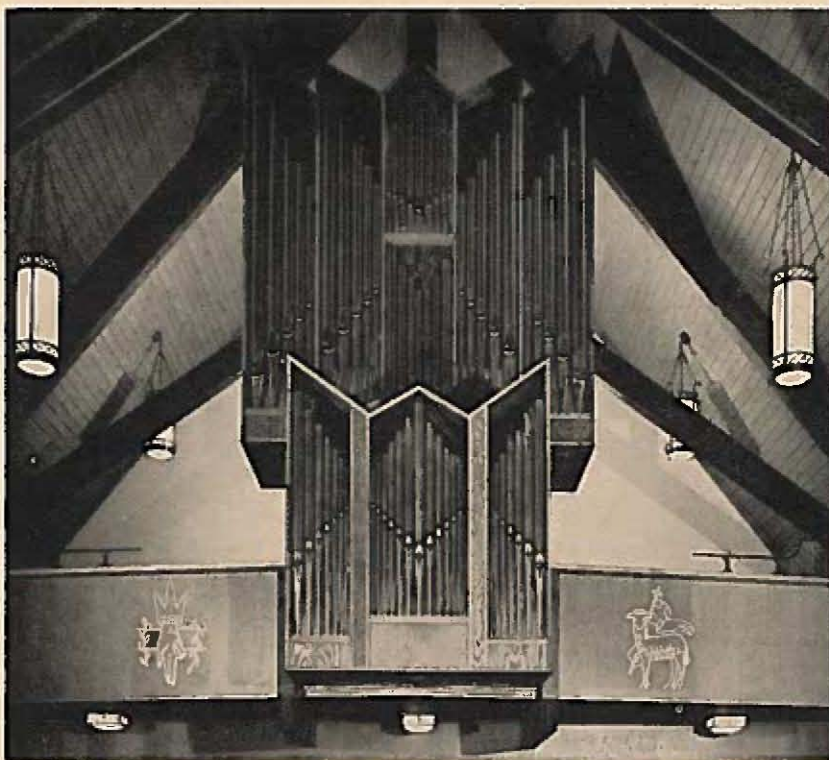
Besides promoting the old, the Southern Cathedrals Festival encourages the new; there have been numerous successful commissions and first performances, including Leonard Bernstein's *Chichester Psalms*. This year the festival is continuing its policy by inviting the young British composer, John Tavener, to write music for the brand new Series III communion service — thus fulfilling a musical and, above all, a desperate liturgical need. John Tavener has already produced many successful choral works, among them *The Whale* and the *Celtic Requiem*.

1972 is the centenary of Ralph Vaughan Williams' birth, and the festival will feature performances of the *Mass in G minor*, *Valiant for Truth*, and the *Festival Te Deum in G*. Also to be featured in the programs will be Herbert Howells' *Collegium Regale Magnificat* and *Nunc Dimittis*, Andrea Gabrieli's *Magnificat* for three choirs, and the Motet, *Come, Jesu, Come* sung by the boys and men of the combined choirs. The organ recital by Allan Wicks of Canterbury Cathedral will include a work by Cesar Franck, and there will also be a violin and piano recital and a late night concert of not so serious music.

But this is not just a festival of music; it is also a feast in the more convivial sense. Meals will be provided in a marquee in the Cathedral Close, while another marquee will house a festival club, where members can relax, meet and make friends, and where licensing hours are not too strictly observed. As for the festival setting, Winchester Cathedral is indeed one of England's finest, with its long gothic nave, its Norman transepts, its old stained glass and carvings. Just outside the secluded Cathedral Close, and open to visitors during the festival, stands the famous boy's school, Winchester College, full of historic interest. One may (as Keats did) enjoy the peaceful walk across the meadows to the beautiful Chapel of St. Cross Hospital, built in 1137 — a magnificent example of Norman architecture. Or one can explore the town of Winchester which dates from the earliest days of English history and still retains much of its traditional charm.

The price of the festival ticket is £5.50 and it includes admission to the main concerts (best seats), meals in the marquee, special seats for services and the festival Programme. The festival secretary will be happy to arrange accommodation for visitors. The festival brochure, giving full details, may be obtained from The Festival Secretary, The Close, Winchester, England.

ORGANA EUROPAE ORGAN CALENDARS are available once more this year. Each month's page contains a color photograph of one of Europe's most significant organs (both new and old). The photography is spectacular and the printing excellent, and the photos are suitable for framing. Write: Les Concerts Spirituels de Saint-Dié, B.P. 16, F-88-Saint Dié, France. The cost by surface mail (6-8 weeks) is \$4, by Air Mail \$4.65.



New Roderer Organ Dedicated in Chicago Area

The Roderer Organ Company of Evanston, Illinois, has completed the installation of a 19-stop mechanical action organ at Trinity Lutheran Church, Skokie, Illinois. The organ is located in the rear gallery in a free standing case with the Rückpositiv cantilevered from the gallery railing. The case is of oak. The instrument was designed by Kurt E. Roderer in cooperation with Karel Paukert, organ faculty member of the school of music, Northwestern University, and Devon Hollingsworth, director of Music at Trinity Church. Mr. Hollingsworth played the dedication recital on Dec. 5. The manual key compass is 32 notes, and the stop action is completely electrical. The stoplist, much altered from its original form which was printed in the March issue of *The Diapason*, is as follows:

**GREAT**  
Principal 8 ft.  
Rohrflöte 8 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Klein Octave 2 ft.  
Mixture IV  
Trumpet 8 ft.

**RÜCKPOSITIV**  
Holzgedackt 8 ft.  
Principal 4 ft.

Waldflöte 2 ft.  
Larigot 1½ ft.  
Sesquialtera II  
Scharf III  
Krummhorn 8 ft.  
Tremolo

**PEDAL**  
Subbass 16 ft.  
Metallgedackt 8 ft.  
Choralbass 4 ft.  
Fagot 16 ft.  
Schalmei 4 ft.

## ANDREW IMBRIE RECEIVES FIRST HINRICHSSEN AWARD

Composer Andrew Imbrie has been selected to receive the first Walter Hinrichsen Award for Composers. The Hinrichsen Award, "to honor and encourage composers in mid-career," was established at Columbia University last year. Given annually, it takes the form of a commission for a new work or the recording or publication of an existing composition.

The \$3,000 award was presented in a special ceremony December 15 on the Columbia campus. The money will be used to record one of Mr. Imbrie's works.

Professor Chou Wen-Chung, chairman of the music division of Columbia's School of the Arts, in announcing the award, said Mr. Imbrie "has to his credit an impressive list of works consistently distinguished by seriousness of purpose, creative resourcefulness and technical finesse." Professor Chou noted that the Hinrichsen Award recipient is selected on the basis of his entire work rather than a single composition. He said, however, that although Mr. Imbrie has been much honored with awards and membership in honor societies, recognition seems to be lacking in his case, since his works are heard primarily on the West Coast. It is hoped that this award will stimulate a greater

interest and wider distribution of his music." A native of New York City, Mr. Imbrie began to study music at age four. While an undergraduate at Princeton University, he worked with composer Roger Sessions. Later, while earning a master's degree at the University of California at Berkeley, he studied with Sessions again. After receiving the M.A. in 1947, Mr. Imbrie was named instructor on the Berkeley campus, but postponed his appointment to accept the Prix de Rome for that year. He returned to the university and is now full professor. Mr. Imbrie was the recipient of the 1959 Walter W. Naumburg Recording Prize "for the recording of a major work by an American composer." He was named a Guggenheim Fellow in 1966 and was elected a member of the National Institute of Arts and Letters in 1969.

The Hinrichsen Award winner is chosen by a jury of three distinguished composers, who remain anonymous until the award is announced. This year's jurors were: Elliott Carter, prominent American composer; Seymour Shifrin, award-winning composer and professor of music at Brandeis University; and Alexander Tcherepnin, composer and conductor of international fame.

## Aeolian-Skinner Builds Tracker for Marblehead, Mass., Church

Aeolian Skinner Organ Co. has completed a 2 manual and pedal mechanical action instrument for The First Church of Christ, Marblehead, Massachusetts. The instrument, which is designed within the framework of classical principles, has a detached console. The stop action is electrically operated, and the combination action is of the solid state capture system. The organ was dedicated in recital by Robert Anderson on Nov. 14, 1971. Lois Bratt Genis is the organist and choir director of the church.

**GREAT**  
Principal 8 ft.  
Gedeckt 8 ft.  
Octave 4 ft.  
Spitzflöte 4 ft.  
Blockflöte 2 ft.  
Mixture IV-V  
Sesquialtera II  
Trompe 8 ft.  
Tremulant

**SWELL**  
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Gemshorn Celeste 8 ft.  
Spillflöte 4 ft.  
Principal 2 ft.  
Quint 1½ ft.  
Scharf III  
Krummhorn 8 ft.  
Tremulant

**PEDAL**  
Subbass 16 ft.  
Principal 8 ft.  
Gedeckt 8 ft.  
Choralbass 4 ft.  
Mixture III  
Fagott 16 ft.

## COURSE ON PIPE ORGAN OFFERED IN PITTSBURGH

A course entitled "Exploring the Pipe Organ" will be offered for the second year as a part of the community education program of the school of general studies at the University of Pittsburgh. Informal talks and concerts on the history of organ music will be given by university organist and associate professor of music, Dr. Robert Sutherland Lord, utilizing the instruments in the Heinz Memorial Chapel and the University Art Gallery. In addition, slides, recordings and demonstrations on pipe organ building will be included.

The course begins Tuesday, February 15 and will run ten weeks—each Tuesday evening from 7 to 8:30—until April 18. The cost is moderate and open to anyone who is interested. Further information may be procured by writing the School of General Studies, 407 Cathedral of Learning, University of Pittsburgh, Pittsburgh, Pa. 15213.

## NEW COURSE IN JEWISH MUSIC OFFERED AT U. OF MIAMI

A new course, "Music of Hebrew Culture," will be offered at the University of Miami school of music starting in February. The course will be a non-technical introduction to Hebraic sacred music, folk music and art music through lectures, live performances, recordings and films. The course is being offered as a part of the recently approved Jewish studies program on campus. Instructors will be Dr. Raymond Barr of the UM music literature department and Mrs. Edith Gold, a Jewish music specialist and an area music reviewer. The new course will be accepted for credit by the UM school of business administration as a humanities requirement and by the college of arts and sciences as a fine arts requirement.





Alta Bush Selvey, John A. Halvorsen, and Joanne Yager were featured at the first "Lollipop" organ recital at First Methodist Church, Tulsa, Oklahoma, featuring music "not ordinarily heard on Sunday mornings." Included on the program were "Fireside Fancies" by Joseph Clokey, "All the Things You Are" by Billy Nalle, "Arkansas Traveler" by Claude Murphree, "Kamenoi-Ostrow" by Anton Rubenstein, "Ben Johnson's Pleasure" by Robin Milford, and "Fantasy on Nursery Rhymes" by Robert Elmore. Appropriate costumes and props lent an air of levity to the occasion. The sticky-fingered recitalists are shown above with appropriate console aids.

#### LONDON, ONT. CHOIR INVITED TO VISIT LONDON, ENGLAND

The 50-voice choir of men and boys of St. Paul's Cathedral, London, Ontario, has received an invitation to sing at St. Paul's Cathedral in London, England. The choir will be at St. Paul's from Aug. 14 through Aug. 20, singing daily Evensong at 4 p.m. and the three Sunday services on Aug. 20. The choir's trip of three weeks duration is now in the final planning stages.

The two cathedrals have had many ties in the past through visiting teachers, preachers and musicians, but the traffic has always been "one way." The visit by the choir of St. Paul's, London, Canada reverses the flow of traffic for perhaps the first time. The choir will be taking with it much that is distinctly Canadian, although it owes much inspiration to English choral traditions. Some standard items of Canadian repertory will be sung in England, including works by Healy Willan, and his successor at Toronto's Church of St. Mary Magdalene, Giles Bryant. Also to be sung will be works written especially for the choir by University of Western Ontario composition students, and at least one composition by a member of Western's faculty. Malcolm Wechsler is the director of the choir.

#### MALCOLM WILLIAMSON TO TOUR U.S. IN MARCH AND APRIL

British composer Malcolm Williamson will be on concert and workshop tour in the U.S. from March 10 through April 15. His schedule will take him into the Midwest, South and East for recitals of his own organ compositions, workshops centering on his choral and organ pieces, and productions of his operas. Included will be workshop presentations in Atlanta for the Music Educators National Conference convention in March, and in Philadelphia for the National Catholic Music Educators convention in April. This will be the composer's first major foreign tour as a performer, although a shorter tour last autumn earned favorable comments from Washington, D.C. critics. Mr. Williamson, an Australian who emigrated to London in 1953 and took an American wife, composes for violin, piano, voice, ballet, opera, symphony orchestra and liturgical music as well as for the organ.

THE UNIVERSITY OF MICHIGAN has received an offer from Arnold Schoenberg's children to receive as a gift the Schoenberg archive on the condition that it be maintained as an autonomous unit for the use of world scholars, that a building be constructed to house the collection, and that a permanent archivist and director be appointed. Tentative plans have been made to construct the archive at a cost of \$500,000. \$100,000 has already been pledged to the project, and in addition to the remaining \$400,000, at least one million dollars would be needed to endow the building. The collection has been estimated to be worth several million dollars at public auction.

#### HAROLD MUELLER HONORED IN SAN FRANCISCO

On November 19, 1971, Harold Mueller, FAGO, was honored for 20 years of distinguished service as organist and choir director at Temple Sherith Israel, San Francisco, California. At a special program following the regular worship service, the president of the temple, Julien R. Bauer, presented Mr. Mueller with a handsome commemorative plaque on behalf of members of the congregation. Further remarks of appreciation and admiration were made by Rabbi Dr. Morris Goldstein and Cantor Martin Feldman who have worked with Mr. Mueller for many years.

Other speakers represented various organizations with which Mr. Mueller is affiliated. Frank Taylor brought greetings from the members of the San Francisco Chapter of the AGO. Mr. Mueller served as dean of the chapter for two terms and has been chairman of the Western Region of the AGO for the past six years. The Reverend Hugh L. Weaver, Rector of Trinity Episcopal Church, San Francisco, commented on Mr. Mueller's dual responsibilities, noting that Mr. Mueller's 20-year period of service at Temple Sherith Israel has been concurrent with his duties as organist and choir director at Trinity Church.

Completing the roster of speakers were fellow-musician Ludwig Altman of Temple Emanu-El, San Francisco, and Mr. Edward H. Siems, representing the Grand Lodge of Masons in California, for which Mr. Mueller has been Grand Organist 16 years. At the conclusion, the large audience, which included many visiting friends, greeted Mr. and Mrs. Mueller personally at a reception in the temple social rooms.



Piet Kee, organist from the Netherlands, will arrive in this country early in February for a three to four-week tour which will include concerts for AGO chapters in Sioux Falls, S.D., and Garden City, N.Y. He will also play on the dedication series of the recently completed von Beckerath organ in Dwight Chapel, Yale University, on March 5, and on the recent Flentrop organ at First Unitarian Church, New Bedford, Mass. on Feb. 20. All of his recitals will be listed in the calendar pages of the February issue.

THE WESTMINSTER SYMPHONIC CHOIR has had a busy season singing with various orchestras. On Sept. 12 they sang Lattre's "The Dawn of Glory" with the National Symphony at the Kennedy Center, Washington, D.C.; on Nov. 10 they joined the New York Philharmonic under Meredith Davies in Bach's St. John Passion; on Nov. 18-22 they sang Liszt's "Faust Symphony" and "Balm XIII" under Leonard Bernstein's direction with the New York Philharmonic. The choir is scheduled to perform in the American premiere of Messiaen's new work, "The Transfiguration of Our Lord Jesus Christ" under Antal Dorati's direction with the National Symphony at Kennedy Center. Four more performances under Loren Maazel with the New York Philharmonic in April will feature Liszt's "Missa Solemnis," and the last performance of this year will be at the Philadelphia Academy in Schubert's "Mass in E-flat" with the Philharmonia Orchestra conducted by Ling Tung.

THE LOUISVILLE BACH SOCIETY, Melvin Dickinson, director, featured the first American performance of Hans Friedrich Michelet's "Magnificat" on their November program. Also included on the program were Schein's Motet, "Lobet den Herrn," four Christmas motets for 6-part choir by Calvisius, and Vincent Lübeck's cantata, "Gott, wie dein Name."

## EDITION PETERS

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HAMMERSCHMIDT — An Easter Dialogue (English). SSATB, 2 Trps, 4 Trbs, Cb, Org. Vocal Score (P66307)	.90
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HOVHANESS — Praise the Lord with Psaltery. Vocal Score (P66194)	.90
PEETERS — Easter Hymn Anthem "I Know that my Redeemer liveth." SATB, Organ (P6346)	.25
PINKHAM — Easter Cantata. SATB, Brass, Percussion. Vocal Score (P6393)	.90
— Prelude, Adagio and Chorale. Brass Quintet and Unison Chorus ad lib. Score and Parts (P66294)	3.50
— Extra Chorus Parts, each \$.50	
ROEM — Christ the Lord is ris'n today. SATB (P6390)	.25
SCARLATTI — St. John Passion (Lat-Ger). Soli, Chorus, Strings, Organ. Score (10-007)	5.00
— Chorus Parts, each \$.50; Set of Parts \$5.40	
SCHUETZ — Behold, this Child is set for the fall (Eng.) SATB, 2 Vns, Vc, Cb, Org (P6594)	.40
— Set of Parts \$2.00	
— I am the Resurrection and the Life (Eng). Double Chorus a cappella (Org ad lib) (P6591)	.50
— Purge out the old leaven therefore (Eng). SATB, 2 Vns, Vc, Cb, Org (P6593)	.40
— Set of Parts \$2.00	
— Seven Last Words (Ger-Eng) (20-478)	2.00
— St. John Passion (Ger-Eng) (20-481)	1.25
TITCOMB — Christ the Lord is risen today. SATB, 2 Trps, Org (P6388)	.30
— Set of Parts \$.60	
WILLAN — O Sing unto the Lord a new song. SATB, 2 Trps, 2 Trbs, Org. (P6016)	.30
— Set of Parts \$1.20	

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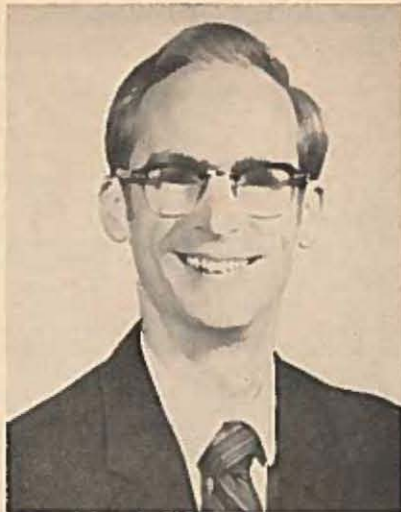




Bill Graham has been appointed organist and choirmaster of Chestnut Street United Methodist Church, Lumberton, North Carolina. Mr. Graham directs the entire music program of the church which includes 10 choirs and handbell groups with an enrollment of over 250. In addition, the church has a monthly series of Sunday afternoon recitals and services of sacred music. Mr. Graham came to this position from a similar post at St. Mary's Episcopal Church, Ardmore, Pa. He is a native of South Carolina and has served churches in Kentucky, Nebraska, and Missouri, where he taught organ and church music at the University of Missouri at Kansas City.

THE SOUTHERN BAPTIST THEOLOGICAL SEMINARY, Louisville, Ky., held a very successful church music institute Oct. 25 through 29. Elaine Brown, composer John Diercks, Isabel Carley, Allan R. Wentt, Jerald Hamilton, Louis Nicholas, John Chandler, Wilson Henderson, The Louisville Youth Chorus, the Belmont College Touring Choir, and James Good of the seminary faculty were participants in the 11th annual event.

MARK SMITH has been appointed organist and director of music at Old First Presbyterian Church, San Francisco, Calif. The choir of Old First Church, under Mr. Smith's direction, sang Weber's "Mass in G" and Bach's Cantata No. 18 in concert Oct. 24.



Lee Dettra began his duties Jan. 1 as the new organist and choirmaster of First and Central Presbyterian Church, Wilmington, Delaware. He came from a similar position at First Presbyterian Church, Sharon, Pa. Mr. Dettra is a graduate of Westminster Choir College, and holds the SMM degree from Union Theological Seminary School of Sacred Music. His organ study has been with Theodore Keller, Alexander McCurdy and Searle Wright. Mr. Dettra will begin a series of noon-day organ recitals at First and Central Church, and continue the fine music program established by Dr. Wallace Heaton and Dr. Charles Showard.

#### STEPHEN A. RUMPF APPOINTED AT MONTREAL CHURCH

Stephen A. Rumpf has recently been appointed organist and choirmaster of St. James United Church, Montreal, Canada. Mr. Rumpf, originally from Wabash, Indiana, has studied at Hope College, Oberlin Conservatory of Music and with Nadia Boulanger, Andre Marchal and Hugo Ruf. He is at present studying at McGill University, Montreal.

RICHARD DITEWIG has been appointed organist and master of the choristers at Grace Cathedral, San Francisco, Calif. as of Nov. 1, 1971.

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## New Wicks Unit Organ for Farmington, Mich., Church

The Wicks Organ Co., Highland, Ill., has recently completed installation of a new "Forward-Four" unit organ in St. John American Lutheran Church, Farmington, Michigan. The new organ was made possible by the participation of members of the congregation and friends, through subscriptions, memorial donations, and enthusiastic volunteers used to modify and enlarge the organ chamber which previously housed an electronic instrument. Sandra Weiss is the organist of the church, and Marie Walck is the music director. The instrument will be dedicated with a recital by Dr. Frederick L. Marriott, official organist of the Detroit Symphony Orchestra, on Sunday, Feb. 6.

### SUMMARY

Rohr Gedeckt 16 ft. 97 pipes  
Principal 8 ft. 85 pipes  
Gemshorn 4 ft. 73 pipes  
Fagot 8 ft. 73 pipes

### GREAT

Principal 8 ft.  
Rohrgedeckt 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft.  
Copula 4 ft.  
Octave 2 ft.  
Gemshorn 2 ft.  
Mixture III  
Fagot 8 ft.  
Clarion 4 ft.

### SWELL

Gemshorn 8 ft.  
Rohrflöte 8 ft.  
Flöte 4 ft.  
Gemshorn 4 ft.  
Quint 2 3/4 ft.  
Blockflöte 2 ft.  
Larigot 1 1/2 ft.  
Gemshorn 1 ft.  
Fagot 8 ft.

### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Rohrgedeckt 8 ft.  
Choralbass 4 ft.  
Flute 2 ft.  
Fagot 8 ft.  
Fagot 4 ft.

R. EUGENE GOODSON directed the Bach Chorale Singers and Orchestra of Lafayette, Ind. in Mozart's "Vesperae Solennes de Confessore" and Bach's "Magnificat."

## DAVID BRUCE-PAYNE TO MAKE FIRST AMERICAN TOUR

The first organ recitals outside England by David Bruce-Payne, assistant organist at Westminster Abbey and Abbey choir school music master, will be presented in April during a two week tour in Canada and the U.S. His tour will be confined to the East for reasons of time, but dates will range as far north as London, Ontario, and as far south as New Orleans, La., and Gadsden, Alabama. In addition to recitals, the young English musician will also conduct a number of boy choir workshops. Part of his own musical training came as a chorister at Kings College, Cambridge. He has received awards for organ performance in his native country from the Worshipful Company of Musicians and the Royal College of Organists.

## CHICAGO CHURCH TO FEATURE RECITALISTS

A series of four recitals will be featured as part of the inauguration year of the new organ at Fourth Presbyterian Church's 100th anniversary celebration in Chicago, Illinois. The new 125-rank Aeolian-Skinner organ was dedicated by Robert Baker on Sept. 26, and the series of recitals is to feature local organists. Morgan Simmons, organist and choirmaster of the church will lead off the series on Jan. 24; Richard G. Enright, chairman of the organ department at Northwestern University will play Feb. 20; Margaret McElwain Kemper, organist of First Presbyterian Church, Evanston, and North Shore Congregation Israel, Glencoe, Ill., will be the recitalist on March 20, and Charles Huddleston Heaton, organist of Second Presbyterian Church, St. Louis, Mo., will complete the series on April 24.

GERALD NEAR was guest at a special master class sponsored by the music department of the University of Wisconsin-Eau Claire Nov. 19, 1971. Students played works by Mr. Near at the master class, and Mr. Near played the composition which he was commissioned to write for the dedication of the new Hendrickson organ at Luther College, Decorah, Iowa.

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## NEWS OF CHAPTERS AND ORGAN GROUPS

### Central Arizona Chapter AGO

. . . held its Nov. (?) meeting at the First United Methodist Church, Tempe. The short dinner and business meeting was preceded by a recital by host organist Walter Sands. The choral committee introduced three Easter anthems for reading after dinner. The main program was presented by two members of the Arizona State U. staff. Nadine Dresskell, assoc. prof. of organ and piano, spoke on "Ornamentation," focusing on controversial trills in the works of Bach. Dr. Martin Stellhorn, prof. of music, gave an enlightening talk on "Hymn and Service Playing," featuring some of his own successful techniques. Both presentations served the purpose of "comforting the disturbed and disturbing the comfortable." — Marjorie Haas

### Southern Arizona Chapter AGO

. . . met at the U. of Arizona Oct. 21 for a demonstration of pipe tuning by David McDowell, Tucson organ builder. Repair of ciphers was also demonstrated.

The Nov. 9 meeting was held at St. Peter and Paul Church for a program on AGO examinations. The Rev. Richard Babcock and dean Roy Johnson played the required pieces for the AAGO examination. Questions from previous AAGO examinations were reviewed, and textbooks helpful for preparation were suggested by Dr. Johnson. — Dorothy Burke

### Los Angeles Chapter AGO, Calif.

'Twas the month of December and all through the Chapter

The members were stirring as Christmas drew nigher.

To Westwood United Methodist by the dozens they traveled,

To eat, be merry, and have their senses benedazzled.

Dr. Richard T. Gore was there with an anecdote,

And the U.S.C. Concert Choir struck a seasonal note

In a program of classics full of joy and good cheer

To wish all a "Merry Christmas, and a Happy New Year!"

— Richard W. Slater

### Los Angeles & Pasadena Chapters AGO, Calif.

The old proverb "two is company, but three is a crowd" proved wrong Nov. 7 at Los Angeles' First Congregational Church, when the two Chapters teamed up with the church to present the Duruffés: first in recital on the monumental 214-rank Schlicker organ (1969), and then in concert with 150 voices from First Church, Blessed Sacrament Church of Hollywood and St. Charles Borromeo Church of North Hollywood singing Maurice Duruffé's "Requiem" (1947) with the composer conducting and with his wife, Marie-Madeleine Duruffé-Chevalier, accompanying. — Richard W. Slater

### District of Columbia Chapter AGO

The George C. Marshall Madrigal Singers with Mary Gay Craig, director, presented a program of sacred and traditional madrigals in the recital hall of Kreeger Music Building, American University. Mrs. Craig also aptly demonstrated techniques used in the rehearsals of her group which recently returned from a concert tour of Europe. — G. Dale Cornor

### Ottumwa Chapter AGO, Ia.

Members participated in an anthem reading session presented by five choir directors at the October (?) meeting. They also attended a discussion of the program prior to a concert by the organ and brass ensemble from Drake University, Des Moines, Iowa. Dr. Carl Staplin was the organist at First Presbyterian.

The November (?) meeting was a study session of the chorale works by Bach. — Ernestine Swanson

### East Central Illinois Chapter AGO

. . . has been very active in the first three months of the season. On Sept. 26 the splendid youth choir from First United Methodist Church in Kantoul, Ill., under the leadership of Michael Richardson presented a staged performance of the folk rock musical "Tell It Like It Is" by Carmichael and Kaiser. An eager audience was impressed by the youthful vitality of the event.

Four of the chapter members — Joan Gray, Cheryl Peterson, Karen Heinz and Kenneth Kelley (sub-dean), displayed ample talent in a recital at the First United Presbyterian Church, Champaign, Ill., on Oct. 17. The 1965 Schantz organ was shown to full advantage in works ranging from Georg Böhm to Jehan Alain.

The Chapter and the School of Music of the U. of Ill. worked together to present a program of organ music written since 1965 on Nov. 14 in Smith Hall. Six graduate students were heard in works by Mathias, Leighton, Finney, Shackelford, Rochberg and Albright. The performers were Paul Emmons, Cynthia Davis, Bruce Stevens, Jay Peterson (Chapter dean), Rudy Shackelford and Sandra

Strobel. Works by Shackelford and Rochberg were premiered. — Bertha Steinbeck

### Lincoln Heritage Chapter AGO, Ill.

Dr. Robert E. Snyder of Eastern Illinois U. directed a choral reading session of music for Christmas and Advent at the Sept. (?) meeting. Mrs. Russell Logue prepared the publishers' display for the meeting at First United Methodist Church, Casey, Ill.

Dr. Gary Zwicky, Chapter dean, presented a program of organ building films and plans for the new organ to be installed at Eastern Illinois U., Charleston, Ill. (Place and date of meeting not given.)

The youth choirs of First United Methodist Church, Mattoon, and music students of Lake Land Junior College presented an entire worship service organized by the youth and directed by Elizabeth Van Voorhis. The service included guitars, drums, old hymns in new settings, new melodies written and arranged by Mrs. Van Voorhis, and innovative settings of traditional service elements. (Place and date not given.) — Dorothy C. Hansen

### Fort Wayne Chapter AGO, Ind.

The Nov. 9 meeting featured Miss Nancy Ferguson and Mr. David Platt, consultants for the Ft. Wayne Community Schools in the area of music. They presented an overview of music education in the public school by way of slides, demonstrations and lecture. This was an excellent opportunity to discover some of the latest aids to teaching music. — Mary Anne Arden

### St. Joseph Valley Chapter AGO, Ind.

. . . presented Bruce Gustafson of the U. of Michigan in a recital Nov. 15 in the First United Methodist Church, Mishawaka. His program included Mendelssohn's "Prelude and Fugue in C Minor," four chorale preludes and the "Prelude in E-Flat" by Bach and works by Gigout, Alain, Dupré and Ives, which served to demonstrate one of the larger new pipe organs in the area. — Jane Flora

### Bangor Chapter AGO, Maine

. . . heard a 52 voice choir made up of singers from All Souls Congregational United Church of Christ and Northern Conservatory of Music on Nov. 1 at All Souls Church. Directed by William R. Mague and accompanied by Priscilla Hall Mague, the choir sang works by Jane Marshall, Flor Peeters, Clokey, Gringer, Don McAfee, Jean Berger, Harold Rohlig, Randall Thompson and Ivor Davies — Richard J. Snare

### Cumberland Valley Chapter AGO, Md.

. . . opened the year with a dinner meeting at Ferry Hill Inn, Sharpsburg, Oct. 11. Two excellent films were presented, one on the Compenius organ in Denmark, and the other on the musicianship of Wanda Landowska.

"A Mechanical Afternoon" was the topic for the Nov. 6 meeting. Members gathered at the M. P. Möller plant in Hagerstown to see and hear two tracker action instruments, as well as one electro-pneumatic instrument. Randall E. Wagner led the discussion and demonstrated the organs. — Frederick W. Morrison

### Ann Arbor Chapter AGO, Mich.

. . . sponsored an ecumenical worship experience using "Worship for Today" by Daniel Moe and Don and Nancy Mac Neill on Nov. 7 at Bethlehem United Church of Christ. Ministers and choirs from the community churches participated under the direction of Henry Tysinger. — Iris Murtaugh

### Hiawatha Valley Chapter AGO, Minn.

Music selections for Advent and Christmas were presented at the November (?) meeting at Central United Methodist Church. Organists performed contemporary compositions by Searle Tritomb, Gerald Near, Wilbur Held and Everett Titcomb. Also, compositions by Bach, Handel, Pachelbel, Liszt and Dupré were performed on the Möller pipe organ and the Allen electronic. — Carlis Anderson

### Metropolitan New Jersey Chapter AGO

Claude Chiasson, harpsichordist, completely captivated Chapter members at the Presbyterian Church of Springfield on Oct. 11 when he presented an educational and artistic program on the church's harpsichord. Builder of 32 harpsichords, Mr. Chiasson has been a pupil of Putnam Aldrich and Wanda Landowska. Prior to the musical program, a short tour and talk was given about this church which figured so prominently in the Revolutionary War.

A program of sacred dance was presented by Sister Jane Teresa at the Nov. 8 meeting at Grace Lutheran Church, Livingston. This inspiring and graceful art was presented to the accompaniment of folk guitar and Scripture readings. — Phyllis Van Nest

### Akron Chapter AGO, Ohio

. . . held a barbeque at the home of Wayne Ruman, Akron, on Sept. 13. Members played the Ruman's newly installed 2-rank pipe organ.

Members of the Canton Chapter were guests of the Akron Chapter for the Oct. 4 meeting at Trinity United Church of Christ. Warren Berryman presented an organ recital for the two groups.

The Nov. 1 meeting was held at Trinity Lutheran Church, and the evening's activities



began with refreshments and a display and sale of organ stop jewelry and unique pictures made by Leone Severin of Cleveland. Wayne Fisher of Cincinnati Conservatory gave a lecture-recital on "The French After Franck." Included were selections by Widor, Dupré, Tournemire and Langlais. — Janet Lewis

#### Canton Chapter AGO, Ohio

... held its annual organist-clergy banquet on Nov. 15 at the Church of the Lakes. The Malone College Players presented an old fashion "melodrama" entitled "From Rags to Riches" directed by Morris Pike. There was also a fine display of original organ-stop jewelry, buttons, etc., presented as good ideas for christmas gifts to organists.

The annual christmas dinner and program was held Dec. 6 at Westbrook Park United Methodist Church. A pre-dinner recital of music by Ratcliffe, Bossler, Widor and Duruflé was played by Linda Siegfried, organist of the church. The Lincoln High School Madrigal Singers presented a program of Christmas music following dinner. Miss Dawn Stahler, violinist, and Larry Kolakowski, pianist played Brahms' "Sonata in A Major, Opus 100." These young people are freshmen music majors at Mount Union College, Alliance, Ohio. — David C. Bower

#### Toledo Chapter AGO, Ohio

Anton Heiler was the recitalist at Pilgrim Congregational Church for the Nov. 10 meeting. The concert was the second in a series of three dedicatory recitals on the new organ built by John Brombaugh & Co., Middletown, Ohio. — Susan Craig

#### Lehigh Valley Chapter AGO, Pa.

The November (?) meeting was held in the First Presbyterian Church, Bethlehem, Pa., with a junior choir workshop directed by Miss Virginia Cheesman. Miss Cheesman is organist and director at the Oak Lane Presbyterian Church, Philadelphia and is a member of the organ faculty at Westminster Choir College.

She began the workshop by stating some goals of a junior choir director. He should enrich the horizons for children, both by heritage and contemporary examples. He should develop each child individually and help that child to express himself in music. He should also develop spiritual sensitivity in the child. Youngsters 8-11 years old are energetic, imaginative, spontaneous, hero worshippers and in the habit-forming stage.

The chapter members were then given various devices to help the children learn rhythm and melody, and participated as a group to demonstrate the helps. — Karl H. Fenstermaker

#### Pittsburgh Chapter AGO, Pa.

... met at the Fox Chapel Episcopal Church on Dec. 27 with Bob Whitley as the host organist. The program consisted of a festival choral Evening with musical settings and motets by Baisstow, Britten and Friedell. — Mary C. Hardy

#### Franklin Chapter AGO, Tenn.

"Music for Small Organs and Limited Choirs" was the program for the Nov. (?) meeting at Our Savior Lutheran Church, Johnson City. Rose Sara Slonaker presented organ music for the electronic spinet, and John Wilson discussed choral music for small choirs. — Rose S. Slonaker

#### Alamo Chapter AGO, Tex.

Chapter members attended a Mariachi Mass at the old Mission San Jose, December 7, a celebration of the Immaculate Conception. It was a moving religious experience. It was very dark except for the glow of a huge candleabra and several wall sconces, and the choir and musicians were directed by a young Latin American girl. The Mariachis, groups of mostly guitars and trumpets, sing in parks, restaurants and for weddings and can be hired for "red carpet" greetings for celebrities on arriving at International Airport. They are now playing a Mexican Folk Mass at services at the old mission. The dome of the mission was built long ago by forming an earthen mold which was removed after the plaster dried. The softer the music the more beautiful the reverberation. A large congregation was in attendance and the Mariachis sang secular selections in the arches of the old cloister after services, in a dramatic light from the windows, one being the famous "rose" window. A dinner followed at Pan American Restaurant. — Flo Ellison

#### Richmond Chapter AGO, Va.

The November (?) meeting was held at River Road Church, Baptist. The first in this year's Organ Repertoire Recital Series was presented by Edgar Hilliar, organist and director of music at St. Mark's Church, Mount Kisco, N.Y. Mr. Hilliar's program included 18th century organ works by English composers and French contemporary selections. — Mary Jane McIntosh

#### Roznoke Chapter AGO, Va.

The November (?) meeting consisted of a "pot-luck" dinner at St. John's Episcopal Church, and an organ recital by Jeryl Powell, organist-choirmaster of the host church. His program, which was open to the public, was composed of compositions by Bach, Handel, Schroeder, Messiaen, Mulet and Vierne. A large, appreciative audience attended the recital. — Jean Traylor

# NUNC DIMITTIS

## FRANCES MURPHY

Frances Murphy, organist, choir director, teacher and composer, died on Sept. 21, 1971, in San Francisco. A native of San Francisco, Miss Murphy was a graduate of Dominican College in San Rafael, California. She studied piano with Sister Dominic and organ with Wallace Sabin. She began her long career as organist and choirmaster of Star of the Sea Church in 1904, and subsequently served many other churches such as Mission Dolores, St. Dominic's, St. Francis of Assisi and St. Vincent de Paul. She was dean of the Northern California Chapter of the AGO from 1934 to 1936, and again from 1945 to 1946.

Always insisting on the highest possible standards in church music, she was a local pioneer in the use of classical polyphony and an acknowledged expert in the training of boys' voices. Her Dominican Choristers appeared frequently with the San Francisco Symphony and the San Francisco Opera; they were also featured in many nationwide radio broadcasts and for years were a highlight of the Palace Hotel's famous Christmas Eve luncheons.

Her many friends will deeply miss not only the musician, but also the keen wit, gracious hostess, peerless cook, and tireless picnic organizer.

THE SCHLICKER ORGAN CO., Buffalo, N.Y. announces the completion of practice organs for Arizona State University and Montevallo University, Alabama. The company has also complete a 3-manual and pedal organ in Capitol Heights Methodist Church, Montgomery, Alabama and First Presbyterian Church, San Pedro, California. 2-manual and pedal organs have been installed in Wayne State College, Nebraska and St. Mark's Lutheran Church, Yonkers, New York.

## LAURENCE B. PERRY

Laurence B. Perry, 40, chairman of the University of Montana music department, suffered a fatal heart attack shortly after leaving his office late Friday afternoon, Nov. 26, 1971. Funeral services were conducted Nov. 30 at the First Presbyterian Church, Missoula, by the Rev. Richard Jones.

Mr. Perry was born June 5, 1931, in Ottumwa, Iowa. He received a BME in instrumental music and a BM in organ from Cornell College, Mount Vernon, Iowa, in 1953. Following service in the Army from 1953 to 1955, he earned a master's degree with emphasis on organ at Syracuse University, Syracuse, N. Y. He had virtually completed work on the Ph. D. in musicology and had been scheduled to receive the degree from Indiana University in June 1972.

He joined the UM music faculty in 1959. As a teacher he specialized in organ, music history and literature. He was named chairman of the Music Department in September 1965.

Mr. Perry was one of nine UM faculty members who were selected as outstanding educators of America for 1971 on the basis of civic and professional achievements and, as such, are listed in a national awards volume, "Outstanding Educators of America." He is also listed in "Who's Who in the West."

Professor Perry was a member of the AGO, the College Music Society, the American Musicological Society, Phi Mu Alpha Sinfonia, Pi Kappa Lambda national music honor society, and the American Association of University Professors.

He presented numerous organ recitals in the Northwest and in Iowa. He had been organist and choirmaster in various Missoula churches and had advised churches on organ purchases. He was active in the Missoula Mendelssohn Club.

Survivors include his widow, Jacquelyn King Perry, and daughters, Lisa Ann and Karen Sue, Missoula; his mother, Mrs. Louise G. Perry, Ottumwa, Iowa, and a sister, Mrs. Gerald Boatright, Denver, Colo.



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## Lutheran Church in Budapest Gets New Tracker Organ

The Evangelical Lutheran Church, Deak Place, Budapest, Hungary, dedicated their new 3-manual and pedal organ on Sept. 12, 1971. The instrument was built by the State Organ Building Co. of Budapest. It is a mechanical action instrument of 44 stops built according to classical *Werkprinzip* with slider chests and electrical stop action. There are three free combinations for the entire organ, and one each also works an individual division. There are also preset combinations for "Forte", "Plenum" and "Tutti" combinations, as well as a combination to cut off all reeds. The pedal compass is 32 notes, and the manual 58 notes. The specification was drawn up by the Rev. Gábor Trajtler, assistant pastor and organist of the church and consultant for church music in the Evangelical Lutheran Church of Hungary.

### HAUPTWERK

Gedacktpommer 16 ft.  
 Prinzipal 8 ft.  
 Koppelflöte 8 ft.  
 Oktave 4 ft.  
 Flöte 4 ft.  
 Rauschquinte II 2 3/4 ft.  
 Nachthorn 2 ft.  
 Terzflöte 1 3/4 ft.  
 Mixtur IV-VI 1 1/2 ft.  
 Acuta III 1/2 ft.  
 Trompete 8 ft.

### ROCKPOSITIV

Holzgedackt 8 ft.  
 Quintadena 8 ft.  
 Praestant 4 ft.  
 Rohrflöte 4 ft.  
 Sesquialtera II 2 3/4 ft.  
 Oktave 2 ft.  
 Blockflöte 2 ft.  
 Quinte 1 1/2 ft.  
 Scharf IV 1 ft.  
 Rohrschalmei 8 ft.

KAREL PAUKERT, faculty member of the school of music, Northwestern University, performed and lectured during September, 1971, on the invitation of the Japanese Organ Society and other educational institutions in Tokyo, Mitaka, Hiroshima, Kobe, and Osaka, Japan. Among other works, he performed Bach's "Art of Fugue" in its entirety. With his wife, Noriko Fujii, soprano, he premiered works by Northwestern University composers Anthony Donato and Alan Stout, and graduate student Dennis Lovinfosse.



### BRUSTWERK

Rohrgedackt 8 ft.  
 Walddlöte 4 ft.  
 Singendgedackt 4 ft.  
 Nasat 2 3/4 ft.  
 Prinzipal 2 ft.  
 Siffelöte 1 ft.  
 Aliquot I-III 1 3/4 ft.  
 Zimbel III 1/4 ft.  
 Dulzianregal 16 ft.  
 Doppelkegelregal 8 ft.

### PEDAL

Untersatz 32 ft.  
 Prinzipalbass 16 ft.  
 Subbass 16 ft.  
 Oktavbass 8 ft.  
 Gemshorn 8 ft.  
 Choralbass 4 ft.  
 Nachthorn 2 ft.  
 Hintersatz V 5 1/2 ft.  
 Mixtur VI 2 3/4 ft.  
 Posaune 16 ft.  
 Trompete 8 ft.  
 Clarine 4 ft.  
 Singend Kornett 2 ft.

GLYDE HOLLOWAY has been on sabbatical leave from his teaching duties at Indiana University during the fall semester, spending part of the time in Europe. He is not available for any engagements during this entire academic year.

RAINER LILLE, organist and Kantor of the Dankeskirche, Bad Nauheim, West Germany, has been added to the roster of artists represented by Church Music Interests Agency, Stevens Point, Wisconsin.

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St-Jean, Québec	Séminaire	2-20	1962
Wolfville, Nova Scotia	Acadia University Chapel	2-20	1963
Kenwood, New York	St. Joseph Motherhouse	2-16	1963
Amherst, Nova Scotia	Christ Church	2-14	1963
Boulder, Colorado	University of Colorado	2-10	1963
Edmonton, Alberta	Maison St-Joseph	2-11	1963
Iowa City, Iowa	University of Iowa	2- 7	1963
St-Pascal, Québec	Eglise St-Pascal	3-29	1964
Grand Forks, North Dakota	United Lutheran Church	3-34	1964
Wellesley, Massachusetts	St. Andrew's Episcopal Church	3-32	1965
Toronto, Ontario	Our Lady of Sorrows	2-25	1965
Montréal, Québec	Sanctuaire Marie-Reine-des-Coeurs	2-29	1966
Oxford, North Carolina	Oxford Presbyterian Church	2-12	1966
Wilmington, North Carolina	St. James Episcopal Church	2-24	1966
Havre de Gaspé, Québec	Hospitalières de St-Augustin	2-11	1966
Montréal, Québec	EXPO 67 - moved to:		
Bridgeport, Connecticut	St. George's Episcopal Church	2-18	1967
Richmond, Kentucky	First Presbyterian Church	2-20	1967
Edmunston, New Brunswick	Notre-Dame des Sept Douleurs	3-38	1967
Fort Collins, Colorado	Colorado State University	3-34	1968
Montréal, Québec	St. Andrew's United Church	2-28	1968
Marblehead, Massachusetts	Clifton Lutheran Church	2-14	1968
Wallingford, Connecticut	The Choate School	3-45	1968
London, Ontario	First St. Andrew's United Church	3-36	1969
Rimouski, Québec	Eglise St-Pie X	2-21	1969
Vancouver, British Columbia	University of B.C. Recital Hall	3-43	1969
Nashville, Tennessee	Scarritt College Chapel	2-26	1970
Norton, Massachusetts	Wheaton College Chapel	3-39	1970
Pelham Manor, New York	Christ Church	2-29	1970
Pittsburgh, Pennsylvania	Carnegie-Mellon University	3-27	1970
Toronto, Ontario	Deer Park United Church	3-48	1970
Milton, Massachusetts	Milton Academy	2-29	1971
Iowa City, Iowa	University of Iowa Recital Hall	3-53	1971
St. Paul, Minnesota	St. Stephanus Lutheran Church	2-21	1971
Cincinnati, Ohio	College-Conservatory of Music	2-29	1971

To be completed soon:

Boston, Massachusetts	First & Second Church	3-43
Providence, Rhode Island	Cathedral of SS. Peter & Paul	4-73
Denver, Colorado	Wellshire Presbyterian Church	2-13
London, Ontario	University of Western Ontario	3-29
Lake Forest, Illinois	First Presbyterian Church	2-33
Islington, Ontario	St. George's Church on the Hill	2-19
Decorah, Iowa	First Lutheran Church	2-25
Moline, Illinois	Trinity Lutheran Church	3-28

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Robert Twynham, organist of the Cathedral of Mary Our Queen, Baltimore, Md., and a music faculty member of Catholic University in Washington, D.C., has signed for representation as a recitalist by Arts Image. Mr. Twynham, a native of Washington, is a graduate of the Peabody Conservatory in Baltimore where he won the Bach-Horstmeier Prize. He was also a student of Olivier Messiaen at the Conservatoire National de Musique in Paris. His compositions have included the wedding music for Lucy Johnson, daughter of the former President.

**Université de Montréal  
Gets New Tamburini Organ**

The Tamburini Organ Co., Italy, has recently installed a new mechanical action, 2-manual practice organ at the Université de Montréal, Montreal, Quebec. The 9-rank instrument has both keyboard and stop transmissions of solid metal throughout, and the transmission is of the horizontal type rather than suspended because of the low ceiling. The front pipes are made up of polished tin Principal 4' pipes and the Soubasse douce 16' which are made of Italian spruce. The keyboards are mounted on stainless steel frames and the duraluminum keys are covered with finely polished boxwood and ebony. The voicing was done by Agostino Rodini of the Tamburini firm, and it was inspired by the old Italian masters. More than 20 student recitals have been played on the instrument since its installation in November of 1970.

**Ripon, Wisconsin, Church  
Gets New Becker Organ**

A new 2 manual and pedal tracker organ built by Klaus Becker, Kupfermühle bei Hamburg, West Germany, was installed in the church of the Christian Science Society, Ripon, Wisconsin. The organ features an enclosed Brustwerk. The Prinzipal pipes are of 75% tin, the keys are of African polisander with sharps capped in ivory, and the stop drawknobs are also of polisander with inlaid mother-of-pearl. The organ was installed by the builder in Sept., 1971, and dedicated Sept. 19 in recital by Donald Spies, Society organist. The specification of the instrument was drawn up by Mr. Becker in cooperation with Mr. Spies. The keyboard compass is 56 notes, the pedal 30 notes.

**HAUPTWERK**  
Rohrflöte 8 ft.  
Prinzipal 4 ft.  
Gemshorn 2 ft.  
Mistur IV 1 1/2 ft.  
**BRUSTWERK**  
Gedackt 8 ft.  
Koppelflöt 4 ft.  
Prinzipal 2 ft.  
Glöcklein 1 ft.

**UPPER MANUAL**  
Flute à cheminée 8 ft. 61 pipes  
Prinzipal 4 ft. 61 pipes  
Doublette 2 ft. 61 pipes  
Fourniture II 1 1/2 ft. 122 pipes  
**LOWER MANUAL**  
Regal 8 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
**PEDAL**  
Soubasse douce 16 ft. 32 pipes

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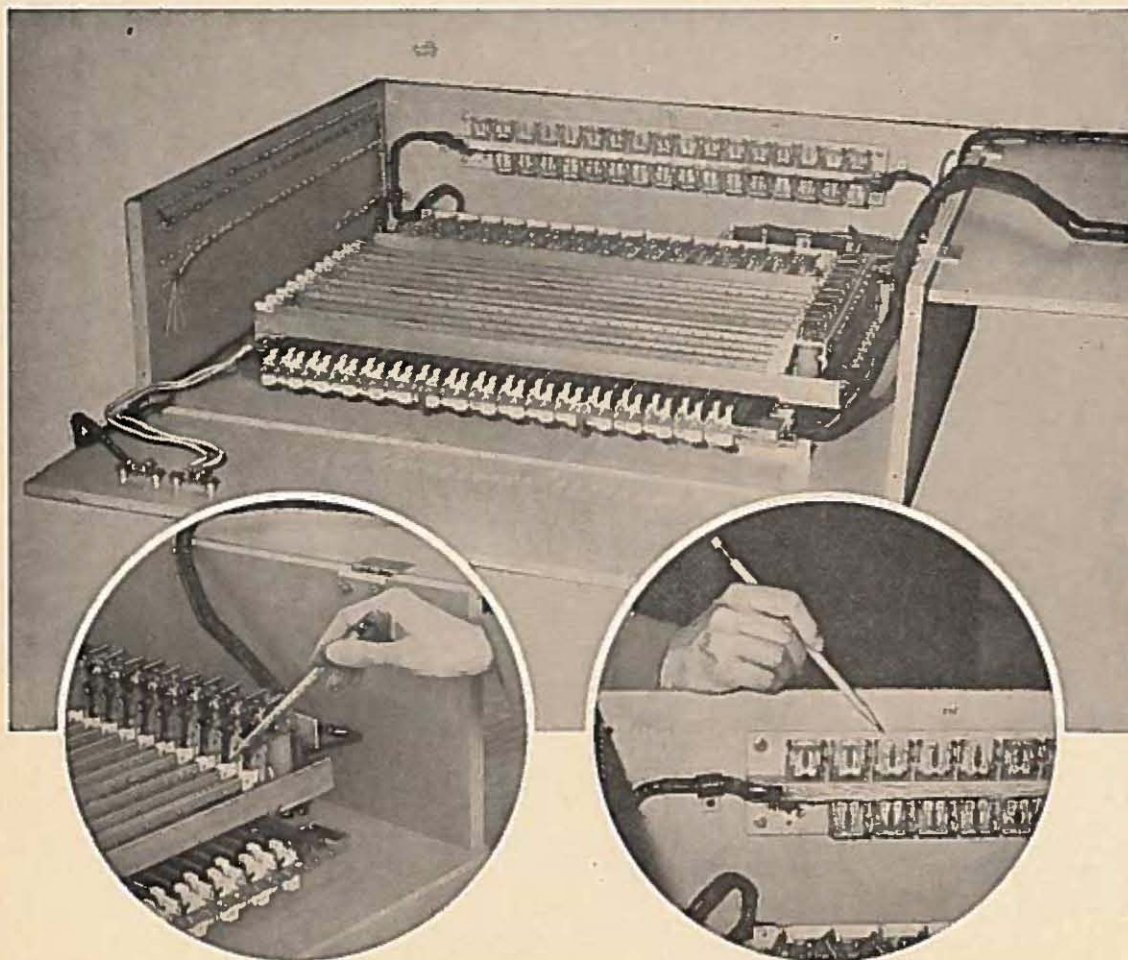
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#3 in a series



**5 January**  
 Jack H. Ossewaarde, St. Bartholomew's Church, New York City 12:10 pm  
 Worth-Crow Duo, Hawthorne, NJ  
 Marilyn Mason, master class, Carleton College, Northfield, MN 1:20 pm  
 St. Matthew Passion by Bach, USC Chorus, Charles C. Hirt, conductor; Open Rehearsal; Booth Hall, U. of Southern California, Los Angeles 7:15 pm

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

**7 January**  
 Carlton T. Russell, Wheaton College, Norton, MA 8:30 pm  
 Virgil Fox, Huntington H.S., Huntington, NY  
 Worth-Crow Duo, Dover, DE  
 Preston Rockholt, workshop, All Saints Church, Winter Park, FL

**8 January**  
 Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm  
 Joseph Kline, all-Bach, St. Mark's Church, Philadelphia, PA 4 pm  
 Worth-Crow Duo, Lansdale, PA  
 Preston Rockholt, workshop, All Saints Church, Winter Park, FL

**9 January**  
 Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm  
 Frank Speller, St. Patrick's Cathedral, New York City 4:45 pm  
 Cantata 124 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Gloria by Poulenc, St. Bartholomew's Church, New York City 4 pm  
 Charles Moose; Lessons & Carols, All Saints Cathedral, Albany, NY 4:30 pm  
 Ronald Hough, First United Methodist, Marietta, GA 7:30 pm  
 Amahl and the Night Visitors by Menotti, Trinity Episcopal, New Orleans, LA 7:30 pm  
 Chamber Orchestra, Calvary Lutheran, Chicago, IL 4 pm  
 Katherine Au, First Baptist, Los Angeles, CA 3 pm  
 Larry Palmer, harpsichord, U. of Erlangen, West Germany

**10 January**  
 Worth-Crow Duo, Dubois, PA  
 Harry Huff, St. Luke's Episcopal, Birmingham, AL 8 pm  
 Gerre Hancock, St. Peter's Episcopal,

St. Petersburg, FL

**11 January**  
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm  
 Frank Speller, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Frederick Swann, Mercer U., Macon, GA  
 Robert S. Lord, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon

**12 January**  
 Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm  
 Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm  
 Virgil Fox, Pablo Lights, Wright Aud., Greenville, NC  
 Marianne Webb, Shyrook Aud., Southern Illinois U., Carbondale, IL 8 pm  
 University Chorus, Jane Skinner Hardester, Conductor; Hancock Aud., U. of Southern California, Los Angeles 8 pm

**13 January**  
 James R. Metzler, First Presbyterian, Hartford, CN 12:15 pm  
 Ted Alan Worth, Swainsboro, GA

**14 January**  
 Lenora McCroskey Stein, Memorial Church, Harvard U., Cambridge, MA 8:30 pm  
 Larry Palmer, Katharinenkirche, Frankfurt a/M, West Germany

**15 January**  
 Virgil Fox, Pablo Lights, McKay Aud., Tampa, FL

**16 January**  
 Cantata 3 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Christmas Oratorio, Pts. IV-VI, by Bach, St. Andrew Music Society, John Weaver, dir.; Madison Ave. Presbyterian, New York City 4 pm  
 Dettingen Te Deum by Handel, St. Bartholomew's Church, New York City 4 pm  
 Burnice Sykes, Soul Music of the Black Church in America, St. Mary's Abbey, Morristown, NJ 4 pm  
 Lloyd Cast, All Saints Cathedral, Albany, NY 4:30 pm  
 The Syracuse Symphony Woodwind Quintet, St. Mary's Cathedral, Ogdensburg, NY 7:30 pm  
 William Whitehead, Wayne Presbyterian, Wayne, PA 8 pm

JANUARY						
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**DEADLINE FOR THIS CALENDAR WAS DECEMBER 10**

W. David Lynch, Meredith College, Raleigh, NC 8 pm  
 Ted Alan Worth, Convention Hall, Marathon, FL

Marilyn Hansen, St. James' Episcopal, Alexandria, VA  
 Andrea Toth, Concordia Senior College, Fort Wayne, IN 8 pm  
 Roger Roszell, chamber orchestra, Calvary Lutheran, Chicago, IL 4 pm  
 Robert Anderson, Texas Lutheran College, Seguin, TX 4 pm  
 Claire Coci, Central United Methodist, Phoenix, AZ 5 pm  
 California State College at Hayward Concert Choir, Harry Carter, dir.; First Congregational, Berkeley, CA 5 pm  
 Wilma Jensen, First Congregational, Los Angeles, CA 4 pm  
 Catharine Crozier, St. Paul's Church, San Diego, CA 8 pm  
 Larry Palmer, Martinskirche, Darmstadt, West Germany

**17 January**  
 Rodrigo de Zayas, Anne Perret, late baroque German music for solo 15-choir lute and early baroque Italian songs; Alice Tully Hall, New York City 8:30 pm  
 Daren Williams, Morrison United Methodist, Leesburg, FL 7:30 pm

**18 January**  
 Arnold Ostlund, St. Bartholomew's Church, New York City 5:30 pm  
 Richard Heschke, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Ted Alan Worth, Community Concerts, Lake City, FL  
 Frank Brownstead, Pilgrim Armenian Congregational Church, Fresno, CA 8 pm  
 Claire Coci, Covenant Presbyterian, Long Beach, CA  
 Larry Palmer, Dreieinigkeitskirche, Munich/Bogenhausen, West Germany

**19 January**  
 Arnold Ostlund, St. Bartholomew's Church, New York City 12:10 pm  
 Helen Penn, St. John's Episcopal, Washington, DC 12:10 pm  
 John Grady, Miami Philharmonic, St. Mary's Cathedral, Miami, FL  
 Marianne Webb, chamber orchestra, Shyrook Aud., Southern Illinois U., Carbondale, IL 8 pm

**20 January**  
 Gregory Dlugos, First Presbyterian, Hartford, CN 12:15 pm

**21 January**  
 New York Trio da Camera, Yale U., New Haven, CN 8:30 pm  
 Virgil Fox, Miami Shores Presbyterian, Miami Shores, FL  
 USC Chamber Singers, Charles C. Hirt, conductor; Pasadena City College, Pasadena, CA 7:30 pm

**22 January**  
 Workshop in Advanced Choral Techniques, Dr. Alfred Greenfield, New York City Chapter AGO; St. Thomas Church, New York City 5 pm  
 Joseph Kline, all-Bach, St. Mark's Episcopal, Philadelphia, PA 4 pm

**23 January**  
 Cantata 72 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Cherry Rhodes, St. Michael's Episcopal, New York City 4 pm  
 Festival Mass by Janacek, St. Bartholomew's Church, New York City 4 pm  
 James Lazenby, All Saints Cathedral, Albany, NY 4:30 pm  
 Leander C. Claflin III, Abington Presbyterian, Abington, PA 4 pm  
 An American Rock Mass by Ross Care, First Presbyterian, Lancaster, PA 8 pm

Wilmer Hayden Welsh, organist-composer, First Presbyterian, Wilmington, NC

John Christian, Fairmount Presbyterian, Cleveland, OH 4:30 pm  
 E. F. Blackmer, Weaver Chapel, Wittenburg U., Springfield, OH 4:30 pm  
 Marilyn Mason, Christ Church, Cincinnati, OH  
 William Teague, St. Paul's Episcopal, Lansing, MI 4:30 pm  
 Delbert Disselhorst, St. John Cathedral, Milwaukee, WI 3:30 pm  
 John Obetz, RLDS Church, Holden, MO 3 pm  
 Worth-Crow Duo, Duncan, OK  
 Melvin West, Cathedral of St. John the Evangelist, Spokane, WA 4 pm

**24 January**  
 John Schaeffer, Georgia College, Milledgeville, GA 8 pm  
 Virgil Fox, Florida Atlantic U., Boca Raton, FL

AGO Student Group Program, Calvary Episcopal, Cincinnati, OH 8:30 pm  
 Morgan Simmons, Fourth Presbyterian, Chicago, IL 8:15 pm

**25 January**  
 Bradley Hull, St. Bartholomew's Church, New York City 5:30 pm  
 Ronald Hann, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Worth-Crow Duo, Orange, TX

**26 January**  
 Bradley Hull, St. Bartholomew's Church, New York City 12:10 pm  
 James Parry, St. John's Episcopal, Washington, DC 12:10 pm  
 Gerre Hancock, Cleveland Art Museum, Cleveland, OH

**27 January**  
 Sheila Rose Bushman, mezzo-soprano; Bruce Henley, organist; First Presbyterian, Hartford, CN 12:15 pm  
 Worth-Crow Duo, Tyler, TX

**28 January**  
 William Teague, National Shrine of the Immaculate Conception, Washington, DC 8 pm  
 James M. Leland, Meredith College, Raleigh, NC 8 pm  
 The Play of Daniel, West Georgia College Chamber Singers; Emory Consort, Emory U., Atlanta, GA 8:15 pm  
 36th Los Angeles Bach Festival: Shatto Chamber Ensemble, Lauris Jones, conductor; First Congregational, Los Angeles, CA 8 pm  
 Catharine Crozier, U. of California, Los Angeles, CA

**29 January**  
 The Play of Daniel, Emory U., Atlanta, GA 8:15 pm  
 36th Los Angeles Bach Festival: "J.S. Bach in the Light of New Research," lecture by Karl Geiringer; First Congregational, Los Angeles, CA 10:30 am.  
 Trio Camerata, chamber concert, First Congregational, Los Angeles 8 pm

**30 January**  
 Cantata 84 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Dona Nobis Pacem by Vaughan Williams, Church of the Ascension, New York City 8 pm  
 Elijah by Mendelssohn, St. Bartholomew's Church, New York City 4 pm  
 Susan Hetzner, soprano, First United Methodist, Plainfield, NJ 4 pm  
 Hymn Festival, choirs of Trinity Church and All Saints Church, Lee H. Bristol; Trinity Church, Princeton, NJ 7:30 pm  
 Hugh Allen Wilson, All Saints Cathedral, Albany, NY 4:30 pm  
 David Craighead, Bethesda-by-the-Sea Episcopal, Palm Beach, FL 4 pm

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Claire Coci, First Presbyterian, Fort Lauderdale, FL

William Teague, Second Presbyterian, Indianapolis, IN 8:30 pm

*Cantata 84* by Bach, Grace Lutheran, River Forest, IL 4 pm

Robert Anderson, U. of Kansas, Lawrence, KS

Ronald Hough, First Christian Church, Wichita Falls, TX 3 pm

36th Los Angeles Bach Festival: Malcolm Hamilton, harpsichord and Louise di Tullio, flute; First Congregational, Los Angeles, CA 8 pm

Kent Nelson, First Baptist, Los Angeles, CA 3 pm

31 January

Wilma Jensen, Southwestern Baptist Theological Seminary, Fort Worth, TX 8 pm

1 February

Carl Gilmer, St. Bartholomew's Church, New York City 5:30 pm

Kent Hill, Ginter Park Presbyterian, Richmond, VA 8 pm

Robert S. Lord, Heinz Mem. Chapel, U. of Pittsburgh, PA 12 noon

William Teague, St. Michael's and All Angels Episcopal, Mission, KS

Richard Bouchett, Texas Christian U., Fort Worth, TX

2 February

Carl Gilmer, St. Bartholomew's Church, New York City 12:10 pm

36th Los Angeles Bach Festival: The Heritage Trio; First Congregational, Los Angeles, CA 8 pm

3 February

Bruce R. Henley, First Presbyterian, Hartford, CN 12:15 pm

Virgil Fox, Pablo Lights, Civic Aud., Atlanta, GA

Worth-Crow Duo, Brownsville, TX

4 February

Frederick Swann and John Stuart Anderson, *Daniel in Babylon*; Reformed Congregation Keneseth Israel, Elkins Park, PA

University Chorus, James Mack, dir.; Bond Chapel, U. of Chicago, Ill 8:30 pm

E. Power Biggs, First Congregational, Los Angeles, CA 8 pm

5 February

Williamstown Baroque Consort, Vic-

tor Hill, Williams College, Williamstown MA 8:30 pm

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

36th Los Angeles Bach Festival: Richard Grayson, composer-pianist; First Congregational, Los Angeles, CA 8 pm

6 February

Williamstown Baroque Consort, Victor Hill, Williams College, Williamstown, MA 8:30 pm

*Cantata 18* by Bach, Holy Trinity Lutheran, New York City 5 pm

*Dixit Dominus* by Vivaldi, St. Bartholomew's Church, New York City 4 pm

Drums, horn & organ with choir, works by Poulenc, Britten, Badings, *Missa Luba*; St. George's Church, New York City 4 pm

David Craighead, First Presbyterian, Caldwell, NJ

Music of the Gabrielis, Wm. Lemonds, conductor and lecturer, Emory U., Atlanta, GA 4 pm

Joyce Jones, Seventh Day Adventist Church, Kettering, OH

Frederick L. Marriott, St. John's Lutheran, Farmington, MI

John Obetz, Kansas State U., Manhattan, KS 3:30 pm

Kenneth Mansfield, Interstake Center, Oakland, CA 4 pm

Richard Kirtland and Gerald Van Deventer, First Baptist, Los Angeles, CA 3 pm

36th Los Angeles Bach Festival: *St. John Passion* by Bach, Lauris Jones, conductor; First Congregational, Los Angeles, CA 7:30 pm

7 February

Joyce Jones, Seventh Day Adventist Church, Kettering, OH

8 February

David R. Fuller, Memorial Church, Harvard U., Cambridge, MA 8:30 pm

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

Marilyn Keiser, First Methodist, Orlando, FL

9 February

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

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## Off the Soundboard

Victor Hill opened his 1971-72 season of Griffin Hall concerts at Williams College on Oct. 16 and 17 with a pair of performances with the Ermeler Duo from Lübeck, Germany. The first half of the program was devoted to baroque works: *Sonata in B minor* and *Partita in C minor* for flute and harpsichord, Bach; *Harpsichord Sonata in E*, J. C. Bach; *Flute Sonata in A minor*, C. P. E. Bach. On the second half the Ermelers played 20th century works. The following week Mr. Hill gave a lecture-recital, "The Harpsichord and Its Music" with examples from Milan to Scarlatti.

The Dallas Musica da Camera gave its second concert of the season on Dec. 2 in Caruth Auditorium, Southern Methodist University. The program of Italian music consisted of: *Trio Sonata in G*, Pergolesi (2 violins, cello and harpsichord); *Cantata 203*, "Amore, traditore," J. S. Bach; *Sonatas in E*, K. 380, 381, Scarlatti; and *Concertino* (1963) by Vittorio Rieti (flute, viola, cello, harp, harpsichord). Larry Palmer is harpsichordist and director of the ensemble.

News from England, kindly sent us by Virginia Pleasants of London, was highlighted by the American Howard Schott's harpsichord recital at Blackwell's Music Shop in Oxford on Nov. 4, the first to be given in the new home of this world-famous institution. More importantly, it presented Mr. Schott as author of the newly-published book *Playing the Harpsichord* (Faber & Faber, London, 223 pp., to be published in the U.S. by St. Martin's Press). This will be a most fruitful source of information for everyone interested in the harpsichord, whether beginner or student already acquainted with this challenging and rewarding instrument. Mr. Schott demonstrated in his performance of Gibbons, Louis Couperin, Scarlatti, and Bach on his own Dowd instrument that he could practice very proficiently what he preached. He was introduced by no less than Sir Basil Blackwell himself.

Fred Tulan played Virgil Thomson's *Sonata "Guggenheim Jeune"* in the Stockton, Calif., Cathedral on Nov. 7. Mr. Thomson composed the three-movement work as one of his famous portraits, this being of Peggy Guggenheim.

The Festival of Flanders in Bruges next summer will take place from July 29 through Aug. 14. For the first time, there will be a competition for recorder players, both solo and ensemble. Candidates must have been born after Aug. 1, 1937; they will be judged by an in-

ternational jury consisting of Silva Devos (Belgium), Ruth Dyson (England), Frans Brügger (Holland), Ferdinand Conrad (West Germany), Hans-Martin Linde (Switzerland), and Wieland Kuijken (Belgium). For further information and application blanks, write to Secretariaat, C. Mansionstraat 30, B 8000 Brugge, Belgium. The second week of the festival will be devoted to polyphonic music from the renaissance to the romantic periods.

Harpsichord was featured in the Procession with Carols and Anthems on Advent Sunday at St. Luke's Episcopal Church, Dallas. For the prelude, Larry Palmer played Louis Couperin's *Passe-caille in C*; Rebecca Peal was at the harpsichord for a performance of Heinz-Werner Zimmermann's *Magnificat* for 5-part choir, vibraphone, string bass, and harpsichord.

Students of Larry Palmer, Southern Methodist University, presented the Sunday afternoon recital at the Dallas Museum of Fine Arts on Dec. 19. Playing a new 2-manual Taskin style harpsichord by Richard Kingston of Arlington, Texas, Rebecca Peal played *Suite in D minor*, L. Couperin; R. Harold Clark played *Sonatas K. 490, 491, and 492*, Scarlatti; Robert Love played *Baro-fustus' Dreame*, Tomkins; Harold Clark and Robert Love played *A Fancy for Two to Play at One Harpsichord*, Tomkins; John Patterson played *Variations on "Ah vous diraije, Maman"*, Mozart; and Kenneth Nienhuis played the *Concerto in the Italian Style*, J. S. Bach.

An article by Natalie R. Jenne of Concordia Teacher's College, River Forest, Ill., appears in the current issue of *Church Music* (71-2). Entitled "Basic Resources for the Beginning Harpsichordist," it presents valuable suggestions and an overview of generally available materials for the neophyte.

Preethi de Silva, currently teaching at Ripon College, Wis., was presented on the Fall Keyboard Series at St. Luke's Church, Evanston, Ill., Nov. 21. She played this program: *Pavana and Galiarda*, Byrd; *Suite in D*, L. Couperin; *Study for the Left Hand, Alamkara and Tala* (1969/70), de Silva; *Preludes and Fugues in A minor and D*, BWV 889, 874, *Tocatta in E minor* BWV 914, J. S. Bach.

June Lockemann, soprano, sang with violinist Margaret Bragg, cellist Paula Baker and harpsichordist Marilou Kratzenstein on Dec. 1 at the Fondren Library, Rice University, Houston, Texas. Songs by Steffani, Buonocini, Monteverdi, Buxtehude, J. S. Bach, and Carl Phillip Emanuel Bach were coupled with instrumental works by Handel and Alessandro Scarlatti on the program.

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

BRADLEY HILLS PRESBYTERIAN CHURCH, Bethesda, Md. was the scene of a concert for Advent and Christmas featuring chamber music by Purcell, Boismortier, Telemann, and Handel. Elizabeth Abbey, bassoonist, Christine Carpenter, harpist, Barbara Dirks, flutist, Donald S. Sutherland, organist, and Phyllis Bryn-Julson, soprano, were the performers.

# Problems of Harpsichord Construction From An Historical Point of View

By Martin Skowronek

Part 2

**DISPOSITION:** A versatile harpsichord today is expected to have two manuals, usually four registers (a 16' two 8's, and a 4'), a coupler, and such extras as a buff stop and a lute (sometimes called harp, or nasal) stop, or even a 2' register. In their brochures, modern harpsichord firms assert at length the variety of timbres that their instruments can be made to yield, quite without considering the musically sensible or tonally satisfying. The great tonal difference between registers is especially emphasized, and much is made of the capability for changing registrations rapidly, which is possible by means of pedal-operated mechanisms.

The model for the disposition most often encountered — is the so-called Bach disposition — is the previously referred to harpsichord No. 316 in the Berlin Collection. Yet this instrument — which was never Bach's — is greatly altered, only partly old, and of uncertain ancestry. (For further information about it, see Friedrich Ernst's *Der Flügel Johann Sebastian Bachs* (The Instrument of J. S. Bach), Frankfurt, 1955.) Hubbard — in *Three Centuries of Harpsichord Making* — points out its great similarity in many respects to the Hass harpsichord of 1723 in the Copenhagen Collection, which also has four registers, but which differs from No. 316 in that the registers are three 8's, one 4', rather than two 8's, on 4', and one 16'. The 16' register of the Berlin instrument appears to be a later addition, and is moreover a false register, in that its 16' strings rest on the 8' bridge, rather than on a bridge of their own. But the designation "Bach disposition" continues to be used (by Hanns Neupert, for example), even though it is known to be not even approximately correct, and merely confusing.

The most usual classical disposition was in fact an 8' and a 4' operated by the lower manual, and two 8's operated by the upper manual. This was the disposition of the Flemish, French, Middle German, English, and most of the North German and Scandinavian harpsichords from the middle of the 17th to the end of the 18th centuries, and it was of course the disposition of Bach's instrument, too. From this disposition there was little variation. It is true that the Hamburg harpsichord and clavichord builders of the Hass family left behind a few instruments which vary widely from the usual ones — harpsichords with genuine 16' registers in which the 16' strings possess a separate bridge and sound-board, and with dimensions which make provision for a larger scale (up to the bass strings) — but even these instruments can be played in the usual manner because the disposition is still essentially Baroque, in that the 16', nasal 8', or 2' registers are in every case strictly additional, rather than replacing registers.

Hanns Neupert's assertion that Handel possessed a Shudi harpsichord with a 16' register will not bear scrutiny: Shudi harpsichords never had 16' registers, but rather, a keyboard range to Contra C (i.e., CC, or three C's below middle C), which is indeed well into 16' tone. Raymond Russell, in *The Harpsichord and Clavichord* devotes a chapter to the matter of Handel's harpsichord. Its last section reads as follows: "It will be clearly seen that our knowledge (as opposed to our imagination) is at present inadequate to solve this problem. Factual discoveries may help us, but false statements and inventions of the kind which surround the spurious Bach harpsichord and some of the aspiring Mozart pianofortes should have no place in our investigations." Only in the second half of the 18th century does it appear — as Adlung<sup>15</sup> describes in *Musica Mechanica Organoedi* — that an 8' set of strings was occasionally changed to a 16' set of wrapped (overspun) strings<sup>16</sup> as in the harpsichord attributed to Gottfried Sil-

bermann and now in Bach's birthplace in Eisenach. (The tonal characteristics of this unoriginal 16' register will be commented on later.)

Most old harpsichords had only one manual, and the most usual one-manual disposition was two 8' registers. This was by far the most common form of the instrument in Italy, where the timbres of the two registers moreover could not be changed. The tonal difference between the two registers was very slight, and they were supposed to blend. This disposition was also found in England and France, though less often. Where Ruckers' instruments possessed a 4' register, it was usually combined with two 8's, thus equalling on a one-manual instrument the number of registers possessed by two-manual instruments.

**TONE:** Great differences in methods of building harpsichords result in great differences in tone among them. A modern manufacturer is likely to advertise both that his instrument produces "a totally novel sound" and that he has "thoroughly studied the old harpsichords in collections, so as to be able to duplicate as closely as possible the Baroque tonal ideal" — which are of course contradictory claims. The tone is usually described as "silvery clear" — a description which does no more than distinguish the sound of the harpsichord from that of the piano. The happy possessor of a new harpsichord frequently praises the depth of its bass notes and the metallic sparkle of its treble — calling the 4' register "flashingly brilliant" — and speaks with enthusiasm of the extremes of contrast between the different registers. These are all perfectly genuine expressions of delight with certain musical qualities, and so are countless other letters from customers that are printed in manufacturers' advertising. But such praise nevertheless reflects admiration for qualities on modern harpsichords that really compare very unfavorably, in point of view of tone, with the old instruments. The modern, short bass scale leads to a muted, unclear tone with a lot of rumble. No old harpsichord has a dull, booming bass, but rather, one that is not only sonorous and powerful, but also rich in overtones. On a modern harpsichord, the long treble strings sound sharp and thin; on old instruments, the treble had fewer overtones and was more flute-like: the makers of old harpsichords were guided in their conception of tone by the character of the human voice — at that time the accepted model for all musical sound — and a soprano voice has fewer overtones than a tenor voice. To have taken the human voice as a guide was eminently sensible in that it presents the sounds most easily heard and tolerated by the human ear. Overtones or partial tones in the bass lie well within the range of human hearing; partials in the treble, however, are either inaudible or jarring. When projected by the limited strength of the harpsichord, very high frequencies carry only a few feet. The metallic sparkle of the modern harpsichord treble does indeed carry well enough as a rule, but is often made up of partials that are out harmonic relationship to the fundamental tone — partials, that is, that fail to represent such usual relationships as the octave, the fifth, the third, the seventh, the ninth, or the partial tone that lies between a quarter and a third — and these unharmonic relationships can be so strong as to sound distinctly unpleasant, much like the chiffing in some organs.<sup>17</sup> Old harpsichords never exhibit this characteristic when unmodified, or unreinforced, and in their original condition.

As already said in the section on disposition, old harpsichords never aimed at great contrasts between registers, except in the case of registers in addition to the basic 8', 8', 4' registration, such as the very sharp lute (or harp, or nasal) stop in English instruments or the soft *peau de buffle* stop in French ones. On late

RECITALS

**JOHN HOLTZ**  
Faculty: HARTT COLLEGE, University of Hartford  
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

**Betty Louise Lumby** D · S · M · F · A · G · O  
ALABAMA COLLEGE · MONTEVALLO  
ST. LUKE'S EPISCOPAL CHURCH · BIRMINGHAM

**MARILYN MASON**  
CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR  
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964



English harpsichords, for example, the jack slides plucking the two usual 8' registers lie side by side rather than separated by the 4' slide — the common arrangement — so that the tonal difference between the two 8' registers will be slight, allowing them to mix well together. When the two 8' registers on an old harpsichord are coupled, no nasal overtones occur; on modern harpsichords, such overtones are felt to be desirable, and the second 8' register is purposely made nasal, and called so. The 4' register on old harpsichords has a sweet, flute-like character which is never shrill or aggressive: it mixes well with the 8' registers, heightening their tone discreetly.

On a modern harpsichord, the 16' register adds still another unlike (and formerly unknown) element to the two 8' registers (each already very different) and to the penetrating 4' register (which differs from either 8'): the short, and therefore necessarily thick, overspun strings of the modern 16' register sound dark and heavy, and the character of its treble differs from that of its bass, so that one part of the register sounds like a harp, and the other part like a bassoon. Its sound is by no means unattractive, but it doesn't at all resemble the few 16' registers on old harpsichords, which sound like 8' registers an octave lower. When coupled to the other registers, the modern 16' adds fullness to the ensemble and reinforces the fundamental, although it must also be said that the addition of the 16' register still further clouds the timbre of an instrument which even without it lacks the clarity of its historical predecessors.

In modern harpsichords, moreover, the 16' strings, which are very thick, lie on the 8' bridge, and even if the construction is so designed that these strings are under little tension, their considerable weight nevertheless rests on that bridge. "If one lays anything on the bridge," says Adlung (*Musica Mechanica Organoedi*, II, 112), "the sound diminishes". And in fact, if one removes the 16' strings from the bridge the 8' strings sound more loudly: the 16' strings, that is to say, act as a mute. Furthermore, a bridge intended for 16' strings must be taller and thicker, and its greater weight and size further restrict soundboard flexibility. The sum result is that the 8' register, in a modern harpsichord with a 16' register, sounds weaker and harder than the same harpsichord without its 16' register.

The differences in tone between modern harpsichords striving for tonal contrasts, and historical instruments (or copies of historical instruments), are intentional. Modern construction methods, however, have inadvertently imposed other — and clearly less desirable — differences in tone. In his book *Das Cembalo*, Hanns Neupert has the following to say about modern rigid-case construction: "Such instruments are certainly heavier than historical instruments, but that is their only disadvantage: their tone is not affected, since the additional case members belong to the non-resonating rather than the resonating parts of the case body." If one scrutinizes the resonating and non-resonating parts of the harpsichord's case body, however, it becomes apparent that greater massiveness does in fact restrict resonance. Neupert observes correctly that on historical instruments "the bottom had to take the place of heavy modern braces" — although this puts it rather oddly — but he then goes on to quote Adlung (*Musica Mechanica Organoedi*, II, 103), who said: "One makes the bottom of fir in order to aid the tone, for in connection with the tone and the movement of the air, both the soundboard and the bottom vibrate to some extent." Since what Adlung says can be demonstrated practically — that the bottom, when made of a resonant wood, is indeed a resonating part of the case body — it is hardly possible that such a resonating bottom can be replaced by non-resonating braces without affecting the tone.

Neupert goes on to say: "The assertion that the closed sound box really gives different tonal color does not apply to the larger instruments: on the contrary, the tone carries better in instruments without bottoms, since the soundwaves issue more readily through the open underside of the case." But greater carrying power cannot be opposed to tonal color, which it serves merely to enhance. And proveably great-

er loudness, which is not the same thing as carrying power, is inseparable from distinct clarity of sound. It is odd that Neupert should fail to see this, as greater loudness is part of the modern tone ideal.

The heavy frame, as well as the heavy braces, of the modern harpsichord affects its tone. The sides of old harpsichords were from about a sixth of an inch (remarkably) to three-fifths of an inch in thickness. Old harpsichords were therefore quite similar to large lutes or guitars, and other than mechanical parts and keyboards, had no non-resonating parts at all.<sup>18</sup> (Even the keys on old harpsichords can be felt to tremble under the fingers when the instrument vibrates.) Such old harpsichords have little more in common with the piano than keys and strings. Neupert builds his instruments, on the contrary, with non-resonating side walls two to two-and-two-fifths of an inch thick.

Just as in the construction of stringed instruments, there are no hard-and-fast rules governing the thickness of the soundboard. Hanns Neupert cites Adlung as saying (correctly enough) that "within certain limits, harpsichord builders are free to choose string-lengths, dispositions, and thicknesses of wood". But just what are the "certain limits"? (The soundboards of modern harpsichords — as we pointed out under construction — are rarely less than a quarter of an inch thick, and often thicker.) What Adlung actually says (*Musica Mechanica Organoedi*, II, 112) is: "[Soundboard planks] must not be thicker than about a 16th of an inch, so that the soundboard may be moved more easily and brought into vibration. . . . It is also customary to make the soundboard somewhat thicker in the bass for the sake of sonority."<sup>19</sup> Other old sources speak of an 8th of an inch, which corresponds a little more closely to what has been found in unrestored old instruments, although instruments exist whose soundboards at some points are less than a twelfth of an inch thick. Thicknesses above a sixth of an inch are found only rarely, and then only at certain points rather than throughout the whole of the soundboard.

These thicknesses — from a 16th to a 6th of an inch — are probably the "certain limits" within which harpsichord makers are free to vary the thickness of the soundboard, since it is unthinkable that a practicing instrument maker should trouble to plane a wood surface to such thinness unless it is tonally really necessary. What governs the thickness of the soundboard are the kind of wood used and the tonal preferences of the builder. Very light, weak coniferous woods from overseas call for greater thickness, whereas a firm spruce of fine quality may be planed thinner. (More on this subject appears in the section on materials.)

So as to preserve the greatest possible sensitivity to resonance, the soundboards on old harpsichords were almost never ribbed under the bridge, and — as was the case with pianos until well into the 19th century — where ribs occasionally crossed the bridge, they were cut out at the point of crossing, so that a rib and a bridge were never glued one above the other.

A soundboard that is too thick or too stiff cannot easily be set into vibration by the vibrating strings, whose impulse is a limited one. The tone of an instrument with such a soundboard becomes weak and thin: the tone lasts longer because the vibrating energy is not taken up by the soundboard, but it is less full, since the sound of the vibrating strings alone can be heard. This tonal difference manifests itself in the loudness, the timbre, and the duration of the tone. The tone of the modern harpsichord is loud to begin with, and lasts a long time, but it becomes weak quite quickly, and its effect is that of a certain stiffness. The tone of the old harpsichord is livelier, fuller, and softer. Because its greater resonance is more effective with quarter notes, half notes, and whole notes, its sound seems to last longer than that of modern instruments, even though this is in fact an acoustical illusion.

In a modern harpsichord, the percussive effect of the strongly emphasized

beginning of the tone — together with the faulty partial tones previously mentioned — affect the character of the sound very greatly. It appears that because of the stiffness of the soundboard, the energy impulse given by the vibrating string to the bridge is not transmitted to and absorbed by the soundboard, but rather, reflected from it. This beating against the barrier of the unyielding soundboard accounts for the noticeable percussive effect. Old harpsichords, with their thin, light soundboards and flexible soundboxes, absorb the initial resonating impulse so that the aftertone — in comparison with modern harpsichords — is brief and unobtrusive, and the effect is a singing rather than a percussive one. A trill on a modern harpsichord, for example, is very percussive indeed, which is not the case on old harpsichords. The best and most famous of the old instrument makers — the Ruckers, for instance — understood especially well how to catch up the beginning impulse of the tone so as to make it sing.

In conclusion, it may be said that in comparison with the old instrument, the sound of the modern harpsichord is weaker, sharper, and harder, and contains more unharmonic vibrations. The single registers are less attractive and possess greater distinctness from each other. The treble tends to glittering sharpness and the bass to muffled rumble. The old harpsichord sound is louder and fuller as well as mellower and deeper, and possesses greater clarity. The fundamental note is more clearly discernible, even though the harmonic overtones are more marked as well. The tone is more listenable, and even though it is more intense, it is never aggressive. The single registers are each of them so singing and attractive that they never become monotonous, and since they are not greatly different from each other, they blend well. (This last, it should be pointed out, is a characteristic purposely disregarded in modern harpsichords, which are by no means necessarily inferior in quality on this account.)

It might repay investigation to measure with acoustical exactness the tonal differences between old and modern harpsichords — as Professor Lottermoser<sup>20</sup> has recently undertaken to do with organ pipes. To know exactly, however, the number of individual partial tones is not very helpful, as tonal color is more influenced by the strength and choice of overtones, than by their number. And in assessing tone, the initial tone and its duration, together with its various loudnesses and combinations of overtones, is just as important as tonal color.

(to be continued)

#### NOTES

<sup>18</sup>Jacob Adlung (1699-1762), German theologian, scholar, musician, and theoretician. He taught both music and languages, wrote on music, and constructed his own instruments. *Musica Mechanica Organoedi* [The Musical Mechanics of Keyboard Instruments], a treatise in two volumes on the structure, use, and maintenance of the organ and harpsichord, was published in Berlin in 1768.

<sup>19</sup>According to Hubbard (p. 25), this description occurs in Adlung's *Anleitung zu der Musikalischen Gelahrtheit* [Guide to Musical Scholarship] (Erfurt: J. D. Jungnickel, 1758), p. 554.

<sup>20</sup>"Chiff" in the sound of an organ results when the wind strikes the mouth of the pipe at the moment of speech, causing a percussive, unharmonic effect a fraction of a second before the fundamental of the tone sounds. During the 19th century, organ builders found that they could eliminate this chuffing by lightly nicking the mouths of the pipes, thereby starting the tone with the fundamental rather than with a transient tone.

<sup>21</sup>Zuckermann says (p. 186): "Skowronek goes so far as to maintain that the lidstick must be of the same wood as the lid, to transmit the sound vibrations from lid to case without any loss, an idea that amuses the good American makers."

<sup>22</sup>Hubbard, who quotes this same last sentence (p. 274), adds in a footnote:

"In point of fact a thin soundboard is resonant to a lower frequency than a thick one, since the thick board is stiffer. Modern piano makers sometimes taper their soundboards in the reverse direction. However, analogy was too strong for the old makers. Thick strings and large bridge sections pertained to the bass and thus, they reasoned, the soundboard should also be thick in that region. Whenever I have been able to detect a consistent taper in a soundboard, it has been, as Adlung says, thick in the bass and thin in the treble."

<sup>23</sup>Werner Lottermoser (1909- ), German physicist and Director of the *Laboratorium fuer musikalische Akustik* [Government Laboratory for Musical Acoustics] in Brunswick,

who has published much acoustical research: the acoustical aspects of Baroque organs; violin and piano acoustics; the acoustics of electronic musical instruments; the formation of tone; measuring sound; the effects on tone of the material used in musical instruments; etc.

## Mendham, N.J. Church Gets New Hartman-Beaty Organ

The recently completed Hartman-Beaty organ at the First Presbyterian Church, Mendham, N.J. was dedicated Oct. 10 during the morning worship services. Alec Wyton played a dedication recital on the same evening. The tonal design of the new instrument is according to "classical" principles with open toe voicing. The action is solid state direct electric. Wooden pipes and chimes from the previous organ of 1907 vintage were used in the new installation. The present church building was built in 1860, and the congregation's history traces back to 1738.

#### GREAT

Lieblich Gedeckt 16 ft. 61 pipes  
 Prestant 8 ft. 61 pipes  
 Pommer 8 ft. 12 pipes  
 Octave 4 ft. 61 pipes  
 Rhoelflute 4 ft. 12 pipes  
 Gemshorn 2 ft. 61 pipes  
 Sesquialtera 2 3/4 ft. 103 pipes  
 Mixture IV 1 1/2 ft. 244 pipes  
 Chimes  
 Tremulant

#### SWELL

Holz Gedeckt 8 ft. 61 pipes  
 Spitzviole 8 ft. 61 pipes  
 Celeste 8 ft. 49 pipes  
 Spitz Principal 4 ft. 61 pipes  
 Octave 2 ft. 61 pipes  
 Quint 1 1/2 ft. 61 pipes  
 Octavlein 1 ft.  
 Scharf II-III 3/4 ft. 165 pipes  
 Dulzian 16 ft. 61 pipes  
 Trumpet 8 ft. 61 pipes  
 Tremulant

#### PEDAL

Subbass 16 ft. 32 pipes  
 Lieblich Gedeckt 16 ft.  
 Principal 8 ft. 32 pipes  
 Choral Bass 4 ft. 12 pipes  
 Mixture III 2 ft. 96 pipes  
 Fagott 16 ft. 32 pipes  
 Dulzian 4 ft.

## Gress-Miles to Build for New Jersey Church

A new Gress-Miles organ of 2 manuals, and 14 ranks will be installed in 1972 in All Saints' Episcopal Church, Bergenfield, New Jersey. Ford M. Lallerstedt, organist and composer, directs an active music program at All Saints'. The organ will be installed at one side of the chancel and disposed in an asymmetrical design, incorporating Principal pipes of the Great and Pedal in the facade. Voicing will be of the classic open-toe type throughout, with the Trompette of 18th-century French construction.

#### GREAT

Principal 8 ft. 5 pipes (pedal)  
 Rohrflöte 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Rohrpfiffe 2 ft. 24 pipes  
 Mixture 1 1/2 ft. III-V 269 pipes  
 Trompette 8 ft. (swell)

#### SWELL

Holzgedeckt 8 ft. 61 pipes  
 Gemshorn 8 ft.  
 Spitzflöte 4 ft. 61 pipes  
 Nasat 2 3/4 ft. 49 pipes  
 Octave 2 ft. 61 pipes  
 Terz 1 3/5 ft. 49 pipes  
 Quintflöte 1 1/2 ft. 12 pipes  
 Superoctave 1 ft. 12 pipes  
 Kunstzettel I  
 Trompette 8 ft. 61 pipes  
 Clairon 4 ft. 12 pipes  
 Tremulant

#### PEDAL

Subbass 16 ft. 12 pipes  
 Principal 8 ft. 32 pipes  
 Rohrgedeckt 8 ft. (great)  
 Quintflöte 5 1/2 ft. (great)  
 Octave 4 ft. 12 pipes  
 Superoctave 2 ft. 12 pipes  
 Mixture 1 1/2 ft. III-V (great)  
 Basson 16 ft. 12 pipes  
 Trompette 8 ft. (swell)  
 Clairon 4 ft. (swell)

SONGS OF PRISONERS, a rarely heard choral work by Luigi Dallapiccola was given a reading under Charles C. Hirt's direction by the USC University Choir at the University of California Nov. 3. The twelve-tone choral settings of texts by Mary Stuart, King Henry VIII, and Savenerola had not been heard in Southern California since its premiere in 1953.





## EDITORIALS

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

### Bloopers . . .

Small, local, home-town newspapers frequently provide us with some of the country's finest humor, most of it very innocent. We thought you might enjoy this one, and we will keep the name and place of the small town local paper which ran the following in the midst of the church editor's write-up on Christmas music to be performed by local choirs: "Junior Choir will sing one Swedish carol and two Japanese carols, accompanied by orffs and flute. An orff is played with a mallet and is similar to a marimba."

Right on! dear little orffs . . .

### New Year's Resolution

Even editors sometimes run out of things to say. We have a sign hanging in our office which says, "Blessed is he who has nothing to say and does not say it." So we have nothing more to say this month, except —  
Happy New Year!

### Letters to the Editor

Stockton, Calif., Nov. 12, 1972 —  
To the Editor:

The only difficulty in obtaining the Messiaen recordings at La Trinité are in providing local dealers with correct catalog numbers and the address of the importer contact, Peters International, Inc., 600 Eighth Avenue, New York, N.Y. 10018. Ducretet Thomson releases DUC-1 with *L'Ascension* and *Le Banquet Celeste*; DUC-2 and 3 (not available separately) with the complete *La Nativité* and *Dipytyque*; DUC-4 and 5 with *Les Corps Glorieux* and *Apparition de l'Eglise Eternelle*; DUC-6 with *Messe de la Pentecote*; and DUC-7 with *L'Ange d'Orgue*.

Certainly Mr. Krigbaum's readings deserve a place on the same shelf as the composer's interpretations, both recorded on atypical organs. Anyone who thinks of the big Yale organ as being gross is an ass.

Dissimilar interpretations of Messiaen fragments now dropped from Schwann's main catalog include Demessieux, Jean Guillou and Dupré, but these can be located with not much more difficulty than the listed Preston and Noehren. One could make a career of listening to twenty years of recorded Messiaen interpretations and still easily miss a limited distribution item such as that by Gaston Litaize.

Although we now live in a wheeling and dealing age when it is often less expensive to purchase imported items from a marvelous discount supermarket of direct mail such as King Karol, P.O. Box 629, Times Square Station, New York, N.Y. 10036, perhaps the best way of keeping in touch with the international organ record scene is to purchase catalogs from HMV, Regent

Street, London, W.1; Discurio, London, W.1, Radio-Diehl, Kaiserstrasse 5, Frankfurt/Main, West Germany, and Durand & Cie., 4 Place de la Madeleine, Paris IVe. Unless you write in French, it might be well to skip Durand. Some interesting limited distribution items from the Netherlands are available from Donemus, 58 Jacoboberstr., Amsterdam Z.

Perhaps a review of major performances on small labels, such as Robert Anderson's, should include the caution that unless the buyer acts quickly, single pressings are often soon exhausted. A host of examples come to mind of marvelous recordings rarely available a year later. I'd rather pay \$5.98 and like even one track than grumble in my beard too late. You are doing a marvelous service to give in-depth reviews of less available discs, and I am grateful.

All the best,

Fred Tulan

Georgetown, Mass., Nov. 15, 1971 —  
To the Editor:

We are grateful to Mr. Dembinsky for stating in his letter to the editor that our firm builds "fine USA instruments." That precisely is our aim. Nevertheless, he might be pleased to learn that there has been no part (including reeds, keys, even a blower — you name it) that at some time or other we have not made in our own shop with good results. The same, I am sure, applies to the C. B. Fisk Company which he mentioned. There are, of course, some significant price differences (even after the 10% duty increase) which cause us still to subcontract some pipes and blowers from the best European sources. Thus, a total import stop (heaven forbid!) just would increase our cost, not change our product in any way.

Sincerely yours,

Fritz Noack

New York, N.Y., Dec. 3, 1971 —  
To the Editor:

The article on Dudley Buck, in the November issue, was both interesting and informative. However, Dr. Gallo's implication that Buck's active and productive career as organist and church musician ended in Boston in 1874 is quite decidedly not all of the story.

In 1877 he was called to the distinguished post of Holy Trinity in Brooklyn Heights, where he produced a distinguished program of music, composed a quantity of his musical offerings for the church, and guided many organ students (including Harry Rowe Shelley, who was just around the corner at the Church of the Pilgrims) for the next quarter of a century.

He retired from his position in 1902 and an impressive portrait and memorial tablet honor him in the church, now St. Ann's and Holy Trinity.

Yours sincerely,

John Huston

### Organ Music

Richard Proulx's *Prelude on Land of Rest* (Augsburg 75¢) is a quiet setting of an unassuming American folk melody. This piece would be a fine vehicle for introducing the tune to a congregation unfamiliar with it.

Concordia sends *Four Symphonias* (score and parts, \$2.00) from Samuel Scheidt's *70 Symphonien* — 1644. All are for two noble instruments, bass instrument and continuo. Scheidt intended for the symphonies to be used as preludes to sacred vocal compositions in the manner of the Venetian *intonazione*. Parts for both C and B-flat instruments are included in this edition by Paul Thomas.

Also from Concordia is a set of *Preludes for the Hymns in Worship Supplement: Vol. 1 — Advent, Christmas, Epiphany* (\$3.00). Contemporary composers outweigh others, but there is nevertheless a considerable diversity of styles. The hymntunes included are represented in hymnals of many denominations, and organists can gain both service repertory and improvisational insights from this collection.

Herbert Colvin's *Short Pieces for Organ* is published by Carl Fischer (\$2.25). Its appeal will be limited to cautious organists.

Also from Carl Fischer comes a *Little Organ Psalter* by Gerhard Krapf

(\$2.50). Settings of Psalms 1, 2, 5, 8, 19, 23, and 24 are included. Variation technique is much in evidence. Further information about thematic derivation would be helpful.

Kenneth Leighton's *Festival Fanfare for Organ* (Carl Fischer, \$1.50) will be heard to good advantage on the smallest or largest organ. Use of syncopation is especially effective. A sectional structure increases adaptability to various time requirements. Technical demands are little more than moderate.

*Poems* by Peter Cass (Jaymar, \$2.00) consists of two rather flamboyant pieces, both of which rely far too much on repetitious rhythmic devices.

*Twelve Images* by Albert De Klerk is No. 351 in Novello's Original Compositions — New Series. There is more than a touch of whimsy in these short pieces. Each develops a single theme and effect, and pedal is optional.

Peter Fricker's *Praeludium* (Oxford, \$4.15) is a 10 minute mildly virtuosic essay. A scherzando section has interesting fractional meters.

C.H. Trevor's *Organ Book No. 3* (Oxford, \$3.40) is still another installment in his series of anthologies. As in past collections of this kind the composers range from well-known to obscure.

—WV

### New Choral Music

Now that the "Christmas rush is over, many choral directors must turn their activities to planning music for the Easter and Lenten season. A sampling of our review file reveals both old and new music for the coming season, most of it decent enough, and a little of it showing some promise in the way of new things. We will try and organize it for you in some kind of logical fashion.

#### Choir, instruments & electronic tape

Donald Erb, *Kyrie*. SATB divisi, piano, percussion, electronic tape, Merion Music (Presser) 342-40026, 45¢.

Daniel Pinkham, *The Seven Last Words of Christ on the Cross*. Tenor, bass-baritone and bass soli, SATB, organ and electronic tape, E.C. Schirmer, 2907, 60¢.

Many will find Mr. Erb's *Kyrie* interesting, if for no other reason than that it keeps everyone busy doing things (not necessarily singing). There is a full page of performance notes to explain the location of the choir and other equipment. The performance will also require instruments (cymbals, woodblocks, temple blocks, snare drums, bass drum with foot pedal, timpani, xylophone and vibraphone). In addition, the choir singers will need a set of large claves, a set of small claves, bongo drums and maracas. Not all of the choral activity is singing; the first five pages contain these directions above the choral parts: "snap fingers", "light kissing sound", "clap", "hiss", "click tongue", "slow glissando", "pick any low pitch — cup hand over mouth and open and close rapidly, producing a tremolo". Similar directions are given the pianist, who must be prepared to play the instrument with something other than the fingers. This gives some idea of what the piece is about. It is partly aleatoric, very concerned with sound effects, and definitely contains little lyrical melody. Nevertheless, the music is carefully put together, and a performance done with care could produce a stirring moment. It is not a long piece. Daniel Pinkham's *Seven Last Words* is much less dependent on sound effects, and is true to the very abstract style with which he has been writing lately. With an economy of material (non-tonal) and a very expressive vocal construction, it is a good piece for Holy Week. The traditional parts of the Evangelist (bass) and the two criminals (bass-baritone and tenor) are assigned to soloists, and the words of Christ are set for chorus. The tape is recorded in seven sections — one for each word — and is geared to cue off the organ part in which there are cadential fermatas, thus eliminating awkward moments when equipment is not of the professional type. The conductor will need a stopwatch, and the chorus and soloists will need a good sense of intonation. Otherwise, the piece does not require any other extraordinary demands from the performers, providing of course that they are sensitive to such a fine texture and understated dramatic fabric.

### Out of the Past

50 years ago, in the Jan., 1922 issue —

Elaborate plans were being made for the arrival of Joseph Bonnet in the U.S., both to teach master classes at Eastman School of Music, and to tour the country giving concerts. Harold Gleason's picture was carried on front page.

The large new Austin organ for the First Congregational Church, Los Angeles was carried on the front page.

Edward Shippen Barnes wrote some impressions of Marcel Dupré's first recital tour to the U.S., and plans for a second tour were announced.

Charles Courboin resigned his Syracuse, N.Y. church position because of his load of duties at Philadelphia.

25 years ago, in the Jan., 1947 issue —

A report of the AGO two-day conclave in New York made note of a discussion on Guild examinations, Arthur Poister's recital, and the honor paid Ralph H. Harris.

Julian Williams was honored for 20 years of service to St. Stephen's Episcopal Church, Sewickly, Pa.

Maurice Garabrant's 20th anniversary as organist at Garden City, L.I., Cathedral was marked by a festival service in which T. Tertius Noble conducted a new anthem which he wrote for the occasion.

A massive survey of new church music published in 1946 was compiled by Harold W. Thompson.

10 years ago, in the Jan., 1962 issue —

A very large report on the Harlem Improvisation Contest was the main feature of the issue.

Articles included "Happy New Year" by Charles Peaker, and "The Art of Helmut Walcha" by Robert Anderson.

#### Contemporary Anthems

Seth Bingham, *Perfect Through Suffering*. SATB, organ, C.F. Peters, 66348, 90¢.

Otto Luening, *Psalms 146*. SATB, piano or organ, C.F. Peters 66349, 80¢.  
Ernst Pepping, *I Am the Lord*. SATB, Concordia, 98-2044, 40¢.

With his 90th birthday approaching in Spring, it is wonderful indeed to see the appearance of another anthem from the pen of one of America's most revered church musicians, Seth Bingham. This penitential anthem for Lent or Holy Week is written in a neo-romantic style, quite free of pretentiousness, and exquisitely singable. We are reminded of the affinity of musicians of the '20's and '30's to one another, in this case especially for the music of Sowerby and Bingham. There are lots of similarities in the use of harmony, rhythm, and phraseology. *Psalms 146*, a song of praise, is set in a tonal style by Otto Luening. It is monophonic in basic structure, and relies on "open" chords (without third, and sometimes fifth) for the choir interspersed with solo and two-part phrases. Organ and choir dialogue and echo each other in harmonic and rhythmic material. Nothing much new, but still very usable. Pepping's motet is in the post-War German idiom, conservatively coloristic and ornamentative in the style of Distler. The text is appropriate for general use, not for Lenten use in liturgical churches because of the closing Alleluia. It will fill the need for a good general motet on those post-Easter Sundays.

#### Collections

Robert Powell, *Joyfully Sing!* Unison and 2-part choir, organ, Carl Fischer, Inc., 0-4950, \$1.25.

*Sing for Joy*. Ed. Paul Thomas, SAB, organ, Concordia, 97-5046, \$1.50.

*With High Delight*. Ed. Paul Thomas, SATB, organ, Concordia 97-5047, \$1.50.

Erik Routley, *Eternal Light*. Carl Fischer, Inc., 0-4877, \$1.50.

Robert Powell's collection of 8 pieces for children's voices for the Christmas, Thanksgiving, Pentecost and general seasons ranks slightly better than most of the garbage that passes for "children's music" on the market these days. We see no reason that so much mediocre music should be written and dedicated to their use. It galls us that much of what is written for them is simply inferior to their own ability, and we know that they also know this. If one is to have children sing and play "children's music", why not get the children to



write and create it for themselves? We are sure that it would surpass most of what adults imagine children like in the way of music. Much of Powell's music is catering precisely to this end, with harmony and rhythm that is very undemanding, melodies that are easy to sing and in an easy range for treble voices, and music which does not pretend to be "new", or even contemporary. But he is a solid craftsman about his work, and, if you must use these sort of things with children, we do recommend them above the average. Paul Thomas's volumes are solid settings by older masters mixed with anthems by contemporary composers. Although they are fine for the average use in smaller parishes and printed cleanly, we find a certain lack of freshness in the contemporary items, most of them having been written clearly to copy what might be called "neo-Germanic" or "neo-English" styles. They stop just short of being factory or formula produced pieces, and the texts are well chosen for liturgical usage. Erik Routley's collection is really a set of 15 congregational hymns which he has set to music over many years. Some of them are patently Victorian English in flavor, and others venture into more modern idioms. None are what we would call innovative, and the texts are conservatively chosen for their liturgical and devotional purposes. Congregations who take seriously the task of hymn singing will want to take a closer look at them, and small congregations will want to consider them for choral usage. Dr. Routley's introduction contains an interesting comment on the current usage (or over-usage) of the word "relevant" in contemporary theological and ecclesiastical circles. We are happy to see someone squash the word!

#### Pop

Sydney Carter, *Lord of the Dance*. SA, keyboard, opt. percussion, Gaillard, CMC-2497. 30c. SATB, keyboard, opt. percussion, Gaillard (Galaxy), GMC-2498, 30c.

Lloyd Pfautsch, *Join to Rejoice*. SATB, congregation, accomp., Hope, CY-3340, 40c.

Kent A. Newbury, *Now Songs for the Church Year*. Unison voices, opt. guitar and string bass, Flammer, GE-5025, \$1.00.

*The Lord's Prayer*. West Indian Spiritual arr. for unison voices and instruments (sop. glock., xylophone, chime bars, tambour or Indian drum, maracas, bongos, recorders, 3-part strings, piano and guitar) by Kenneth Pont, Oxford U. Press, 40-019, \$2.50.

Sydney Carter's tune, *Lord of the Dance*, has always been one of the more "catchy" of all the pop tunes around today, and we are happy to see it in choral arrangements. We know that many will have fun with it, for it is a tune which is capable of much elaboration, ornamentation and arrangement. It is one of the most happy tunes around, unpretentious in its content. Pfautsch's number will appeal to the current youth cult within the churches, and will be a very usable number for those occasions when youth work out and present the liturgical portions of a service. It will be welcome for it gives the congregation a chance to join in the fun. It's primarily a fun piece, constructed well. Kent Newbury's "Now Songs" are set to traditional texts and are genuine "pop". They present a bewildering array of dull material, in our opinion, and this may not be entirely the fault of the composer or the texts, but rather the fault of the idiom. We have noticed that much of the current pop idiom is so dull, and these are no exception. Mr. Newbury also seems to have a predilection for the minor keys and modal melodies. We presume that this would not be a problem unless someone tried to perform them all in a row, however. The West Indian setting of the *Lord's Prayer* has become quite well known by now, and Kenneth Pont has dressed it up in a big instrumental garb. It is still the same piece, not difficult, but also having a very attractive melody that people like to sing.

#### Old Music Newly Edited

Thomas Ravenscroft, *O Jesu Meek and Ah, Helpless Wretch*. Ed. Watkins Shaw, SSAATB, instruments, Oxford U. Press, Church Music Society Reprints No. 3, 65¢.

Christopher Tye, *O God Be Merciful Unto Us*. Ed. John Langdon, SATB, Ox-

ford U. Press, TCM 73b, 65¢

Pelham Humfrey, *Evening Service*. Ed. Christopher Dearnley, SATB, organ, verses for SSAATB, Oxford U. Press, S594, \$1.05.

"Mr. Laud", *Praise the Lord, O My Soul*. Ed. John Morehen, SATB, Concordia, 98-2042, 40¢.

John Taverner, *Mass "Gloria Tibi Trinitas"*. SATBBB, Ed. Hugh Benham, Stainer & Bell (Galaxy), CS 355, \$3.50.

The first three pieces, all of them Tudor and Restoration pieces from England are worthy editions and re-editions in the catalogue. The editing is superb, and they are worthy pieces for liturgical use. Watkins Shaw's editing is especially noteworthy in that he takes into account the practice of playing one or more parts on instruments rather than having them sung. "Mr. Laud" is unknown to us, but he is a Tudor composer, and the Concordia item is a short full anthem in typical contrapuntal style of the period. John Taverner's Mass is a large work from the English pre-Reformation period. It is a rich piece, fully contrapuntal with Latin text only. It is very fine music, indeed, and it exhibits much more ornamentation than we are accustomed to seeing written in by the composer of that period. The average volunteer choir will find it heavy stuff, much more difficult to do well than they might be equipped to handle.

James Lyon, *The Lord Descended*. Ed. E. A. Wienandt and R. H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10004, 35¢.

Caleb Ashworth, *By the Rivers of Babylon*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10006, 35¢.

William Knapp, *I Will Magnify Thee, O God*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10005, 35¢.

Henry Stephen Cutler, *Come Unto Me*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10011, 30¢.

James Kent, *Salvation Belongeth Unto the Lord*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10009, 30¢.

Lowell Mason, *O Praise the Lord, All Ye Nations*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10010, 30¢.

Dudley Buck, *Thou Wilt Keep Him in Perfect Peace*. Ed. E.A. Wienandt and R.H. Young, SATB, J. Fischer (Belwin-Mills), F.E. 10012.

With the exception of works by Billings and Ives, little American music from the 18th and 19th centuries has been published in performing editions. This is too bad, for much of it is not bad stuff. Moreover, lengthy examination of it shows that Billings and Ives did not live in such unique and freakish positions within the mainstream of American music as may be popularly surmised today. Much of what they did in their own music is also reflected in the music of others, and the works listed above show that America had its "own" sort of style. With the exception of the works by Cutler, Mason and Buck, the other three are 19th century composers. These are good editions, and are the product of the research by Mr. Wienandt and Mr. Young for their excellent book, *The Anthem in England and America*. Only the anthem by Dudley Buck seems a little too "soupy" for our taste, but surely the work by James Lyon is superb and exciting in all ways. We have seen better music, but we have also seen much, much worse, and we would not hesitate to use these pieces in our church.

Jacob Handl, *Omnes de Saba venient*; SATTB, ECS 2783, 30¢. *Mirabile mysterium*; SATTB, ECS 2784, 30¢. *Ab oriente*; SATB, ECS 2785, 30¢. Ed. Thomas Dunn, E. C. Schirmer.

Michael Praetorius, *Four Chorale Harmonizations*. (Savior of the Nations, Come; From Heav'n Above to Earth I Come; Jesus Christ, Our Blessed Savior; From God Shall Naught Divide Me). Ed. Carl Schalk, SATB, Concordia, 98-3000, 35¢.

J.S. Bach, *What God Ordains Is Always Good* (from Cantata 75). SATB, 2 oboes, 2 violins, viola, continuo, Concordia, 98-3006, 35¢.

All of these are good editions. The Handl works are with Latin texts only. The Bach setting is simply the chorale with a concerted orchestra setting around each phrase of the chorale. The Praetorius settings are easy, finely done, and useful for the choir which sings in alternation with the congregation, but they would also make excellent short numbers for the service. All of them are to be recommended.

G.F. Handel, *Sing Unto God* (Wedding Anthem for Frederick, Prince of Wales, 1736). Ed. Paul Steinitz, SATB, soloists, orchestra, Oxford U. Press, 46-167, \$4.00.

*A Vocal Companion to Bach's Orgelbüchlein*. Ed. and compiled Walter Emery, 2 Vols., Novello (Belwin-Mills).

Mr. Steinitz has brought forth a fine edition of Handel's wedding anthem (one should call it a cantata, for it is much larger than what we ordinarily think of as an anthem). It is an exuberant piece using for the most part texts drawn from the Psalms. With the exception of No. 3, the aria "Thy wife shall be as the fruitful vine", the rest of the piece could be done as an anthem or cantata for general purposes. The text of Aria No. 3 is from the Propers traditionally appointed for a Nuptial Mass, and probably would not be appropriate for another occasion. The piece has some of Handel's very best writing in it. Walter Emery has drawn together settings (motet settings, not chorale harmonizations) based on the same chorales which Bach used as the basis of the organ chorales in the *Orgelbüchlein*. These are the settings that are being used for the recording of Bach's organ works (with choral settings also) by Peter Hurford. For the most part, the editing is sensible and clear, and the texts are given in the original and in English. The settings are almost all by composers of the 16th and 17th centuries. One may question the use of these particular settings coupled with Bach's organ chorales. Bach wrote his pieces (aside from didactic purposes) as introductions to congregational singing. These are not congregational settings, but rather choral. It is possible that some of these settings might have been used where the chorale was sung in alternation with choir and organ, but not likely. We just don't want everyone to get the notion that Bach's chorales were written to go with these particular settings. Having said that, the settings are good and interesting, and to be commended to choirs for use with Bach's chorales. —RS

#### Flor Peeters

Alice Millar Chapel, Northwestern University, Evanston, Ill. Nov. 22, 1971: *Toccata, Adagio and Fugue in C, BWV 564*, Bach; *Suite Evocatrice, opus 74*, *Choral-Poème "Hodie mecum eris in Paradiso"* from opus 67, *Domenica infra Oct. Ascensionis* from *L'Orgue Mystique, opus 36, no. 24*, Tournemire; *Preludes and Fugues in the Lydian, Dorian, and Mixolydian Modes* from opus 72, Peeters.

In all the times we have heard Flor Peeters play, seldom was there such a fine matching of the music with the performer as there was in his recital on Nov. 22 at Northwestern University. Sponsored by the North Shore Chapter of the AGO, Mr. Peeters was persuaded to play the music of his teacher, Tournemire, and his own music for a three-quarter filled chapel. The audience was obviously delighted by the program, for they called Mr. Peeters back for three encores.

It must be said from the beginning that Bach's *Toccata, Adagio and Fugue* became merely a warm-up for better things to come. Mr. Peeters is obviously less at ease with Bach than with Tournemire, and it has little to do with his playing. Everyone must make interpretive decisions regarding the music they play, and we feel sure that Mr. Peeters' decisions and convictions lie with Tournemire, for there was little evidence of any conviction leading to forceful interpretive decisions in the Bach.

But who is there today who can interpret and play the music of Tournemire better? Scarcely a soul, we would say after hearing Mr. Peeters do it. This is clearly "his thing." Curiously enough, the succession of pieces which Mr. Peeters picked traced Tournemire's tastes backwards. This is a natural enough progression for the listener, for the most archaic of stylistic evocations came in the *Suite Evocatrice*.

Obviously calling to mind the music of classical France, one could hear the registrations and tonal devices of Couperin and De Grigny. This is not to say that Tournemire was simply copying their music, for he turns them into impressionistic evocations. Mr. Peeters' playing of them was appropriately registered, and exquisitely understated, careful in maintaining the impressionism inherent in the music without destroying the lines.

But Tournemire's power as an impressionist really came forth in the pieces from opus 67 and 56. The tone poem on "Thou shalt be with me in Paradise" is a powerful work. The thematic material is set forth in a plain-song-like chant melody, then developed to the point where it is combined with a sort of ostinato motive — everlasting and permeating. Paradise is brought to mind as both something unreal and timeless, as something fantastic in color, and beyond all our sense of comprehension. All this is impressed on one by sliding non-cadential harmony, a constant interplay of colors, and surely emphasized by the final cadence on the dominant seventh chord. Mr. Peeters' performance of it was assuredly firm, careful, and showed that he really understood what makes this music work. Much the same could be said for the pieces for use in the liturgy of the Sunday following Ascension. These are also evocative, impressionistic pieces, tone poems, if you will, imposed on the plainsong themes for the day. Make no mistake about it, Mr. Peeters understands the title of Tournemire's volume, and conveyed the aura of "mystique" throughout the pieces. There was freedom in his playing, a shaping of phrases one against another by the use of very subtle rubato and careful shading of the registers, and there was a sense of detail which we seldom hear without it pulling the piece apart. Mr. Peeters is definitely an exquisite impressionist as a performer.

And so it was also good to hear Mr. Peeters play three of his own preludes and fugues, each expressing the mood of the mode in which it was written. These are more contrapuntal in the Bachian sense, less impressionistic, but still hanging onto 19th century harmony. He played them with a freedom which we seldom hear when others play them. Perhaps it is the classical form and idiom that leads people to think of them as pieces requiring "straight" performance with little expression. If Mr. Peeters' performance of them is any indication, this is not so.

After all this, we were enthralled by the aura which Mr. Peeters left in the chapel. The music of Tournemire and Peeters still rung in our ear. We would have preferred to have gone out of the chapel in precisely that state, rather than to have the mood destroyed by the encores — particularly the final two which were banal and strictly "for show." We do hope that we will have the opportunity at least once more to hear this master impressionist play other works by Tournemire. —RS

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# The Devil's Good Tunes

A Study of the Secular in Protestant Hymnody

By Ellen Jane Porter

"The Devil doesn't need all the good tunes for himself." This quotation echoes through the years, variously attributed to Luther, Wesley, and later leaders of the church. When a popular religious movement has arisen, secular tunes have been introduced into the church either spontaneously or by design; popular tunes have played a substantial part in the hymnody developed in the time of Luther, Wesley, the "Great Awakening" in America, and the revolution of today's youth.

The purpose behind the introduction of the secular into the hymnody of popular religious movements was to get the people singing. The leaders of the movements wanted to bring the people to the hymns and the hymns to the people. In a chapter on "Adaptations and Arrangements," James Lightwood in his *Hymn-Tunes and Their Story*, says,

The custom of arranging popular melodies of every description for sacred purposes has prevailed more or less at all periods of church history, and more especially at all times of reform and revival, owing to the desire of those in authority to provide well-known tunes in order that the people may not be prevented from joining in the singing.<sup>1</sup>

## THE SECULAR IN HYMNS OF THE REFORMATION

It is with the Reformation that we can first see a pattern emerging from the use of the secular. Luther used the Devil's good tunes freely in his desire to reach the people. It is no wonder that Luther, with his love of music and his belief in its effectiveness in religion, reformed its use in divine service. Especially to the field of congregational singing he applied his reforming zeal. Roland Bainton says of him, "Luther so developed this element that he may be considered the father of congregational song. This was the point at which his doctrine of the priesthood of all believers received its most concrete realization . . . All the people sang."<sup>2</sup>

Luther and his colleagues were hard pressed to provide enough songs for people to sing. The small heritage of Catholic congregational hymns was soon exhausted and so was the limited supply of sacred folk songs. Luther unhesitatingly turned to the great store of German folk song, set it to sacred words, and gave it an honored place along with the corpus of traditional church music and the newly composed works. Ulrich S. Leopold, editor of the many-volumed *Luther's Works*, writes,

The German folk song was the good earth from which all of Luther's hymns sprang. Its style musically and textually is evident everywhere, and its patterns are often clearly recognizable. . . . Characteristic stock phrases and melodic turns of the folk songs are found in all of Luther's hymns.<sup>3</sup>

Luther had ample precedent for borrowing secular tunes for the new hymns. Secular melodies and even words had been used in the church for centuries. Nor did the medieval church object.<sup>4</sup> But for the Lutherans it was more than finding useful melodies that sent them to the worldly folksongs: they wanted

to lift that music to the realm of the sacred. This is well illustrated in the title of a collection appearing in Frankfurt in 1571:

"Street songs, cavalier songs, mountain songs, transformed into Christian and moral songs, for the abolishing in the course of time of the bad and vexatious practice of singing idle and shameful songs in the streets, in fields, and at home by substituting for them good, sacred, honest words."<sup>5</sup>

Schweitzer gives a list of chorale tunes derived from secular songs.<sup>6</sup>

*Durch Adams Fall*, a soldier's song at the battle of Pavia; *Von Gott will ich nicht lassen*, a love song; *In dir ist Freude*, an Italian madrigal; *Herzlich tut mich verlangen*, a love song from *The Pleasure-Garden of New German Songs*; *Was mein Gott will*, a 16th-century French song.

Likewise, but with the additional feature of parallelism between secular text and sacred: *Innsbruck, ich muss dich lassen* became *O Welt, ich muss dich lassen*; *Er ist der Morgensterne* became *O Christe Morgensterne*; and *Aus fremden Landen komm' ich her* became *Von Himmel hoch da komm' ich her*.<sup>7</sup>

The new Lutherans were not the only ones who borrowed music from the secular. A few years later the Calvinists were doing the same thing. Lightwood speaks of the "hunting and love-song melodies of the time of Francis I which were made to fit the metrical psalms written by Clement Marot."<sup>8</sup>

There seems to be little doubt that the infusion of the familiar secular helped the movements of the Reformation gain in strength and breadth of appeal to the people. The chorale-singing congregations grew in number and assurance.

## THE SECULAR IN ENGLISH HYMNS OF THE 17TH AND 18TH CENTURIES

Turning to English hymns, we find that even the Puritans were not immune to the appeal of the secular. John Powell, in writing the Preface to George Pullen Jackson's *Spiritual Folk-songs of Early America*, quotes the lines in Shakespeare's *The Winter's Tale*, where the Clown praises the singing of three shearers at the sheep-shearing feast, and says that there is "but one Puritan amongst them, and he sings Psalms to hornpipes," referring to a practice very popular in France of thus using the lively tunes to which the horn pipes were danced. "In the 17th and 18th centuries," Powell continues, "the Puritan congregations of New England are said to have had music committees, one of the chief duties of which was to go among the folk and gather attractive melodies to be used as hymns."<sup>9</sup>

Then came the second of the great religious movements which tried to reach the masses. Is there a secular influence to be found in the music used by the Wesleys? Yes, the same philosophy was at work here as in the time of Luther; the devil should not have all the good tunes.

The Wesleyan movement drew people in ways often parallel to those of Luther in the rebellion against the established church, the stilted hymns, and the dreary singing of the congregation. To find musical settings for their spate of personal and popular hymns, the Wesleys turned to the secular. Like Luther, they knew the power of massed singing. They "exhorted everyone to sing, not one in ten only." Charles Wesley was soon producing new hymns

Mrs. Porter is a graduate of Wellesley College and Wittenberg University. The present study is partially a result of writing a critical bibliography of an inherited collection of 19th-century tunebooks and hymnals.

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in a great profusion of styles and meters. In his story of hymnody among the Methodists, McCutchan writes,

Frequently there was an actual suggestion of meters and rhythms from secular melodies. . . . It was natural that the Methodists, being democratic and of the people, should have relied upon the tunes of the folk style. . . . All along there has been a common variety of everyday music that perhaps has kept Methodism nearer the soul of the people than are other denominations.<sup>10</sup>

And Lightwood, in writing about the tunes used by the Methodists after 1750, says,

Another . . . source was discovered in adaptations and arrangements of secular airs. . . . The singing of the Methodists was becoming noted not only for its heartiness, but for the attractive tunes that were coming into use among them.<sup>11</sup>

The Establishment was antagonistic to the Wesleys' use of the secular; this was the first time that the established Protestant Church had expressed disapproval of such a borrowing. But when tunes like *Nancy Dawson* were sung, eyebrows went high. This rollicking ballad, beloved of sailors in the pubs, described a widely popular dancer in the reign of George II.

Somewhat later, the Primitive Methodists went still further in their search for popular tunes. Chappell discusses the subject in his book on music of the period:

The Primitive Methodists, or Ranters, acting upon the principle of "Why should the devil have all the pretty tunes?", collected the airs which are sung at the pot and public houses, and wrote their hymns to them. If the original words should be coarse or indelicate, they are thought the more to require transformation. . . . They do not mince matters by turning them into slow tunes, and disguising them by harmony, but sing them in their original lively time. . . .<sup>12</sup>

As in the post-Reformation years, when new chorale tunes were being composed in great quantity, so after the Wesleyan movement the number of new hymns and tunes continued in full measure in England. Again we may say that the use of the secular must have acted as a spur to the creation and enjoyment of the new hymnody.

#### FOLK HYMNS IN AMERICA

It was in the first half of the 19th century in America that the use of secular tunes with sacred texts was probably the most widespread. Here again we find a revolt against established religion, reflected in a popular movement, the "Great Awakening." In the middle of the previous century, people had lost interest in singing the Psalm tunes. To take the place of the Psalm tunes, the singers turned to tunes they knew and loved—the ballads and love-songs they or their forefathers had brought with them from England. Collecting, studying, and analyzing these songs turned out to be the life work of George Pullen Jackson in the second quarter of the present century. It was he who labeled them the "white spirituals" and who related them to their secular English originals. He estimated that there were no fewer than 347 secular-related songs in use in 19th-century America, their sources including all kinds of British folk songs: songs of piracy, robbery, love, and war, in the form of ballads, jigs, morris dances, reels, hornpipes, and fiddle tunes. He said, "The people made their own hymns by combining songs they knew with hymns they knew or adapted or wrote."<sup>13</sup>

These songs first came into print at the turn of 19th century in New England; later they spread to the southern Appalachians, where the tradition persisted into the 20th century, long after the north had abandoned them. Jackson called the movement "perhaps the most vigorous and original regional tradition in North America."<sup>14</sup>

Jackson's five books about the white spirituals delve into the secular origins of the hymn tunes, some of which took over the secular tune note for note, and some of which were variants. He points out how the spirituals often keep the phrasing of the original texts—the Lutheran Method, 300 years later!<sup>15</sup> Among his examples is *Saw Ye My Saviour*, virtually word for word paralleling *Saw Ye My True Love*. Then there is the favorite, *Green Fields* ("Farewell, ye green fields and sweet groves"), which became

How tedious and tasteless the hours  
When Jesus no longer I see.  
Sweet prospects, sweet birds and sweet  
flowers  
Have lost all their sweetness to me.

The present writer has studied the incidence of the secular-based folk hymns in the Lorenz Collection of 19th-century tunebooks and hymnals and has found an exceptionally large number of them in *The Missouri Harmony* of 1829. A small group of these is listed below, together with the English ballad sources suggested by Jackson as they are found in Cecil Sharp's *English Folksongs from the Southern Appalachian* and other sources.<sup>17</sup> It will be noted that some are remarkably closely related to the secular source tunes while others are farther removed.

The era of the frontier Camp Meetings, coming some decades after the white spirituals started to flourish, saw the reinforcement of those spirituals with a new kind of folk song which was peculiar to the Camp Meetings. Those meetings are perhaps the prime example in American history of a religious movement in which music was to spring directly from the people and in which the secular (the only music familiar to these rough, uneducated people) was put to religious use with abounding success.

The evangelists needed songs which their new congregations could learn quickly and sing all together. Out of this need there developed hundreds of spirituals with a simpler melodic and poetic structure; in many cases these hymns were set to melodies taken right out of the tune-bag of the folk singer.<sup>20</sup>

Books were scarce in the wilderness; preachers had to depend on songs the people knew by heart—and "by heart" here has a special literalness. The tunes were ballads of the day. Phrases were borrowed from one song for another;

refrains were added to an already familiar hymn. Much of the music was in the nature of a statement sung by a leader, with a response from the congregation; these songs did not need to be written down.

It is interesting to trace the appearance, disappearance, and re-appearance of these American folk hymns in the denominational hymnals. Today the rising tide of folk singing is sweeping them back into favor and use. In *The Methodist Hymnal* of 1966, for instance, there is a heartening representation. Folk hymns with secular backgrounds include:

- Detroit (Wife of Usher's Well)
- Candler (Three Crows)
- Wedlock (The Banks of Newfoundland)
- Charlestown (Miss Lulu)
- Wondrous Love (Captain Kidd)
- Balm in Gilead (Down on the Peach-blow Farm?)
- Pisgah (Little Musgrave)
- Morning Song (The Bailiff's Daughter)
- Kedron (McFee's Confession)
- Davis (Fair Rosie Ann)
- The (Southern) Baptist Hymnal of 1956 contains the following:
- Promised Land (from a morris dance)
- Contrast (Farewell, Ye Green Fields)
- Kedron (McFee's Confession)
- Pisgah (Little Musgrave)

#### POPULAR SONGS BECOME HYMN TUNES

This flowering of folk hymns based on secular English folk songs was followed in the middle of the century by a closely related, but somewhat different trend. It was the use of what we might call the "popular" songs of the period as hymns.

Emphasis on church music in America during the mid-portion of the nineteenth century was by no means as "churchly" as might appear at first sight. The trend toward secularization was accelerated by . . . the increasing use of tunes from secular compositions: in fact, any tune that appealed to the taste of the day, whatever its origin, was likely to be adapted for a hymn.<sup>21</sup>

Some of these popular songs were true folk songs, some were composed songs, used as the basis of sacred parodies for the camp meeting and the church. Some were by Stephen Foster, who, Jackson believes, was clearly influenced by the folk songs prevalent in his times.<sup>22</sup> These popular songs are on the whole quite distinct from the characteristic English ballad—not a gapped scale or mode among them!

*The Revivalist* (1872) contains many of the songs which were popular in America in the mid-19th century, and so does *Devotional Melodies*, 1859. The preface of the latter says,

Many musical compositions will be found in this little volume which have been used hitherto almost exclusively for secular or sensual purposes, but whose touching melodies are well adapted to higher and holier ends, and one object of the present publication is to rescue them from popular profanation and consecrate them to the nobler ends of Christian edification and comfort . . . .

One remembers again the Lutheran aim of transforming the humble street song into a noble chorale!

Table I samples some of these popular songs made into hymns; many of them are found in the two books cited above.

The hymn parodies on popular tunes suffered an eclipse as conditions of worship became more formal, and with few exceptions they are no longer found in today's hymnals. The out-

standing exception is the *Salvation Army Tune Book* of 1931, where songs must appeal directly to the masses through the emotions, and familiarity is the essence of success.<sup>23</sup>

#### INSTRUMENTAL CLASSICS & OPERAS FASHIONED INTO HYMN TUNES

While southern editors of tunebooks were recording and arranging the American sacred versions of secular English tunes, an Englishman named William Gardiner was compiling a collection which was to influence northern editors of both tunebooks and hymnals in a widesweeping reform. Gardiner, in his book, *Sacred Melodies*, issued in 1812 and 1815, arranged a number of tunes from Viennese composers as hymn tunes. The originals were largely instrumental works. Erik Routley says of Gardiner's work:

Few of Gardiner's adaptations have survived . . . . While you may reasonably adapt a song form to make a song of another form, the adaptation of instrumental music for vocal use is in practice fraught with danger. . . . But in and just after his day we find a good deal of this adaptation of the classics, and further adaptation from secular opera.<sup>24</sup>

Lowell Mason, dean of what Jackson calls the "Better Music Boys" in 19th-century America, took over Gardiner's idea and expanded it in his own tunebooks. One finds there 487 hymn-tune arrangements from European composers great and small. The themes are freely adapted to the needs of the new form. Gilbert Chase analyzes Mason's use of secular material in arrangements for church use:

The precedent was not . . . something new. The Wesleys, among others, had done it. The main difference is that Lowell Mason and his associates did it more systematically and more successfully than any of their predecessors. And as their movement coincided with the era of mass production and standardization, its efforts were more widely felt. . . .<sup>25</sup>

It is ironic that Mason, who disdained the folk hymns as frivolous and drove them from the temple, should have turned to secular music to replace them and the tunes from the Yankee composers he equally despised.

Mason was not the only arranger of the classics in 19th-century America. "Classic" hymn tunes are found in all the tunebooks of the middle of the century. The examples below show Mason's arrangements of two of Beethoven's string quartets.

Favorite composers for treatment were, in the approximate order of popularity, Rossini, Mozart, Haydn, Mendelssohn, Handel, Beethoven, Bellini, Gluck, Meyerbeer, and Weber.

Some of these tunes borrowed from the classics have met the test of time and have been accepted as successful

(Continued, page 20)

TABLE I

#### Some Popular Songs of the 19th Century Used as Hymns

- Annie Laurie — My God, My Life, My Love
- Auld Lang Syne — When I Can Read My Title Clear (& others)
- Campdown Races — Show Pity, Lord
- Clementine — Come to Jesus
- Darling Nellie Gray — In This Low Dark Valley
- Du, Du liegst mir in Herzen — Soft, Soft Music is Stealing
- Hard Times — Sorrow Shall Come Again No More
- The Last Rose of Summer — Thou Sweet Gliding Kedron
- Long, Long Ago — Here is No Rest
- Massa's in the Cold, Cold Ground — Down in the Garden
- O Susanna — And Let This Feeble Body Fail
- Tenting Tonight — Tenting on the Old Camp Ground
- Vive la compagnie — O Come, Happy Children
- Woodman, Spare That Tree — Skeptic, Spare That Book



hymn tunes. The list in Table II is selected from *The Methodist Hymnal* of 1935.

have as radical an effect on Protestant hymnody as did the revolutions of Luther, Wesley, and America's Great

TABLE II

Tunes in *The Methodist Hymnal* (1935) Based on Instrumental Works and Operas

- Austrian Hymn* — Haydn — Austrian National Anthem
- Canonbury* — Schumann — *Nachtstück* (piano)
- Christmas* — Handel — Air from opera *Siroe*
- Consolation* — Mendelssohn — Song Without Words
- Finlandia* — Sibelius — *Finlandia*
- Greenville* — Rousseau — Air from opera *Le dervin du village*
- Hymn to Joy* — Beethoven — Ninth Symphony
- Jewett* — Weber — From opera *Der Freischütz*
- Lucy* — Brahms — Cradle Song
- Mendelssohn* — Mendelssohn from *Festgesang*, celebrating the inventing of printing
- Mercy* — Gottschalk — *The Last Hope* (piano)
- Sardis* — Beethoven — *Romance* (violin)
- Seymour* — Weber — From opera *Oberon*

Of special interest is the prevalence of Mendelssohn, a tune which was written as a men's chorus in a cantata composed for the celebration of the anniversary of printing. It was almost immediately seized upon as good hymn-tune material, but Mendelssohn objected, saying,

If the right (words) are lit at, I am sure that piece will be liked very much by the singers and hearers, but it will never do to sacred words. There must be a national and merry subject found out, something to which the soldier-like and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it.<sup>20</sup>

Mendelssohn did not live to see the tune set to Wesley's text in 1855. What would he have said?

The use of the secular described in this section had an entirely different motivation from the previous uses discussed in this study. Formerly, secular tunes had been introduced because the people knew them already and responded quickly to them. But the mid-19th-century introduction of secular classics as hymn tunes took place because a group of sophisticated musicians thought the people ought to know them, and also believed that their offering to God should be of the greatest music ever written.

FOLK TUNES TO THE FOREFRONT: 20TH CENTURY

Early in the present century the first criticisms of the classic-derived hymn tune arose.

The *English Hymnal* of 1966 first broke away from the classic tradition, and its chief editor was Vaughan Williams, who said that to redeem hymnody from its Victorian debasement,

radical revolution is required, and we shall substitute for . . . the secular idiom of the 19th century, the secular idiom of the 16th; away with *Daisy*, *Daisy* and let the floor be given to *Greensleeves*.<sup>21</sup>

In a dozen mid-20th century American hymnals searched for English folk hymn tunes of the Vaughan Williams school, the most frequently used tunes were found to be:

- Forest Green (9)
- Greensleeves (7)
- Kingsfold (6)
- Royal Oak (5)
- Monk's Gate (5)
- Gosterwood (4)
- King's Lynn (4)

It is perplexing to find almost no parallels between Vaughan Williams 20th-century arrangements of English folk tunes and the early 19th-century American folk adaptation of English ballads. Why were the same tunes not used to some extent? A comparison of incipits of the two groups of tunes revealed only one pair which could be claimed as having a mutual source. Why, specifically, did not Vaughan Williams arrange the beautiful Captain Kidd tune? And conversely, why did the American spiritual makers not use *Greensleeves*?

TODAY: SECULAR & SACRED MERGE

While it is difficult to understand or evaluate the events of one's own time, it seems probable that we are at the beginning, or perhaps in the midst, of another religious revolution which may

Awakening. We find that there is the same rebellion against the established; there is an untamed desire to sweep away everything about the standard hymns: the words, the tunes, the theology. Granted, there is much that is deplorable in standard hymns in relation to the needs of today: the stilted language, both textual and musical, the worn-out religious concepts, the absence of hymns about social action and about the life and teaching of Christ. But new hymns are being written—both words and music—and the affirmation of the secular is strong.

Similarities between the new hymns and the secular-based tunes of the American spirituals include the frequent use of the modes, especially the aeolian. The new tunes also remind us of camp meeting songs in their use of solo verse and unison choral refrain.

Points of departure are 1) in texts, which in former times were standard or conventional, but which today reflect the anguish, bewilderment, and anger of the young generation, 2) in rhythm, which in the new hymns is secular, full of syncopation in the melody, with busy rock rhythms in the accompaniment, and 3) in performance, where the organ is discountenanced, the piano barely tolerated, and where, since there must be a "beat," the secular instruments—drum and other percussion, banjo, string bass, and always the guitar—are used everywhere.<sup>22</sup>

Many are in ballad style, most have original words in secular language, often based on a theme of social protest. Others are new musical settings for liturgical music. Many of the tunes are modal.

Of them all, *Songs for Today*<sup>23</sup> shows the strongest dependence on secular tunes. Portions of the liturgy (the Sanctus, Agnus Dei, Creed, etc.) are set to folk tunes of the simplest, most easily sung type. These tunes include spirituals (*Mary Had a Baby* for the Agnus Dei), cowboy songs (*The Streets of Laredo* for Psalm 8) and ballads (*Portland Town* for the Sanctus). Also used are the tunes *Birmingham Jail*, *Gaelic Weavers' Lilt*, *John Riley*, *Old John Webb*, *Haul Away*, *Drill Ye Tarriers*, and *Sea Chantley*.

The musical editor of *Songs for Today*, John Ylvisaker, describes his ideas about the use of secular tunes for the new hymns:

Any number of the tunes will be immediately recognized as out of the secular life. . . . The church has used this approach at many points in its history. Many carols were medieval dance tunes. Luther reached into the secular melodies of his time to sing his doctrines. "Why should the devil have all the good tunes?" he asked. In all probability the Reformation triumphed because of the singing, for a song cannot stand still. A casual look at the number of well-loved hymns which have come from folk tunes is quite overwhelming. In addition there has been much borrowing from more formal music that was originally composed for secular purposes. . . . But the most important and all-determining point is simply this. Both the sacred and the secular worlds are God's. "He's got the whole world in His hands!"<sup>24</sup>

*Hymns Hot and Carols Cool*<sup>25</sup> gives a new syncopated setting for the Gloria and Doxology. Three of the songs are in Calypso style. The composers call for a "joyful swinging style, full of the excitement of the meaning of the words." *Hymns for Now* has an eloquent introduction, which says, in part,

We have called this collection of songs "hymns." Maybe you won't agree that all of them are hymns. But the definition we are using says that the meaning a Christian brings to a song makes it "sacred." . . . So what we are offering is an invitation . . . to say, in a language and symbol and tune that all can understand, that you are glad to be alive.<sup>26</sup>

This collection has some ballads, some repeated refrains, some antiphonal songs for choir and congregation. It reflects folk-song style in the rhymes, which are often imperfect (*Lord and blood, begun and young, command and man*.)

*Risk* (*New Hymns for a New Day*) contains many useful and strong new hymns. Some folk tunes of various countries are given new words, the remaining tunes are original ones in ballad style, with words recounting Bible stories often with modern interpretation. Six of the songs are by Sydney Carter (words and tunes, except for the folk tune of *Lord of the Dance*), all from his *Nine Carols or Ballads*. The Preface by A. H. van den Heuvel gives the author's philosophy of hymns and hymn singing, and the secular:

What the world sings is all right, and many Christians have only learned to sing there. Maybe it was for this reason that the reformers often used tunes which were popular in the pubs of their day. It remains a salutary thing to hear the original words of now "sacred" hymns.

Today's secularization of hymns has little in common with that of the earlier movements. Luther and the Wesleys took over the music of the streets in an endeavor to transform it into spiritual song. The re-creation of the secular into sacred was so thorough that, as Schweitzer said,<sup>27</sup> even the scholar could often not detect the secular origin. But today's secularization sees no transmutation of the borrowed material, but rather, the use of the secular for its own sake, as part of the protest of a generation against the established hymns and tunes from which it is now estranged.

CONCLUSION

As the use of the secular in Protestant hymnody has been traced through the centuries, a pattern emerges, however tenuous, of cause and effect, demonstrable in at least four of the periods studied. The pattern takes a three-fold form:

- 1) A period of apathy in religious music; followed by
- 2) A time of rebellion against established forms, when the secular is introduced in an endeavor (conscious or instinctive) to take hymn-singing back to the people; followed by
- 3) A period of vitality in sacred music, in which, in addition to the enthusiasm of the masses, composers are also stimulated to produce hymns in new forms.

This pattern is found in the period of the Reformation, which was accompanied by one of the greatest flowerings of hymn-tune writing the world has experienced. It is found in the period of the Methodist movement, where again new tunes poured forth as settings for the flood of hymns. It is found in the American period of the Great Awakening, following which sacred song flourished for a century. And we are now experiencing the beginnings of the same pattern. Perhaps, therefore, we may expect a period of great vigor and creativity in the writing and singing of hymns—hymns which those not young may not recognize as churchly, but which may revitalize our flagging congregational singing. If so, the new life may be due at least in part to the vitality infused in it by the influence of the secular.

NOTES

- <sup>1</sup>James T. Lightwood, *Hymn-Tunes and Their Story* (London: Charles H. Kelly, 1905), p. 346.
- <sup>2</sup>Roland H. Bainton, *Here I Stand* (Nashville: Abingdon Press, 1950), p. 344.
- <sup>3</sup>Ulrich S. Leopold, ed., *Liturgy and Hymns*, Vol. 53 of *Luther's Works* (Philadelphia: Fortress Press, 1965), p. 212.
- <sup>4</sup>While there was a growing opposition in the Catholic Church to the widespread use of secular melodies in masses and motets of the 15th century, even the edict of the

Council of Trent prohibiting such melodies did not totally suppress them. Palestrina's *Missa Quarta* of 1582, for instance, was based on the ubiquitous secular folk song *L'homme arme*. (Harvard Dictionary of Music, p. 509)

<sup>5</sup>Albert Schweitzer, *J. S. Bach*, trans. by Ernest Newman (New York: The Macmillan Co., 1905, 1911), p. 17.

<sup>6</sup>*Ibid.*, p. 19.

<sup>7</sup>Edwin Liemohn, *The Chorale* (Philadelphia: Muhlenburg Press, 1953), p. 8.

<sup>8</sup>James T. Lightwood, *Hymn-Tunes and Their Story* (London: Charles H. Kelly, 1905), p. 346.

<sup>9</sup>George Pullen Jackson, *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin, 1937. Reprint, New York: Dover Publications, 1964), p. ix. Preface by John Powell.

<sup>10</sup>Robert G. McCutchan, *Our Hymnody* (New York: The Methodist Book Concern, 1937), p. 12.

<sup>11</sup>Lightwood, *Hymn-Tunes*, p. 128.

<sup>12</sup>William Chappell, *Popular Music of the Olden Time* (London: Chappell & Co., 1859. Reprint, Dover Publications, 1965), pp. 748-749.

<sup>13</sup>Jackson, *White and Negro Spirituals, Their Life Span and Kinship* (New York: J. J. Augustin, 1944), p. 38.

<sup>14</sup>Jackson, *Another Sheaf of White Spirituals* (Gainesville: University of Florida Press, 1952), p. viii.

<sup>15</sup>See especially *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933. Reprint, Folklore Associates, Hatboro, Pa., 1964) p. 171.

<sup>16</sup>Jackson, *Spiritual Folk-Songs*, p. 20.

<sup>17</sup>Cecil Sharp and Maud Karpeles, *English Folk-Songs from the Southern Appalachians*. (2 vols.) (London: Oxford University Press, 1932).

<sup>18</sup>*Father Kemp's Old Folks Concert Music* (Boston: Oliver Ditson & Co., 1874).

<sup>19</sup>Jackson, *White Spirituals*.

<sup>20</sup>John A. Lomax and Alan Lomax, *Folk Song U.S.A.* (New York: Duell, Sloan & Pearce, 1947), p. 331.

<sup>21</sup>Gilbert Chase, *America's Music From the Pilgrims to the Present* (New York: McGraw-Hill Book Co., Inc., 1955), p. 156.

<sup>22</sup>Jackson, "Stephen Foster's Debt to American Folksong," *Musical Quarterly*, XXII (April, 1936), pp. 154-160.

<sup>23</sup>Lightwood in his discussion of the use of the secular mentions that in his time (the turn of the 19th century) "the various 'armies' and mission movements were making extensive use of well-known popular airs for sacred purposes." (p. 346)

<sup>24</sup>Erik Routley, *The Music of Christian Hymnody* (London: Independent Press, 1957), p. 112.

<sup>25</sup>Chase *America's Music*, p. 155.

<sup>26</sup>McCutchan, *Our Hymnody*, p. 120.

<sup>27</sup>Routley, *The Music of Christian Hymnody*, p. 134.

<sup>28</sup>But one remembers that the first performance of *Silent Night* was with guitar accompaniment, and that the first instrument allowed in the early American churches was a string bass or cello!

<sup>29</sup>*Songs for Today*, John Ylvisaker, musical editor (Minneapolis: Youth Department of the American Lutheran Church, 1964).

<sup>30</sup>*Ibid.*, preface.

<sup>31</sup>Richard K. Avery and Donald S. March, *Hymns Hot and Carols Cool* (Port Jervis, N. Y.: Proclamation Productions, First Presbyterian Church, 1967).

<sup>32</sup>"Hymns for Now," *Workers' Quarterly*, Vol. 39 No. 1 (July, 1967), (Chicago: Walter League).

<sup>33</sup>*Risk* (*New Hymns for a New Day*), (Geneva, Switzerland: Youth Departments of the World Council of Christian Education, 1966).

<sup>34</sup>Albert Schweitzer, *J. S. Bach*, p. 18.

ANTON HEILLER was featured at the Sixth Annual Organ Workshop at Southern Illinois University, Carbondale, Illinois last November. Mr. Heiller played to an overflow audience of 1400 on the preceding evening at the first inaugural recital on the school's new Reuter organ.





### Berkeley Church Gets New Ott Organ

The First Congregational Church, Berkeley, California, has installed a new organ to replace its former instrument damaged by fire in 1967. The new instrument, a 3-manual and pedal instrument, with mechanical key action, was made by Paul Ott of Göttingen, West Germany. It is the first instrument made by Mr. Ott for the United States, and it is the largest mechanical action organ in the San Francisco Bay Area. Containing 45 stops, the organ is encased according to *Werkprinzip* ideas. The coupling system and stop action is electrically operated, and the combination action is computer operated by punch cards. Only the Schwellwerk is under expression, and the trackers are automatically adjusted. The organ was voiced in Berkeley by Mr. Ott's son, Dieter, and the specifications were made by Mr. Ott in collaboration with John T. Burke, organist and choirmaster of the church, and Dr. Lawrence Moe, organist of the University of California at Berkeley.

#### HAUPTWERK

- Quintade 16 ft.
- Prinzipal 8 ft.
- Holzflöte 8 ft.
- Otave 4 ft.
- Gedackt 4 ft.
- Quinte 2 1/2 ft.
- Oktave 2 ft.
- Mixtur IV-V
- Scharf II-III
- Trompete 8 ft.

#### OBERWERK

- Gedackt 8 ft.
- Prinzipal 4 ft.
- Rohrflöte 4 ft.
- Oktave 2 ft.
- Sesquialtera II
- Nasat 1 1/2 ft.
- Oktave 1 ft.
- Scharf III-IV
- Krummhorn 8 ft.
- Gimbelstern
- Tremulant

#### SCHWELLWERK

- Rohrflöte 8 ft.
- Spitzgamba 8 ft.
- Oktave 4 ft.
- Spillgedackt 4 ft.
- Nasat 2 1/2 ft.
- Oktave 2 ft.
- Gemshorn 2 ft.
- Terz 1 1/2 ft.
- Quinte 1 1/2 ft.
- Septime 1-1/7 ft.
- Mixtur IV-VI
- Dulzian 16 ft.
- Schalmei 8 ft.
- Tremulant

#### PEDAL

- Prinzipal 16 ft.
- Subbass 16 ft.
- Oktavbass 8 ft.
- Gedacktpommer 8 ft.
- Oktave 4 ft.
- Holzflöte 4 ft.
- Rauschpfeife II
- Mixtur V
- Posaune 16 ft.
- Trompete 8 ft.
- Clarine 4 ft.

STUDENTS OF HERBERT NANNEY, Stanford University organist, played a memorial concert of the works of Marcel Dupré on Nov. 16 at Stanford's Memorial Church. Douglas Moorehead, John Walker, Nancy Fiene, Barbara Harbach-George, Samuel Swartz, and Mr. Nanney performed 11 pieces by Dupré, a representative selection of his major organ works.

THE WAREHAM CHORALE, Robert R. Zboray, conductor, sang Fauré's "Requiem" and Randall Thompson's "The Peaceable Kingdom" at the John F. Kennedy Memorial Concert, Nov. 22 at the Shrine of the Immaculate Conception, Washington, D.C.



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# Organ Recitals

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

F.C.J. Swanton, Dublin, Ireland — St. Iberius Church, Wexford, Ireland Oct. 24: Organ Concerto in F, Handel; Fugue on Magnificat, Bach; Scherzo and Allegro in G, Beethoven; St. Patrick's Breastplate, Stanford; Le Coucou, Daquin; Choral on Te Splendor et Virtus, Dupré; Les Anges, Messiaen. St. Simon's Church, Southsea, England Oct. 27: Christ lag in Todesbanden, Bach; Plein jeu, Clérambault; Cortège et Litane, In dulci júbilo, Te Splendor et Virtus, Placare Christe servulus, Modal Fugue opus 63/2, Prelude and Fugue in A-flat opus 36/2, Ricercare from In Memoriam, Carillon opus 27/4, Nativité, Resurrection from Symphonie-Passion opus 23, Dupré.

Judson Maynard, Lubbock, TX — First United Methodist, Midland, TX Nov. 18: Toccata, Adagio and Fugue, Bach; Allegro, Jarvino; Partita on Folia de España, Pasquini; Sonata on the First Tone, Ludon; Prelude and Fugue on BACH, Liszt; Toccata, Villancico and Fugue, Ginastera; sonnet for Organ, Mary Jeanne van Appledorn; Adeste Fidelis, Variations on America, Ives.

John Williams, Laurinburg, NC — First Presbyterian, Wilmington, NC Nov. 21: Prelude, Fugue and Chaconne in D minor, Pachelbel; 4 pieces from Livre d'Orgue, Du Mage; Fantasia and Fugue in G minor BWV 537, Bach; Sonata 1, Mendelssohn; Introduction and Passacaglia in D minor, Reger; Schoenster Herr Jesu, Schroeder; Litanies, Alain.

Robert M. Finster, Denver, CO — Colorado State U., Fort Collins, CO Oct. 12: Prelude and Fugue in G minor, Buxtehude; Diferencias sobre el canto del caballero, Cabezon; Toccata per l'Elevazione, Frescobaldi; 2 settings Liebster Jesu BWV 730, 731, Bach; Sonata 1, Hindemith; Adagio from Symphony 3, Vierne; Laudation, Dello Joio.

Robert Thompson, Northfield, MN — St. John Cathedral, Milwaukee, WI Oct. 10: Processional, Mathias; Priere du Christ montant vers son Pere, Messiaen; Suite du premier ton, Clérambault; Prelude and Fugue in G BWV 545, Bach; Cortège et litanie, Fileuse from Suite Bretonne, Dupré; Choral in A minor, Franck.

John Kuzma, San Diego, CA — St. Paul's Episcopal, San Diego Oct. 3: Fantasi, Christenson; Le Banquet Celeste, Messiaen; 2 Short Preludes, Nielsen; Prelude and Fugue in C minor, Mendelssohn. Oct. 17: Concerto in A minor, Vivaldi-Bach; The Ascension, Messiaen; Symphony 5, Vierne.

James Hollender, Fresno, CA — First Congregational, Fresno Dec. 19: Prelude and Fugue in E minor, Toccata and Fugue in D minor, Bach; Concerto in A minor, Vivaldi-Bach; Etudes 3 and 4, Lukas Foss; Volumina, Ligeti.

Brian Schober, Rochester, NY — student of Sue Seid, Eastman School of Music, Rochester Nov. 19: Noël sur les flûtes, Noël étranger, Daquin; Prélude opus 51/1, Clair de lune opus 53/5, Feux follets opus 53/4, Vierne; La Nativité du Seigneur, Messiaen.

Marianne Webb, Carbondale, IL — Redeemer Lutheran, Evansville, IN Nov. 14: Concerto on Esungen drei Engel, Michaelson; Flute Solo, Arne; Sonata 1, Mendelssohn; Impromptu, Vierne; Prelude and Fugue in B, Dupré.

Donald Spies, Evanston, IL — doctoral recital, Northwestern U., Evanston Dec. 7: Eighteen Variations (1957), Jean Guillou; Pneuma (1966), William Albright; Constellations III for Organ and Two-Track Electronic Tape (1961), Bengt Hambraeus.

Larry King, New York, NY — Trinity Church, New York City Dec. 16: Concerto in C BWV 593, Wacht auf BWV 645, Nun komm der Heiden Heiland BWV 659, Toccata and Fugue in D minor BWV 565, Bach.

James Metzler, Hartford, CN — First Presbyterian, Hartford Nov. 4: Agincourt Hymn, Dunstable; Basse et dessus de trompette, Clérambault; I call to Thee, Fantasia in G BWV 582, Bach; Adagio and Toccata from Symphony 5, Widor.

Ronald Dawson, Nevada, MO — First Methodist, Fort Scott, KS Nov. 28: Grand jeu, Du Mage; Basse et dessus de trompette, Clérambault; O Mensch bewein, Toccata and Fugue in D minor, Bach; Mountain Sketches, op. 32, Clokey; Rhosymedre, Vaughn Williams; Choral 1, Andriessen.

Gregory Dugos, Hartford, CN — First Presbyterian, Hartford Nov. 11: Prelude and Fugue in E, Lübeck; Nun komm der Heiden Heiland, Sonata 5 in C, Allegro, Bach; Prelude in G minor, Brahms.

John Becker, Buffalo, NY — St. Paul's cathedral, Buffalo Dec. 3: Partita on Nun komm der Heiden Heiland, Distler; 3 settings Nun komm der Heiden Heiland, Bach.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Oct. 3, 10, 17, and 24: 4 pieces from Mass for the Convents, 4 pieces from Mass for the Parishes, Couperin; Fifteen Pieces, Dupré. St. John's Church, Bangor, ME Oct. 31: Pop Tunes—Shadows, Waymakers of Society, Dear Luna, How Wonderful, Lullaby for the End of Time, Do You Want to Know; and God Plays Hide and Seek, Hampton (afternoon). In the evening: Prelude and Fugue in E-flat, Wacht auf, Nun komm der Heiden Heiland, Bach; Childhood's End, Hampton; Phantasia frei from Sonata 1, Hindemith; Alleluia sercins, Messiaen; Allegro maestoso from Symphony 6, Widor.

Terrill W. Borne, Fort Bliss, TX — Asbury United Methodist, El Paso, TX Dec. 5: Es ist ein Ros', Brahms; God rest ye merry gentlemen, Elmore; Pastorellen für die Weihnachtszeit, Valentini; Wie soll ich dich empfangen, Pepping; In dulci júbilo, Manz; 2 settings Adeste fidelis, Adams and Ives; 3 settings Vom Himmel hoch, Pachelbel, Pepping and Bach; 4 16th century pieces ed. by John Glasel; Sonata 2 from Hora Decima, Pezel; Two Christmas Carols for Brass, Hillert; Sonata de Navidad, Jimenez. Assisted by 62nd Army Band Brass Quintet.

Students of Walter A. Eichinger — U. of Washington, Seattle Nov. 18: Barbara Libby; Toccata in D minor, Froberger; Ich ruf zu dir BWV 639, Bach. Judith Lobe: Christe du Lamm Gottes, Vater unser, Wir danken dir, Pepping; Toccata and Fugue in D minor BWV 565, Bach. David di Fiore: Psalms 131 and 121, Zimmerman; Greensleeves, Wright; Toccata from Symphony 5, Widor.

Mary Ann Lackovich, Rochester, NY — student of Russell Saunders, Eastman School of Music, Rochester Nov. 10: Récit de basse de trompette ou de Cromorne, Récit en dialogue, Dialogue, De Grigny; Pastorale, Ducaesse; Hymne a l'Univer, Jolivet; An Wasserflüssen Babylon BWV 653b, Concerto in A minor BWV 593, Bach.

Arlene Hilding, St. Peter, MN — Gustavus Adolphus College, St. Peter Nov. 30: Prelude and Fugue in E minor, Bruhns; 3 settings on Savior of the Nations Come, Bach; Partita on Wacht auf, Distler; Toccata, Monnikendam; Five Preludes for Organ, Bloch; Noel 10, Daquin; In Quiet Joy, Langlais; Introduction and Passacaglia, Reger.

Philip La Gala, Clifton, NJ — St. Cecilia Church, Englewood, NJ Dec. 4: Prelude, Fugue and Chaconne, Buxtehude; Der Tag der ist so freudenreich, Bach; Prelude and Trumpetings, Roberts; Toccata in E minor, Pachelbel; Antiphon 1, Dupré; Variations on Es ist ein Ros', Cohn; Toccata in B minor, Gigout.

Robert B. Grogan, Washington, DC — St. Pancras Church, Glendale, NY Nov. 28: Toccata and Fugue in D minor, Sleepers wake, Bach; Pastorale, Franck; Psalm from Gregorian Miniatures, Schroeder; Fanfare on Old 100th, Hurford; Variations on Veni Creator Spiritus, Duruffé.

Brock W. Downward, Rochester, NY — student of David Craighead, Eastman School of Music Dec. 10: Chaconne in E minor, Fantasia on Wie schön leuchtet, Buxtehude; Prelude and Fugue in B minor BWV 544, Bach; L'Ascension, Messiaen; Chorale in E, Franck.

George Baker III, Dallas, TX — student of Robert Anderson, Southern Methodist U., Dallas Dec. 4: Transports de joie, Messiaen; Allein Gott BWV 664, Bach; Priere opus 20, Franck; Fantasia on Hallelujah Gott zu loben, opus 52/3, Reger.

Thomas George, Denver, CO — St. Marks Episcopal, Denver Nov. 7: Agincourt Hymn, Dunstable; 4 Advent Chorales from the Orgelbüchlein, Toccata in F, Bach; Antiphon 3, Dupré; Carillon Sortie, Mulet.

Karl E. Moyer, Millersville, PA — Lutheran Church of the Holy Trinity, Lancaster, PA Dec. 3: Introduction and Trumpet Tune in D, Boyce; Grande Pièce Symphonique, Franck.

Godfrey Tomanek, Norwich, CN — First Presbyterian, Hartford Nov. 18: Toccata in C, Fugue in A minor, Cernohorsky; Fugue in F minor, Seger; Legende in D, Klicka; Prelude on a 12th C. Hymn, Nelhybel; Prelude on E Stella Sol, Michalek.

Lisa D. Nuttall, Fort Collins, CO — junior recital, Colorado State U. Nov. 14: Toccata in F, Buxtehude; Trio Sonata 1, Bach; Noël grand jeu et duo, Daquin; Choral in B minor, Franck; Carnival, Robert Crandell; Phantasia K 608 in F minor, Mozart.

Yuko Hayashi, Boston, MA — First Baptist, Fall River, MA Nov. 21: Concerto grosso op. 6/8, Corelli; Prelude and Fugue in E minor BWV 548, Bach; Fantasy on Ad nos, Liszt; Fileuse from Suite Bretonne, Dupré; Toccata alla Rumba, Planavsky.

William J. Wilson, Fort Richardson, Alaska — Chapel Center, Fort Richardson Oct. 29: Dreifaltigkeits Triptychon, Kropffreiter; Le banquet céleste, Messiaen; Litanies, Alain; Fantasy and Fugue in G minor, Bach; Sonata on Psalm 94, Reubke.



# Organ Recitals

J. Marcus Ritchie, New Orleans, LA — First United Methodist, Magnolia, AR Nov. 9: Saviour of the heathen come, Once He came in blessing, O Thou of God the Father, To God we render thanks and praise, Prelude and Fugue in D BWV 532, Bach; Suite for a Musical Clock, Handel; Benedictus, Reger; Partita on Macht hoch die Tür, David; Fantaisie, Saint-Saëns; 2 Pieces in Free Style, Vierne; Variations on Veni Creator, Duruflé. St. Charles Ave. Baptist, New Orleans Nov. 14: Ballad, Richard Coeur de Lion; Agincourt Hymn, Composition on a Plainsong, Dunstable; Fanfare in C, Purcell; Tierce en taille, Couperin; Choral in E, Franck; Handel, Bach, Vierne and Duruflé as above. Trinity Church, New Orleans Nov. 22: Est-ce Mars? Variations, Scheidt; Allein Gott in der Höh BWV 662, Bach; Sonata 1, Hindemith; Fantasia in F minor K 608, Mozart; Joie et clarte des Corps Glorieux, Messiaen; Franck, Bach, and Duruflé as above.

Bradley Hull, New York, NY — Chestnut Street United Methodist, Lumberton, NC Oct. 25: Toccata, Adagio and Fugue in C BWV 564, Wir glauben all' BWV 740, Bach; Concerto in F op. 4/5, Handel; Mein Jesu der du mich, Herzlich thut mich erfreuen, Schmücke dich, O wie selig, Herzlich thut mich verlangen, Brahms; Sonata 2 in C minor, Mendelssohn; Prelude and Fugue in B, Dupré. St. Bartholomew's Church, New York City Nov. 16: same Mendelssohn and Bach; Pièce Heroïque, Franck.

H. Morley Jewell, Mount Vernon, NY — Community Church at the Circle, Mount Vernon Nov. 21: Toccata alla Passacaglia, Searle; Preludio al Vespri di Monteverdi, Tippett; Toccata Giocosa, Mathias; Prelude and Fugue in C, Vivace from Trio Sonata 6, Kyrie Gott Heiliger Geist, Bach; Bergamasca, Echo, Scheidt; Dankpsalm, Reger; Scherzo from Symphony 2, Vierne; Le banquet celeste, Messiaen; Rhumba, Elmore; Organ Solo from the Glagolitic Mass, Jasnacek.

Alec Wyton, New York, NY — The Community Church, Mountain Lakes, NJ Nov. 5: Choral in A minor, Franck; 5 pieces from Parish Mass, Couperin; Fugue in A-flat minor, Brahms; 4 short Hymn Preludes, Wyton; Toccata and Fugue in D, Dorian, Bach; A Prophecy, Pinkham; God of the Expanding Universe, Felciano.

Edythe Rachel Grady, Charlotte, NC — Mt. Carmel Baptist, Charlotte Oct. 10: Chaconne in G minor, L. Couperin; Let the Lower Lights be Burning, Bliss-Wilson; Prelude and Fugue in E minor, Bach; Präambel und Interludien, Schroeder; Sonata in C minor, Guilman; Were You There?, arr. Young; Carillon, Vierne.

C. Harold Einecke, Spokane, WA — Cathedral of St. John the Evangelist, Spokane Nov. 28: Adagio, Allegro and Adagio K 594, Mozart; Allegro and Arioso for five wind instruments, Ingolf Dahl; Quintette en Ut, Arrieu; Divertissement for Woodwind Quintet, Hartley; Quintet in E-flat, Reicha. Assisted by Eastern Washington State College Woodwind Quintet.

Magdalene York, Albany, NY — All Saints Cathedral, Albany Dec. 12: 3 settings Vom Himmel hoch, Bach, Pachelbel and Held; Noël 6, Daquin; choral selection sung by members of the Bethlehem H. S. Chorals by Britten, Manz, Poulenc, Bruckner and Thompson.

Squire Haskin, Buffalo, NY — St. Paul's Cathedral, Buffalo Nov. 19: Prelude and Fugue in G BWV 541, Bach; By Adam's Fall, W. F. Bach; Jubilate Deo from Diptique Liturgique, Grunewald; Scherzo in E, Gigout.

Clarence Watters, West Hartford, CN — Church of the Heavenly Rest, New York City Nov. 14: Le Chemin de la Croix (complete), Marcel Dupré.

William Ness, Ann Arbor, MI — Seventh-Day Adventist Church, Kettering, OH Nov. 14: Grand jeu, Du Mage; By the Waters of Babylon, Prelude and Fugue in E minor (Wedge), Bach; Prayer, Franck; Pastorale, Ducas; Toccata, Sowerby.

Michael A. Crouch, Morehead, KY — senior recital, Morehead State U. Oct. 24: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Cortège et Litanie, Antiphon 5, Dupré; Carillon, Vierne.

Elbert M. Smith, Grinnell, IA — St. Mary's Church, Grinnell Nov. 7: 3 movements from Mass for Parishes, Couperin; Noël de Saintonge, Dandrieu; Toccata in D minor, Bach; Benedictus, Reger; Arabesque, Vierne; Adagio, Nyquist; Antiphon 3, Dupré; Litanies, Alain.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Nov. 5: Prelude and Fugue in A minor BWV 543, Bach; Wenn mein Stundlein vorhanden ist, David; Echo Fantasia, Sweelinck; Te Deum, Langlais.

Maurice and Marie-Madeleine Duruflé, Paris, France — First Presbyterian, Lancaster, PA Oct. 17: Sinfonia from Cantata 146, Bach; Récit de tierce en taille, Couperin; Récit de nasard, Clérambault; Fugue in C, Buxtehude; Fantasy in A, Franck; Choral Improvisation on Victimae Paschali, Tournemire. First Congregational, Los Angeles, CA Nov. 7: same Couperin, Clérambault and Buxtehude; Prelude and Fugue in D BWV 532, Bach; Fantaisie on Ave Maris Stella, Tournemire. Requiem by Duruflé performed on both programs by combined choirs of local churches and colleges.

Raymond Martin, Atlanta, GA — First Presbyterian, Atlanta Nov. 7: Prelude in C minor, Mendelssohn; 3 settings Ein feste Burg, Walcha, Hanff and Pachelbel; Sonata 2 in C minor, Toccata in F, Bach; Toccata for Organ, Near; Sonatine for Organ Pedals Alone, Persichetti; Prelude and Fugue in B, Dupré. Agnes Scott College, Decatur, GA Nov. 15: same as above; Jesu nun sei gepreiset from Cantata 171, Bach; Sonata 2, Pezel; Canzon noui toni, G. Gabrieli. Assisted by brass ensemble.

Jack H. Ossewaarde, New York, NY — St. Bartholomew's Church, New York City Nov. 15: Triumphant Fanfare from Water Music, Handel; Musette, Dandrieu; Caprice, The Cuckoo, Clérambault; Come Saviour of the gentiles, Lord Jesus Christ turn Thou to us, Passacaglia and Fugue in C minor, Bach; Fantaisie in A, Franck; March, Elegy, Scherzetto, Walton; Clair de Lune, Vierne; Carillon, Sowerby. Nov. 23: same Handel, Sowerby; 3 settings Now thank we all our God, Kaufmann, Bach, Karg-Elert; Thanksgiving, Purvis.

James Higbe, Little Rock, AR — Trinity Church, New Orleans, LA Nov. 28: Introduction and Passacaglia in D minor, Reger; Was Gott tut, Herzlich tut mich verlangen, Kellner; Sonata 5 in C BWV 529, Prelude and Fugue in B minor BWV 544, Bach; Pastorale, Franck; Fugue for Organ, Noehren; Finale from Symphony 1, Vierne.

Walter Blodgett, Cleveland, OH — Trinity Mem. Church, Warren, PA Nov. 23: In dulci jubilo, Nun komm der Heiden Heiland, Wir glauben all', Meine Seele erhebt den Herren, Fantasie and Fugue in C minor, Bach; Magnificat en sol mineur, Dandrieu; Pastorale, Franck; Hommage à Frescobaldi, Langlais; Clair de Lune, Hymne au Soleil, Vierne.

Arthur C. Becker, Chicago, IL — St. Joseph's Church, Wilmette, IL Nov. 14: Toccata and Fugue in D minor, Erbarm' dich mein O Herre Gott, Bach; Chorale in A minor, Franck; Carillon, Sowerby; Variations de Concert, Bonnet; Toccata from Symphony 5, Widor; Fanfare, Glarum; Aeterna Rex, Singenberger.

Walter Whipple, Los Angeles, CA — graduate recital, U. of Southern California Nov. 21: Echo Fantasia, Chromatic Fantasie, Variations on Ons is ghebooren een kindekijn, O Mensch bewein dein' Sünde gross, Sweelinck; Magnificat 8. toni, Christ lag in Todesbanden, Mensch willst du leben seliglich, Kyrie Summun, Scheidemann.

Stylianos P. Scordilis, Albany, NY — All Saints Cathedral, Albany Dec. 19: Ein' feste Burg, Pachelbel; Fantasias 3 and 4, Handel; Prelude and Fugue in C minor BWV 549, Bach; Chiaroscuro, Scordilis; Chaconne Prelude on Bach's Harmonization of Ein' feste Burg, M. M. Cone.

Charles L. Dirr, Bloomington, IN — First Christian, Bedford, IN Nov. 21: Prelude and Fugue in C, Leiding; Voluntary in D, Stanley; Canzona in G minor, Offertorio, Zipoli; Magnificat in G, Dandrieu; Christ unser Herr zum Jordan kam, Prelude and Fugue in D, Bach.

Donald S. Baber, Detroit, MI — Wayne State U. Sept. 14: Prelude and Fugue in E, Lübeck; 3 settings Nun komm der Heiden Heiland BWV 659-661, Bach; Sonata for Flute and Keyboard, Frederick the Great; Le Jardin Suspensu, Litanies, Alain. Assisted by William Perich, flutist.

Charles Huddleston Heaton, St. Louis, MO — Duke U. Chapel, Chapel Hill, NC Nov. 7: Alleluys, Preston; Trio Sonata 6 in C, Bach; The Mirrored Moon, Karg-Elert; The Fourth of July, Hewitt; Prelude and Fugal Dance, Litaize; Prelude and Fugue in F minor, Dupré; Final in B-flat, Franck.

David J. Hurd, Jr., New York, NY — Trinity Church, New York City Dec. 2; St. Paul's Chapel, New York City Dec. 8: Magnificat primi toni, Buxtehude; Meine Seele erhebt den Herren BWV 648, Fuga sopra il Magnificat BWV 733, Bach; Partita on Nun komm der Heiden Heiland, Diabler.

Walter Hillsman, Utica, NY — St. Paul's Cathedral, Buffalo, NY Dec. 10: Voluntary for Double Organ, Purcell; Magnificat 4 and 5, Dupré; Canon; Canonic Variations on Vom Himmel hoch, Bach; Fanfare, Leighton.

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Kim R. Kasling, Mankato, MN — Zion Lutheran, Thief River Falls, MN Oct. 17: Prelude and Fugue in E, Lübeck; Prelude and Fugue in D, Bach; Toccata op. 59/5, Benedictus op. 59/9, Reger; Postlude for the Office of Compline, Alain; God Among Us, Messiaen. Bethlehem Lutheran, St. Cloud, MN Oct. 31: same as above; Plein jeu, Fugue, Basse de trompette, Récit from Livre d'Orgue, Du Mage; Premier Fantaisie, Alain. Gustavus Adolphus College, St. Peter, MN Nov. 18: Toccata op. 59/5, Benedictus op. 59/9, Reger; 2 settings Herzlich tut mich verlangen, Brahms; Prelude and Fugue in D, Bach, Fantaisie on BACH op. 46, Reger; Vision of the Church Eternal, Messiaen; Premier Fantaisie, Postlude for the Office of Compline, Litanies, Alain.

John B. Haney, Columbia, SC — Trinity Episcopal, Columbia Nov. 1: Offertoire, Benedictus from Parish Mass, Couperin; Bringt her dem Herren from Kleine Geistliche Konzerte, Schütz; Herzlich Lieb' hab' ich dich, Vater unser, Buxtehude; We Sing to Him from Harmonia Sacra, Purcell; Prelude and Fugue in G BWV 541, Bach; Symphonischer Choral op. 87/1, Karg-Elert; Two Songs from op. 99, Dvorak; Choral, Honnegger; Choral Varié sur le Veni Creator, Durufle. Assisted by Shirlee Teuber, mezzo-soprano.

Rosalind Mohnsen, LeMars, IA — Morningside Lutheran, Sioux City, IA Oct. 31: Noël grand jeu et duo, Daquin; Offertoire from L'Office de Noël, Tournemire; Deux Danses à Agni Yavishita, Alain; Aria, Tenaglia; Allegro, Krieger; Cortège et Litanie, Dupré; Apparition de l'Eglise Eternelle, Messiaen; Scherzo from Symphony 6, Vierne; Suite, Schollum; Epilogue, Langlais; Cantabile and Allegro from Symphony 6, Widor. Assisted by Gerald Olson, trumpeter.

Flor Peeters, Mechelen, Belgium — National Shrine of the Immaculate Conception, Washington, DC Nov. 26: Prelude and Fugue in C minor, Lübeck; Herr Gott lass dich erbarmen, Isaac; Fantasy on a Flemish Carol, Bull; Prelude and Fugue in D, Kerckhoven; Toccata, Adagio and Fugue in C, Bach; Choral in E, Franck; Choral Poème Hodie mecum eris in Paradiso, Tournemire; Six Lyrical Pieces op. 114, Toccata, Fugue and Hymne on Ave Maris Stella, Peeters.

Jonny M. Gillock, New York, NY — student of Vernon de Tar, Church of the Ascension, New York City Nov. 14: Prelude and Fugue in C minor BWV 546, Prelude and Fugue in E minor BWV 548, Bach; 2 Sonatas in D K 287, 288, Scarlatti; Tiento in the Seventh Tone, Cabanilles; Fantasia on Straf' mich nicht op. 40/2, Reger; Combat de la Mort et de la Vie from Les Corps glorieux, Messiaen; Prelude, Fugue and Variation op. 18, Franck.

Wayne Cohn, East Orange, NJ — Grace Church, New York City Nov. 18: Choral in A minor, Franck; Sinfonia 3, Contemplation, Light Motion, Pulsation, Berlinski; Toccata Giocosa, Mathias; Prelude and Fugue in A minor BWV 543, Bach. St. Cecilia, Englewood, NJ Nov. 20: Nun danket alle Gott, (3 settings), Reger, Karg-Elert, Bach; 2 settings Lobe den Herrn, Walther and Manz; Jesus joy of man's desiring, Bach.

Thomas A. DeWitt, Leesburg, FL — Morrison United Methodist, Leesburg Nov. 8: Sonata 2, Mendelssohn; Nun bitten wir, Buxtehude; Flute Solo, Arne; Allegro Pomposo, Roseingrave; Aria Pastorella, Rathgeber; Nun komm der Heiden Heiland, Prelude and Fugue in D, Bach; Chant héroïque, Chant de paix, Langlais; 2 settings Wie soll ich dich empfangen, Mit Freuden zart, Pepping.

Marlin P. Reynolds, Boca Raton, FL — Advent Lutheran, Boca Raton Nov. 21: Toccata and Fugue in D minor, Erbarm dich mein, Vater unser im Himmelreich, Fugue in G minor, Bach; Concert Piece, Peeters; Te Deum, Langlais; Vision of the Church Eternal, Messiaen; Toccata from Symphony 5, Widor; Berceuse, Toccata from Symphony 1, Vierne.

Eileen Coggin, Berkeley, CA — First Church of Christ, Scientist, Sacramento, CA Oct. 31: Prelude and Fugue in E minor, Bruhns; Flute Solo, Arne; 4 settings Herzlich tut mich verlangen, Karg-Elert, Buxtehude and Brahms; Tuba Tune in D, Lang; Greensleeves, Wright; Ein feste Burg, Toccata, Adagio and Fugue in C BWV 564, Bach; Sicilienne, Impromptu, Vierne; Finale from Symphony 2, Widor.

George Decker, Syracuse, NY — Trinity Episcopal, Watertown, NY Nov. 8: Augustana Lutheran, Washington, DC Nov. 16; Asbury United Methodist, Salisbury, MD Nov. 17: Prelude and Fugue in E minor, Bruhns; Ballade, Sowerby; Toccata in F, Bach; Prelude and Fugue in G minor, The Spinner, Prelude and Fugue in B, Dupré. Assisted by Jerry Moore, violist.

Gordon Wilson, Columbus, OH — Trinity Episcopal, Columbus Nov. 8: Tiento quarto tono, Correo; Andante in F K 616, Mozart; Prelude in B minor, Bach; Fantasy for Flute Stops, Sowerby; Epilogue on a theme of Frescobaldi, Langlais; Communion, Tournemire; Passacaglia quasi Toccata on BACH, Sokola. The Cadet Chapel, West Point, NY Nov. 21: same as above; Nun komm der Heiden Heiland, Buxtehude; Toccata in D minor, op. 59/5, Reger; Fugue in C-sharp minor, Honnegger. The New York Cultural Center, New York City Nov. 28: same Reger, Honnegger, Sowerby, Langlais, Tournemire and Sokola; The Children of God, Messiaen; Nativity Suite, Langlais.

Richard Litterst, Rockford, IL — Emmanuel Episcopal, Rockford Nov. 7: Toccata and Fugue in D minor, Bach; Cortège and Litanie, Dupré; Sheep may safely graze, Bach-Biggs; Nocturne, op. 9/2, Chopin; Comes Autumn Time, Sowerby; Allegro vivace from Symphony 1, Vierne; Sonata on Psalm 94, Reubke. Second Congregational, Rockford Nov. 21: Prelude and Fugue in G minor, Dupré; Prelude on Psalm 139/11, Howells; Two Hungarian Pastorals, Liszt; Variations on American, Ives; The Heavens Are Telling, Marcello; My Spirit Be Joyful, Bach-Biggs; Canon noni toni, Gabrieli; Concerto 13, Handel. Assisted by brass ensemble and string orchestra.

John Upham, New York, NY — St. Paul's Chapel, New York City Dec. 1: Veni Redemptor gentium, Scheidt; Toccata and Fugue on Mitten wir im Leben sind, Pepping; Wacht auf, Prelude and Fugue in C, Bach. Dec. 22: Magnificat in D, Dandrieu; Es ist das Heil, Buxtehude; Nun komm der Heiden Heiland (3 settings), Bach. Dec. 29: Ricercar, Variations on Puer nobis nascitur, Sweelinck; Noël suisse, Noël en trio et en dialogue, Daquin; Partita on Lobt Gott ihr Christen, Walther; Wir Christenheit, Prelude and Fugue in G, Bach.

Howard D. Small, Minneapolis, MN — St. Mark's Cathedral, Minneapolis Nov. 16: Toccata, Aria and Fugue, Bender; Christ our Lord to Jordan came, Bach; Toccata, Villancico y Fuga, Ginastera; Three Songs from Pilgrim's Progress, Vaughan Williams; Pastorale, Ducas; Prelude and Fugue in G minor, Dupré. Assisted by Alice Parker, contralto.

Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster Nov. 21: Offertoire sur les grands jeux, Couperin; Noël, Une Vierge Pucelle, La Bègue; Concerto 5 in F op. 4, Handel; Allegro, Beethoven; Prelude and Fugue in A minor BWV 543, Bach; The Burning Bush, Berlinski; Canon and Allegro, Ross Care; Sicilienne, Durufle; Le Monde dans l'attente du Sauveur, Dupré.

Erick Brunner, Basking Ridge, NJ — Doylestown Presbyterian, Doylestown, PA Nov. 14: Toccata in E BWV 566, Bach; Voluntary 4 in G, Wesley; Magnificat noni toni, Scheidt; Sonata 2, Hindemith; Mein Jesu der du mich, Brahms; Plein jeu, Tierce en taille, Grand jeu from Livre d'Orgue, Du Mage; Adagio from Symphony 5, Widor; Choral in E, Franck.

Teresa McFadden, Nacogdoches, TX — student of Robert Mann, graduate recital, Stephen F. Austin State U. Nov. 21: Variations on Warum betrübst du dich mein Herz, Scheidt; Wenn wir in höchsten Nöten sein BWV 668, Fantasy and Fugue in G minor BWV 542, Bach; Drop Drop Slow Tears, Persichetti; Le jardin suspendu, Alain; Prelude and Fugue on BACH, Liszt.

Wim van der Panne, The Netherlands — Lutheran Church of St. Luke, Chicago, IL Nov. 2: Offertoire sur les grands jeux, Raison; Cromhorne sur les taille, Couperin; Fantasia et Fuga in C minor, Bach; What God Ordains, Kellner; Variations on Weinen Klagen, Liszt; Toccata 2, Monnikendam; From depths of woe, A mighty fortress, O sacred head, Langlais; Final in B-flat, Franck.

Sharon Kleckner, St. Paul, MN — Immanuel Lutheran, Clarissa, MN Nov. 7: Jig Fugue, Buxtehude; Meine Seele erhebt den Herren, Wacht auf, Allein Gott in der Höh, Prelude and Fugue in D, Bach; Prelude, Fugue and Variation, Franck; Präambeln und Interludien, Schroeder; Adagio in E, Bridge; Toccata from Symphony 5, Widor.

Louis Leibundgut, Rümlang, Switzerland — Reformed Church, Wangen, Switzerland Dec. 10: Prelude and Fugue in D, Nun komm der Heiden Heiland, Wacht auf, Liebster Jesu wir sind hier, Jesus bleibet meine Freunde from Cantata 147, Bach; Rigaudon, Campra; Te Deum, Benedictus, Reger; Suite Gothique, Böllmann.

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# Organ Recitals

Noël Goemanne, Dallas, TX — St. Scholastica's College Chapel, Manila, the Philippines Oct. 24: Fantasia primi toni, Santa Maria; Canzona, Gabrieli; Aria and Giga, Loeillet; Récit de nasard, Clérambault; Allegro, Stanley; O Mensch bewein', Prelude and Fugue in C minor, Bach; Fanfare, Lemmens; Aria, Prelude Introspectif, Peeters; Sonata da Chiesa, Andriessen; Triptych, Goemanne. Manila Cathedral Oct. 25: Prelude and Fugue in F minor, Bach; Two Noëls, Le Begue and Daquin; Concerto del Signor Meck, Walther; Prelude, Fugue and Chaconne, Buxtehude; Toccata, Van Hulse; Lied to the Desert, Peeters; Fantasia, Chant Mystique, Rejoice, Goemanne.

Jerald Hamilton, Urbana, IL — Carroll College, Waukesha, WI Oct. 24: Fantasia and Fugue in G minor BWV 542, Bach; 4 pieces from Premier Livre d'Orgue, Marchand; Choral in E, Franck; Choral and Scherzo from Symphony 2, Vierne; Movement, Naylor; Fantasia in F minor K 608, Mozart. Southern Baptist Theological Seminary, Louisville, KY Oct. 27 and First Presbyterian Church, San Antonio, TX Oct. 31: same as above except for Naylor and Mozart; Prelude, Scherzo and Passacaglia, Leighton.

Michael Fisher, Jacksonville, IL — MacMurray College Oct. 10: Prelude and Fugue in F minor BWV 534, Bach; Sonata 1, Hindemith; Prelude and Fugue in G minor, Brahms; Choral in B minor, Franck; Threnos-In Time of War, Hamilton. Lawrence Conservatory of Music, Appleton, WI Oct. 28: same Hamilton; Suite on the 1st tone, Clérambault; Vater unser, Böhm; Prelude and Fugue in G BWV 547, Bach; Fantasia in A, Franck.

Michael Rudd, Huron, SD — Huron College Nov. 14: A mighty fortress, Hanf; O God attend Thou my plea, Krebs; Canzona on the Fourth Tone, Frescobaldi; Salvation unto us has come, Anon.; Passacaglia and Fugue in C minor, Bach; Toccata on C-sharp, Hall; Chorale in B minor, Franck; Bishopthorpe, St. Columbia, Willan; Thou art the Rock, Mulet.

Ivan R. Licht, Valley City, OH — St. Martin of Tours Church, Valley City Nov. 7: Allegro in D minor, Stanley; Flute Solo, Arne; Nun lob mein Seel den Herren, Was mein Gott will, Wie schön leuchtet der Morgenstern, Pachelbel; Fugue in C, Buxtehude; Rhosymedre, Vaughan Williams; Rhythmic Trumpet, Bingham; Divertissement, Vierne; Choral in A Minor, Franck.

Carl E. Schroeder, Lancaster, PA — Trinity Lutheran, New Holland, PA Nov. 14: Canzona, Gabrieli; Four Magnificat Fugues, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Sonata K 235, Scarlatti; Rigaudon, Campra; Fantasy and Fugue in C minor, Bach; Five Chorale Preludes, Brahms; Sonata 2, Mendelssohn.

Frederick B. Shulze, Upland, IN — Trinity United Methodist, Hartford City, IN Oct. 17: Grand jeu, Du Mage; Wacht auf, Meine Seele erhebt den Herren, Kommst du nun, Prelude and Fugue in G BWV 541, Bach; Choral in A minor, Franck; Sonata 2, Schroeder; Carillon, Sowerby; Toccata from Suite for Organ, Dupré.

Larry Palmer, Dallas, TX — Southern Methodist U., Dallas Nov. 7: Organ Hymn Veni Creator, de Grigny; Fantasy in G BWV 572, Allein Gott BWV 662, Bach; Three Motets for Soprano, Organ and Chamber Chorus, Ducas; Concerto 1 in C, Pepping; Prelude and Fugue in B, Dupré. Assisted by Barbara Marquart, soprano and a chamber chorus.

Gene R. Janssen, Albert Lea, MN — Grace Lutheran, Albert Lea: Wake awake, Karg-Elert; Come O come Thou Quickening Spirit, Behold a Host, Drischner; A Triptych of Fugues, Near; Prelude and Fugue in G minor BWV 535, Bach; Ciacona in F minor, Pachelbel; Toccata on Praise to the Lord, Mischeelsen.

Peter J. Orme, Buffalo, NY — St. Paul's Cathedral, Buffalo Nov. 12: Sonata in G, first movement, Elgar; Wo soll ich fliehen hin, Bach; Toccata and Fugue in D minor and major op. 59/5-6, Reger; Toccata, Yon; Toccata in F from Symphony 5, Widor.

Suzanne Kales, Bergenfield, NJ — Community Church, Englewood, NJ Nov. 21: Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Variations de Concert, Bonnet; Canon in B minor, Schumann; Toccata from Symphony 5, Widor; Arabesque, Vierne; Litanies, Alain.

Glenn Patton, Bloomington, IL — St. Matthew's Episcopal, Bloomington Oct. 31: Chaconne en sol mineur, Couperin; Choral en mi majeur, Franck; Priere op. 37/3, Jongen; Petite piece, Postlude pour l'Office de Complies, Alain; L'Ange a la trompette, Charpentier.

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

Roger Heather, Cincinnati, OH — St. Paul United Methodist, Eaton, OH Oct. 24: Concerto 13 in F, Handel; Aria con variazione, Martini; Toccata and Fugue in D minor, Bach; The Bells of Berghall Church, Sibelius; Diapason Movement, Walond; Prelude for Rosh Hashana, Berlinski; Rondo for the Flute Stop, Rinck; The Lost Chord, Sullivan; Of the Father's love begotten, Hebble; He leadeth me, Van Hulse; Clair de Lune, Debussy; Choral in A minor, Franck.

Robert Cavarra, Fort Collins, CO — Colorado State U., for Colo. State Music Teachers Association convention: Prelude and Fugue in F-sharp minor, Buxtehude; Dialogue, Tierce en taille, Offertoire sur les grands jeux, Couperin; Ciacona in F minor, Pachelbel; Postlude pour l'Office de Complies, Deuxieme Fantaisie, Alain; Andante Sostenuto, Widor; Nun komm der Heiden Heiland, Fantasia and Fugue in G minor, Bach.

Kathryn Rupp, Bowling Green, OH — graduate recital, Bowling Green State U. Nov. 7: Offertoire sur les grands jeux from Parish Mass, Couperin; Allein Gott BWV 662, O Lamm Gottes BWV 636, Allegro from Sonata 5 BWV 529, Toccata in D minor BWV 538, Bach; 7 Preludes from Neuf Préludes pour Grand Orgue, Milhaud; Prélude, Fugue, et Variation op. 18, Franck; Toccata and Fugue in F, Buxtehude.

Judith Marshall, Manhasset, NY — The Congregational Church, Manhasset Oct. 24: Toccata and Fugue in D minor, Bach; Suite in A minor for violin, flute and organ, Telemann; Suite du premier ton, Clérambault; Aria in Classic Style, Grandjany; Adagio, Fiocco; Giga, Bossi; Carillon, Pageant, Sowerby. Assisted by Jack Marshall, violinist, Patti Joyce, flutist, and Jeanne Fintz, harpist.

Malcolm H. Wechsler, London, Ont. — Grace Lutheran, West Lorne, Ont. Oct. 31: 2 settings Schmücke dich, Walther and Bach; Fugue in B minor, Pachelbel; Prelude and Fugue in E-flat BWV 552, Bach; Morgenglanz der Ewigkeit, Walcha; 2 settings Wer nur den lieben Gott, Walcha and Bach; Joy, Pelouquin; Erbarm' dich mein, Liebster Jesu, attr. Bach; Ein feste Burg, Praetorius; Finale Jubilante, Willan.

Raymond Quick, Fort Collins, CO — junior recital, Colorado State U. Nov. 28: Toccata in E minor, Pachelbel; Noël Il fait bon Aimer, Dandrieu; Noël en récit en taille, Noël suisse grand jeu et duo, Daquin; Choral in B minor, Franck; Den die Hirten lobten sehr, Frühlich soll mein Herze springen, Zu Bethlehem geboren, Walcha; Prelude and Fugue BWV 541, Bach.

Alexander Anderson, Winter Park, FL — First Congregational, Long Beach, CA Nov. 2: Dialogue sur les grands jeux, Récit de tierce en taille, de Grigny; Nun danket alle Gott, Schmücke dich, Prelude and Fugue in E-flat BWV 552, Bach; Threnos-In Time of War, Hamilton; L'Ascension, Messiaen; Fantasia on Hallelujah! Gott zu Loben op. 52/3, Reger.

Robert Lodine, Chicago, IL — Holy Family Church, Chicago Nov. 14: Noël grand jeu et duo, Daquin; Sinfonia from God's Time Is Best, Toccata and Fugue in D minor, Bach; Choral in B minor, Panis Angelicus, Franck; Andante in F K 594, Mozart; Carillon, Sowerby; Apparition de l'Eglise Eternelle, Messiaen; Toccata from Symphony 5, Widor.

Don L. Simmons, Milligan College, TN — Milligan College Nov. 4: Prelude, Fugue and Chaconne, Buxtehude; O Lamm Gottes BWV 636, Alle Menschen müssen sterben BWV 643, Prelude and Fugue in E-flat BWV 552, Bach; Sonata 1, Hindemith; Schmücke dich, Brahms; Fantasy in F minor K 608, Mozart.

Terry Anderson, Seattle, WA — student of Walter A. Eichinger, U. of Washington Nov. 16: Offertoire sur les grands jeux, Couperin; Prelude and Fugue in E minor BWV 548, Bach; Pastorale, Ducas; Sonata 2, Hindemith; Suite médiévale, Langlais; Variations on a Noel, Dupré.

Theodore W. Ripper, Decatur, IL — Concordia Theological Seminary, Springfield, IL Nov. 8: 4 Pieces from op. 18/1, Distler; Prelude, Fugue and Chaconne in C, Buxtehude; Sonata 1, Hindemith; Prelude and Fugue in C BWV 547, Bach; Voluntary in D, Stanley; Fanfare, Leighton.

James Holmes, New York, NY — Trinity Church, New York City Dec. 30: La Nativité du Seigneur, Messiaen.

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Quotations from the books of the prophets Isaiah and Zachariah appear at the beginning of *La Vierge et l'Enfant* as a kind of program note to the piece. The French may be translated "A Child conceived of a Virgin is born unto us, a Son is given us. Rejoice, O daughter of Zion. Thus comes your king to you, just and humble."

The first section of this movement sounds an octave lower than written because of the 16' quintaton used. The quiet 4' flute and 2 2/3' nazard coupled from the *Recit* add sparkle and dimension to the light, slightly nasal sound of the quintaton by reinforcing the 15th and 19th above the fundamental.

Measures 1-7 of *La Vierge* are written in the first "transposition" of mode II.<sup>19</sup> The composer takes advantage of the structure of that mode, containing the augmented fourth and major sixth above every note, to use *added notes* in the melody above every chord change in the first phrase (to m. 4). *Added values* are also used at the end of both m. 1-2. (Hidden in the accompanimental chords is a *non-retrogradable rhythm* to the last 16th note of m. 2, although its significance here is dubious, for it arises only as a result of the *added value* and steady quarter note motion. Also, the additional time taken by the *embellishment group* at the beginning of each measure destroys the symmetry of the rhythm.) The first phrase concludes with the same progression which began it, involving root movement of a tritone. Similar motion in all voices in m. 3 helps to give the progression a feeling of rest. The developmental repetition within the first phrase demonstrates Messiaen's predilection for developing immediately.

The second phrase is a consequent of the first, constructed from a repeat of the first with the cadence phrase altered. Harmonically, however, the second phrase has slight dominant implications because of its beginning on the first non-tertian (quartal) harmony to be heard and because of its lack of a return to the C major chord already established as rest.

The third phrase is another repeat of the first, this time developed by extension and modal alternation. The first measure of this phrase is in mode III (1), and it demonstrates Messiaen's method of superposing a particular mode on a preconceived melodic and rhythmic structure. The repetition is interrupted in m. 9 with the *non-retrogradable rhythm* in mode II (1) and is continued in m. 10, now in mode III (3). A long extension of the *non-retrogradable rhythm* follows, beginning in m. 11 and leading to cadential extension with *pedal groups* in the top and bottom voices of m. 12-13, harmonic arrival in m. 14, and a final melodic cadence to end the first section at m. 15. The three repetitions in m. 11-12 of the *non-retrogradable rhythm* from m. 9 form a kind of compound *non-retrogradable rhythm*. In m. 12-13 *non-retrogradable rhythms* interlock with some irregularity resulting from the recomposition of the *added value*. The first two beamed groups of m. 11 are in mode II (2); the last two groups, mode II (3). Mode II (1) is used through m. 12-13, and it moves to the B-flat ninth chord in m. 14, the notes of m. 14-15 taken from mode III (3).

The middle section of this movement is written entirely in mode VI (1) and organized over a *rhythmic pedal* of 11 8th notes in the left hand and a *pedal group* in the lowest voice. Its form is binary with the second part beginning at the upbeat to m. 24 in the top voice. The chords used within the 8th note pedal in m. 16 are repeated exactly in m. 17 & 19 and altered with chords still in mode VI (1) at the ninth 8th note of m. 18, the fifth and sixth 8ths of m. 20, the fourth 8th of m. 21, and the fifth through eleventh 8ths in m. 22. Measure 23 involves E-flat and A-natural, both notes foreign to mode VI (1), in alteration of the sixth through ninth 8th notes of the original *pedal*. These notes foreign to the mode are especially significant in that they are the only departures from mode VI (1) in the entire middle section.

The four notes of the *pedal group* in the lowest voice are sounded in various combinations of rhythmic and intervallic orders so that nothing is repeated exactly in that voice throughout the first part of this middle section. *Non-retrogradable rhythms* may be found at many points in this voice.

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

By Carrol Hassman

Evidence of exotic influences may be seen not only in the use of the simultaneous *pedals* of this section, but also in the employment of the repeated melodic formulae of the top voice. It is interesting to note that this exotic element is also found in plainchant; and, as has been mentioned previously, Messiaen derived the melodic contour of this voice from the contours of the *introit Puer natus est*. As in the *pedal group* in the lowest voice, repetitions of the initial formula in the top voice are varied, in this instance by alteration of the distance between repetitions and by melodic extensions of the initial formula.

The second part of this middle section involves an exact repeat of the lowest voice from m. 16-23, now heard in m. 24-31. This voice repeats itself internally for the first time in the last two beamed groups of m. 31 with the melodic cadential figure used just before this point successively repeated and diminished so as to become steady 8th notes in m. 33.

Over the repeated *pedal group* of the second part, the chords of the original *rhythmic pedal* are repeated and altered in the same respective measures as in the first part, but the alterations themselves are different. Measures 25-27 repeat m. 24, and alterations (still within same mode) occur from the sixth through the tenth 8th notes in m. 26, the fifth through eighth 8ths in m. 28, the fourth through seventh 8ths in m. 29, and the fifth through eleventh 8ths in m. 30. Measure 31 again repeats m. 24.

In the top voice m. 16-23 are repeated from the upbeat to m. 24-33 with composed interpolations inserted from the upbeat to m. 26 to the downbeat in m. 27 and from the downbeat of m. 29 to the second beamed group in m. 30.

This middle section of *pedals* is a forerunner of what, with the symphony *Turangalila*, is to become one of Messiaen's most characteristic rhythmic techniques, the *trois personnages rythmiques*. Of it he said,

As on the stage . . . one of three (actors) acts . . . the second submits to the action of the first, and the third is immobile, passively attending to the action, so in the same way I use easily recognizable groups of durations . . . The active *personnage rythmique* is the one whose durations increase; the submitting *personnage rythmique* is the one whose durations decrease; the immobile *personnage rythmique* is the one whose durations do not change.<sup>20</sup>

In this middle section of *La Vierge et l'Enfant*, the two active *personnages rythmiques* (if we may use that term somewhat anachronistically) obviously seem to represent the Virgin and Child, the top voice symbolizing her rejoicing, the bottom, the righteousness and humility of the child.

The registration of the middle section helps to give it a character of quiet joy while making each of the individual colors stand out; yet at the same time it brings all voices into the middle range to interact with each other. The celeste gives the chords a live quality, yet lets them remain in the background. Over this background the upper voice, sounding an octave lower because of the 16' stop, is still bright and clear. The *pedal*, sounding an octave higher than written because of the 4' stop, is set apart by a doubling with the nazard at the fifth above; the use of the unison flute stops from the *pedal* and the *positif* is an interesting spatial effect.

The last section rounds out the simple ternary form of *La Vierge* by repeating the first two phrases of the first section a whole tone lower than the original (sounding *loco* now on a single 8' stop). In m. 41 the end of the second phrase is extended to arrive in m. 42 on a seventh chord, again built on the B-

flat root. Over it the long concluding *embellishment group* is heard.

## LES ENFANTS DE DIEU

The programmatic inscription at head of *Les Enfants* is paraphrased from the gospel of John and the letter of Paul to the Galatians. It may be loosely translated as follows: "To all who have received it, the Word has given the power to become children of God. And God has sent into their hearts the spirit of his Son, who cries: Father! Father!"

The form of this fifth movement of *La Nativité* is a strange one indeed; the first 26 measures are simply a huge upbeat to m. 27. They are organized over a dominant pedal point in the key of B major, and their function as a single upbeat is carried out by a number of factors: gradual crescendo; constant accelerando; gradual rising of all "voices" in what is essentially decorated similar motion; and, even with the hesitations in the rhythm, the feeling of one very long phrase made up of overlapping units. All these factors may be seen as the rising of the "faithful" to receive God's gift (from on high) of the Word (Christ) and to exert the "power" that gift affords them. The power in meas. 27-28 is certainly apparent. The last section is a long termination over a tonic pedal and represents with its

decorated descending motion God's sending the spirit of Christ to his "children."

The first measure of this movement is written in mode II (3), the second in mode II (1). The whole first measure may be seen as an extended appoggiatura in which the principal harmonic movement is from G-sharp minor to F-sharp major. The first two measures are repeated in m. 3-4 and a third repetition is begun in m. 5 but diverted to extend the first unit of the 26-measure upbeat and, at the same time, to form a bridge into the second unit. Measures 5-7 are in mode II (3).

The second unit of the first 26 measures begins at m. 8 and repeats m. 1-6 a major third higher, diminishing the first note of m. 5 when it repeats in m. 12. Measures 15-16 extend the second unit and bridge into the third. They are written in mode II (2).

The third unit begins at m. 17 and repeats m. 1-4 an octave higher with the added B major triad serving to reinterpret what was originally heard to be a G-sharp minor seventh chord as a B major chord with an added sixth. Measures 21-22 repeat a diminution of m. 20, and m. 23-26 develop it by expansion, all of 21-26 in mode II (1).

The climactic section features the return of the feeling of 7/4 time, a characteristic of the theme. Measures 27-28 are in mode II (2); mode II (3) is used in m. 29-30. Measures 31-32 repeat 27-28 and m. 33-34 repeat 29-30, a dot added to the chord with the foreign note in order to help effect a *ritard*. Measures

FIGURE I

Modes of Limited Transpositions (transpositions charted)

(six notes) whole-tone scale

Mode I

1/	-	C	-	D	-	E	-	F#	-	G#	-	A#	-
2/	-	C#	-	D#	-	F	-	G	-	A	-	B	-

Mode II (eight notes)

1/	-	C	-	D	-	E	-	F#	-	G	-	A	-	A#	-		
2/	-	C#	-	D#	-	E	-	F	-	G	-	G#	-	A#	-	B	-
3/	-	D	-	D#	-	F	-	F#	-	G#	-	A	-	B	-	C	-

Mode III (nine notes)

1/	-	C	-	D	-	D#	-	E	-	F#	-	G	-	G#	-	A#	-	B	-		
2/	-	C#	-	D#	-	E	-	F	-	G	-	G#	-	A	-	A#	-	B	-	C	-
3/	-	D	-	E	-	F	-	F#	-	G#	-	A	-	A#	-	C	-	C#	-	D	-
4/	-	D#	-	F	-	F#	-	G	-	A	-	A#	-	B	-	C#	-	D	-	E	-

Mode IV (eight notes)

1/	-	C	-	C#	-	D	-	D#	-	F	-	F#	-	G	-	G#	-	B	-	C	-
2/	-	C#	-	D	-	D#	-	F#	-	G	-	G#	-	A	-	A#	-	C#	-	D	-
3/	-	D	-	D#	-	E	-	G	-	G#	-	A	-	A#	-	B	-	C#	-	D	-
4/	-	D#	-	E	-	F	-	F#	-	A	-	A#	-	B	-	C	-	D#	-	E	-
5/	-	E	-	F	-	F#	-	A	-	A#	-	B	-	C	-	D#	-	E	-	F	-
6/	-	F	-	F#	-	G	-	A#	-	B	-	C	-	C#	-	E	-	F	-	G	-

Mode V (six notes)

1/	-	C	-	C#	-	F	-	F#	-	G	-	B	-
2/	-	C#	-	D	-	F#	-	G	-	G#	-	C	-
3/	-	D	-	D#	-	G	-	G#	-	A	-	C#	-
4/	-	D#	-	E	-	G#	-	A	-	A#	-	D	-
5/	-	E	-	F	-	A	-	A#	-	B	-	D#	-
6/	-	F	-	F#	-	A#	-	B	-	C	-	E	-

Mode VI (eight notes)

1/	-	C	-	D	-	E	-	F	-	F#	-	G#	-	A#	-	B	-
2/	-	C#	-	D#	-	F	-	F#	-	G	-	A	-	B	-	C	-
3/	-	D	-	E	-	F#	-	G	-	G#	-	A#	-	C	-	C#	-
4/	-	D#	-	F	-	G	-	G#	-	A	-	B	-	C#	-	D	-
5/	-	E	-	F#	-	G#	-	A	-	A#	-	C	-	D	-	D#	-
6/	-	F	-	G	-	A	-	A#	-	B	-	C#	-	D#	-	E	-

Mode VII (ten notes)

1/	-	C	-	C#	-	D	-	D#	-	F	-	F#	-	G	-	G#	-	A	-	B	-
2/	-	C#	-	D	-	D#	-	E	-	F#	-	G	-	G#	-	A	-	A#	-	C	-
3/	-	D	-	D#	-	E	-	F	-	G	-	G#	-	A	-	A#	-	B	-	C#	-
4/	-	D#	-	E	-	F	-	F#	-	G#	-	A	-	A#	-	B	-	C	-	D	-
5/	-	E	-	F	-	F#	-	G	-	A	-	A#	-	B	-	C	-	C#	-	D#	-
6/	-	F	-	F#	-	G	-	G#	-	A#	-	B	-	C	-	C#	-	D	-	E	-



35-36 are again in mode II (2), the chord there an E minor one with added sixths and an added tri-tone. The bridge in m. 37-38 is drawn from mode II (1) and the final chord of m. 38 centers in on the coming B major from two directions: those of the dominant seventh and the Neapolitan. Within the context of m. 35-38 it would seem legitimate to consider the dot on the latter chord of m. 38 an *added value*.

The final section of this movement, organized over a tonic pedal point, is all written in mode II (3), continues the use of bi-chordal harmony, and recalls the separation of the B major chord with an added sixth into distinct G-sharp minor and B major chords. Each measure of this section sounds like a single phrase because the underlying harmony (a kind of appoggiatura structure) is repeated with each measure and because the melodic motion over the chord of resolution is, without exception, slower than that over the appoggiatura chord. The general melodic designs of the first two measures are repeated and varied slightly on successively lower scale degrees until m. 45, where the added tri-tone is first heard in the chord of resolution. Measure 46 repeats the previous two quarter notes in the right hand over harmony down a minor third to set up the cadence phrase. The cadence phrase is melodically a diminution and extension of the previous measure over harmony another minor third down. Thus we see the combination of a pedal group in the upper staff with a harmonic sequence in the lower staves. The harmony of m. 47-48 is simply a decoration of the tri-tone dominant F major with an added sixth introduced as a passing tone in m. 48. Measure 49 is the "natural" resolution of the penultimate chord root to the tri-tone below with the characteristic added sixth in the chord of resolution.

#### DIEU PARMi NOUS

The program notes for this piece are paraphrased from the book of Ecclesiastes and from the gospels of John and Luke: "Words of the communicant, of the Virgin, and of the whole church: that which has created me has rested in my tent, the Word has been made flesh and dwelt in me. My soul glorifies the Lord, my spirit has heartily rejoiced in God my Savior."

As has already been stated, the formal structure of this movement is that of a "Development of three themes, preparing a final issued from the first." The first theme, m. 1-3, is made up of two components: the manual parts, in mode IV (1); and the pedal part, in mode II (1). Also discussed previously was the method by which the pedal part of the first theme is derived from the Hindu rhythm *ragavardhana*. The long descent of first the manual, then the pedal themes symbolizes "the glorious and ineffable fall of the second person of the Holy Trinity into a human form (if it is permissible to employ this term on the subject of the Incarnation of the Word!)"<sup>21</sup>

The second theme is written in mode II (1) and extends from m. 3-7. It is constructed over a G pedal point, the melody of m. 3 repeated with one alteration over new harmony and extended by rhythmic repetition in m. 4. The high point of the arch form of the theme comes with the F-sharp in the soprano and the momentary F-natural in the bass; it leads back to the repeat of m. 4 in m. 7. The theme is meant to express "... love for Jesus Christ of the communicant, of the Virgin, of the entire Church."<sup>22</sup>

The third theme comes with the chromatic turns in m. 8, and Messiaen considers it "melodic, a Magnificat, alleluatic praise in bird style."<sup>23</sup> The first three beamed groups of this theme are written in mode IV (4); the fourth group is in mode IV (3); and the remainder of 8, in mode III (3).

Measure 9 begins the development with a restatement of the manual part of the first theme, now used in mode III (1) with the pedal part added. Development of the third theme by repetition up a major second and extension follows in m. 10. Measure 11 is m. 9 repeated in mode III (3). A very loose development of the third theme follows, notes taken freely from the chromatic scale. The first three beamed groups are repeated twice with a one-note extension on the last repetition. Measure 13 is the first theme in mode IV (5) extended

by repetition down one octave and involving a newly composed pedal part which begins and ends with a tri-tone movement. The third theme returns in m. 14 a major second lower than its original pitch; and that theme is extended with the trill in m. 15.

Measures 16-30 are freely chromatic development of the third theme. Measures 16-17 state and repeat material derived from m. 12 (originally from the third theme) and the following two measures are free development extending 16 and 17 with chromatic scales and polyrhythm resulting from use of the *added value* at different points in each voice. From the beginning of m. 19 to the penultimate 8th note of the measure, each voice has a *non-retrogradable rhythm*. Measures 20-22 are 16 - 18 repeated up a perfect fourth, and 23 extends 22 by repetition of the last two beamed groups up a minor third in the top voice with different notes but the same rhythm in the bottom voice. The first two beamed groups of m. 24 are the first two of 19 repeated up a minor sixth; the last two beamed groups of those measures use the same rhythms but different notes. Measure 25 repeats 24 down a major second, repeats the last beamed group again down another major second, and bridges into the following measure with the group of five 16ths. Measure 26 quotes the third theme in the top voice with a new accompanimental voice coupled to it in the first two beamed groups and setting up the *pedal groups* to come in the following measures. Measure 28 repeats m. 27 with both A-sharp and C-natural chromatically altered to B-natural. The chromatically altered to B-natural. The 29 could perhaps be considered sequential owing to their internal symmetry and to the context of this section. The concluding measured trills in m. 30 are *pedal groups*.

Measures 31-54 are development of the second theme over constant staccato motion in inner voices and a descent figure reminiscent of the first theme in the pedal. Measures 31-32 are written in mode II (3) using the first two measures of the second theme over an F-sharp pedal point in the manual bass. E-natural and B-flat are used as chromatic passing tones in the inner voices. The third measure of the second theme is heard in m. 33, still in mode II (3). Measure 34 extends 33 and is written in mode II (2). The first full beamed group of m. 35 uses a pentatonic scale over F-sharp, the E-natural being a foreign note. The last two beamed groups of this measure involve fragmentation of the first group and a repetition of the fragmentation. The left hand and pedal parts move up a minor third sequentially with each successive beamed group above them. The first four groups of m. 36 use three *pedal groups* in combination with rhythmic pedals. The pedal part moves up another minor third going into this measure, and again the pentatonic scale is used over E-flat, the D-flat a foreign note. The last three beamed groups of m. 36 are based on the same scale as the first four groups, but transposed down a major second. These last three groups are used to come out of the *pedal groups* and to bridge into m. 37. The soprano uses the same notes of its *pedal group* in augmentation; the tenor and alto are also the same but down a major second; and the bass is newly composed.

Measures 37-41 repeat 31-35 up a major third; 42 is 41 up a major second. Measure 43 is constructed like m. 36, but the positions of the *pedal groups* over the root are changed; the alto is in inversion; and the texture of the left hand is thinned and recomposed.

Measures 44-45 are development of 31-32. Intervals in the theme are altered and the voices changed so that the tenor is now parallel to the soprano instead of the alto, and the bass of the manuals "holds" a *pedal group* instead of a pedal point. Measure 44 is in mode VII (5) with D-natural foreign to the mode, while m. 45 is in mode VII (3) using F-sharp, foreign to the mode. Measure 46 is a development of m. 33 with its first beamed group written in mode VII (1); the next three beamed groups, in mode VII (2); and the last group, in mode VII (5).

Measures 47-48 are 44-45 repeated up a minor second, and 49 is 46 repeated up a minor second and extended. Measure 50 uses the *pedal figures* of m. 36 with the duration of the soprano diminished. The result of this diminution is

to increase the complexity of the poly-rhythms. The measure is written with the notes of the *chord of the dominant* (over the root E) superposed like a mode. Measure 51 builds rhythmic tension by moving to unison harmonic rhythm. Harmonically this measure uses the notes of the *chord of the dominant* over the root B-flat (tri-tone from previous measure) with the fourth scale degree of the chord altered to E-natural in anticipation of the E tonic to come. Measures 52-54 combine four *pedal groups*, the pedal part further developing the first theme with augmented rests between successive repetitions. These measures are built on the notes of the *chord of the dominant* over the root D. The penultimate 16th note of m. 54 is a chromatic passing chord.

Measure 55 introduces a highly varied recapitulation of the first theme. The rhythms are altered and the harmonic organization involves alternation between modes VII (5) and VII (4). Over the dominant pedal point on B-natural, the chords resolve at the end of m. 55 on a B major ninth (minor) chord. Measure 56 uses repetition and alterations of the last two chords of m. 55. The first chord of m. 57 is a fused chord using the Neapolitan and the dominant seventh. Over this chord comes the inversion of the second part of the first theme; all the notes used in it are a semi-tone away from some member of the chord below. The last 8th note in the treble of that measure is a passing note. Measure 58 is another fused chord involving the Neapolitan, the augmented dominant, and a major chord built on the leading tone. Since the tendency of the Neapolitan is downward and that of the leading tone chord is upward, m. 58 is a kind of harmonically orchestrated augmented sixth chord.

The final development is a grand toccata in the typical French style. Underlying the rhythm of the manual accompanimental figure is a derivation of the Hindu rhythm of the first theme in the pedal. The harmony of this figure is in mode II (2) using F-natural foreign to the mode; it moves away from E major, touches it again briefly at the beginning of the last beamed group, and returns to it for a repeat in m. 60. Under this repeat the pedal enters with its theme from m. 2. With the pedal arrival on E in m. 62, the harmony above (still in the same mode) is recomposed so as to lead back to the repetition of m. 60-61 in 63-64.

At m. 65 a new theme is introduced in the soprano and punctuated by parallel octaves in the chords below it. The new theme uses augmentation by the addition of a dot and an *added value* at the end of the measure. This measure is in mode II (1). The theme continues in m. 66, now in mode II (3); and m. 67 repeats m. 66. Measure 68 is newly composed and leads to the altered repeat of the first theme. It is written in mode VII (2) except for the middle beamed group, which borrows from VII (1).

Measures 69-70 are written in mode II (2) with the pedal entering from a different scale position over the root than has been heard previously. Measures 71-72 are 65-66 repeated, but now in mode VII (2).

Measures 73-74 are 69-70 repeated up a semi-tone with *added notes* in the first two beamed groups. In the last group of m. 74, notes of mode II (2) are used as a modulation to m. 75, where m. 71 is repeated up a minor third; it is repeated again sequentially in m. 76. Mode IV (6) is used for m. 75-76. The pedal's *terminating group* extending the line begun in m. 73 produces a strong syncopation with the manuals' figure. The A-natural in the pedal in m. 76 is foreign to the mode. Another sequential repetition is begun at the last beamed group of m. 76 with the pedal in parallel octaves with the soprano at that point. The similar motion of all voices in the last group there helps to set up the octaves in m. 77.

These parallel octaves in m. 77-82 are all drawn from mode IV (6). They develop the third theme and provide a middle section for the ternary toccata. The second measure repeats the first, and the third begins the repeat again but moves into ascending scale passages that bring back a repetition of 77-78 one octave higher in 80-81. The first three beamed groups of m. 79 repeat with G-natural added to the third group in m. 82. The repetitions and the extension with trills of this third group

in m. 82 is similar to the use of the same techniques earlier in the piece.

The concluding section of the toccata is exactly the same in m. 83-90 as it was earlier in 60-67, except for the delayed arrival of the pedal theme and the *embellishment group* that does bring the E-natural. Measure 91 repeats the first three beamed groups of m. 68, except in the soprano, which stops the repetition a quarter note earlier. The last two beamed groups of m. 91 are in mode II (1) under an inverted dominant pedal point which extends into the next measure.

Measures 92-93 are written in mode VII (4) with the G-natural borrowed from another mode. The pedal arrival on the low F in m. 94 begins four bars of dominant extension that implies alternation between the Neapolitan and the dominant seventh chords. With the exception of the G-naturals and C-sharps in m. 97, these four bars are all in mode VII (4). In m. 97 the pedal point is expanded to a *pedal group* and the tri-tone alternation between dominant and Neapolitan harmonies is most apparent. The long chain syncopated parallel octaves makes the rapid climb to the anticipated E-naturals in m. 97 breath-taking. The *value added* with the rest there is also an excellent effect.

Measure 97 begins three measures of inverted tonic pedal point with three octaves of E-naturals in the manuals. The *pedal group* in the pedal part of m. 97 is expanded in m. 98 to include the resolution on low E. The F-natural used in the *pedal group* is foreign to mode VII (2), which is used for the manual chords. Harmonically, these chords form an appoggiatura structure with the juxtaposed diminished seventh chords on F-sharp and G-natural both resolving to a half-diminished seventh chord on F-sharp during the second 8th note of m. 98. Tension builds as a ritard is written into m. 99 with an extra repetition of the same appoggiatura chord resolving now to an augmented tonic chord with an added major seventh and ninth, a chord relatively less consonant than the resolution in m. 98. The chord of resolution is also ritarded in this measure by the extension of the *pedal group* below it. Still another repetition of the appoggiatura chord is added in m. 100, the resolution now complete to the tonic chord with an added sixth. The *pedal group* as extended in m. 99 is repeated twice in m. 100 so as properly to ritard the full chord of resolution there.

The soprano picks up the *pedal group* from below in the short coda that follows. The first two beamed groups of the coda begin on an E major chord with an added sixth, move away from E major, and, at the end of the second group, return to the tonic chord with an added tri-tone that resolves as an appoggiatura. These first two groups are in mode II (2), and both of them are seven 16th notes long. The next two groups should be beamed as one, for that is how they sound. Through the last seven 16ths of this group of nine, B-natural and D-sharp continue to sound as a dominant pedal point. The whole group is written in mode VII (1), and the resolution of its dominant pedal point comes with the tonic pedal point at the beginning of the last group of m. 101, the tonic at that point being only an anticipation of the full resolution to come in m. 102. The chords within this tonic pedal point may all be seen as inversions of *chords of the dominant* over different roots; those roots respectively, D, B, F-sharp, E, and G. The five 8th notes of this last group are the equivalent of ten 16ths, so it may be seen that ritardation is written into the group lengths of m. 101 in the successive proportions 7:7:9:10. The *molto rallentando* marking over the last group lets the performer make up for the lack of proper continuity in these proportions.

The final chord of resolution in m. 102 is the tonic with an added sixth. The *pedal group* of m. 98 is augmented and used as a *terminating group* with its final arrival delayed by the use of an *added value*.

#### NOTES

<sup>21</sup>Hereafter mode and "transposition" will be designated respectively, II (1). For convenience of analysis, a charting of the modes and their transpositions is provided in Figure I.

<sup>22</sup>Austin, *20th Century*, p. 394.

<sup>23</sup>Messiaen, *Technique*, p. 42.

<sup>24</sup>*Ibid.*, p. 42.

<sup>25</sup>*Ibid.*, p. 42.



# 1971 in Review

## These Finished Their Tasks Last Year

### Special honors, retirement salutes:

Marie-Claire Alain was awarded honorary Doctor of Humane Letters degree, Colorado State University, Fort Collins.

C. Huntington Byles retired from Trinity Church, New Haven, Conn.

Melville Charlton was honored on his 90th birthday.

Donald Coats retired from St. James' Episcopal, New York City.

Harry E. Cooper had a new organ named for him at Meredith College.

The Rev. Thomas B. Curtis was honored by First Congregational Church, Elyria, Ohio, on his 25th anniversary of ordination to the ministry.

C. Harold Einecke was elected secretary, American Cathedral Organists & Choirmasters Association.

Ralph Helmericks retired as supervisor of the instrument repair shop, University of Illinois, Urbana-Champaign.

Karel Boleslav Jirak was honored at a concert of organ and instruments in Millar Chapel, Northwestern University, Evanston, Ill. on his 80th birthday.

E. Hubert Kockritz was honored by Immanuel Presbyterian Church, Cincinnati, Ohio for 40 years of service.

Alexander McCurdy retired from First Presbyterian Church, Philadelphia, Pa.

George McPhee was elected president, Glasgow (Scotland) Organist's Society.

H. K. Mortimer was honored by Knox United Church, Calgary, Alberta for 55 years continuous service as choir singer.

Fred H. Parker retired from First Presbyterian Church, Columbia, S.C.

Richard M. Peck was given a trip to Europe in recognition of 20 years service at Covenant Presbyterian Church, Charlotte, N.C.

Flor Peeters was awarded an honorary doctorate at the Catholic University of Louvain, Belgium, and also raised to peerage by the King of Belgium.

Rachel Barron Pierce retired from Converse College, Spartanburg, S.C.

Frank Percival Price retired from the University of Michigan, Ann Arbor.

Antonio Ruffatti was awarded the title "Cavaliere of the Republic" by the president of Italy.

William Self retired from St. Thomas Church, New York City.

Luther T. Spayde was awarded an honorary Mus. Dr. degree from Ohio Northern University.

Harold E. Stout retired from the Church of Our Saviour, Jenkintown, Pa.

Lauren B. Sykes was awarded an honorary Mus. Dr. degree at Warner Pacific College, Portland, Ore.

Parvin Titus was named organist emeritus at Christ Church, Glendale, Ohio.

Homer Whitford retired from First Unitarian Church, Chestnut Hill, Mass.

George Wright retired from St. Mary's Church, Whittier, Calif.

### Awards, prizes, competitions:

Timothy E. Albrecht won the Cleveland Chaper AGO contest, and also the Ohio AGO regional contest at Canton.

John Brombaugh was awarded a Ford Foundation grant to study 10 weeks in Europe.

Neal Campbell won the Baltimore, Md., regional AGO contest.

Anne Colbert was the winner of the Chicago Club of Women Organists' Gruenstein Award Contest.

David Alan Doran was awarded a fellowship at Washington University, St. Louis, Mo.

Philip Gehring was invited to participate in the Haarlem Improvisation Contest.

William Dan Hardin was named winner, college level division, North Carolina Music Teachers Association student auditions.

Gary Harney was awarded an Order of Scottish Rites scholarship for organ study.

Jack Hennigan won the 3rd annual Worcester, Mass., National Organ Playing Competition.

Jeffrey King won first prize in the Brown University Choral Series Contest.

In the following list are the names of organists and others identified with church music or organ building who died in the year 1971 or too late in 1970 to be included in last year's listing:

Gordon Franklin Morris, Sonoma, Calif. Nov. 28, 1970  
Lois Stice Dickinson, Summit, N.J. Dec. 26, 1970  
Edith M. Barnes, Evanston, Ill. Dec. 28, 1970  
Flora M. Staps, Binghamton, N.Y. Dec. 28, 1970  
Adolph C. Reuter, Lawrence, Kansas Jan. 5, 1971  
William D. Vennard, Los Angeles, Calif. Jan. 10, 1971  
Robert Leonard Hillgreen, Alliance, Ohio Jan. 18, 1971  
J. A. Hébert, Southfield, Mich. Jan. 27, 1971  
James Philip Johnston, Brooklyn, N.Y. Jan. 31, 1971  
Robert Thurston Dart, London, England March 6, 1971  
D. Emerson Fine, Oshkosh, Wis. March 11, 1971  
Mary E. Vogt, Philadelphia, Pa. March 16, 1971  
Louis L. Balogh, Cleveland, Ohio March 22, 1971  
Stephen Po-Chedley, Tonawanda, N.Y. March 26, 1971  
Bronson Ragan, New York, N.Y. March 29, 1971  
The Rev. William E. Weldon, Tulsa, Okla. March 30, 1971  
Garth Edmundson, New Castle, Pa. April 2, 1971  
Howard T. Dodson, New York, N.Y. April 5, 1971  
Ivan Langstroth, New York, N.Y. April 25, 1971  
John Leo Lewis, Long Beach, Calif. May 11, 1971  
Reginald E. Slaughter, Richmond, Va. May 17, 1971  
T. J. Williams, New Orleans, La. May 23, 1971  
Marcel Dupré, Meudon, France May 31, 1971  
Gerhard J. Beisecker, Ray, Ind. June 15, 1971  
Stanley W. Williams, Santa Monica, Calif. June 17, 1971  
J. Al Delorme, Syracuse, N.Y. June 18, 1971  
Aneurin Bodycombe, Pittsburgh, Pa. June 20, 1971  
Martha Zehetner Oakley, Cleveland, Ohio July 3, 1971  
Clarence and Ruth Mader, Laguna Hills, Calif. July 7, 1971  
John Van Varick Elsworth, Watertown, N.Y. July 16, 1971  
Eugene Craft, Charlotte, N.C. Aug. 5, 1971  
Donald N. Frazee, Sheboygan, Wis. Aug. 22, 1971

William E. Krape was awarded a George C. Marshall Scholarship for study with Finn Viderø in Copenhagen.

Dan S. Locklair won the 1971 Elizabeth Utley Fletcher scholarship of Raleigh Music Club, N.C.

James Melby won Central Lutheran Church's (Minneapolis) organ competition.

Nancy Osborne was the winner of the Jane Whitmore Award of the Metropolitan New Jersey Chapter AGO.

David Pizarro earned the ARCO in England.

Dale G. Rider was awarded a graduate assistantship at Wittenburg University School of Music, Springfield, Ohio.

D. C. Rhoden earned the Ph.D. degree from Florida State University.

David Lennox Smith won the 1st National Organ Playing Competition, First Congregational Church, Los Angeles, Calif.

David A. Wehr earned the Ph.D. degree from the University of Miami School of Music, Florida.

Donna Whited won the keyboard division of the Kansas City area scholarship competition sponsored by SAI.

Antoinette Wikswø won the 12th National Organ Playing Competition sponsored by First Presbyterian Church, Fort Wayne, Ind.

Foreign Visitors:

Marie-Claire Alain, Paris, France

Renzo Buja, Verona, Italy

Anton Heiller, Vienna, Austria

Julio M. Garcia Llovera, Spain

David Lumsden, Oxford, England

Martin Neary, London, England

Samuel Nygren, Froderyd, Sweden

Flor Peeters, Mechelen, Belgium

Lionell Rogg, Geneva, Switzerland

Michael Schneider, Cologne, Germany

Edward Tarr, Basle, Switzerland

Malcolm Williamson, London, England

Heinz Wunderlich, Hamburg, Germany

Heinz Werner Zimmermann, West Berlin, Germany

Appointments:

Richard Alexander, St. Paul's Church, Chestnut Hill, Pa.

J. William Anderson, vice president and manager of commercial products division, Saville Organ Corp.

Gerald Bales, faculty of music, University of Ottawa, Canada.

Marvel Basile, organist, Milwaukee Symphony Orchestra.

Diane Bish, Coral Ridge Presbyterian, Fort Lauderdale, Fla.

John Boc, Southern Illinois University, Carbondale, Ill.

David Bowman, Alabama State University, Montgomery, Ala.

Brian Braquet, Bethlehem Lutheran, Beaumont, Texas.

Allen P. Britton, dean, School of Music, University of Michigan, Ann Arbor.

Lester A. Champion, Trinity Covenant Church, Oak Lawn, Ill.

Laverne C. Cooley Jr., First United Presbyterian, Attica, N.Y.

Bonnie Beth Derby, assistant, St. Paul's Episcopal, Syracuse, N.Y.

Thomas A. DeWitt, Morrison United Methodist, Leesburg, Fla.

Donald Dumler, associate organist, St. Patrick's Cathedral, New York City.

Earl Eyrich, First Unitarian, Providence, R.I.

John Fenstermaker, Grace Cathedral, San Francisco, Calif.

Jerry J. Field Jr., Cathedral of the Sacred Heart, Richmond, Va.

Joseph R. Flummerfelt, director of choral activities, Westminster Choir College, Princeton, N.J.

John Gearhart, assistant, Bruton Parish Church, Williamsburg, Va.

Kenneth Gilbert, guest prof. of harpsichord, Royal Flemish Conservatory of Music, Antwerp, Belgium.

Carl Gilmer, Radford College, Radford, Va.

Barbara Ann Gray, Christ the King Church, Oklahoma City, Okla.

Thomas E. Griffin, assistant director, The Sinfonia Concert Management.

Gerre and Judith Hancock, St. Thomas Church, New York City.

John Hodgins, executive director, Ontario Choral Foundation, Canada.

Ronald Hough, Midwestern University, Wichita Falls, Texas.

Bradley Hull, assistant, St. Bartholomew's Church, New York City.

David Hurd, assistant, Trinity Church, New York City.

James Hustis, dean, Peabody Conservatory of Music, Baltimore, Md.

J. Massie Johnson, assistant dean, School of Music, North Carolina School of the Arts, Winston-Salem, N.C.

Timothy M. Klasnick, Trinity Tower United Methodist, Pittsburgh, Pa.

Kirby L. Koriath, Ball State University, Muncie, Ind.

R. Hudson Ladd, carillonneur, University of Michigan, Ann Arbor.

Stephen Loher, Trinity Church, New Haven, Conn.

Brian A. McFarland, St. James' Episcopal, Trenton, N.J.

George Manos, musical director, Kilarney Bach Festival, Ireland.

Haig Mardirosian, Reformation Lutheran, Washington, D.C.

George Markey, First Congregational, New York City.

Donald A. Mattran, acting head, Hartt College of Music, Hartford, Conn.

Fred S. Mauk, First Presbyterian, Goldsboro, N.C.

Roger and Elizabeth Miller, First Presbyterian, High Point, N.C.

Thomas W. Miller, dean, Northwestern University School of Music, Evanston, Ill.

John Murez, First United Methodist, Hasbrouck Heights, N.J.

Leon S. Nelson, First Presbyterian, Deerfield, Ill.

Steven Thurston Nelson, assistant, Cathedral of the Sacred Heart, Richmond, Va.

Larry Palmer, St. Luke's Episcopal, Dallas, Texas.

James Parry, St. Thomas Episcopal, Washington, D.C.

David Periconi, Madison Ave. Baptist, Goldsboro, N.C.

Ruth Plummer, executive director, Artist Recitals, Inc.

Howard R. Rarig, director, University of Southern California School of Music, Los Angeles.

Cherry Rhodes, artist in residence, All Souls Unitarian, Washington, D.C.

Albert F. Robinson, First Presbyterian, Haddonfield, N.J.

Sharon Elery Rogers, Mt. Zion Lutheran, Detroit, Mich.

Joe Routon Jr., First United Methodist, Johnson City, Tenn.

Michael Rudd, chairman, music dept., Huron College, Huron, S.D.

Mrs. Herbert Saunders, North Branch Reformed, North Branch, N.J.

John G. Schaeffer, Augusta College, Ga.

Frederick B. Schulze, Taylor University, Upland, Ind.

Michael W. Secour, Christ Episcopal, Little Rock, Ark.

William Self, Grace Church, Utica, N.Y.

J. Curtis Shake, acting assistant dean, School of Music, Syracuse University, Syracuse, N.Y.

Edmund Shay, Beloit College, Beloit, Wis.

George H. Shorney, president, Hope Publishing Co., Chicago, Ill.

Howard D. Small, Cathedral of St. Mark, Minneapolis, Minn.

Walter Stillier, Grace Lutheran, San Diego, Calif.

Ken and Linda Stoops, The Associated Church, Owatonna, Minn.

Donald S. Sutherland, Bradley Hills Presbyterian Church, Bethesda, Md.

William H. Turner, First Church of Christ, Scientist, Atlanta, Ga.

Peter Waring, Grace Episcopal, Syracuse, N.Y.

John Weaver, Curtis Institute of Music, Philadelphia, Pa.

Nancy Bookout Wolcott, Ashland Ave. Baptist, Toledo, Ohio.

Peter Wright, interim dean, Westminster Choir College, Princeton, N.J.

M. Searle Wright, Christ Church, Cincinnati, Ohio.

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Ohio State University, Columbus, Ohio

Allen  
North Phoenix Baptist Church, North Phoenix, Ariz.

Hitchcock Presbyterian Church, Scarsdale, N.Y.

St. Thomas Episcopal Church, Houston, Texas



**Austin**  
Trinity College, Hartford, Conn.  
Trinity Episcopal Church, Williamsport, Pa.

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University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio

**Beckerath**  
Dwight Chapel, Yale University, New Haven, Conn.

**Casavant**  
First Presbyterian Church, Kalamazoo, Mich.  
Elm Grove Lutheran Church, Elm Grove, Wis.  
First United Church of Christ, Lexington, N.C.

**Conn**  
Peekskill Presbyterian Church, Peekskill, N.Y.

**Fisk**  
Old West Church, Boston, Mass.

**Freiburger**  
St. Bruder Klaus Church, Villingen, Germany

**Fritzsche**  
St. John's United Church of Christ, Nazareth, Pa.

**Greenwood**  
First Presbyterian Church, Rockingham, N.C.

**Gress-Miles**  
South Congregational, New Britain, Conn.

**Hillgreen, Lane**  
Grace Lutheran Church, Akron, Ohio

**Hill, Norman & Beard**  
Ridley College, St. Catharine's, Ont.

**Holtkamp**  
College of Fine Arts, Drake University, Des Moines, Ia.  
Carleton College, Northfield, Minn.  
Kulas Hall, Cleveland Institute of Music, Cleveland, Ohio  
College of Wooster, Wooster, Ohio

**Humpe**  
First United Presbyterian Church, Toronto, Ohio

**Kney**  
Aeolian Hall, London, Ont.

**Möller**  
First Presbyterian, Chattanooga, Tenn.  
Christ Lutheran Church, York, Pa.  
First Presbyterian Church, Greensboro, N.C.

**Ontko**  
United Methodist Church, Leonia, N.J.

**Rieger**  
University Church, International Christian University, Tokyo, Japan

**Schantz**  
Park Cities Baptist Church, Dallas, Texas

**Schlicker**  
Grace Lutheran Church, Albert Lea, Minn.

**Weiss & Turney**  
St. James United Methodist Church, Lynbrook, N.Y.

**Wicks**  
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United Presbyterian Church, Cortland, N.Y.  
Immanuel Lutheran Church, Palatine, Ill.  
Trinity Lutheran Church, Roselle, Ill.

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St. George Syrian Orthodox Cathedral, Worcester, Mass.

**Austin**  
First Presbyterian Church, Cranbury, N.J.  
First Congregational Church, Westfield, N.J.

**Berliner Orgelbauwerkstatt**  
Eosander Chapel, Charlottenburg Castle, West Berlin, Germany

**Cannarsa**  
Beaver Lutheran Church, Beaver Springs, Pa.  
Calvin United Presbyterian Church, Scottdale, Pa.

**Casavant**  
First Presbyterian Church, Chatham, Ont.  
Covenant Presbyterian Church, Tuscaloosa, Ala.

**Degner**  
St. Paul Lutheran Church, Sioux City, Ia.

**Delaware**  
Faith United Methodist Church, Barker, N.Y.

**Dyer**  
First Baptist Church, Jellico, Tenn.

**Fisk**  
St. Paul's Episcopal Church, Williamantic, Conn.

**Freiburger**  
Church of St. John, West Berlin, Germany  
St. Mathäus Church, Aglasterhausen/Heidelberg, Germany  
State Conservatory of Music, Freiburg i/Br., Germany

**Fritzsche**  
St. John's Lutheran Church, Tamaqua, Pa.  
Church of the Good Shepherd, Alburdis, Pa.

**Füglister**  
Lionel Rogg residence, Geneva, Switzerland

**Geddes**  
Church of the Resurrection, Norwich, Conn.

**Greenwood**  
Christ Methodist Church, Fayetteville, N.C.  
Central Baptist Church, Greenville, S.C.  
St. Martin's Lutheran Church, Albe-Marle, N.C.

**Gress-Miles**  
Calvary United Church of Christ, Reading, Pa.  
St. Matthew's Lutheran Church, Bethlehem, Pa.  
Joseph Harvey (P. and V. Johnson restoration)  
St. John's Church, Zelionople, Pa.

**Holtkamp**  
Community Presbyterian, Grand Rapids, Minn.  
St. Matthias Episcopal Church, East Aurora, N.Y.  
Converse College, Spartanburg, S.C.

**Hradetzky**  
University of California, Irvine, Calif.  
Thomas Harmon residence, Pacific Palisades, Calif.

**Klais**  
Church of St. Peter & St. Paul, Remagen, Germany

**Kney**  
St. John's Episcopal Church, Plymouth, Mich.

**McManis**  
Wheat Ridge United Methodist Church, Denver, Colo.

**Morel**  
United First Parish (Unitarian), Quincy, Mass.

**Noack**  
Trinity Episcopal Church, Topsfield and Boxford, Mass.  
Pels & Van Leeuwen  
Hope College, Holland, Mich.

**Providence**  
Church of Mont-Carmel, Quebec City, Quebec

**Roche**  
Eglise des Sacre Coeur, Fairhaven, Mass.

**Roderer**  
Trinity Lutheran Church, Skokie, Ill.

**Schlicker**  
Trinity Episcopal Church New Rochelle, N.Y.  
Carnegie Hall, New York, N.Y.  
Temple B'nai B'rith, Wilkes-Barre, Pa.

**Steiner**  
First Unitarian Church, Louisville, Ky.

**Tallman (relocation)**  
Calvary Episcopal Church, Burnt Hills, N.Y.

**R. H. Walker**  
University of Aberdeen, Scotland

**Wolff**  
Anabel Taylor Chapel, Cornell University, Ithaca, N.Y.  
St. Matthew's Episcopal, Wilton, Conn.

#### ONE MANUAL

**Brombaugh**  
Martin Littmann residence, Middletown, Ohio

**Crisafulli**  
Private residence organs, Evanston, Ill.

**Hoyer**  
Calvary Lutheran Church, Topeka, Kansas

**Noack**  
Church of the Holy Mount, Ruidoso, N.M.

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ACDA Holds First Independent National Convention - *A Report*, April p.15  
Westminster Organ Symposium - *A Report*, April p.18  
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