

THE DIAPASON

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

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James E. Treat and the Organs for the Searles Estates

by Jim Lewis

Some of the most beautiful and unique organ cases to be produced in 19th-century America came from the James E. Treat Organ Co. of Methuen, Mass. Treat was trained by William Johnson of Westfield, Mass. and worked in the Boston area from the late 1870's until about 1889 when he moved to Methuen. In his Methuen venture, Treat was fortunate in having both the friendship and financial assistance of Edward F. Searles who had inherited from his late wife, the former Mrs. Mark Hopkins, the large California railroad fortune of Mark Hopkins. Two of Treat's impressive facades were built in the 1890's for organs on the Searles estates. Probably designed by Boston architect Henry Vaughan, these two cases are representative of the fine craftsmanship and originality that went into many of Treat's instruments.

The large three manual Treat organ in Searles' Great Barrington, Mass. estate was endowed with a wonderful facade of carved wood and pure tin pipes. The instrument stood in a rotunda-like alcove, with the detached console several feet in front, and served as a focal point in the room. The crowns of the 16' towers were inspired by the great Boston Music Hall organ while the elaborate pipe displays above the heavy carved cornice found their origins in Renaissance Italy. After Searles' death in 1920 the organ was moved to the First Congregational Church of Methuen where it was electrified and disfigured by being cut down in height to accommodate it in a smaller room.

The tall case for Searles' estate at Methuen is in a rather narrow two-story vestibule between the entry hall and ballroom. It is enhanced by carvings of angels, cherubs playing the flute, trumpet and tambourine, a bust of Bach and

topped by a relief of the Pieta. The upper section of pipework is almost identical to the topmost display of the Great Barrington case.

The organ behind this casework is the Great, Swell and Pedal from a three-manual 1859 Ferris and Stuart that was originally in the Broadway Tabernacle in New York City. After Searles bought the organ, Treat rebuilt it supplying a new console, action and casework. The fourth division of the Tabernacle organ is in Searles' study where Treat added a one-manual and pedal console and a 16' pedal Bourdon making the division playable as a small one-manual organ. The original Gothic-style casework, which hung on the gallery rail at Broadway Tabernacle in ruckpositiv fashion, was retained.

For additional information on the James E. Treat firm, the reader is referred to some very interesting correspondence between Treat and Searles, published by E. A. Boadway in his Boston Organ Club newsletter for Dec., 1967, discussing the Searles Memorial Organ for Grace Cathedral, San Francisco and the Boston Music Hall organ which Searles bought at auction in 1897.

(Above) The casework for Searles' Great Barrington estate featured delicate wood carving and pure tin pipework.

(Right) The case built for Searles' Methuen estate houses an 1859 Ferris & Stuart organ from the Broadway Tabernacle, New York City.



Season of Fires

This winter has been a season of fires in churches. Many of our readers will remember the account (Jan. 1973 issue, p. 13) of the disastrous fire which totally destroyed Asbury Methodist Church in Allentown, Pa. on Oct. 24, 1972. The 1962 Gress-Miles organ was totally destroyed. We have heard from reliable sources that the insurance was not kept currently up to date, and that it will not cover the complete loss.

Shortly before Christmas, a fire which started in the basement spread to the floor and chancel area of St. James Roman Catholic Church on Chicago's South Side. Before it was extinguished, the entire chancel floor had collapsed, and furnishings and the interior of the front of the building were damaged badly. Several Tiffany windows, priceless works of art, were damaged badly, although others survived the fire. The church, built late in the 19th century, is a historic Chicago landmark. It contains many works of art of the period, and the rear gallery houses a fine 2-manual tubular pneumatic Roosevelt organ. Fortunately, the organ was not damaged at all in the fire, and plans to restore the organ will now be incorporated in a complete restoration of the building (provided the Archdiocese does not decide to demolish this exquisite inner-city landmark). For church musicians, the church, its organ, and the American-cast carillon are important because it is the place where Wilhelm Mittelschulte was organist during a good portion of the years he worked in Chicago. Plans are well under way for the restoration, and we hope that the necessary funds will be found to enable the congregation to realize their wish.

Then, on New Year's Day at 8:42 in the morning, a passerby saw smoke pouring from the vestry room of St. George's Church in New York City and pulled a fire alarm. Within five minutes, fire equipment was on the scene,

and by the time the fire was extinguished, the chancel area was destroyed. Had the alarm been sounded ten minutes later, the whole church would have been gutted. The largest attendance in St. George's history had attended "New Year's Eve with the Rector and E. Power Biggs" the night before, and the congregation was so enthusiastic that Mr. Biggs and the guest musicians were summoned for an encore amid standing applause. We need not tell the well-known history of the organ here. No external damage was done to the organ, but smoke did affect the leathers and the speech of the pipes. The congregation is gathering its forces for a renovation of the church; they hope to be into the building within two to three months, and the organ pipes and leathers are presently being examined to determine what will need to be done to restore them.

We mention these three fires, so that church musicians will think carefully about the current insurance policies on their buildings. Few people are aware that inflation over a period of years can cause an insurance policy to be hopelessly undervalued within only a few years time. Insurance rates are set on assessed values at the time that the policy is written. A policy written in 1960 for a building and its contents valued at \$600,000, for instance, will remain in force for that amount. But the same building and its contents, with a 5% rate of inflation per year, is now valued at just a little over \$1,000,000. That means that, if a fire destroyed the entire building this year, there would be a \$400,000 loss which the insurance would not pay. This is, of course, a simplification, for it does not take into effect the depreciation of equipment in the building. But it does point out vividly that all property insurance policies on such expensive items should be regularly revalued. Organists would do well to be concerned about this, for organs are frequently the first item to be destroyed in a fire, and they are also frequently the most expensive item in the building to be replaced. Some foresight is therefore warranted in the matter.

THE DIAPASON

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ROBERT SCHUNEMAN
Editor

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Letters to the Editor

Brooklyn, N.Y., January 4, 1973 —

To the Editor:

Regarding the letter of Robert L. Baker which appeared in the December, 1972 DIAPASON concerning my recording of Dupré in the Twenties, Volume II which was reviewed in the October, 1972 DIAPASON:

The work on that recording is Marcel Dupré's Variations sur un Noël, Op. 20. It is the standard version published in 1923 by Alphonse Leduc, Paris, and does not come from a music roll.

Sincerely,

Rollin Smith

Council Bluffs, IA December 27, 1972 —

To the Editor:

The letter from Mr. Richard Siggins, which appeared in the December, 1972 issue, is the catalyst for this one. My initial reaction was to offer a rather brusque dismissal of his ideas. The organ world has become alarmingly devoid of reasoned dialogue, so such a reaction would not have contributed to rectification of this unfortunate situation.

As a person who makes a living from the tuning and maintenance of pipe organs, it is distressing to see organ building factionalized by glib, articulate spokesmen of disparate views. These people make inviolable pronouncements regarding types of playing actions, methods of voicing, winding systems (the article that appeared in your magazine's pages a few years ago in which wind shakiness and sag were rationalized as virtues is a classic example!), and console appointments. The resulting polarization can scarcely be afforded by an industry that gives every indication of having entered dark fiscal days. I also fear a conservative backlash that will thrust "the pendulum" in a direction that will obliterate the solid ground gained during the last 40 years.

Mr. Siggins' letter presumes, without saying so, that mechanical key action is the only viable means to proper organ design. I will not counter by saying that only the opposite is true. People in whom I place great confidence have, over the years, told me that excellent sound can be produced on any type of playing action, assuming that the action is precisely built and that those in charge of scaling and voicing are craftsmen. My ears have proven this to my complete satisfaction. Should not players make strong efforts to impartially consider the good and bad points of mechanical

and electric actions? The crisp, tactile effect on a player of a well-regulated tracker organ (particularly if it is of modest size) cannot be denied. It also is undeniable that crispness deteriorates markedly when consoles are detached, which is necessary in many situations in this country. In many instances, tracker instruments with the most positive feel are those on which it is almost impossible to vary pipe speech. Variable speech is, I think, primarily a theoretical nicety. Crisp key action is possible in electric consoles. Let organists objectively determine just how important the psychological boost derived from a particular system is.

Church music seems to be in a state of disarray, yet churches seem likely to remain the chief purchasers of organs. As an organ man "in the field," I have serviced instruments of all types, including tracker organs of recent vintage. My observation has been that mechanical action organs require significantly more repairs and regulation of the playing action than do well-built organs that are electrically controlled. This seems logical when one considers the inertia that is taking place. Seasonal temperature and humidity changes, despite the use of modern materials, are difficult to contend with in trackers. Should not, then, churches and other prospective organ purchasers consider the long-range effect on the maintenance budget?

As to Siggins' specific points: (1) The Pedalboard. My qualifications as a player, which are almost non-existent, do not allow me to comment on the straight versus curved issue, other than to say that Mr. Siggins is likely to be disagreed with by many competent players. (2) Stop Action. If one presumes that electric stop action on a tracker organ renders the instrument incapable of being artistic (a very far-fetched presumption, I'm afraid), should not the immense body of contemporary technology be tapped so that art and convenience can co-exist? (3) Combination Action. Some incredibly ill-conceived and poorly executed contraptions have been foisted upon organ purchasers, sometimes by major builders. Still, reliable, non-human actions do exist and have for some time; and I think there is every hope that technology is producing and will produce improvements. (4) The Swell. Mr. Siggins' comments about this device are blatant examples of the pronouncements I referred to earlier. Has he not heard notable performers — Crozier comes to mind — effectively use expression shades in recital? Has he not listened to the recording of Thomas Murray playing Franck at Immaculate Conception Church, Boston? (I think it is important to consider that the Hook organ sounds magnificent and that Murray's playing is at once virile and sensitive, the electrification of the organ notwithstanding.)

THE DIAPASON's "hearty" editorial "Amen!" seems very ill-advised, in light of the foregoing. Ours is a culture of tremendous diversity. In the building and playing of organs, then, let us endeavor to consider all aspects of our heritage rather than to fall into the rut of intellectual effeteism.

The death of a former quarterly organ journal was hastened when the vast majority of its advertisers withdrew their support because of editorial narrowness. I hope that THE DIAPASON will encourage open discussion by those with divergent viewpoints and that its editorial outlook will embrace reasoned conclusions from the dialogue. If it does not, the magazine's future may be very difficult.

Cordially,

John A. Hansen

Urbana, IL December 7, 1972 —

To the Editor:

So Mr. Siggins advocates a "complete return to musical principles in organ design" by pompously rejecting everything that has happened in the last 200 years, and yet professes not to copy the baroque organ. I would be interested in seeing him resolve this seeming contradiction in a subsequent letter by discussing a few 19th-20th century features (maybe even electric blowers?) that he does approve of. Or would expressing approval and acceptance be in essence too contrary to his esthetic?

His remarks on the pedalboard seem somewhat garbled, but I gather that he objects to the radiating-concave pedalboard. Not having studied in Europe, I cannot speak with authority on the relative merits of American versus European pedal technique. But I can say that the European artists I have observed are great more in spite of than because of their pedaling, while that of European students I have known, studying sometimes under very famous names, has been without exception atrocious. Mr. Siggins is right in pointing out one disadvantage of the radiating-concave board. But he has not explained what business one has in measuring distance and playing passages with both feet towards the back of the pedalboard so that this would make much difference. Surely, the pedal being a lever with fulcrum at the back whatever shape the keyboard takes, this is inefficient as well as making the black keys inaccessible. He would appear to reject the radiating board out-of-hand on this one small point rather than weighing the merits of both kinds and the pedal techniques they have fostered in toto.

To justify his views on stop and combination action, Mr. Siggins is forced to appeal to the

probings of a still esoteric avant-garde discovering the weird sounds that can be coaxed from pipes over half-open sliders. Now really, if the leathery diapason was a curiosity of the 20's, mightn't I submit that this is still only a curiosity of the 70's? Whether such practices will ever graduate from playing with the organ to really playing the organ remains to be seen. At least, don't you think it is rather too early to throw Messiaen and Schoenberg (try playing him properly with your single assistant!) or, if you insist, Ligeti's "Volumina" overboard for the sake of these adventures? It seems that we aren't considering any of them modern anymore. Even so, must we make them impossible? Somewhere, what with "playing" stops as much as keys and using a registration assistant to do it, we have turned up with an instrument for a kind of musical Siamese twins. If the musical world finds swell boxes too much to keep a straight face over, what will they think of an instrument so clumsy it cannot even be managed by a single player? If you really want to know what "playing stops" can mean, go to an English cathedral and see if pistons are only a matter of convenience.

Finally, moving in order of increasing shock value, Mr. Siggins goes after the swell box. The fact that this feature is being retained by organ builders in Europe as well as here doesn't daunt him at all. Neither does the fact that it has been taken for granted by almost every organ composer since Bach. By his definition of an organ they just weren't writing for it: "organ dynamics are terraced dynamics, period." Furthermore, Franck, Liszt, Reger, Messiaen, and the millions who have appreciated them have been all the while just duped by something "inherently unmusical" and therefore, poor souls, cannot be considered "musically sophisticated people."

Now I would have no objection to anything Mr. Siggins has said were he not so shrill. Unfortunately, one can still start an argument in some quarters by pointing out that tracker action has much to recommend itself; that straight pedalboards are playable; that an organ can be an organ, and an excellent one of its kind, with mechanical stop action, no pistons, no swell box. While simultaneously urging the preservation of all good Cavaillé-Collis, Willisies, and E. M. Skinners, I will gladly join him in appealing for greater acceptance of the instruments he wants in this country. We have far too few of them; and where small instruments are called for they will usually give by far the most music for the money. But I hope I have been able to point out the absurd lengths one is forced to go to call anything else a decadent excess to be shunned. The organ has evolved through a period the last two centur-

(Continued next page)

MAJOR WORSHIP CONFERENCE PLANNED FOR JUNE, 1973

An estimated 2000 people, including masters, teachers, musicians, artists, architects, dramatists and lay people interested in worship, are expected to attend the "73 Conference on Worship" planned by the Lutheran Churches of the U.S. and Canada and the Lutheran Society for Worship, Music and the Arts. The conference, the largest event of its kind sponsored by Lutherans, will be held in Minneapolis, June 11-15, 1973. While conducted under Lutheran auspices, the conference will be ecumenical in scope.

The conference will feature more than 50 workshops and seminars, lectures, worship services in varied formats and a large number of special events. These will include programs of choral, organ, instrumental, and electronic music, music-drama, chancel drama, multi-media, art exhibits, dance, puppet theatre, tours, etc.

The Rev. Charles R. Anders, conference manager, said that the purpose of the conference is to be "parish-oriented" and to provide practical help for all persons involved in worship leadership in the congregation.

Dr. Joseph A. Sittler will be the keynote speaker at the plenary session on June 12. Other speakers will include Jaroslav Pelikan, James F. White, Eugene Brand, Henry Horn, Daniel Stevick, Robert Roth, Edward A. Sovik, Wayne Saffen, Lee Snook, Robert J. Marshall, Gordon Lathrop, Van Kussrow, Hans Boehringer, Robert Hovda, Virginia Sloyan, and Johannes Riedel.

More than 50 workshops will be conducted in such areas as Worship and the Charismatic Movement, Standards for Liturgical Experimentation, Creativity in Liturgy, Remodeling Worship Spaces and Multipurpose Use of Space, Sensory Awareness in Worship, The Use of Films and Multi-Media, Dance, Drama in Worship, Music of Black Culture in Worship, The Creative Use of Hymns, Worship and New Life Styles, and a variety of others.

12 workshops will be held in all areas of church music. Leaders will include Daniel Moe, Carl Schalk, Gordon Hafso, Paul Manz, Philip Gehring, Ronald A. Nelson, Jerry and Avis Evenrud, John Arthur, Herese Bruckner, Gerhard Cartford and Thomas Willis. Plans are also being made to bring the Martin Luther Kantorei of Detmold, West Germany, directed by Eberhard Popp, to the conference.

A description of the complete program with registration materials may be obtained by writing to: '73 Conference on Worship, 701 Second Avenue South, Minneapolis, Minn. 55402.

1973 SOUTHERN CATHEDRALS FESTIVAL TO BE HELD IN SALISBURY, ENGLAND

Salisbury Cathedral, Wiltshire, England, will host the 1973 Southern Cathedrals Festival from July 26 to 29, 1973. The annual festival of music sung by the combined cathedral choirs of Salisbury, Chichester, and Winchester will this year be under the direction of Richard Seal, organist of Salisbury Cathedral. He will share conducting duties of the festival with John Birch, organist of Chichester Cathedral, and Martin Neary, organist of Winchester Cathedral. The music for this year's festival will range from the 16th century to the first performance of a setting of the Communion Service (Series III) by Kenneth Leighton. Other contemporary composers whose works will be sung include William Mathias, Elizabeth Maconchy, Lewkowitch and Britten. Secular entertainment will be presented at two late-night events. The first will be a performance of Oscar Wilde's *Ernest*, with words and music by Richard Shephard, a Salisbury Lay Vicar. The second will be a recital for horn and piano. Interested persons should write (before mid-March) for a brochure and further information to: James Denny, The Hon. Secretary, Southern Cathedrals Festival, High Walls, West Winterslow, Salisbury, Wilts., England.

UCLA OFFERS NEW MFA DEGREE PROGRAM

The Music Department of the University of California at Los Angeles has announced a new program leading to the Master of Fine Arts degree in music. Applications are now being accepted for the fall quarter of 1973.

Specializing in performance practices, the terminal, advanced degree stresses the highest artistic competency, professional achievement, and scholarship in the fields of conducting, opera, harpsichord, organ, and piano. Applicants must have completed a Bachelor of Arts degree with a major in music or the equivalent degree and must submit evidence of substantial achievement and professional experience in their appropriate fields of performance. In addition, each applicant is asked to take a written entrance examination and to audition in person at the UCLA campus.

Encompassing a minimum of two years of in-residence study, the new degree program features several innovative courses including a series of seminars in performance, as well as in-study and final projects designed to coordinate advanced technical skills with high standards of musical scholarship.

OTTUMWA IOWA CHURCH SPONSORS ORGAN CONTEST

An organ playing competition sponsored by the First Presbyterian Church, Ottumwa, Iowa, will be held on April 6, 1973. The contest is open to all college students. The church's organ is a 53-rank Tellers of 1970. Clyde Holloway will be the judge of the contest.

The competition is part of the 1972-73 music series at the church where the Rev. and Mrs. Thomas Barker are in charge of the ministry of music. Details are available from the chairman of the organ playing competition, Dr. Herbert Wormhoudt, The First Presbyterian Church, Fourth and Marion Streets, Ottumwa, Iowa 52501.

ACDA NATIONAL CONVENTION, MARCH 8-10 IN KANSAS CITY

The American Choral Directors Association will hold their national convention at the Muehlebach Hotel, Kansas City, Missouri from March 8 through March 10. The convention will include a state ACDA presidents workshop; choral concerts by many choirs, including a performance by the Westminster Choir; the Director's Chorus preparing the Brahms' *Requiem* with guest conductor Robert Shaw; a new choral work commissioned for the ACDA, exhibits, guest clinicians, an international concert, and many other events. Russell Mathis, ACDA president elect is chairman of the convention, and Gene Brooks is program chairman. Information regarding the convention may be obtained from any local ACDA chapter member, or from: ACDA Executive Secretary, P.O. Box 17736, Tampa, Florida 33612.

COMPLETE ORGAN WORKS OF BACH SCHEDULED IN CLEVELAND CHURCH

A 52-week series of Sunday afternoon recitals is being presented on the 4-manual Beckerath organ in Trinity Evangelical Lutheran Church, Cleveland, Ohio. Organist William Tinker, director of music at First English Lutheran Church, Cleveland Heights, is opening the series with the complete organ works of Bach. Later programs will be devoted to music by Franck, Hindemith, Distler, and others. The recitals are being taped by radio station WCLV-FM, and will be broadcast nationally through the station's syndication service.

The series, which opened Jan. 7, is scheduled to coincide with the 100th anniversary of the Trinity Lutheran Church building, which was recently designated a historical landmark by the city of Cleveland. The 44-stop instrument, built in 1957 by Rudolf von Beckerath of Hamburg, Germany, was the first 4-manual contemporary tracker organ in the U.S.

Letters to the Ed. (cont.)

ies during which the greatest musical minds of their respective ages have not ceased to bestow on it some or most of their life's work. Through the organ incorporating swell-box and various automatic means of stop control many "musical ideas" have indeed been worthily "presented," and one cannot high-handedly dismiss this literature and its lovers or define them out of existence. To feel that one has to do so exhibits a narrowness of musical appreciation and an intolerance of other tastes that I can only find pitiable.

Sincerely,

Paul Emmons

Chicago, IL December 29, 1972 —

To the Editor:

I would like to offer a few comments on the letter to the Editor by Mr. Siggins in the December issue. I agree with Mr. Siggins that most organists are "too lazy to get used to it." But I think a problem would arise unless this type of pedalboard would be standardized among organ builders today. Guest artists, who are unfamiliar with this design, would find it difficult to adjust to organs with flat pedalboards. A second thought might be considered. I have had experience for a number of years playing on a Henry Erben tracker instrument of 1870 vintage. This organ contained a flat pedalboard of about C-F in range. With the pedalboard also being non-radiating, I have observed that the keys are respectively closer together. This confines the organist's foot motion to a greater extent. When one considers how difficult it is for the organist to find a decent pair of shoes with today's wide styles, can you imagine how hard it will be to find shoes for an even smaller flat pedalboard?

Concerning the combination action, I think we should be more practical. How often can one get a registration assistant? An individual might get tired of constantly stopping the music so he can add or subtract registration. He might like to play and hear from beginning to end without stopping. One can only imagine how difficult it was for Bach to get someone to pump the bellows let alone registration assistant for his daily practice. Combination action does necessitate electric stop action, though, unless some builder can develop an electric combination action for a mechanical stop action which seems to be impractical and clumsy at the moment. Personally I don't think organists are sacrificing their art when, after all the most important thing is that the linkage between key and pipe is mechanical which gives the organist utmost control.

Lastly on the swell, I believe that Mr. Siggins' view here is a little severe. From what law book or textbook does he get the authority to say that "organ dynamics are terraced dynamics, period"? This is certainly true of

the baroque period where the styles of all mediums were similar. But during the romantic era the style changed to use of crescendo and diminuendo. Most mediums exhibited this change. The organ because of its limitations remained in the background during the early part of the 19th century as is evidenced by the lack of compositions from 1800-1850. But it is with great builders such as Aristide Cavallé-Coll, who used the swell, that the organ regained much of its lost popularity. These new organs sparked some of Franck's greatest compositions. Again one can only imagine what Franck would have written being limited to a terraced dynamic style organ. Today we are so quick to criticize Virgil Fox for using the swell pedal in Bach because it is not in the style of the day. I think to impose Baroque styles on Romantic music is just as wrong. I could no more play Bach's *Wedge Prelude* and *Fugue* with the swell pedal than Franck's *Grande Piece Symphonique* without one. If I have the opportunity to study in Germany, I hope that I do not become brainwashed with such limited ideas, else I will have to relocate to America again where we are not fully prejudiced, yet!

Sincerely yours,

Brian Franck

Arroyo Grande, CA December 26, 1972 —

To the Editor:

This letter is in response to the letter written by Richard Siggins and printed in the December issue of *THE DIAPA*.

I have also played a Flentrop, a ponderous American pneumatic, and (also) the modern electric action organ. My views are the results of this experience.

(1) The Pedalboard: I am convinced that most knowledgeable organists oppose the old, flat, straight type. True, you can get used to it, but you can also get used to a lot of other uncomfortable and inefficient things. The modern pedalboard is obviously convenient physically. As your legs hang from the bench the feet swing in an arc, the legs do not stretch as you reach for a distant pedal.

(2) Stop Action: I agree, electric stop action is more comfortable, but why ever, as Mr. Siggins says, does it make precise registration impossible?? One barely needs to remove one's hands from the keys to effect a change in registration. This is much quicker than reaching for a handle which must be pulled out six inches. Don't get me wrong, I could never get along without tracker organs with mechanical stop action, but it is a fact that electric action is quicker. I am not at all willing to sacrifice art on the altar of convenience, however we should not get stuck doing things the hard way and calling it art.

(3) Combination Action: Few organists would deny that combination action has great advantages. In the church service, much time is saved. At the church I play for I must play a hymn, the offertory and the Doxology in

quick succession, this is easily done with combination action. Also in a recital, many breaks in a piece can be avoided by utilizing combination action. I know this for a fact. I agree that an assistant is helpful, and in fact necessary on a mechanical action organ. However, assistants are hard to come by, especially knowledgeable ones.

Finally, I would like to say that the swell has not been a controversial topic since it was first invented hundreds of years ago. Granted, the use of the swell is controversial, but not the mechanism itself as Mr. Siggins has said. The swell can be used to create many beautiful and musical effects if employed properly. If when Mr. Siggins demonstrates the swell and it "unfailingly elicits either polite condescension or outbreaks of laughter," he must not be employing it properly.

In closing I only wish to say that I agree, organs should be built on musical principles, but the builder must remember that a humble human must play his instruments and so make it possible for him to play easily and effectively.

Sincerely,

Jon Townsend

Los Angeles, CA December 15, 1972 —

To the Editor:

I was much surprised to read in the December issue that Prof. Meyer's letter was the only one received pro organ consultants. As a former student of the late Clarence Mader, who acted as a consultant on several organs, may I state a few words on the value of the organ consultant.

After I finished my Masters, I became an apprentice organ builder with one of the country's foremost organ builders. (I am purposely not mentioning the firm name as I would not wish some of the things I write to be considered any more characteristic of this fine builder than any other.)

On one occasion one of our finest voicers was struggling trying to get a decent sound out of pipes designed by an inept consultant. I expressed the idea that it would be nice if we could just build organs without interference from outside consultants. His reply was not what I expected and was to this effect: "In a few more months you will be travelling all over the country voicing and servicing organs. You will have the opportunity of seeing hundreds of organs. As you do, compare those which were designed by such men as your teacher Clarence Mader, Robert Noehren and Paul Bunjes with organs which had no consultants. You will change your mind." And indeed I did.

The *Orgelbewegung* owes much to organ consultants from the earliest efforts of Albert Schweitzer to modern times. For instance, Lawrence Phelps states (in his "A Short History of the Organ Revival," p 17) "Schlicker's subsequent collaboration with other consultants has resulted in many interesting instruments, and particularly noteworthy are the in-

struments he has produced under the direction of Paul Bunjes for various churches and schools associated with The Lutheran Church-Missouri Synod." It would be foolish to consider the Schlicker Organ Co. as the only builder to benefit from collaboration with qualified consultants.

Consider voicing and finishing. While voicing and finishing are of utmost importance, they do not require a large percentage of the work force; the vast majority of the men will be involved in other things. Relatively few finishers working full time can handle the full output of an average factory. This situation causes its own problems if a builder is nation wide in scope. The finisher will spend most of his time away from home. My roommate was a finisher; my first three months on the job I saw him only one evening. Never being home becomes increasingly unpleasant to a finisher, especially if he is married.

These men justifiably influence the builder to relieve this personal problem, the solution many times being that the new organ for Your Town is finished by the local representative. Sometimes this arrangement works out fine if the local representative was a finisher and decided he would prefer living in Your Town rather than the industrial center by the factory. (I know several in this category.) In many instances, however, the local man is good at curing ciphers but not particularly distinguished as a finisher.

In addition, within a given company some of the finishers are better than others. Thus the sound of two organs may vary considerably in quality even though they both bear the same nameplate.

An organ consultant with the proper contacts can make the difference between a new organ being a gem of the community or just another organ. There are many factors which could be discussed but this letter is already too long. I do hope I have said enough, however, for you to consider a spot in your editorial hearts for an organ consultant.

Sincerely,

Joseph E. Robinson

Chicago, IL December 10, 1972 —

To the Editor:

After an opening voluntary has been carefully selected, practiced, and presented to the congregation, how many clergymen and lay readers insult their organists with the announcement, "Let us open our service by singing . . ." and then announce the first hymn? Not the dozen or more I have played for over the past fifty years. If they open with the first hymn, they don't need a prelude, and they don't need me. All have agreed, some to go so far as to announce at the completion of the opening voluntary, "Let us continue our service by singing . . .", and then announce the first hymn.

C. Omar Whaley

For organists in the United States, the phrase "contemporary organ music" has meant, by and large, French organ music. The reasons for this are many and varied, and a systematic and thorough discussion of them would certainly be most interesting. Since such a discussion falls outside the framework of this article, it must suffice to say that even a cursory survey of concert programs of American organists will confirm this bias in favor of contemporary French music for organ — and its concomitant neglect of contemporary German organ works.

Though a quarter of a century has gone by since the normalization of relations with Germany following World War II, and a sophisticated communications apparatus has developed which has made us all part of, as McLuhan has put it, "a global village," most contemporary German composers of organ music are but names to American organists, and their music is largely unknown and unplayed. This is all the more regrettable inasmuch as Germany has, since 1946, been an active leader in organ research and construction, and — the great Messiaen notwithstanding — the foremost publisher of serious new music for the king of instruments. This avid interest surrounding the organ may be ascribed to the fact that Germany is a predominantly Protestant country, and it is the German Protestant liturgy with its emphasis on the chorale and the active participation of the congregation which has offered the most interesting possibilities to the composer. All the important organ chorale variation forms have grown out of the needs of the liturgy: the prelude as an elaborate pitch-giving "intonation" for the congregational singing; the organ chorale as an element of *Alternativspraxis*, in *sub communio* playing, and so on. Such settings continue to be composed by first-rate German composers, many of whom are also working organists. To be sure, the forms are employed in freer fashion, the language is often aggressive, and the technique demanding. But many of these works are among the most important being written for organ today, and deserve the attention of venturesome organists who can play them as much as they have deserved the interest of the idealistic publishers who have published them.

At this point it should be made clear that this article is not a polemic for contemporary German organ music as such, nor is it intended to make propaganda for certain works or composers. Rather, it will seek to show how two composers, Johann Nepomuk David and Siegfried Reda, have confronted the unique stylistic problems inherent in contemporary works for organ written for use within the framework of the German Protestant liturgy. In the opinion of the author, it is David and Reda who have done the most, either consciously or unconsciously, to produce a theoretical basis for the composition of liturgical organ music in the spirit of our age, and at the same time, have provided the possible means for the continuation of a tradition that extends back to Michael Praetorius.

For purposes of this discussion, "liturgical organ music" is defined as music based on chorale tunes or other pre-existent melodies and intended for use in the Protestant liturgy. From the perspective of the 20th century, this definition already suggests the stylistic problems referred to above: given the necessity of a cantus firmus-based composition, the task becomes that of the successful integration of tonal or modal materials from the past into an advanced harmonic or contrapuntal fabric in the spirit of the 20th century.

In a much-discussed and provocative article written several years ago, Wolfgang Fortner declared, in effect, that such an integration was an impossibility (Wolfgang Fortner, "Geistliche Musik heute," *Musik und Kirche*, Jahrgang 27 [1957], 11). He states that, because the chorale is the central element in German Protestant church music, the

liturgical music of that church must be capable of incorporating the chorale, and is, therefore, bound to tonality. If a composer chooses, however, to compose in an atonal idiom, it is impossible for him to form a "structural bridge" to the "world" of the chorale. Fortner suggests that such a liturgical music is dead; there exists only the possibility of a "geistliche Musik," that is, a broadly defined "sacred music," completely free in terms of musical materials.

Writing a few years after Fortner, Alfred Duerr makes somewhat more specific comments in regard to the problem: "Almost every chorale setting of the 20th century is placed in the dilemma of either dressing the chorale-tune in the harmonic and melodic garb of past style periods, or joining voices to it which obey laws other than those governing the tune itself. In the first instance the result is a style copy; in the second it is caprice; and even eminently successful settings, such as that found in Alban Berg's Violin Concerto, confirm the peripheral nature of such a compositional procedure. A 12-tone chorale-bicinium would be a total impossibility" (Alfred Duerr, "Gedanken zum Kirchenmusikschaffen Ernst Peppings," *Musik und Kirche*, Jahrgang 31 [1961], 155). Duerr's comments are in regard to Pepping's theory of "expanded diatonic materials" and its realization in that composer's church music. Duerr admits that, in certain works, a measure of good will is required of the listener who has to "go along" with the composer or "feel himself transported from the world of Stravinsky into that of Peter Cornelius" (Duerr, "Das Kirchenmusikschaffen Peppings," 153). Whether completely successful or not, Pepping has made the attempt, at least, to confront the problem of cantus firmus composition in the 20th century, and has — to paraphrase Duerr — "met the chorale half way."

That Fortner was unwilling to confront this problem is understandable; though at one point in his career he was involved with church music, his real interest is reflected in his success after World War II as a composer of concert and theater music. What is difficult to understand in Fortner's article, however, is his seemingly restricted view of tonality, which resembles more the standpoint of a pedantic musicologist than that of an active composer with broad musical horizons. The fact is, tonality is not and never has been a monolithic entity as Fortner seems to suggest. Schumann's tonality, for example, is much freer and more fluid than that of Mozart. Similarly, atonality is not one thing: Schoenberg's tone row produces quite a different result from that of Stravinsky! In that gray area of fusion between diatonic and chromatic materials, even the "impossible" 12-tone chorale bicinium mentioned by Duerr, could — in the hands of an imaginative composer — become a convincing reality.

Since the mid-1920's, Johann Nepomuk David has been composing for the organ, and, owing to the quantity and quality of his output, is generally regarded in Germany and Austria as the most important composer for the instrument since Max Reger. The bulk of his works are cantus firmus compositions published under the title, *Choralwerk*; at last count, this series comprised 48 works. It includes short preludes and organ chorales, as well as multi-movement partitas on a monumental scale. Since the composition of these works has been over a span of some 45 years, the *Choralwerk* is an excellent source for tracing the development of David's musical style.

The early works are harmonically conservative; here David is learning his craft by imitating a classical model, J. S. Bach. But even in this early period, the emerging personality of the composer and the staples of his style come to the fore. One of these staples is *monothematicism*; in David's approach, this means that each voice of a polyphonic work is, for the most part, derived from the cantus firmus on which the work is based. This puts considerable strain on the technique of the composer who is hard-pressed to effect variety in a procedure that is so saturated with unity. Aside from the variety achieved through ornamentation,

Some Recent Techniques In Contemporary German Liturgical Organ Music

By Donald Johns

intervallic changes, or other alterations of the original cantus firmus in the various voices of the polyphonic texture, David manages to circumvent the dangers of the all-pervasive unity inherent in monothematicism by the use of the techniques of *polymer* and *polytonality*. By causing his music to unfold on two or more metric levels and (or) two or more tonal levels simultaneously, David injects a complexity into the texture which provides a foil to the monothematic procedures, and, at the same time, creates a formidable task for the performer and the listener alike.

Unlike the oft-cited examples from Milhaud's *Saudades do Brasil*, which sound more like extended harmonies than convincing polytonality, David's writing gives a genuine impression of multi-tonal simultaneity, of different tonalities operating on different planes. In Milhaud's "Corcovado," a popular textbook example of polytonality, the purported polytonal aspects are effectively nullified by four-bar phrase structure and the use of tonic and dominant harmonies in a predictable fashion; the combination produces a musical irony more in the spirit of Mozart's "Musical Joke" rather than a strong musical statement in an acoustically interesting idiom. The above criticism is, to be sure, not directed at Milhaud, who is perhaps the most articulate theorist of polytonality (Cf. Darius Milhaud, "Polytonalite et atonalite," *La Revue Musicale*, IV [1930]), but rather at those historians and theorists, who, in choosing questionable examples from the composer's oeuvre, promote misconceptions regarding the true nature of polytonality.

David avoids the above problem by balancing his polytonality — which is practically always linear: each voice in the polyphony clearly indicating a different tonal area — with polymer. The result is not only a harmonic complexity, but a metrical and rhythmic complexity as well. This produces, in turn, a variegated phrase structure which equals in subtlety that to be found in the polyphony of J. S. Bach. Perhaps the over-riding reason for the success of David's settings, in terms of stylistic balance, is the fact that his use of these techniques is the result of a long evolutionary development which had a humble beginning with the imitation of classical models. David makes use of historical precedents in a new way: his polytonal writing is a simple derivation from the *real answer* in classical counterpoint, and his polymer may be seen as having its origins in the mensuration canon technique of Josquin, or in the logical extension of the principle of classical counterpoint in which different voices of the texture are delineated by the use of disparate note values — one voice may be primarily in whole notes, another in halves, and a third basically in quarter-note motion. Like Bartok, who is also able to bring together a multiplicity of musical materials and make a convincing musical statement, David is able to effect an organic unity because he works from a solid musical philosophy

buttressed by an equally solid technique; he is not a novice or opportunist merely playing with technical devices. Here, one never runs the risk of feeling "transported from the world of Stravinsky to that of Peter Cornelius": it is David's own world.

An example from the *Choralwerk* which contains the features of David's style discussed above is the setting of "Aus tiefer Not" from Vol. 13 of the series:

(See Example 1)

As may be seen in this quotation, all the voices derive from the chorale tune on which the work is based. There is an *explicit* polymer which is obvious from the simultaneous use of 3/4 and 6/8 signatures. Beyond this, there is an *implicit* polymer by virtue of the disparate note values in the various voice parts: the bass voice is in whole notes (lower Pedal), the tenor in halves (upper Pedal), and the soprano is mainly quarters. The alto voice is also predominantly quarter-note motion, but it contrasts sharply with the rest of the texture through the use of the 3/4 meter. On the tonal level, an examination of the example reveals three tonalities: the bass voice on E, the tenor on B, and the soprano on G. The alto voice begins on E in a freely treated version of the melody, but also touches other tonal regions in the course of the movement. In addition, the soprano voice provides another interesting — and new — facet. The chorale melody is treated as if it were a tone row, as a collection of pitches, rather than as a melodic structure with an immutable contour and profile: the notes of the tune are arbitrarily changed as to octave position, creating a disjunct line not unlike those of Schoenberg or Webern. The original tune is further "alienated" by rhythmic changes (the half note, the tied quarters over the bar-line followed by the triplet figure), and the destruction of the original phrasing by the omission of the last note of the first phrase and the substitution of a quarter rest in its place (m.4). This kind of procedure brings liturgical organ music a giant step past Max Reger and definitely into the 20th century.

As a practicing organist presiding over the magnificent Schuke organ at the Petri-Kirche in Muelheim/Ruhr, and as head of the Institut fuer evangelische Kirchenmusik at the Folkwang-Schule in Essen, Germany, Siegfried Reda had always been, until his all-too-early death in 1968, at the leading edge of development in new music for the Protestant church. Like his teacher, Ernst Pepping, he made an earnest attempt to effect a satisfactory integration of the chorale into the fabric of his 20th-century style, and particularly in two organ works written in the years 1964-65, achieves a synthesis which demands our scrutiny, and which offers real possibilities for future development.

Before arriving at this ultimate stage in his development, Reda, like David, went through a number of stylistic

Ex. 1. Aus tiefer Not (*Choralwerk*, Heft 13). Used by permission of the publishers, Breitkopf & Haertel, Wiesbaden, Germany.



Ex. 2. Ein Laemlein geht (page 15 of the score). Used by permission of the publishers, Baerenreiter-Verlag, Kassel, Germany.



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phases, each of which was important to the growth of his technique and his musical philosophy. Aside from the early influence of his mentor, Pepping, another composer who served as a model for Reda was Paul Hindemith. Like most composers who appeared on the scene in Germany after World War II, Reda probed the possibilities of the Hindemith style, and this confrontation may be seen, above all, in his chorale concertos. Another important influence would seem to have been Bartok; Reda's particular debt to Bartok is in the area of rhythm. In the shorter organ chorales and preludes of the middle period, one finds a freer, more dynamic sense of rhythmic development. This experimentation with rhythm carries over to the last works, in which rhythmic complexity is one of the foremost characteristics.

In his mature style, in the last variation works for organ, Reda shakes off any reliance on models and arrives at a synthesis that is unique and fully capable of a convincing, contemporary form of expression.

Reda's method involves the exploitation of what he called the "substance" of a chorale melody. This means, simply, that the *contour* of the melodic line of the chorale is retained — the shape of the line, its direction — but the specific pitch classes of the notes may be altered. For example, if the note G-natural appears as a component of a chorale melody, in Reda's technique, the note may, indeed, appear as the original G-natural, but he also permits himself the option of employing a G-flat or G-sharp, the only condition being that the note remain some kind of G — or its enharmonic equivalent. The principle may be illustrated by an example from the final section of Reda's *Meditations* on "Ein Laemmlein geht und traegt die Schuld." For purposes of comparison, the original melody appears below the version of Reda.

(See Example 2)

Aside from the rhythmic changes which, of course, also influence the character of the setting, it is the alterations of the individual pitches which make for the unique sound achieved

by the composer. It should be obvious from this example that, even though the cantus firmus is evident and functioning as the basis for the composition, the tonality has been "loosened" and made exceedingly fluid by virtue of this procedure, which makes it possible for Reda to employ any type of texture around the chorale material, including such as would be yielded by the use of a 12-tone row.

Reda also exercises a large degree of freedom in the formal presentation of his material; "Ein Laemmlein geht," for example, does not begin with the material from the opening phrase of the chorale melody, but rather with what seems to be the opening motive from phrase three, a rising perfect fourth:

Ex. 3. Chorale "Ein Laemmlein geht" (phrase three).



This becomes transformed, by way of Reda's method, into the interval of a tritone which is presented as a tone-cluster.

Ex. 4. Ein Laemmlein geht (opening measure). Used by permission of the publishers, Baerenreiter-Verlag, Kassel, Germany.



The rising motion of this figure is a dominant characteristic of the chorale tune in general, and Reda may have chosen it as his opening "fanfare" for reasons of unity, for the cluster returns several times during the course of the work. If the assumption is correct that this cluster derives from phrase three (rather than, say, the opening of phrase two which also has a rising fourth), one might also justify the position of this cluster on the basis of the text. The German text at the opening of phrase three is "es geht dahin," referring to the lamb going to its slaughter, which is, of course, the central statement of the chorale.

One final example to show how this method works together with contrapuntal combination may be seen in the last measure of the Andante poco

Sostenuto section of the *Meditations* on "Herzlich lieb hab ich dich, O Herr," in which the first phrase of the tune (middle voice) is combined contrapuntally with the last phrase (top voice). Obviously the composer was intrigued here by the fact that the phrases can function for all but the last few notes as mirrors of one another:

Ex. 5. Herzlich lieb hab ich dich, O Herr (Andante poco sostenuto; page 4 of the score).



This exploitation of the "melodic substance" of the chorale as outlined above is not entirely original with Reda, but stems substantially from the theory of "expanded diatonic materials" of his teacher, Ernst Pepping. Pepping regards the chromatic scale as a fiction, as a mere collection of half-steps or, as he puts it, "a lexicon of pitches" (Ernst Pepping, *Der Polyphone Satz* 1, p. 18). He regards the seven-tone, diatonic scale as the best conceivable fundament for musical construction, and, instead of employing the chromatic scale as such, evolves a cumbersome theory of *changing modes* by means of which he is able to derive all 12 notes within the octave. In the key of C, for example, depending on the particular mode being employed, if one needed a D-flat, it could be derived from the Phrygian or Locrian modes; an F-sharp would be borrowed from the Lydian mode; and B-flat could be got from Dorian, among others, etc. (Alfred Duerr summarizes this whole concept in his Pepping article in *Musik und Kirche* cited above, pp. 150-151.) Thus, the top note (D-sharp) in the opening tone-cluster from "Ein Laemmlein geht" (see Ex. 4) may be viewed, in its departure from the D-natural of the original tune, as a simple borrowing — in the Pepping sense — from the Lydian mode.

Though the original theory was largely Pepping's, it remained for Reda to realize its full potential in practice.

That the procedure has potential is reinforced by the fact that it is employed not only by Reda, but also by Johann Nepomuk David in his most recent works. In a partita on "Nun komm, der Heiden Heiland," written in 1969, David treats the chorale tune in similar fashion. In the following example taken from the first movement of the partita, crucial changes are made which conform wholly to the method of Reda. Here again, the original tune is underlaid to aid the comparison:

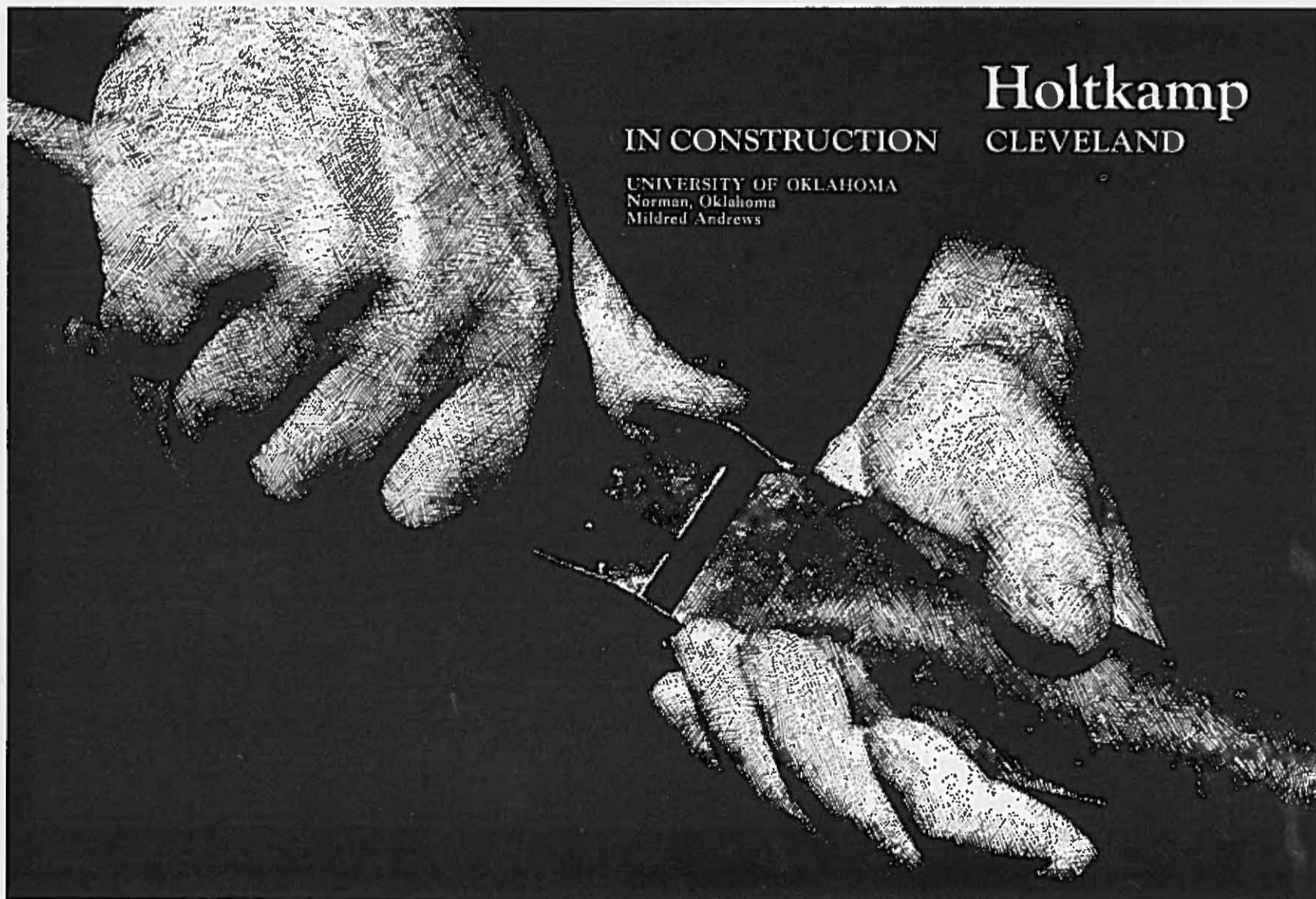
Ex. 6. Nun komm, der Heiden Heiland (*Choralwerk*, Heft 19). Used by permission of the publishers, Breitkopf & Haertel, Wiesbaden, Germany.



Not only does David alter the pitches, but he employs the octave and rhythmic displacements discussed earlier as well. The combination produces a tonal flexibility and freedom which could be adapted to any style, whether conservative or extreme, tonal or atonal.

With these techniques, David and Reda have produced fascinating solutions to the problems of cantus firmus composition in the 20th century, solutions which are, in fact, not only applicable to liturgical organ music. They have succeeded in forming a structural bridge to the world of the chorale — while employing expanded tonality and even atonality — in a manner that Fortner suggested was impossible.

The scope of these works, and their complexity, precludes, in most instances, their use in anything but a concert situation. It remains, therefore, for artistic composers, with the "gift to be simple," working on a less monumental scale, to take the techniques developed by David and Reda and produce the *Gebrauchsmusik* — in the best sense of the word — which can further enhance the service-playing, liturgy-bound repertoire of 20th-century organ music.



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Playing the Organ in France

By David Fuller

We read much of European organs and much about the principles of playing on them, but there are not many of us who have the chance to test the principles with specific music on a specific instrument. This chronicle is an attempt to convey what it was really like to prepare concerts on two historical instruments as different from one another as organs can be.

The first concert was the opening recital in the *Cycle d'orgue* of last summer's Avignon festival, on an organ I had never seen in the nearby town of Malaucène. The invitation to play came in March while I was still in the remote city of Buffalo, N.Y., and the program, which was due by Easter, had to be planned on the basis of a printed description of the instrument. There was one manual of four octaves from CC (minus the bottom CC♯) and a toe-only pedal board *à la française* of 18 notes drawing down the lowest octave and a half of the manual. (The pedals included the low CC♯.) Some of the manual stops were divided at middle C — C♯, allowing solo effects and dialogues that could be fitted into the compass. This was the layout of the stops:

Left: Montre 8'
Bourdon 8'
Nasard 2½' bass
Doublette 2'
Flute 4' bass
Larigot 1½' bass
Trompette bass
Cymbale II
Right: Cornet V (from middle C)
Prestant 4'
Nasard 2½' treble
Flute 4' treble
Larigot 1½' treble
Fourniture III
Trompette treble

There was an 8' flute of 13 notes for the bottom octave of pedals which was always on, as was the pedal coupler.

I must confess to some moments of disquiet at the thought of putting together 70 minutes of music on such an instrument. In the end, it was the history of the organ that gave me the idea for the program.

Although the church was built by the first French pope, Clement V, in 1309-14, the earliest recorded organ was made by Jean-Jacques Posalgues in 1637. Most of the present case evidently dates from then. A completely new instrument was installed in it in 1712 by Charles Boisselin, and it is essentially this instrument which survives today, as rebuilt in 1784 by Joseph Isnard, nephew of the builder of the famous organ at St. Maximin. The organ was restored and the pedal flute added in 1841. In 1965 the organ builder Alain Sals of Malaucène undertook the restoration of the pipework and returned the disposition, which had undergone a few changes for the worse, to roughly the state in which Isnard had left it. The pedal flute and the very useful divided flute 4' were allowed to remain.

Upon reading the outline of this history, I conceived the idea of building the program around the five major dates in the organ's life. The ideal

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would have been to locate music which might have been heard on this particular organ at each of its inaugurations, but such a task would have had to be carried out on the spot and would have amounted to a major research project. With the library resources at my disposal, even finding 70 minutes of French music composed or published on those dates and playable on a one-manual organ proved impossible. Finally I decided to have one French piece and one foreign one for each of the first four dates, and devote the final one to a set of pieces by Daniel Pinkham that simply had to be on the program — they were written in 1965 for the inauguration of the restored Brattle organ which was presented to Kings Chapel in Boston the year after Boisselin built the Malaucène organ. Like the latter, the Brattle organ has a single divided manual — too many coincidences to ignore. The program took the following shape:

For 1637: Racquet, *Fantaisie* (1636-1648) and Frescobaldi, *Toccata cromatica per l'levatione* (1635)

For 1712: Piroye, *L'immortelle* and *La brillante* (1712) and Bach, *Pastorale* (1708-1717?)

For 1784: Beauvarlet-Charpentier, 5 versets from *Journal d'orgue* (1784) and Mozart, *Overture* (from an unfinished piano suite, 1782)

For 1841: Berlioz, *Hymne pour l'élévation* (1835) and Hesse, *Prelude and Fugue in E* (1830-35)

For 1965: Pinkham, *Five Voluntaries* (1965)

The difficult dates were 1637 and 1841. There is very little surviving French organ music between Titelouze and Louis Couperin, and though there was no lack of it around 1841, it is now so totally out of fashion as to be difficult of access. There were other problems — compass, for example. Some pieces had to be transposed to fit the keyboard and pieces demanding the effect of two manuals had to be chosen to be realizable within the very restricted limitations of the divided stops. Dialogues (the Piroye works are of this kind) would need the services of two stop-pullers, one on each side. The temperament was said to be unequal, making many of the harmonic effects from 1784 on risky. Nevertheless, I sent in the program and was assured of the necessary assistants. I took the precaution, however, of reserving a room at Malaucène for the whole week preceding the recital so that I would have plenty of time to work things out.

On the 10th of July in Paris, I got on the super-train called the *Mistral*, and, upon arriving in Avignon, hired a car and drove the 25 miles to Malaucène. The real *mistral* was blowing and continued to do so for the regulation three days, making Provence as chilly as Paris had been. My name was all over town in enormous red letters on bright yellow posters, even stretched across the main street on a streamer. Malaucène is a picture-book Provençal town in the foothills of the 6,000-ft. mount Ventoux, a tightly packed jumble of red tiled roofs surrounded by the main business street which follows the

line of the walls, now mostly destroyed. The church stands at an upper corner, rough and utterly plain on the outside, bearing the marks of endless vicissitudes. The door, enormous and ironbound, sagging on its ancient hinges, was still open, and I walked in. The interior is one plain, high nave without columns or side-aisles, a gothic arch in cross-section, with side chapels, a renaissance apse, and tiny round-arched windows placed high in the walls. The west wall is vast and blank, except for a small rose-window and a couple of sorry *trompe-l'oeil* painted windows. Against this somber background, on a wooden balcony, glows the little organ, an object of incredible luxury in such surroundings. The case is a national monument, entirely gilded, the carving subtly accented in red, the pipes tin. Gold doors hide the keyboard. The door to the balcony was locked, so I went off to get myself installed in a hotel room, eat something and see the organ builder to get the key. Alain Sals was out, but his apprentice showed me the shop, an old vaulted convent chapel near the church, with the Virgin still in her niche over the door. They were finishing up a small single-manual organ in the Italian style which had the gentle, singing clarity and the separately drawing ripieno characteristic of this kind of instrument. It was more or less portable and seemed to be far more charming and flexible as an accompanimental and even as a solo instrument than the usual German type of positive organ.

It was not until the next morning that I was finally shown the instrument I was to play. First Alain Sals played to me as I listened below, then he showed me the various idiosyncracies of the instrument and left me to work. There is little point in trying to give a word-picture of the sound of an organ; in any case, a record will shortly be available played by Lucienne Antonini. I can at least say this: that with the exception of a few bass pipes in poor condition and perhaps the pedal flute, every stop did what it had to do faultlessly, with character and individuality.

For example, the *montre* made a delicious, quiet, relaxed sound by itself but was fully equal to its task as foundation for the full *plein-jeu* — the *bourdon* only added weight. Yet the two 8's together blended into a broad, silky effect ideal for Berlioz, and the *bourdon* had color enough to play a whole piece on it and solidity enough to substitute for the *montre* in a lighter *plein-jeu*. Either mixture could be used alone with a variety of foundations underneath; together they made a cohesive whole. The *trompette* by itself alone made a fine rich *grand-jeu*, growing in power and richness with the addition of the *prestant*, mutations, and as a climax, the *cornet*. As a solo stop it could be lyrical in the soprano and sharply rhythmic in the bass. The *cornet* gained in brilliance as it went up, helping to mold solo lines and giving great solidity to the trebles in the *grand-jeu*. The bass of the 4' flute did its duty as the normal accompaniment to solos on the half-stops. To me, the most extraordinary characteristic of the instrument was the blend of the muta-

tions. Either *nasard* or *larigot* added to a single 8' stop knit itself instantly into a new color whose components were no longer heard as separate pitches, and this was true to a greater degree than I remember ever hearing even in the bass of the *nasard*, a stop I usually detest without something to cover it. The *larigot*, of enormous scale with very low mouths, could be used to excellent effect in the *plein-jeu* and of course blended even better than the *nasard* in solos. For that matter, the usual exclusions of French registration could be ignored to a remarkable extent — the *trompette* entered happily into the *plein-jeu* with a fine if un-French effect. One did not want to add the mutations and flutes to this combination, however. The cohesiveness of the *cornet* ranks was again the most remarkable I have heard.

The mechanical arrangements were essentially those of 1712. To the glorious sounds of the pipes was added every species of clatter, which strangely enough did not carry very much to the listeners. The keyboard was new, the keys of roughly harpsichord dimensions. The stop handles pulled out to different lengths — up to 6" — and demanded varying efforts ranging from moderate to great to move them. The pedals, which worked through slots in the inclined toe-board, were clearly designed for fairy toes — they were not much bigger than ordinary manual keys and very close together, so that the greatest attention was necessary to avoid tramping on more than one at a time. In theory, one is supposed to rest one's heels on the heel-board (attached to the bench) and reach out with the toes, but for me this worked only on the naturals; I had to lift my heels well up while playing the sharps to avoid hitting the naturals. Every instinct of good pedalling led to disaster. Foot-crossing was out of the question. Even playing two successive naturals with different feet was dangerous without looking closely. The right technique seemed to be a series of hopeful stabs.

There was no question of choosing pedal stops. Whatever was on the manuals came down on the pedals except for one note, the low C-sharp; to this was always added the big, rather heavy flute. Thus one had always three different registrations on the pedals depending on what note was being played: solo flute on the low C-sharp, coupler only on the top five notes, both for the remaining 12 notes. The flute was too big for the Bach *Pastorale* and one of the Charpentier pieces, so the assistant on my left did *troisième main*. I had planned a good many places in the program where the pedal was to take over a piece of the bass line to facilitate fingering; most of these had to be put back in the hands.

Isnard had suppressed a couple of pedal notes at the top and put in a drum; there was a big pair of iron pedals that once brought on some stops; there was a tremolo — none of these now worked. My tremolo was the ideal kind: a sensitive finger on the reservoir. To change from *basse de trompette* to *dessus de cornet* required the left-hand assistant to retire the *bourdon* and the



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trumpet bass and add the bass of the flute 4' if it wasn't already on, while the right-hand assistant drew the cornet. Not many stops but a lot of muscle and wood against wood. To change from *grand jeu* to *plein jeu* required the simultaneous manipulation of nine or more registers and made a fearful racket.

The acoustics were superb. The sound seemed to expand into the big nave and rolled around impressively when a chord was released. After a while, I found myself playing to the building, adjusting tempi down, allowing the building to make the bridge between phrases, sharpening the articulation. The physical effort of playing, the consciousness of the action, the intensity of character, the unequal temperament made each note and each interval an adventure, yet what might have seemed a disjunct and perhaps coarse sequence of events was all welded into musical continuity by the building.

I practiced all week. The registration I had worked out in advance needed little changing. Alain Sals and his summer helper were my combination action; and after I had taped in tiny labels with red for port and blue for starboard, they were able to follow all of the sometimes rapid and complicated changes with security. We had two rehearsals.

On Sunday morning, the day of the recital, I went to mass in Malaucène. The chairs in the church had all been turned around to face the organ, so a small altar was set up at the west end. The versatile Alain Sals was at the organ, and he began with a *cantus-firmus* piece which I did not recognize but thought might be Titelouze. The ordinary of the mass was sung in accompanied chant *alternatim* between a soloist in the organ loft and the congregation, in Latin, I was pleased to note. All the responses were also sung by the congregation, who seemed to know the music by heart. There was a *récit de cornet* wreathed with *fiorature* at the offertory, more music at the communion, and a *grand jeu* for the *sortie*. I asked Mr. Sals what his voluntaries had been: they were improvised; where he learned to play: he was self-taught.

In the afternoon, along with the crowds of people that seem to turn out for any concert in France that is well publicized came black storm clouds. The recording engineer for the radio asked me to play a loud and a soft chord (the recital was to be broadcast the next day). The thunder came and the lights began to flicker, and the church filled to capacity. We began — I say we, because so much of the concert was a kind of ensemble of note-playing and stop-pulling — and the electricity held. I found occasion more than once to swear at the pedals, a page got out of order and the correct one was put before me upside down, I played a few wrong notes with my fingers, but otherwise things went more or less according to plan. But I began to notice that the glorious acoustics had been swallowed up and that my playing style, so carefully adjusted to them, was now too dry, and I realized with a thrill of disquiet that the audience could hear every note I was playing with a clarity that I hadn't bargained for at all. No one laughed out loud at the Beauvarlet-Charpentier group or at the Hesse, both of which I thought screamingly funny — the latter in the style of a Victorian hymn gone mad. But the French and Anglo-Saxon senses of humor are not the same, and at least everything had a historical reason for being there. The untempered thirds D-flat to F that kept appearing in Daniel Pinkham's pieces sounded out of tune (though one C-major triad sounded so ravishing that I held it longer than written), people applauded politely and went away, and a gentleman from the radio handed me a couple of banknotes.

Playing on Cavaillé-Coll's last great instrument at Saint-Ouen, Rouen, was in some ways — the aesthetic, musical ones — like a trip to another planet; in other ways — the discovery of glorious sounds and unconquerable mechanical problems, it was not so different from the Malaucène experience. I arrived in Rouen to begin work on a Wednesday afternoon, checked in at a superb hotel, the *Poste*, and presented myself to the Abbé Vion, curé of Saint-Ouen. He gave me a set of keys to the church so that I could come and go as I pleased at any

hour, advised me to buy a flashlight, and showed me the fearsome electrical arrangements. Saint-Ouen was begun early in the 14th century in high gothic style and finished about 230 years later to the original designs. It is longer than Notre-Dame in Paris and about as high, though with single rather than double side-aisles. The organ, which is exactly as Cavaillé-Coll left it in 1890, minus its thunder-pedal, has an ideal situation a little less than halfway up the west wall and well away from it — not crowded up into the vault like that of Notre-Dame. The old case of 1630 had to be used, a requirement which restricted the number of stops and dictated some of the mechanical peculiarities, but at least the builder did not have to worry about getting the sound out past massive woodwork, as did both he and Cliquot before him at Saint-Sulpice.

The positif went into the old case behind the organ bench, the center part of the main case took the 20 stops of the Great and Bombarde (really two sections of the same division), and the pedal went into the sides of the case. The enormous swell box was added behind and a little higher than the main case, with the swell speaking through the great. The largest pedal basses were tucked about out of sight. Physically, therefore, the organ was really a big three-manual.

The old position of the console *en fenêtre* — let into the case — had to be used as there was barely enough room for a pedal board and bench between the positif and main cases. The case limitations had other consequences. There was no room for the "amphitheatre" arrangement of stops as in other large Cavaillé-Colls, nor for the machinery of a pneumatic stop action. As a result, the 64 stops are in stepped jams parallel to the keyboards and draw a good five inches against considerable resistance. One has to lean over to reach the stops in the top two rows. There was likewise no room for Barker machines to the Positif, so that manual (the bottom) has direct mechanical action and nothing couples to it. Instead, the positif couples up to the swell, which does have Barker-lever action. The bombarde, which is the top manual, has direct mechanical action. In order to play positif and swell against swell alone, both must be coupled to the great, which is then silenced by being disengaged from its "machine." To progress to swell and positif against great, swell, and positif, two pedals must be pushed: the positif to swell coupler and the great to machine. On the other hand, the completeness of both swell and positif make some coupling unnecessary, and one can get nearly full organ on the swell manual, if needed.

Saint-Ouen, Rouen.
Cavaillé-Coll, 1890. Tracker and Barker-lever action. Original condition.

GRAND-ORGUE (II, Barker)

- 16 Montre
- 16 Violon-basse
- 16 Bourdon
- 8 Montre
- 8 Diapason (brighter)
- 8 Flûte harmonique
- 8 Bourdon
- 8 Salicional
- 4 Prestant
- 8 Trompette (chamade)
- 4 Clairon (chamade)

POSITIF (back, I, tracker)

- 8 Montre
- 8 Bourdon
- 8 Gambe (big and keen)
- 8 Unda Maris
- 4 Dulciana (octave of montre)
- 4 Flûte douce
- 2 Doublette
- V Plein-jeu
- 16 Cor anglais (chorus reed)
- 8 Trompette
- 8 Cromorne
- 4 Clairon

BOMBARDE (IV, with GO, tracker)

- 8 Flûte (open)
 - 4 Flûte
 - 2 Doublette (flute)
 - V Fourniture
 - V Cornet (16'; from mid C)
 - 16 Bombarde
 - 16 Basson
 - 8 Trompette
 - 4 Clairon
- (Bombarde, Trompette, and Clairon operate as a group by pedal only, though knobs move physically when pedal is pressed.)

RECIT (III, Barker, enclosed)

- 16 Quintaton
- 16 Corno dolce (bourdon to mid C, then open flute)

- 8 Diapason
 - 8 Flûte traversière
 - 8 Viole de gambe
 - 8 Voix céleste
 - 8 Cor de nuit (quiet flute)
 - 8 Voix éolienne (flute celeste)
 - 4 Flûte octaviante
 - 4 Viole d'amour (keen)
 - 2½ Quinte (stringy)
 - 2 Doublette (flutey)
- I-III Carillon
- V Cornet (mid C)
 - 16 Tuba magna
 - 8 Trompette harmonique
 - 8 Basson et hautbois
 - 8 Clarinette
 - 8 Voix humaine
 - 4 Clairon harmonique

PEDAL

- 32 Soubasse (resultant to G♯)
 - 16 Contrebasse
 - 16 Soubasse (32')
 - 8 Basse
 - 8 Violoncelle
 - 8 Bourdon
 - 4 Flûte
 - 32 Contre bombarde
 - 16 Bombarde (independent)
 - 16 Basson
 - 8 Trompette
 - 4 Clairon
- Thunder (suppressed)

The disposition of the organ looks odd indeed: two 4' principals, two chorus mixtures, five 16' flues on the manuals, and no fewer than 17 chorus reeds of which 40% are at 16' or 32'. Incredibly enough, there is nothing thick or muddy about the effect. Put on all the 8's and 16's on the great, and instead of rumbling, they sing with a marvellous lucidity. Add the reeds one by one, and the sound gets louder and louder but never loses balance. What problems of clarity there are arise from the enormously reverberant acoustics.¹

There are only stops and keys for the hands to operate; everything else including coupling is done by means of a row of 19 pedals functioning in a great variety of ways and demanding from moderate to herculean strength to work. I give the list, as most of the difficulties of playing on this instrument lie here.

Pedal controls, left to right. Hook-down unless otherwise noted.

1. Tirasse G.O. (Gt. to Ped. coupler)
 2. Tirasse Pos. (Pos. to Ped. coupler)
 3. Tirasse Réc. (Réc. to Ped. coupler)
 4. Anches Péd. (Ventil for all Pedal reeds)
 5. Anches Bomb. (Physically draws Bombarde 16', Trompette 8', Clairon 4' by pneumatic means. Does not affect Basson 16')
 6. Anches G.O. (Ventil for Great reeds. Above other pedals and very stiff.)
 7. Anches Pos. (Mechanical reversible affecting Trompette and Clairon only.)
 8. Anches Réc. (Ventil for 2½, 2, Cornet, Carillon, Tuba magna, Trompette, Clairon. Does not affect solo reeds.)
 9. Octaves graves G.O. (Gt. to Gt. 16')
 10. Réc. sur G.O. octaves graves. (Sw. to Gt. 16')
- Swell Pedal
11. G.O. machine. (Must be down for Gt. to play.)
 12. Pos. sur G.O. (Pos. to Gt. coupler)
 13. Réc. sur G.O. (Sw. to Gt. coupler. Anything coupled to Sw. also gets coupled to Gt.)
 14. Bomb. sur G.O. (Bomb. to Gt. coupler)
 15. Tremulant (Same level as Anches G.O.)
 16. Réc. octaves graves. (Sw. to Sw. 16')
 17. Pos. sur Réc. (Pos. to Sw. coupler)
 18. Réc. octaves sèches. (Sw. to Sw. 4')
 19. Bomb. sur Réc. (Bomb. to Sw. coupler.)

I had chosen the program knowing that there would be problems but assuming that I would be able to find an assistant for each side to do most of the registration by hand. I had chosen recklessly: Dupré, Prelude and Fugue in B to start, Widor, *Symphonie romane*, and the Reubke sonata to finish. Alas, inquiries far and wide were in vain, and it was not until a few hours before the recital that M. Gouëllin, the organist of St. Ouen, was able to go over the program with me (very kindly breaking into his vacation to do so). August is not the time to locate Frenchmen to do things. The result was that I tried

to arrange as much of the registration as possible so as to be able to do it myself, and the rest to be done on the right side only. (The bench backs up against the positif case so that it is impossible for an assistant to pass from one side to the other without threading his way completely around behind the instrument.)

There were moments of agony when I had to decide whether to give up certain effects, risk disaster by trying them myself, or take the chance that one short rehearsal would be enough for an assistant to practice them. It became evident, for example, that I simply was not going to get the great *anches* hooked down for the first climax of the Reubke finale. I could stab at the pedal, but to reach over to the left side with the right foot and exert the required thirty pounds or so of force calmly enough so that the pedal stayed hooked, while playing madly with the left foot and both hands, was only intermittently possible. I had finally to renounce the great *clairon en chamade*, whose stop knob (doubtless for the sake of symmetry) was at the extreme left, and let the assistant manipulate the trompette (at far right), leaving the great *anches* hooked down for the whole movement. This was too bad, as when the pedal reeds are on, even the complete battery of twelve manual chorus reeds is barely enough to balance.

A great deal of the registration work in this program was producing crescendos down to the full organ and decrescendos down to a mezzo-forte (in the French pieces) or pianissimo (in the Reubke). The *Final* of the Widor symphony has no fewer than nine of these changes, some gradual, some abrupt, and they illustrate one of the bread-and-butter effects of this school of French music. The dynamic floor is foundations at 16', 8', and 4' on all manuals coupled together plus swell reeds with the box closed and perhaps the 32' flue on the pedal if there is one. On any normal French organ one can go from swell to coupled swell and positif to great, swell, and positif, each group of foundations adding something more. At St. Ouen, this can only be done by staying on the swell and then coupling the positif to it, or by disconnecting the great from its "machine," starting on swell alone, going to the great, to which swell and positif have been coupled, then adding the great by means of the pedal called "great machine." After arriving at the great, one opens the swell-box and begins adding. It is here that the problems arise. Ideally, the next increments should be the positif and great (at St. Ouen, bombarde) mixtures, but to do this requires either hand registration, which is not really cricket on one of these instruments, or leaving one or more manuals uncoupled to the great with the mixtures already on, and then adding the couplers. The disadvantages of the latter tactic is that one sacrifices the foundation stops of the uncoupled manuals in the dynamic "floor." It is easy to see here the utility of the *grand-choeur* manual that Cavaillé-Coll added at the bottom of the old console at Notre-Dame: with all the great reeds and mixtures on it and all the other manuals coupling to it, one could add the mixtures by simply switching manuals.

At St. Ouen, I used various expedients. One was to leave the bombarde and positif mixtures on and the couplers off, relying on the wealth of foundations on the great and swell for breadth, then add the couplers, bringing the two mixtures on to the great, then the positif, bombarde, great, and pedal reeds in that order. If there was not time for these six stabs, two on the right, then four on the left, they could be reduced either by having the positif and bombarde already coupled (sacrificing the mixtures) or having the reeds on one or both of those manuals already on, adding reeds and mixture together with the coupler. It is worth observing that smoothness of the crescendo was not a problem. Saint-Ouen is so vast and resonant that nothing sounds abrupt — it is almost impossible to tell from below exactly when even the pair of chamade reeds comes on. Accurate timing of additions is rarely necessary, and deletions are that much less critical. Nothing would be gained by adding individual reeds one by one (impossible anyway on the bombarde). It is also interesting to note that without hand registration one

(Continued, page 8)

¹ Since many readers will have by now the monumental Musical Heritage Society recording of all ten Widor symphonies played at St. Ouen by Pierre Labric, I should note that the organ is heard on the discs with considerably more directness and clarity than it is in the building by either the player or the audience. The pedal reeds are sometimes too brutal and the addition or subtraction of stops is more noticeable. Still, there are many glorious moments and the accomplishment of Mr. Labric — following upon his recording of all six Vierne symphonies at Toulouse — is perfectly staggering.

never quite arrives at the full tutti; two 16' reeds, the bombarde basson and the positif cor anglais, are always missing since they are not affected by any pedal. They are by no means without effect.

The Reubke sonata has two fairly rapid descenders from full or nearly full organ to almost nothing. At the end of the first movement I did the following — all by myself, I am proud to say: everything was on except those two 16' reeds, the strings and celestes, the bombarde doublette, and the 4' flute on the pedal, which was in the top row

of stops on the right, out of my reach. First the pedal and great reeds came off, more or less at once since their ventils pedals are close together. Then after six beats the bombarde reeds, and after another six the positif reeds (the mixtures were still on), all by their pedal controls. Then, where the left hand can be freed, I pushed in rapidly all the pedal flues except the softest 16' and 8' and all three 16's on the great. Next the bombarde and positif couplers to great came off removing their mixtures from the ensemble, the swell box

was closed, and the swell reed-and-mixture ventils released. Finally I pushed in the great octave and unisons from loud to soft and removed the swell-to-great and swell-to-pedal couplers, ending on the great salicional alone, a lovely, gentle stop which in the musical context had the required triple piano effect.

It is clear that for this kind of registration individual stops do not have much importance. Occasionally it will matter whether one or another stop comes on or off at a given time, but this is rare; usually one thinks in groups. It is striking to watch a French organist of the traditional school handling one of these big Cavaillé-Colls. For a loud piece he will pull all the stops out except the celestes — flutes, gambas, solo reeds — everything in great handfuls, then register with ventils, manual changes and pedal couplers. The fact that, at St Ouen for example, five enormous pedal reeds including the 32' go on at once (assuming they are all drawn) every time one presses the ventils causes no shock; by the time one is ready for them, a dozen other reeds are already coupled to the pedals and the change is no more than necessary. Questions like whether one should use the montre or the diapason or both on the great in loud combinations do not arise. They are there, so they are drawn. It should be noted, however, that most of what is played in this manner is improvised and thus adaptable to the sounds that are being produced.

In fact, immense variety and subtlety is possible at St Ouen because each stop is full of beauty, personality, and blending power. My program made little use of the "classical" combinations, of course, though I did try to get as much clarity as possible for the Dupré fugue by using only the montre, present, and bombarde mixture on the great with the positif 8', 4', 2', and mixture coupled. It sounded crystal-clear to me though much less so, I imagine, from below. It was in the quiet parts of the Reubke sonata that the real opportunities for variety presented themselves. The two swell doubles were a great luxury here, and for five ravishing measures I had all three celestes, the

swell 16' quintaton and 4' string, the vox and tremulant and the swell super on at once.

If the demand for autographs was a measure, the recital was a success — unless, in their thrifty French way, the listeners simply wanted something tangible to show for their hour and a half. (Actually, as I found out later from the newspapers, the Reubke sonata, completely unknown, made an overwhelming impression.)

There was one more recital, but the account would make discouraging reading. The organ, originally an early 18th-century instrument of undetermined quality, had had all those things done to it which causes the younger generation of French organ connoisseurs to writhe with anger — alteration of compass, specification, and tuning with much juggling of pipework, recomposition of mixtures, additions, new mechanism. It had been brought to a state where an eclectic program from Racquet to Dupré was not only possible but necessary: no one style of music sounded well enough on its 39 stops to be supportable for a whole hour. But the experience was valuable, as it clinched the lesson of the other two recitals. At Malaucène, I had used every ounce of my registrational imagination to stretch the resources of the little instrument around music that at best sounded makeshift on it, denying its nature, as it were, instead of trusting in the perfect union between its sonorities and the musical textures of the period to delight the ears and hold the attention of the audience. No such union existed for the last recital. The instrument was a passive or negative partner whose characteristics were to be circumvented, not relied upon. The paradoxical result was, to be sure, a better recital — I knew that there would be nothing but the performance and the raw music to carry it and so chose the most intrinsically attractive and solid pieces that were in my fingers and played them for all I was worth. But it was at Rouen that everything came together; music, playing, the sensuous splendor of the organ, and the stunning acoustics, each enhancing the other. That is the way it ought always to be.

Reubke: Sonata on Psalm 94.

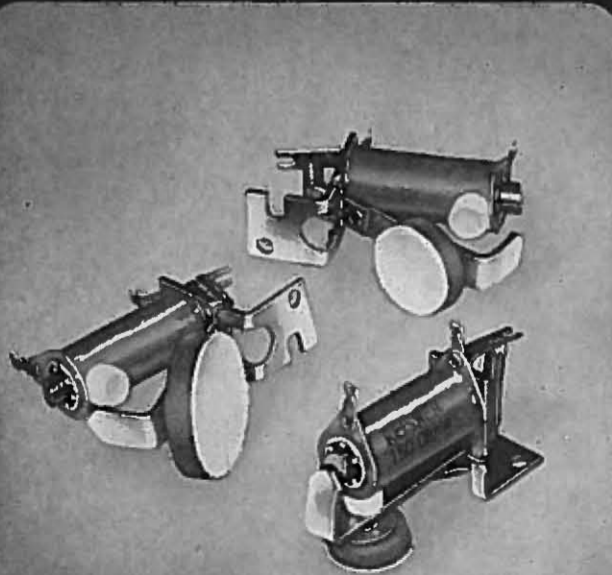
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César Franck — The Organist

By Rollin Smith

In the middle 1880's Jeanne Rongier painted the portrait of César Franck at the console of the organ of Sainte-Clotilde which would forever link him with his favorite instrument: the organ. Indeed, Franck is probably the only famous composer who is consistently portrayed as an organist.

The subject of Franck as organist in Church as well as in concert has been dealt with rather superficially by his biographers. This article then, will present for the first time a comprehensive listing of all the available accounts of Franck as a professional organist. Included at the close are three contemporary accounts of his actual playing — again, none of which is available in the standard references. We enumerate below, in chronological order, the public performances of César Franck, *The Organist*.

Franck twice inaugurated a new organ at Saint-Eustache. The first time, May 26, 1854, when the Ducroquet organ was built, was in company with his fellow-countryman, Nicolas Jacques Lemmens, as well as Carvallo and Bazille, two Parisian organists who played Ducroquet organs in their own churches. (It was customary throughout the 19th and, indeed, well into this present century to have new organs inaugurated not by one artist, but by as many prominent organists as could be assembled for the occasion. Thus, the most famous names in 19th-century French organ music often appear on the same program, each playing only one piece and/or an improvisation.) Tourneure mentions that Franck played the *Grand Pièce Symphonique*, "there being general astonishment, in the bad sense, it goes without saying."

During the summer of 1856 Franck demonstrated the organ for the Cathedral of Carcassonne in Cavallé-Coll's erecting room. The press release, which appeared in the *Gazette musicale* was probably submitted by the organ-builder.

M. Cesar Franck, an excellent organist, in taking the instrument through its paces, threw all its harmonic and tonal possibilities into relief, first in an austere kind of music written with great skill by himself, and later by a series of brilliant improvisations.

For the dedication of his own organ at Sainte-Clotilde on December 19, 1859, Franck was joined by Lefebure-Wély. The latter, "the most popular of living organists" played some attractive improvisations. Franck played at least one of the *Six Pièces* other than the *Final in B_b* (dedicated to Lefebure-Wély). Besides improvisations Franck included Bach's *Prelude and Fugue in E minor*. The critic for *Gazette musicale*, Adrien de la Fage, wrote:

(Franck) began with a piece of his own written in a broad and forceful style which made a deep impression on his hearers, no less so because M. Franck then turned away from his own compositions to draw on those conceived by the genius of Johann Sebastian Bach.

M. Franck can only have attained such skill through long study and perseverance; and it has won him, from this moment onward, a firm place among organists of the very first rank. He showed himself, perhaps, at his best when, resuming the rôle of composer, he played a *Final* on the full organ. In this work one was confronted with the mind and the muscles of a true master musician.

The inauguration of the largest organ in France, the Cavallé-Coll of Saint-Sulpice on April 19, 1863, brought to-

gether Franck, Saint-Saëns and Guilmant.

At an organ concert at Sainte-Clotilde Franck played an entire recital of his own compositions including the complete *Six Pièces*. The accounts from both journals are remarkably similar, originating, doubtless, from the publicity department of the Cavallé-Coll factory: M. Franck played his own pieces which are written with a masterly hand. One noticed in the first his happy use of chords on the Voix humaine and then, in the *Pièce symphonique* a distinguished melody played first on the clarinet and later recalled on the Voix céleste. At this concert M. Franck showed himself to be a composer of learning as well as a skillful executant and thus fully proved to us once again that the standards of organ playing are being steadily raised day by day in France.

On April 22, 1866 a concert was arranged of Franck's works to be played for Franz Liszt. The Weimar Master had previously attended Mass at Sainte-Clotilde and had congratulated Franck on his improvisations. According to *Gazette musicale*:

The diverse compositions of his own that M. Franck played are all written in a strict, not to say severe, style, but one that does not exclude variety; they certainly make the fullest use of the very wide resources of the Sainte-Clotilde organ, one of the finest constructed by M. Cavallé-Coll. The composer was much congratulated by those present, a large and distinguished company. Franz Liszt, in whose honor the concert was held, warmly complimented M. Franck on the high idealism of his music and on his authoritative performances.

Liszt himself said "These poetic pieces have a clearly marked place alongside the masterpieces of Johann Sebastian Bach."

Franck and Alexis Chauvet dedicated the organ at Saint Denis du Sacrement on October 10, 1867.

The solemn inauguration of the new Cavallé-Coll organ at the Cathedral of Notre-Dame-de-Paris on March 8, 1868 presented Franck, Saint-Saëns, Clément Loret, Chauvet, Guilmant and Widor. Franck played the *Fantaisie en C*.

The 45-stop organ at La Trinité was inaugurated on March 16, 1869 by Franck, Saint-Saëns, Henri Fissot, Chauvet (the church's organist who was to die two years later) and Charles Marie Widor. A review spoke of Franck and "his lively improvisations, so well carried through, in which his aim was to make contrasting play with the greatest possible number of sonorities." Years later, Widor, recalling a long and magnificent improvisation conceived and realized that day by Franck, said: "The themes and their development and execution were equally admirable: he never wrote better!"

On April 26, 1873 the organ of Saint-Etienne-du-Mont, rebuilt by Cavallé-Coll, was opened by several artists, including César Franck, and mention was made that he "makes masterly use of his eight-foot foundation stops and his sixteen-foot pedal stops."

On October 1, 1878 Franck played the premiere of the *Trois Pièces*, at the Trocadero, the great palace built for the Universal Exhibition. His recital came after those of Guilmant, Gigout, and Saint-Saëns and, in addition to the *Fantaisie in A*, *Cantabile* and *Pièce héroïque* he improvised on the opening chorus of *The Desert* of Felicien David, two motives from the *Childhood of Christ* of Berlioz, two themes from Bizet's *L'Arlesienne* and Swedish, English and Russian tunes which were "first treated separately and then superimposed on each other." From *Gazette musicale* we quote:

The organ-concert given by M. G. Franck was (in a manner of speaking) a kind of epitome of individual musical personality: composer, improvisator and executant — in all three characters the musician proved himself able to provide unaided a complete programme, and

to do so with the authority of a master . . . demonstrated musical gifts far more advanced and more complete than we know of in any other musician."

And *Menestrel*, for October 6th, wrote of the "13th Séance de l'Orgue par César Franck:"

Mons. G. Franck was heard last Tuesday with great authority at the organ of the Trocadero. Everyone knows the high musical value of the Professor of Organ of the Conservatoire and the serious talent of the Organist of Ste-Clotilde. We cite among the compositions in which Franck was heard the other day the *Grand Pièce Symphonique* which produced much effect; the *Fantaisie* (in A) was also well received, and, above all, the *Cantabile*, which was very successful. The séance of Mons. Franck has been, without contradiction, one of the most interesting of the series.

For this recital d'Indy claims "the melody of the *Cantabile* was written on purpose to display the warm, expressive quality of the new clarinet stop, recently discovered (!) by Cavallé-Coll."

Franck took part in the inauguration of the new tubular-pneumatic organ at Saint-Francois-Xavier on February 27, 1879.

At Saint-Eustache the new Merklin organ which replaced the Ducroquet instrument which had been destroyed by fire was dedicated on March 21, 1879. Among the committee of experts controlling the restoration were Franck and the three dedicatees of the yet-to-be-composed *Trois Chorals*: Guilmant, Dubois and Gigout. On the dedication concert we find these same four men. Franck played the *Fantaisie in A* and the *Cantabile*.

Franck lived in the parish of Saint-Jacques-du-Haut-Pas and in 1899 Merklin installed an organ with electric action in the church. (Franck's brother, Joseph, had been organist there in the late 1860's). One two-manual organ was in the choir and another two-manual and pedal organ was in the west gallery. These two organs, each comprising a Grand-orgue and Récit were almost identical and were controlled by a four-manual console in the chancel. Franck always showed an interest in this "modern" organ and played at the blessing on June 27th "from the common console, playing the two organs alternately and together with satisfaction."

Three very personal accounts exist of Franck's playing — all relating to his prowess as an improvisator — by three of his most famous organ students. The first is Gabriel Pierné (1863-1937) who is remembered today by the *March of the Lead Soldiers*, an orchestrated children's piano piece which has enjoyed immense popularity at "pops" concerts. Pierné was one of the earliest of the famous Franck pupils having won the First Prize at the age of 19 in 1882 and succeeded the Master as organist of Sainte-Clotilde on Franck's death in 1890. He held the post until 1898 when his interests turned full-time to composing and conducting. He was most prominent as conductor of the Concerts Colonne and as a member of the administrative committee of the Conservatoire.

Franck kept a little notebook in which he marked down his comments about each pupil after the twice-yearly juries. The Organ Professor's notes on Pierné from January of 1881 include: "Fine intelligence. Will be a good student and succeed, I hope . . . Charming pupil, a worker. Open and rapid mind. He is still too much 'pianist' and not enough 'organist.'" And when Pierné finally won First Prize on June 12, 1882: "A student as one finds too rarely, gifted and hard-working."

Leon Vallas paraphrased Pierné's memoirs of Franck which appeared in the Franck Centenary issue of *Le Menestrel* in December of 1922:

Franck, never late but always in a hurry, arrived at the church a little after 9 o'clock in the morning, and went straight through the church and into the sacristy to consult the week's order of services so as to be able to regulate his own time-table of lessons. His pupils began to arrive towards 9:30, after Mass, in time for the improvisations of the Offertory, Communion and the Recessional. The Master would select a theme from one of the little note-books kept by the side of the organ, which were filled with melodies and themes from Bach, Beethoven, Schubert, some carols, some folk-songs from France, Scandinavia, Ireland, and the like; sometimes the chosen theme was a musical idea of the organist's own, or one perhaps suggested by a visitor in the organ-loft.

Then, the theme decided upon, Franck would reflect before beginning to extemporize; with his right elbow in the cup of his left hand he would tap his forehead with the third finger

of his right hand; from that moment nothing else existed for him except music, and when he translated his thoughts into terms of the organ the result was something unimaginable — the themes linking themselves together in logical continuity with an ease and certainty of touch never heard before or since, the whole taking on an appearance of solidity only to be expected of a major composition. I have never heard anything so wonderful in all music. Shall one ever hear the like again? I doubt it.

Charles Tournemire (1870-1939) is the best-known Franck student among organists as he succeeded Pierné at Ste-Clotilde and held the post until his death. He was an organ student at the Conservatoire during Franck's last two years but won the First Prize in 1891 after Widor had taken over the class upon Franck's death. In addition to the 51 books of *L'Orgue mystique* and four symphonic pieces for organ he composed eight orchestral symphonies. Aside from his duties at Ste-Clotilde he was Professor of Ensemble Playing at the Paris Conservatoire. In 1931 he published a small book, *César Franck*, in which he gave many personal reminiscences of Franck and directions for playing all of the organ works.

The registration of the author of the *Three Chorals* was decorative; he used the Positif with the Récit coupled to it a great deal. By means of the swell box, the Récit foundation stops, Hautbois and Trompette harmonique coupled at unison and sub-octave pitch to the Positif 16' Bourdon, he obtained that effect of a great full swell: an effect which, under his fingers, was frequently dramatic.

He did not abuse the *fff* and willingly paraphrased the end of an office in soft hues. He treated the foundation of the coupled manuals grandly by sustaining their sumptuous harmonies. If he felt it necessary to reinforce the sonority he subtly added the mixtures and reeds in such a way so as not to disturb the tranquility of the sound but to fill it with grandeur. When using a solo stop, usually the Clarinet of the Positif or the Trompette harmonique of the Récit, one could expect some contrapuntal work of great interest on the other manual. The Clarinette which served him frequently, undoubtedly because of the extreme beauty of its timbre, was invariably accompanied by the foundations and Trompette of the Récit. This combination is explained thusly: the unusual dynamics of this rank, devoid of expression, dictated this extreme method of accompaniment. He never abused the Voix humaine but used it with delight with the Gambe and Voix céleste coupled to the 16' Bourdon of the Positif.

Profound effects attracted him. His thoughts, serious and soul-searching, sought out many full-toned combinations. He rarely confided his inspiration to the Flute harmonique or the upper octaves of the 8' Bourdons.

The name of Louis Vierne (1870-1937) of course, is inseparable with the Cathedral of Notre-Dame in Paris where he reigned as organist from the beginning of this century until his tragic and dramatic death at the console during a recital. Of these three pupils he studied with Franck the shortest time but in his *Memoirs* has left us the longest account of Franck as a teacher. Vierne was in Franck's class, first as an auditor, from October, 1889, and as a full student of the Conservatoire from January, 1890. Franck had served on the juries at the School for the Young Blind where Vierne studied with Marty (himself a Franck pupil) and had become interested in the extremely talented boy. The passage below is translated, in part, by Esther Barrow whose complete translation of Vierne's *Memoirs* appeared in *THE DIAPASON* from Sept., 1938 to Sept., 1939.

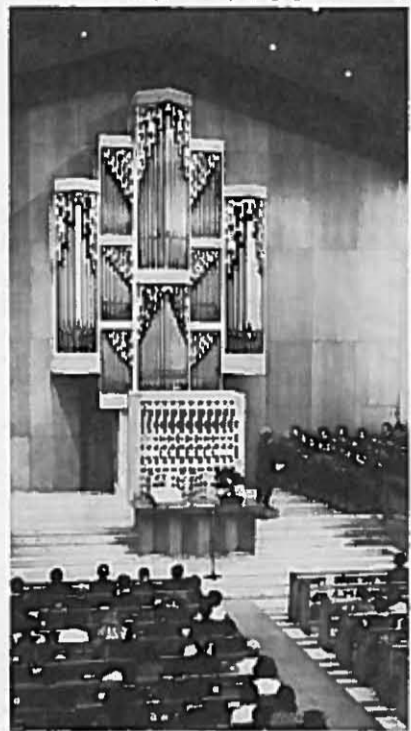
I have never heard anything which could compare with the purely musical invention of Franck's improvisations. At church it took him a certain time to get into the mood — several trials, a little experimenting, then, once started, a lavishness of invention partaking of the miraculous; a polyphony of incomparable richness, in which melody, harmony and structure vied with one another in originality and emotional conception, traversed by flashes of manifest genius. Never any combinations just for their own sake, never any of the feats of skill customary among the acrobats desiring of dazzling the gallery; only a constant concern for the dignity of his art, for the nobility of his mission, for the fervent sincerity of his sermon in sound. Joyous or melancholy, solemn or mystic, powerful or ethereal, Franck knew how to be all those at Sainte Clotilde, and mere technical resources such as contrapuntal artifices, canons, superimposition of themes, etc., would never appear except when justified by the expression of a thought whose criteria was essentially depth and emotion.

And again, in the organ classes at the Conservatoire:

Every now and then he would sit down at the keyboard and give us an example. And what an example! While we poor students had difficulty working out one correct counter-subject, he, in the same time, had found five or six: "See, you can do this . . . or else, this . . . or again . . ." . . . He used few material effects of registration . . . the music itself had to supply everything.

HEILLER, ALAIN GIVE MASTERCLASSES IN TOKYO

Anton Heiller and Marie-Claire Alain were featured in two weeks of master classes and recitals from Jan. 6 through Jan. 20, 1973 at the International Christian University, Tokyo, Japan. Using



the new Rieger 3-manual, 36-stop mechanical action organ in the ICU Chapel, each artist gave two recitals. The master classes by Marie-Claire Alain centered on the works of Couperin, Alain, Franck, Clérambault, and Messiaen. Prof. Heiller's classes dealt with the larger works of Bach. All classes were given in English, and Yuko Hayashi, chairman of the organ department at New England Conservatory of Music, Boston, was the Japanese interpreter. The classes were open only to participants having finished or now doing advanced organ studies.

In addition to the four recitals played by the guest artists, a concert for students was recorded by the Japanese National Broadcasting Company for television broadcast. The closing concert with orchestra included a new work by Anton Heiller. Prof. Heiller conducted the professional orchestra, Marie-Claire Alain was the soloist in concertos by Handel and Poulenc, and Yuko Hayashi was the soloist in Prof. Heiller's concerto.

The programs:

Marie Claire Alain, Jan. 7: *Suite du 2ème Ton*, Guilain; *Trio Sonata 3 in D minor*, *Fantasia in G*, Bach; *Offertoire sur "O Filii,"* Dandrieu; *Deux Danses à Agni Yavishta*, *Le Jardin suspendu*, *Variations sur un thème de Clément Janequin*, Alain; *In Festo Corporis Christi*, Heiller. Jan. 16: 7 Pieces from *La Messe des Paroisses*, Couperin; *Durch Adams Fall*, *Komm Heiliger Geist*, *Tocata in F*, Buxtehude; *Prelude and Fugue in A minor*, Bach; *Trois Danses*, Alain.

Anton Heiller, Jan. 9: 5 Pieces from the *Mass*, de Grigny; *Schmücke dich*, *Passacaglia and Fugue in C minor*, Bach; *Ecce lignum crucis*, Heiller; *Fantasy and Fugue*, opus 135b, Reger. Jan. 13: *Prelude and Fugue in E minor*, Bruhns; *Es ist das Heil uns kommen her*, *Variations on "Vater unser im Himmelreich,"* *Wie schön leuchtet der Morgenstern*, Buxtehude; *Partita on "Sei gegrüßet, Jesu gütig,"* Bach; *Sonata 1*, Hindemith; *Improvisation on a given theme*.

Concerto Concert, Jan. 20; Marie-Claire Alain, soloist (in Handel & Poulenc), Yuko Hayashi, soloist (in Heiller), orchestra conducted by Anton Heiller: *Concerto in F*, opus 4/4, Handel; *Concerto in G minor*, Poulenc; *Five Pieces for Strings*, opus 44/4, Hindemith; *Concerto*, Anton Heiller.

LUDWIG ALTMAN celebrated the completion of 35 years of service as organist and choir director of Congregation Emanu-El, San Francisco, Calif., on Dec. 26, 1972. His congregation, together with the Goethe Institute of San Francisco, presented him in an organ recital which juxtaposed six works by Bach with three romantic ones and three contemporary works. A large audience and the reviews in the San Francisco newspapers were highly complimentary, and Mr. Altman described the event as a "heart-warming affair."

NEW BOULEZ WORK USES NEW INSTRUMENT

A new electronic device capable of projecting musical sounds in various directions and at various speeds was specially imported to the U.S. by the Chamber Music Society of Lincoln Center, New York City, which employed it for the first time in this country in the world premiere of Pierre Boulez' . . . *explosante/fixe* . . . at Alice Tully Hall, Jan. 5 and 7. The work of approximately 18 minutes duration is Mr. Boulez' first major composition since he assumed the musical directorship of the New York Philharmonic.

The new electronic instrument which has recently been perfected by the experimental studio of the Heinrich-Strobel Foundation in Freiburg, Germany, is known as a "Halaphone" after its inventor, Peter Haller. Haller, Boulez, and two assistants operated the electronic console of the Halaphone as well as the several ring modulators used in the work.

According to its inventor, the Halaphone is capable of projecting sounds in various directions and at various speeds at will, projecting sound from point to point, making it move in circles around a hall, or making it move diagonally across a hall. In contrast to the Halaphone, the earlier-perfected ring modulators merely alter the nature of sound as it is being produced, so that the sounds of two different musical instruments, fed concurrently into a ring modulator, emerge as four different sounds, one instrument's sound affecting the nature of the other.

In addition to the Halaphone and the ring modulators, the performances of the new Boulez work involved the use of an echo chamber, six 100-watt speakers each with its own amplifier, and eight tiny directional microphones on booms directed into each of the musical instruments for which the work is scored: flute, clarinet, trumpet, violin, viola, cello, harp, and vibraphone. Each microphone was separately connected to the Halaphone and ring modulator consoles and to the speakers and amplifiers.

. . . *explosante/fixe* . . . which is dedicated by the composer "in memoriam Igor Stravinsky," takes its title from André Breton — a quote isolated from its context in Boulez' memory, but coinciding precisely with the composer's concept of his new piece, in which the "explosion" of each instrument is triggered by a cue from another and each then continues with its own set of variations on an individual level — hence "fixe." The use of the electronic devices, according to "Boulez, is to 'transform the individual quality of a 'natural' sound into a collectivity of 'artificial' sounds."

2-Manual Austin to Greenville, S.C.

Bumcombe Street United Methodist Church, Greenville, S.C., which installed a new Austin in 1965, has signed with Austin Organs for the installation of a 2-manual organ in their new chapel, a colonial style structure. The new organ will be located in the two front corners of the chapel, speaking into the chapel through open grillework. Freeman R. Orr is organist and music director of the church, and contract negotiations were carried out by Percival S. Fanjoy, Austin's area representative.

GREAT	
Principal	8 ft. 61 pipes
Bourdon	8 ft. 61 pipes
Gemshorn	8 ft. (Swell)
Gemshorn Celeste	8 ft. (Swell)
Octave	4 ft. 61 pipes
Mixture IV (15-19-22-26)	244 pipes
SWELL	
Rohrflöte	8 ft. 61 pipes
Gemshorn	8 ft. 61 pipes
Gemshorn Celeste	8 ft. (TC) 49 pipes
Spitzflöte	4 ft. 61 pipes
Blockflöte	2 ft. 61 pipes
Quint	1 1/2 ft. 61 pipes
Basson	16 ft. 61 pipes
Trompette	8 ft. 61 pipes
Rohr Schalmey	4 ft. 61 pipes
Tremulant	
PEDAL	
Resultant	32 ft. (Swell Gedeckt)
Principal	16 ft. 32 pipes
Gedeckt	16 ft. 12 pipes (Swell)
Octave	8 ft. 12 pipes
Rohrflöte	8 ft. (Swell)
Super Octave	4 ft. 12 pipes
Basson	16 ft. (Swell)

New Appointments

Richard Franko Goldman has been appointed a member of the Elizabeth Sprague Coolidge Foundation Committee of the Library of Congress. He succeeds Earl V. Moore who recently retired from the committee after serving since 1956. Mr. Goldman, born in 1910, enjoys an enviable reputation as composer and conductor, and has made important contributions to music literature and theory. He has taught at the Juilliard School, Princeton University, Columbia University, and New York University. Since 1969 he has been director of the Peabody Conservatory and president of the Peabody Institute in Baltimore. The Coolidge foundation was established in 1925 with an endowment for the promotion and advancement of chamber music through commissions, public concerts, and festivals. The committee, composed of the Librarian of Congress, the chief of the music division, and a third member appointed jointly by the librarian and the chief of the division, acts as an advisory board to the foundation.

Joyce Jones has been appointed chairman of the organ department at Baylor University, Waco, Texas. In addition to heading the department, Dr. Jones will continue to serve as organist in residence, a position she has held for the past three years. Her predecessor, Dr. Robert Markham, is retiring from teaching this year, having joined the Baylor faculty in 1919 and becoming chairman of the organ department in 1932.

Gerard Knieter, chairman of the music education department of Temple University, has been appointed to the board of directors of the Theodore Presser Company. Dr. Knieter has done pioneering work in the field of aesthetic education.

Gordon W. Olson has been appointed director of the music department at Augsburg Publishing House. He replaces Ruth Olson, who is retiring after heading the department since 1945. Mr. Olson holds the BA degree from Concordia College, Moorhead, Minn., and the MA degree from the University of Minnesota. He has completed course studies leading to the PhD degree in musicology. Mr. Olson began teaching at North Branch and Luverne, Minnesota schools, and was on the staff at Augustana College, Sioux Falls, South Dakota, and the University of Minnesota. He has been assistant to Ruth Olson at Augsburg since 1971.

Arnold Ostlund, Jr., has been appointed organist and director of music at the historic Plymouth Church of the Pilgrims, Brooklyn Heights, New York. Prior to this, he served as assistant organist-choirmaster at St. Thomas Church, New York City, and as organist-choirmaster at the First Presbyterian Church, Jamaica, Long Island. He also served for a year as the staff organist at the New York Cultural Center, playing weekly recitals. Mr. Ostlund has studied with Frederick Swann, Alexander McCurdy, under whom he earned the MusB degree at the Curtis Institute of Music, and Searle Wright, with whom he did graduate study at Columbia University.

John Owen Ward has been appointed Director of Serious Music for Boosey & Hawkes, Inc., music publishers. Mr. Ward comes to Boosey & Hawkes after 15 years as manager of the music department of Oxford University Press. He is a director of the Music Publishers' Association of the U.S., and in June, 1972 he was elected first vice president of the association. Educated at Dulwich College and Oxford University, Mr. Ward received his musical training at the London Violoncello School. He served for six years in the British armed services during World War II, in combat and intelligence work, and for a time he was in business as a music dealer. Mr. Ward is editor of the *Oxford Companion to Music*; he is author of *Careers in Music*; and he is a contributor to *Grove's Dictionary of Music and Musicians*, the *Dictionary of National Biography*, and to various periodicals.



James J. Hammann has been appointed district sales representative for M. P. Möller, Inc., covering the area including northern Ohio and eastern Michigan. Mr. Hammann is a native of Sidney, Ohio, and he received a MusB degree from Ohio Wesleyan University. He received the MM degree in organ performance from the University of Michigan. Mr. Hammann is a veteran of the U.S. Army and has had previous experience with Homer D. Blanchard and the firm of J. A. Hebert and Sons in the pipe organ field. He is a past dean of the University of Michigan A.G.O. Student Chapter. He presently lives in Ann Arbor, Michigan, where he has been a church musician for the past ten years.



Ronald F. Wehmeier has been appointed sales representative for M. P. Möller, Inc., covering southern Ohio, southern Indiana, and northern Kentucky, with headquarters in Cincinnati, Ohio. Mr. Wehmeier majored in electrical engineering at the University of Cincinnati. Since 1965 he has been associated with the Möller organization, working in installation and service work, first with Baltimore, Maryland service group, and then in Detroit, Michigan. During this period, Mr. Wehmeier has had extensive experience in service, installation, and rebuilding of pipe organs, and he has also continued his personal interest in electronic recording devices. He succeeds Robert J. Talbert as Cincinnati area representative. Mr. Talbert has retired and moved back to his home town, Hagerstown, Maryland.



Michael Murray, organist and music director of the Heights Christian Church, Cleveland, Ohio, will be making a concert tour of Mexico and South America this coming summer. Mr. Murray will give recitals in Mexico City, and in Brazil and Argentina during June and July. He will also concertize in England, Holland, Sweden, Belgium, and Luxembourg. Mr. Murray made his European debut in Holland last July. Mr. Murray is a pupil of the late Marcel Dupré.



Odile Pierre, titular organist of the Church of the Madeleine in Paris, France since 1969 and professor of organ at the Regional Conservatory of Rouen since 1959, has joined the list of international artists represented by Arts Image. Mme. Pierre, a recording artist for RCA in France, will make her first North American tour in the autumn of 1974. As organist at the famed Church of the Madeleine in Paris, she is successor to musicians such as Saint-Saens, Fauré and Jeanne Demessieux. While a student at the National Superior Conservatory in Paris she won the first prize in organ improvisation in 1955 under Marcel Dupré, the first prize in harmony in 1956 under Maurice Duruflé, the first prize for Fugue in 1959 under Noël Gallon and in 1955 and 1957 studied in Sienna under Fernando Germani.

Garden Grove, Calif. Church to Get Ruffatti

The Garden Grove Community Church, Garden Grove, California has contracted with Fratelli Ruffatti, organ builders of Padua, Italy, for a 5-manual organ to be installed in 1974. The church is famous through the television broadcast "Hour of Power" which originates there, and which is heard throughout the country. The new organ will have a 5-manual console in the front of the church which will control the entire organ, and a 2-manual console in the rear balcony for the antiphonal divisions only. The consoles will be equipped with tilting tablets in side terraces, and a solid state capture combination action. The key action will be Ruffatti's "ventil-labrino," an all electric action. S. Sheldon Disrud is minister of music at the church, and Richard Unfried is organist.

GREAT Manual II
 Principale 16 ft. 61 pipes
 Principale Maggiore 8 ft. 61 pipes
 Principalino 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Flauto Armonico 8 ft. 61 pipes
 Ottava 4 ft. 61 pipes
 Flute a Cheminee 4 ft. 61 pipes
 Decimaquinta 2 ft. 61 pipes
 Sesquialtera 2 2/3 ft. 122 pipes
 Ripieno IV 1 1/2 ft. 244 pipes
 Cimbalo IV 3/4 ft. 244 pipes
 Contre Trompette 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Millennial Trumpet 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes
 Tremulant (Flutes)
 Carillon

CHOIR Manual I (Enclosed)
 Erzähler 16 ft. 12 pipes
 Viola Pomposa 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Erzähler 8 ft. 68 pipes
 Erzähler Celeste 8 ft. 56 pipes
 Flauto a Camino 8 ft. 68 pipes
 Principalino 4 ft. 68 pipes
 Flauto Veneziano 4 ft. 68 pipes
 Ottava 2 ft. 61 pipes
 Dulzian 16 ft. 68 pipes
 Cromorne 8 ft. 68 pipes
 Rohrschalmei 4 ft. 68 pipes

SWELL Manual III (Enclosed)
 Quintadena 16 ft. 68 pipes
 Principale 8 ft. 68 pipes
 Viola da Gamba 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Bordone 8 ft. 68 pipes
 Flauto Dolce 8 ft. 68 pipes
 Flauto Celeste 8 ft. 56 pipes
 Ottava 4 ft. 68 pipes
 Corno di Notte 4 ft. 68 pipes
 Nazardo 2 2/3 ft. 61 pipes
 Flauto a Becco 2 ft. 61 pipes
 Terza 1 1/2 ft. 61 pipes
 Ripieno V 2 ft. 305 pipes
 Basson 16 ft. 68 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 8 ft. 68 pipes
 Voix Humaine 8 ft. 68 pipes
 Clairon 4 ft. 68 pipes
 Tremulant

POSITIV Manual I
 Principale 8 ft. 61 pipes
 Holzgedeckt 8 ft. 61 pipes
 Ottava 4 ft. 61 pipes
 Koppelflote 4 ft. 61 pipes
 XV 2 ft. 61 pipes
 XIX 1 1/2 ft. 61 pipes
 XXII 1 ft. 61 pipes
 Cimbalo IV 1/2 ft. 244 pipes
 Tremulant

BOMBARDE Manual IV (Enclosed)
 Violoncello 8 ft. 61 pipes
 Violoncello Celeste 8 ft. 61 pipes
 Flauto Mirabilis 8 ft. 61 pipes
 Flauto Aperto 4 ft. 61 pipes
 Harmonics VI 2 ft. 366 pipes
 Bombarde 16 ft. 12 pipes
 Bombarde 8 ft. 61 pipes
 Millennial Trumpet 8 ft. (Great)
 Cor Anglais 8 ft. 61 pipes
 Clairon 4 ft. 61 pipes
 Tremulant

PEDAL
 Contrabasso 32 ft. (Electr.)
 Contra Bordone 32 ft. (Electr.)
 Contrabasso 16 ft. 32 pipes
 Subbasso 16 ft. 32 pipes
 Principale 16 ft. (Great)
 Quintadena 16 ft. (Swell)
 Erzähler 16 ft. (Choir)
 Bordone 16 ft. (Choir)
 Principale 8 ft. 32 pipes
 Gedeckt 8 ft. 32 pipes
 Erzähler 8 ft. (Choir)
 Ottava 4 ft. 32 pipes
 Spitzflote 4 ft. 32 pipes
 Octavin 2 ft. 32 pipes
 Ripieno VI 2 2/3 ft. 192 pipes
 Contre Bombarde 32 ft. 12 pipes
 Bombarde 16 ft. 32 pipes
 Contre Trompette 16 ft. (Great)
 Dulzian 16 ft. (Choir)
 Trompette 8 ft. 12 pipes
 Trompette 4 ft. 32 pipes
 Rohrschalmei 4 ft. (Choir)

ANTIPHONAL GREAT
 Spitzflote 16 ft. 12 pipes
 Principale 8 ft. 61 pipes
 Spitzflote 8 ft. 61 pipes
 Ottava 4 ft. 61 pipes
 Decimaquinta 2 ft. 61 pipes
 Ripieno IV 1 1/2 ft. 244 pipes
 Tremulant

ANTIPHONAL SWELL
 Viola da Gamba 8 ft. 61 pipes
 Viola Celeste 8 ft. 61 pipes
 Bordone 8 ft. 61 pipes
 Principalino 4 ft. 61 pipes
 Koppelflote 4 ft. 61 pipes
 Nazardo 2 2/3 ft. 61 pipes
 Flauto Celeste II 8 ft. 110 pipes
 Cimbalo III 3/4 ft. 183 pipes
 Trompette 8 ft. 61 pipes

ANTIPHONAL PEDAL
 Contre Bordone 32 ft. (Electr.)
 Principale 16 ft. 12 pipes
 Spitzflote 16 ft. (Great)
 Principale 8 ft. 12 pipes
 Bordone 8 ft. (Swell)
 Principale 4 ft. 32 pipes
 Contre Trompette 16 ft. 12 pipes

"SONGS FOR 76" COMPETITION ANNOUNCED

The Choristers Guild of Dallas, Texas, is seeking (a) original texts and (b) new musical settings of existing texts, of anthem length, appropriate for the observance of the bicentennial of the Declaration of Independence and the founding of our country. Performances of winning entries will be given in churches, schools and choral festivals throughout the country in 1976.

Cash prizes and publication will be awarded for winning entries in the competition for texts. Cash prizes and publication with standard royalty contracts will be awarded for winning entries in the music competition as follows: \$200 first prize, \$100 second prize, and \$50 third prize. Honorable mention will be given to additional entries of distinction through publication.

For further information and entry forms, write: Songs for 76, P.O. Box 38188, Dallas, Texas 75238.

METRO. NEW JERSEY AGO SPONSORS ORGAN COMPETITION

The annual Jan Whittemore Competition, sponsored by the Metropolitan New Jersey Chapter A.G.O., will be held on May 1, 1973. The contest is open to all members, and students of chapter members. The deadline for applications will be March 15, 1973. The winner will be awarded a certificate, a cash prize of \$100, and a performance for the chapter. For further information write: Prudence B. Curtis, 345 Riverside Drive, Apt. 1-G, New York City, N.Y. 10025.

DAVID FULLER participated in a concert of works by Anthony Heinrich at the State University of New York at Buffalo on Dec. 17, 1972. He played a "Voluntary" for the organ (1854) by the Bohemian composer who came to the United States in 1813. The remainder of the program included songs, chamber works, and orchestral works as well as a panel discussion moderated by Gilbert Chase.



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New Recordings

Music of the Church. The combined Bach Choir of Zumbro Lutheran Congregation, Parish Choir of Calvary Episcopal Church, Rochester Minn.; Gerald Near, conductor; Merrill N. Davis III, organist; Anne Suddendorf, soprano. Aeolian-Skinner. King of Instruments series, AS 330. Program: *Maestoso in C-sharp minor*, Vierne; *Hosanna*, Fetter; *God of the Expanding Universe*, Felciano; *Out of the Depths*, Hovhanness; *O Magnum Mysterium*, Near; *O Clap Your Hands*, Vaughan Williams; *Magnificat noni toni*, Scheidt; *Psalm 23*, Zimmermann; *God be with you till we meet again*, Vaughan Williams; *Abide with Me*, Ives.

If this is any indication of the state of music in the church in Rochester, Minnesota, then church music is faring there very well indeed. The combined choirs and musicians tell here of a high degree of proficiency and talent, and the spirit of the music-making task is very high. The choir has a clean sound, their words are understandable, they phrase with excellent breathing and well-rounded form, and they obviously enjoy what they are doing. The sound of the choir is excellent, although one knows that they are all volunteers by the lack of a fully developed vocal instrument; but they blend well. The excellent mechanical action organ (Sipe-Aeolian-Skinner, 1970) serves well in all the music, including the English cathedral style numbers, and Merrill Davis puts it to good use in precise and well-balanced accompaniments as well as in the solo pieces. All of the pieces are performed well, even if the tempo is a bit slow in the Vaughan Williams "O Clap Your Hands." Anglophiles will love the tasteful rendition of Vaughan Williams' tune Randolph ("God be with You") which is given the English Victorian treatment in full. Altogether, the recording is a pleasant experience, and the disc is of good technical quality.

Iain Hamilton: *Voyage for Horn and Orchestra: Epitaph for This World and Time*. Barry Tuckwell, horn, The London Sinfonietta directed by David Atherton; the choirs of the Cathedral Church of St. John the Divine, New York City (Alec Wyton, director); Trinity Church, Princeton, N.J. (James Litton, director); Trinity Church, New York City, (Larry King, director); Larry King, David Agler, Jack Jones, organists; Alec Wyton, conductor. Composers Recordings, Inc., CRI SD 280.

Two works by Iain Hamilton, written in 1970, are here included on one disc. *Voyage for Horn and Orchestra* is essentially a concerto for horn, and was commissioned by the London Sinfonietta who gave it its first performance. *Epitaph* was commissioned by Dr. and Mrs. James H Semans for the Duke University Chapel, and it was premiered by the performers on this recording at Trinity Church in New York City on March 30, 1971. It utilizes three choirs and three organs to capture the terrible awe of the text which is drawn from the Book of Revelation. The text relates to the seven plagues, the destruction of Babylon, the first earth and the first heaven, and finally the descent of the celestial city of jasper, gold and glass. Dominating the conception is the vast enigma posed by the line "I am Alpha and Omega, the beginning and the ending." The choirs shout, scream, whisper and sing against an accompaniment of tonal affects from the organs. The work is atonal, expressionistic, and complex in fabric if not long or large. It is an interesting evocation of an awesome text. The performance is excellent, and the recording of both recent works is a fine addition to the contemporary repertory.

Alexander Anderson playing the Schlicker Organ at the All Saints Church in Pasadena, California. Crystal Records, S 180. Program: *Valet will ich dir geben* (BWV 736), *An Wasserflüssen Babylon* (BWV 653b), Bach; *Desseins Eternels*, *Dieu parmi nous* from *La Nativité du Seigneur*, Messiaen; *Fantasia of Four Parts*, Gibbons; *A Short Verse*, Tomkins; *Threnos: In Time of War*, Iain Hamilton.

Another work by Iain Hamilton, this one written in 1966 for Marilyn Mason's recital in Westminster Abbey as part of the 900th anniversary celebrations, is represented here in an excellent per-

formance. The work is an evocation of the composer's personal convictions against war, particularly the Vietnamese tragedy. It is in four movements entitled Dawn, Holocaust, Elevation, and Purgatory and Requiem. The idiom is uncompromisingly modern, making use of clusters, off-unison melodic fragments, and tonal effects suggestive of the titles. Alexander Anderson gives it a thoroughly articulate and tense performance. He also brings us competent performances of the Messiaen works as well, using the large Schlicker organ to good tonal advantage. The early pieces are played in a much more conservative style, but show Mr. Anderson's excellent command of the instrument, and fine musical sense of phrasing.

Modeste Moussorgsky; *Pictures at an Exhibition*. Transcribed for organ and performed by Calvin Hampton at Calvary Church, New York City. The Musical Heritage Society, Inc., MHS 1472.

Probably no piece in recent musical history has inspired transcribers to so much activity as Moussorgsky's famous piano pieces. Record buffs will know from memory, almost, Ravel's orchestral transcription, which has been recorded dozens of times by practically every major orchestra. Now Calvin Hampton tries it out on Calvary Church's 1935 Skinner, and produces an interesting and viable musical experience. Mr. Hampton points out in the liner notes that there are parallels between Moussorgsky's works and the romantic French organ literature, and it is this approach on which his transcription leans. There is, therefore, a certain kinship between the work as here recorded and the organ pieces of Vierne, Mulet, Tournemire, and Dupré. But one must ask some searching questions about the performance, however, for it changes (for the worse, in our opinion) many of the musical effects of the original work, whereas the orchestral versions have seemed to enhance the original piano version. The most obvious of these is in the effect of articulation produced by the organ over and against the original scoring. This becomes obvious already in the Promenade, which is played in so marked a fashion by Mr. Hampton as to be beyond pomposity, and it loses a sense of continuity over the phrases of the melody. The point here is that the organ reeds, when played *marcato*, do not articulate or resonate the same as orchestral brass, nor the way the same music played on the piano sounds. The score is fraught with similar problems from beginning to end, and this writer is not at all convinced that an organ version is completely successful as a medium for Moussorgsky's programmatic material. If it is, or could be, much more must be done with the score than is exhibited on this recording. Nevertheless, the effort here is interesting, and transcription addicts will want to hear this record right away.

— Robert Schuneman

Greenwood Builds for Charlotte, N.C. Church

The Greenwood Organ Company, Charlotte, N.C. has recently completed the 2-manual organ in the First United Presbyterian Church, Charlotte. The organ replaces a former Hook and Hastings built in 1921 and installed by W. C. Greenwood, vice president of the Greenwood firm.

GREAT	
Principal	8 ft. 61 pipes
Hohlflöte	8 ft. 61 pipes
Dulciana	8 ft. 61 pipes
Prestant	4 ft. 61 pipes
Gemshorn	4 ft. 61 pipes
Doublette	2 ft. 61 pipes
Mixture III	183 pipes (19-22-26)
Chimes	
SWELL	
Gedeckt	8 ft. 61 pipes
Salicional	8 ft. 61 pipes
Voix Celeste	8 ft. (TC) 49 pipes
Principal	4 ft. 61 pipes
Flöte	4 ft. 61 pipes
Flageolet	2 ft. 61 pipes
Oboe	8 ft. 61 pipes
PEDAL	
Bourdon	16 ft. 32 pipes
Lieblich Gedeckt	16 ft. 32 pipes
Flötenbass	8 ft. 12 pipes

ROBERT E. SCOGGIN, minister of music at Christ United Methodist Church, Rochester, Minn., was recently elected national president of the Fellowship of United Methodist Musicians.



Contemporary Music Showcase '72 was held in Toronto Nov. 20-25 and featured the promotion of new music for teaching and performance. It followed the plan of the highly successful Showcase '70 which was originated by a committee of the Toronto Branch of the Ontario Registered Music Teachers Association, which formed the nucleus of the Contemporary Music Showcase Association. Adjudications were made during the one-week event of performers on most solo instruments, ensembles, vocal and choral performances at various levels of difficulty. A workshop keyed by Lukas Foss, a panel commentary by four Canadian composers, the presentation of a commissioned work by Gerhard Wuensch, and a concert by the scholarship winners concluded the Showcase. This year an intermediate class and a senior class in organ playing were instituted. The scholarship, donated by Waterloo Music Co., was won by Derek Bate, 18 year old pupil of Clifford McAree and Dagmar Ledlova-Kopecky. Mr. Bate recently won the gold medal for highest standing in the Canada-wide associate-ship examination of the Royal Conservatory of Music of Toronto. Two years ago he received his ARCCO. Shown above (seated) are adjudicators Dr. Melville Cook and Gordon Kushner; and contestants (standing, l. to r.) Norman McBeth, organist of St. Bartholomew's Church, London, Ont., student of Gordon Atkinson; winner of the scholarship, Derek Bate of Toronto; and Catherine Moore, organist of St. John's Church, Tillsonburg, Ont., a student of Gordon Atkinson.

Fritzsche to Build for Danville, Pa. Church

The Paul Fritzsche Organ Co., Allentown, Pa. recently signed a contract with the Pine Street Lutheran Church, Danville, Pennsylvania, for a new 2-manual pipe organ. The new organ will replace an existing pipe organ and will occupy the same chambers. Mr. Robert Wuesthoff of the Fritzsche firm handled the negotiations with the church in consultation with Mrs. Harry Ruhl, organist-choirmaster, and the Rev. Herbert D. Cressman, pastor of the church. Installation is scheduled for early 1973.

GREAT

Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Hohlflute 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Dolce 4 ft. 12 pipes
Nazard 2 1/2 ft.
Sifflote 2 ft. 12 pipes
Terz 1 1/2 ft.
Mixture III 183 pipes
Chimes

SWELL

Gedeckt 16 ft. 61 pipes
Rohr Gedeckt 8 ft. 12 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Flute 3 ft. 12 pipes
Nasat 2 1/2 ft.
Flute 2 ft. 12 pipes
English Oboe 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Metal Diapason 8 ft.
Dolce 8 ft.
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Bourdon 4 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Flute 2 1/2 ft.
Chimney Flute 2 ft. 12 pipes
Super Octave 2 ft. 12 pipes

JEANNE BEAMAN was presented in a program of liturgical dance by the Pittsburgh Chapter AGO on Jan. 29 at the First Baptist Church, Pittsburgh, Pa.



Edna Scotten Billings completed 50 years as the organist of Grace and Holy Trinity Cathedral, Kansas City, Mo. on Sunday, Oct. 15, 1972. She has played for more than 5200 worship services, for countless weddings, funerals, holiday services, recitals and concerts, as well as for the consecration of four Bishops of the Episcopal Diocese of Western Missouri.

Mrs. Billings began piano study at age six, and organ study under Clarence Sears at age 17. She also studied at the Juilliard School in New York City, and with Laurel Anderson at the University of Kansas where she received a Bachelor's degree in music. Mrs. Billings was also choir director for the Cathedral from 1946 to 1966. The wife of a dentist, Mrs. Billings has also been organist of congregation B'nai Jehudah in Kansas City, retiring from the position in 1971 after serving since 1951. She has been an instructor in organ at Mt. St. Scholastica, Central Missouri State College, Kansas State College, and at the University of Missouri-Kansas City.

The Cathedral honored her with a special morning service and reception on Oct. 15, 1972, and presented her with a large purse, which together with the purse from Temple B'nai Jehudah, will enable her and her husband to take a trip to Europe and the Holy Land. On Sunday, Oct. 22, 1972, Mrs. Billings was honored at a reception by the Kansas City Chapter of the A.G.O. at First Lutheran Church, Mission Hills. Mrs. Billings served as the chapter's first dean, and has been active ever since.

Temple Rebuilds Iowa Organ

Robert Burns, faculty member of Simpson College, Indianola, Iowa, played the opening recital for the newly rebuilt Temple organ at the First United Methodist Church, Sigourney, Iowa on Oct. 29, 1972. The former organ was a 2-manual, 7-rank Kilgen which served the church since 1923. It has now been completely redesigned and rebuilt with four new ranks added to the original seven. A new Principal rank rises as a frame around the small rose window on the east wall of the chancel; the lovely window had been hidden from view by the old organ for nearly 50 years. N. Frederick Cool was in charge of the rebuild.

GREAT

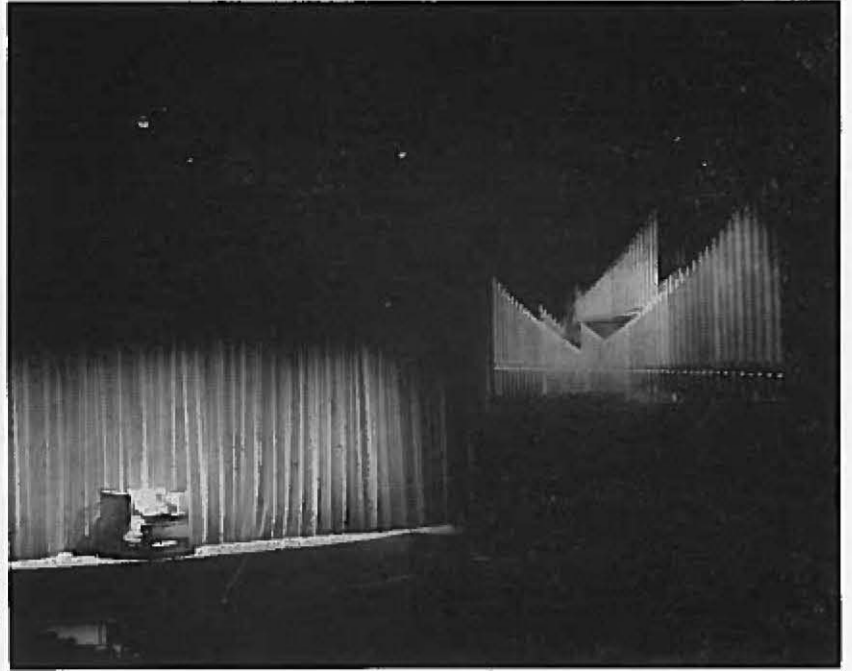
Principal 8 ft. 85 pipes
Concert Flute 8 ft. (Swell)
Gamba 8 ft. 49 pipes
Aeoline 8 ft. (Swell)
Octave 4 ft.
Rohr Flute 4 ft. 61 pipes
Fifteenth 2 ft.
Mixture III

SWELL

Stopped Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Concert Flute 4 ft. 61 pipes
Nazard 2 1/2 ft. 20 pipes
Piccolo 2 ft. 12 pipes
Fagotto 16 ft. (TC)
Orchestral Oboe 8 ft. 73 pipes
Clarion 4 ft.
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Pedal Principal 8 ft. 61 pipes
Gedeckt 8 ft. (Swell)
Salicional 8 ft. (Swell)
Dulciana 8 ft. (Swell)
Octave 4 ft.
Concert Flute 4 ft. (Swell)
Quinte 2 1/2 ft. (Swell)
Super Octave 2 ft.
Mixture III
Oboe 8 ft. (Swell)
Clarion 4 ft. (Swell)



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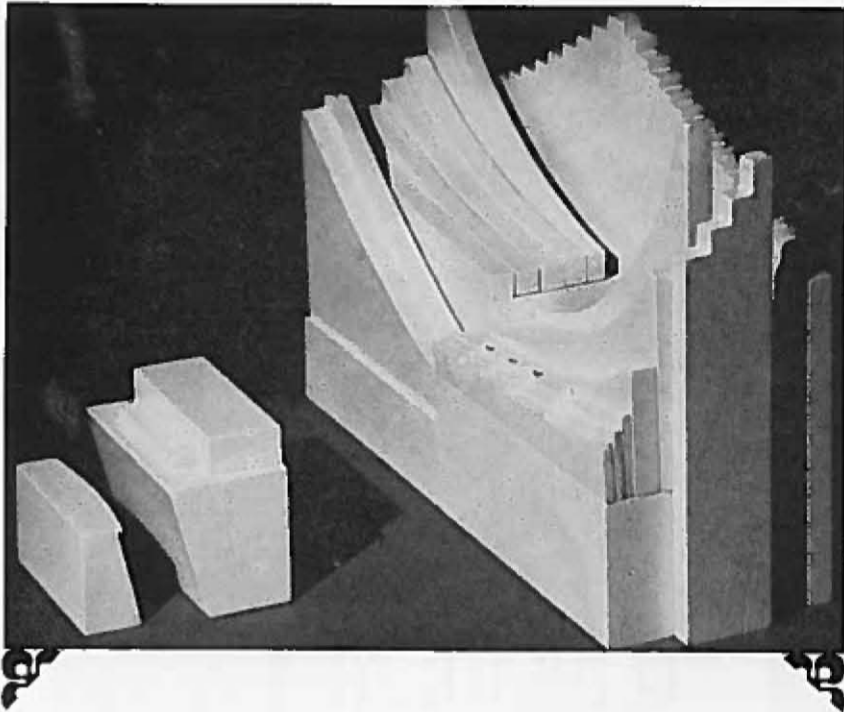
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New Miller Organ for Del City, Okla.

The Miller Pipe Organ Company, Cleveland, Mo. has recently completed a 30-rank instrument for the First Southern Baptist Church, Del City, Oklahoma. The Swell, Great and Pedal divisions are located in the front of the new million dollar church with the Antiphonal division located in the rear balcony. The 2-manual drawknob console has a self-contained solid state combination action with 22 pistons. The instrument was designed by William D. Miller, president of the Miller firm. The pastor of the church is James T. Draper, Jr., and the minister of music is Aubie McSwain.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Aeoline 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Flöte 4 ft. 61 pipes
Nazat 2 3/4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Oboe 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremulant

ANTIPHONAL (Expressive)

Concert Flöte 8 ft. 61 pipes
Dolce 8 ft. 49 pipes
Unda Maris 8 ft. 49 pipes
Flöte 4 ft. 12 pipes
Piccolo 2 ft. 12 pipes
Trompette en chamade 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Subbass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Quint 8 ft.
Dulciana 8 ft.
Octave 4 ft. 32 pipes
Hohlflöte 4 ft. 32 pipes
Nachthorn 4 ft. 12 pipes
Block Flöte 2 ft. 12 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.
Schalmei 4 ft.

SHALLWAY FOUNDATION has compiled a list of names and addresses of concert booking agents which assist in arranging travel and in making concert bookings for American boys' choirs wishing to make concert tours abroad. The list is available free to boys' choirs upon request to Shallway Foundation, Connellsville, PA 15425.



Kney Builds Tracker for Ames, Iowa

Gabriel Kney & Co., organ builders of London, Ontario, Canada, have recently installed a new organ in The United Church of Christ, Ames, Iowa. The mechanical action instrument is completely encased and free standing on the floor of the chancel. The Positiv division is enclosed, with the Spanish Trumpet mounted directly above the shutters. Martha Folts is organist.

GREAT

Principal 8 ft.
Gedecktfloete 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Nazard 2 3/4 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.
Mixture V 1 1/2 ft.
Spanish Trumpet 8 ft.

POSITIV

Holzgedeckt ft.
Salicional 8 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Quintflöte 1 1/2 ft.
Cymbal III 3/4 ft.
Holzkrummhorn 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Principal 8 ft.
Gedecktbass 8 ft.
Choralbass 4 ft.
Koppelflöte 4 ft.
Mixture IV 2 3/4 ft.
Fagotto 16 ft.

RICHARD MEVES and RICHARD LIT-TERST were the performing organists in a series of six recitals during the month of December, 1972, which included the entire organ works of César Franck. Three of the recitals were held at the Second Congregational Church, Rockford, Ill., and the remainder were at Emmanuel Episcopal Church, Rockford.



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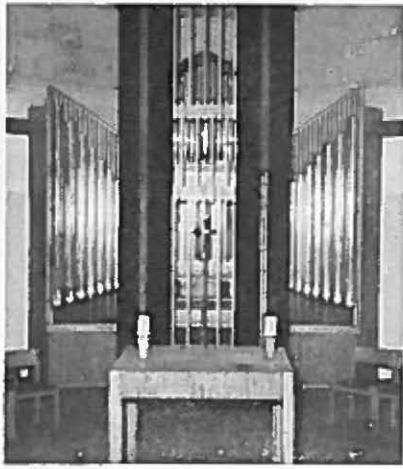


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Madison, Wis. Chapel Gets New Bosch Organ

August 23, 1972 marked the completion of a new organ for the Calvary Lutheran Chapel and Student Center, Madison, Wisconsin. The 2-manual, 17-stop instrument was built by the Bosch Organ Company, Kassel, Germany, and it is the first modern tracker organ in the city. The building in which it is located is also new, having been dedicated in July of 1972. In addition to providing facilities for the Missouri Synod Lutheran ministry on the university campus, the structure houses the University of Wisconsin book store. The new instrument has mechanical key, pedal, stop and swell shade actions. Construction and voicing were done by the chief voicer of the Bosch firm, Helmuth Haack, and he was assisted by Otto Eberle of Milwaukee and Stephen Ackert, organist and director of music at the chapel. Six dedication recitals are planned, with the first having been played on Oct. 9 by David Boe, faculty member of Oberlin Conservatory of Music.

MANUAL I

Prinzipal 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Fourniture IV 224 pipes
Rohrpommer 8 ft. 56 pipes
Nachthorn 2 ft. 56 pipes

MANUAL II (Enclosed)

Prinzipal 2 ft. 56 pipes
Gedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Gemshorn 4 ft. 56 pipes
Nazard 2 2/3 ft. 56 pipes
Tierce 1 3/4 ft. 16 pipes
Siffelöte 1 ft. 56 pipes
Schalmei 8 ft. 56 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Fagott 8 ft. 32 pipes

WILLIAM WHITEHEAD and EARL NESS were featured in a program for two organs at the First Presbyterian Church, Bethlehem, Pennsylvania on the first event of the church's concert series for 1972-73. The program, which included works by Bach, Soler, Cherubini, Gigout, Langlais, Jongen, and Satie, utilized the church's 3-manual pipe organ and a 3-manual electronic instrument.

New Schlicker Organ for Glendale, Calif.

A new 3-manual Schlicker organ was dedicated on Oct. 1 at St. Mark's Episcopal Church, Glendale, California. The new instrument will contain 44 ranks when completed. The Great division is exposed on the wall over the crossing in the nave of the gothic style church, the Positiv division is exposed in the chancel with the choir, while the Swell and Pedal divisions are located in the chamber behind the Great. Electric key action operates slider chests, and the stop action is a vacuum type. Unlicked voicing was used throughout. Specifications for the organ were drawn up by the late Clarence Mader, Herman Schlicker, and the organist-choirmaster of the church, Richard W. Slater. An extensive series of concerts and organ vespers is being scheduled for the dedication year of the organ.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillfloete 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Waldfloete 2 ft. 61 pipes
Mixture IV-V 293 pipes
Trompete 8 ft. 61 pipes
Zimbelstern (Prepared)
Chimes

POSITIV

Holzgedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrfloete 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Klein Nasat 1 1/2 ft. 61 pipes
Scharf III-IV 232 pipes
Krummhorn-Regal 8 ft. 61 pipes
Tremolo

SWELL

Rohrfloete 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. (TC) 49 pipes
Spitzfloete 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Terz 1 3/4 ft. (TC) 49 pipes
Cymbale IV 244 pipes
Dulzian 16 ft. 61 pipes
Oboe-Schalmei 8 ft. (Prepared)
Clarin 4 ft. (Prepared)
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft. (Great)
Oktave 8 ft. 32 pipes
Metallgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife III 96 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

ADOLPH STEUTERMAN conducted Handel's "Messiah" for the 48th time on Dec. 3 at Calvary Episcopal Church, Memphis, Tennessee. It has been given annually under his direction since 1922 (excepting 1926-27 and 1931), and it marked the 102nd oratorio performance by the Calvary Choir with a professional orchestra under Mr. Steuterman's direction since he assumed music directorship of the parish in 1919. The church reported that the audience comprised probably the largest audience ever assembled in the building.

RICHARD FETTKETHER, assisted by a choir and instrumentalists directed by William R. Martin, performed a César Franck Sesqui-centennial Concert on Nov. 17, 1972 at the First United Methodist Church, Cleveland, Ohio. The program included the "Mass in A major" and the "Chorals" in B minor and A minor.

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**Schantz Builds for
St. Andrew's College**

The Schantz Organ Company, Orrville, Ohio, is to build a 3-manual organ for the chapel on the campus of Saint Andrew's Presbyterian College, Laurinburg, North Carolina. The contemporary building is being designed by Odell Associates, Inc., architects of Charlotte, North Carolina. The organ is to be free standing on a shelf above and behind the choir area of the chapel. A movable console is being provided so that it may be placed out of the choir area on the nave floor with the nave chairs turned toward it or placed around the console as desired. A solid state capture type combination action will be utilized with a control that will allow the Grande Orgue and Positiv manuals to be reversed. Consultant for the college was Sam Batt Owens. John Williams is the associate professor of organ, and Dr. Donald J. Hart is president of the college. Alfred E. Lunsford represented the Schantz firm in the planning and negotiations.

GRANDE ORGUE

Bourdon doux 16 ft. 61 pipes
Montre 8 ft. 61 pipes
Flute a cheminee 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Cor de nuit 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cornet II 122 pipes
Fourniture IV 244 pipes
Carillon Bells

POSITIV (Unenclosed)

Bourdon 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute a cheminee 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbale III 183 pipes
Cromorne 8 ft. 61 pipes
Tremblant
Cymbalstern

POSITIV (Enclosed)

Flute Conique 8 ft. 61 pipes
Flute Celeste 8 ft. (TC) 49 pipes
Trompette 8 ft. 61 pipes
RECIT (Enclosed)
Bourdon 8 ft. 61 pipes
Viole de gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Flute harmonique 4 ft. 61 pipes
Flute a fuseau 2 ft. 61 pipes
Plein Jeu III 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremblant

PEDALE

Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 32 pipes
Bourdon doux 16 ft. (Grand Orgue)
Montre 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Prestant 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Flageolet 2 ft. 32 pipes
Fourniture II 64 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft. (Recit)
Basson 8 ft. (Recit)
Basson 4 ft. (Recit)



**Steiner Builds for
Bowling Green, Ky.**

A large, 3-manual and pedal organ has been installed in the First Baptist Church, Bowling Green, Kentucky. The new instrument was built by Steiner Organs, Inc. of Louisville, Kentucky. It is located in cases above the choir loft in the front of the church to either side of the baptistry curtain. The organ has electric action throughout.

GREAT

Gedacktpommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Metallgedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV-VI 1 1/2 ft. 282 pipes
Trumpet 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Traverse Flute 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Mixture IV 1 ft. 244 pipes
Bassoon 16 ft. 61 pipes
French Trumpet 8 ft. 61 pipes
Clairon 4 ft. 78 pipes
Tremulant (variable)

POSITIV

Holzgedackt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera II 122 pipes
Mixture III-IV 3/4 ft. 208 pipes
Krummhorn 8 ft. 61 pipes
Tremulant (variable)

CHOIR (Floating)

Spitzflöte 8 ft. 61 pipes
Spitzflöte Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Flageolet 1 ft. 61 pipes
Oboe-Schalmei 8 ft. 61 pipes
Tremulant (variable)

PEDAL

Subbass 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gedacktpommer (Great)
Octavebass 8 ft. 32 pipes
Subbass 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Mixture III 2 ft. 96 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft. (Swell)
Trumpetbass 8 ft. 32 pipes
Kornett 4 ft. 32 pipes

**Cannarsa Rebuilds Organ
In Jeannette, Penna.**

Cannarsa Organs, Inc. has recently completed an organ for The First Baptist Church of Jeannette, Penna. The organ utilizes the best pipework from the old instrument and the pedal chests, which were completely rebuilt. The console and manual chests are of new advanced-electric construction. The instrument utilizes Cannarsa's exclusive solid state relays. Mrs. Ada Skelley is organist.

GREAT

Principal 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 12 pipes
Mixture III 183 pipes

SWELL

Gedeckt 8 ft.
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Flute 2 ft. 12 pipes
Larigot 1 1/2 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Voix Humaine 8 ft. 61 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes

**New Greenwood Organ
for Sanford, N.C. Church**

The Greenwood Organ Company, Charlotte, N.C. has contracted for a 2-manual organ for the First Presbyterian Church, Sanford, North Carolina. The organ will be installed during 1973.

GREAT

Principal 8 ft. 61 pipes
Hohflöte 8 ft. 61 pipes
Viole d'Amour 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Mixture III 183 pipes (15-19-22)
Cathedral Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. (TC) 49 pipes
Harmonic Flute 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Oboe 8 ft. (TC) 49 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flotenbass 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Octavin 2 ft. 32 pipes

BRADLEY HULL was presented by the Syracuse Chapter AGO at its October 15 event at Trinity Episcopal Church in Syracuse, New York. DR. PETER WARING directed a new work of his on Nov. 6 for the chapter, and he also spoke on the music of the liturgy, particularly his own efforts in writing new settings for the Episcopal church.

One of the great American organ-builders of the late 19th century was Hilborne L. Roosevelt. He was the oldest of four sons of Silas Wier Roosevelt. In his early years he had built organ pipes modeled on examples from a small organ by Hall & Labagh. By the time he was 18 he was working for the Hall & Labagh factory in New York City and by his 19th year (in 1868) had built a 2-manual organ employing electro-pneumatic action which he exhibited at an industrial exposition. The organ and action proved successful and Roosevelt was presented with a gold medal and diploma.

Roosevelt finally opened his own organ shop in an old brownstone house on West 18th street in New York City. His first organ was a 3-manual instrument of 30 stops that featured an "Electro-Melody" section, which in reality was a melody coupler. Since electricity was in its early years, everything to do with it was bulky and crude. For example, the contact rails which Roosevelt used were lengths of oak into which were drilled a row of 58 holes. These holes formed little cups filled with mercury. Another length of oak was fitted with 58 short pieces of copper wire and was then suspended a few inches above the rail containing the mercury. When a stop was drawn at the console the top rail dropped a short distance, and when the keys were pressed the corresponding copper wires were dipped into the mercury closing the circuit.

In 1881, Roosevelt was given the contract to build a large 4 manual organ for St. Thomas Church in New York City into which was incorporated some of the better pipework of the previous organ, a 3-manual 34-stop Hall & Labagh of 1852. The church was built on an octagonal plan with the nave, chancel and transepts extending outward like spokes on a wheel. The organ was placed on both sides of the chancel, facing in towards center at 45° angles.

The following is a quotation from a booklet published by St. Thomas Church which gives a description of the organ and its construction

"On May 25, 1881, the Rector and Vestry of St. Thomas Church contracted with Mr. Hilborne L. Roosevelt to reconstruct and enlarge the organ on a plan or scheme arranged by Mr. Roosevelt in conjunction with the organist of the Parish, Mr. George W. Warren.

"The specification amounted to a total rebuilding of the whole instrument on the most approved plans using fine materials, and all work being finished with a durability, strength and elegance unknown in the earlier organ work of this country, and bringing into requisition every appliance of modern

Hilborne Roosevelt and the St. Thomas Church Organ

by Jim Lewis



invention and usage, only rejecting what was merely complex.

"The contract allowed three vacations (up to 1883) for completion of the specification, but Mr. Roosevelt has preferred to do two-thirds of the work this season, and by Christmas expects that nothing will be left undone but the Solo Organ (4th Manual) and the 32-foot Double Open Diapason on the Pedal Organ. Twenty-two of the registers will be entirely new, including about 1,200 pipes ranging in length from 32 feet to 3/4 of an inch. All other pipes are to be made as good as new, and some better (for age mellows the tone of good Diapasons) by revoicing and cleaning as necessary.

"Nearly all the immense amount of mechanism necessary for so large an instrument is also new, and the Key-box, with its four manuals and fifty-five sounding registers is a marvel of

beauty in appearance and ease of manipulation.

"The Manual Organ (including the Great, Swell and Choir Organs) has been removed to the south side of the Chancel (that chamber having more space than the other). The Key-box, with organist's seat is necessarily raised to permit the removal of all action work from the basement (as in the old arrangement).

"The chamber on the north side contains the Pedal Organ, and will receive the Solo Organ (4th Manual) in due time. The two organs are connected by tubular action (compressed air).

"The Great and Swell Manuals and the Pedals are supplied with the pneumatic lever. The Solo Organ will be connected to the keys by an electric and pneumatic action.

"The Great, Swell, Choir and Pedal Organs are on 3 1/2 inch windpressure.

The Solo Organ will be on 8 inch pressure, and in addition to the Keraulophon, two Flutes and Vox Angelica, will contain a Bombarde Organ (three Grand Trumpets) of 16, 8, and 4 foot register."

This excellent example of 19th-century American organbuilding was in use until just after the turn of the century when both the church and organ were destroyed by fire in 1905.

Specification of Hilborne Roosevelt's Opus #88 for St. Thomas Episcopal Church, New York City.

GREAT

Double Open Diapason 16 ft.
Open Diapason 8 ft.
Viola da Gamba 8 ft.
Doppel Flöte 8 ft.
Clabella 8 ft.
Quint 5 1/2 ft.
Octave 4 ft.
Traverse Flute 4 ft.
Twelfth 2 1/2 ft.
Fifteenth 2 ft.
Mixture V ranks
Scharff III ranks
Double Trumpet 16 ft.
Trumpet 8 ft.
Claron 4 ft.

SWELL

Bourdon 16 ft.
Open Diapason 8 ft.
Salicional 8 ft.
Dolce 8 ft.
Vox Celestis 8 ft.
Stopped Diapason 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Harmonic Flute 4 ft.
Cornet V ranks
Contra Fagotto 16 ft.
Cornopean 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.
Claron 4 ft.

CHOIR

Bell Gamba 16 ft.
Open Diapason 8 ft.
Dulciana 8 ft.
Viol d'Amour 8 ft.
Lieblich Gedackt 8 ft.
Gemshorn 4 ft.
Rohr Flöte 4 ft.
Piccolo 2 ft.
Clarinet 8 ft.

SOLO

Concert Flute 8 ft.
Keraulophon 8 ft.
Vox Angelica 8 ft.
Doppel Flöte 4 ft.
Bombarde 16 ft.
Bombarde 8 ft.
Bombarde 4 ft.

PEDAL

Double Open Diapason 32 ft.
Open Diapason 16 ft.
Contra Gamba 16 ft.
Sub Bass 16 ft.
Bourdon 16 ft.
Quint 10 1/2 ft.
Octave 8 ft.
Violoncello 8 ft.
Mixture IV ranks
Trombone 16 ft.

Schantz to Build for El Dorado, Ark. Church

The Schantz Organ Co., Orrville, Ohio, has built a large 3-manual organ for the First United Methodist Church, El Dorado, Arkansas. Extensive modifications are being made to the chancel area to allow the organ to be installed across the front of the church in an entirely functional manner. The console is moveable. Mr. and Mrs. Gordon Betenbaugh, ministers of music at the church, worked with Alfred E. Lunsford of the Schantz firm in the design of the instrument.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillfloete 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture IV 244 pipes
Zymbel III 182 pipes
Fagott 16 ft. (Prepared)
Trompette 8 ft. (Prepared)
Krummhorn 8 ft. (Positiv)
Trompette en chamade 8 ft. 61 pipes
Chimes 25 bells
Carillon

POSITIV

Holzgedackt 8 ft. 61 pipes
Quintadena 8 ft. (Prepared)
Flauto Celeste II (Swell)
Principal 4 ft. 61 pipes
Bordun 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Waldfloete 2 ft. (Prepared)
Terz 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Scharf IV 244 pipes
Rankett 16 ft. (Prepared)

Krummhorn 8 ft. 61 pipes
Schalmei 4 ft. (Prepared)
Tremulant
Zymbelstern
Trompette en chamade 8 ft. (Great)

SWELL

Rohrgedackt 16 ft. 12 pipes
Geigen Diapason 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Flauto Celeste II 110 pipes
Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 3/4 ft. (Prepared)
Blockfloete 2 ft. 61 pipes
Quinte 1 1/2 ft. (Prepared)
Plein Jeu IV 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Regal 8 ft. 61 pipes
Vox Humana 8 ft. (Prepared)
Clairon 4 ft. 61 pipes
Tremulant

Trompette en chamade 8 ft. (Great)

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumm bass 16 ft. 32 pipes
Quintaton 16 ft. (Great)
Rohrgedackt 16 ft. (Swell)
Octave 8 ft. 32 pipes
Gedackt Pommer 8 ft. 32 pipes
Rohrfloete 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Gedackt Pommer 4 ft. 12 pipes
Spitzfloete 2 ft. (Prepared)
Rauschquinte II 64 pipes
Acuta II 64 pipes
Contre Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Basson 16 ft. (Swell)
Bombarde 8 ft. 12 pipes
Basson 8 ft. (Swell)
Krummhorn 8 ft. (Positiv)
Rohrschalmei 4 ft. 32 pipes
Zinc 2 ft. (Prepared)
Trompette en chamade 8 ft. (Great)

New Sanford, N.C. Church to Have Austin Organ

Steele Street United Methodist Church, Sanford, North Carolina, will include a new 3-manual Austin organ in their new church building, now being erected. The organ will go in a large open tower space at the center of the rear gallery wall. Great and Pedal will project in functional display, while a facade of speaking Principals will conceal the expression boxes of the Swell and Choir. A large outside window in the tower will be partitioned off from the organ and illuminated from the inside. Contract negotiations were handled by Percival S. Fanjoy for Austin Organs, Inc.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture IV 244 pipes
Chimes

SWELL

Rohrfloete 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Vox Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Waldfloete 4 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes

CHOIR

Holzgedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. (TC) 49 pipes
Koppelfloete 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 12 pipes (Great)
Gedackt 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Rohrfloete 8 ft. (Swell)
Super Octave 4 ft. 12 pipes
Mixture II 64 pipes
Trompette 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Choir)

LARRY KING, organist of Trinity Church, New York City, teamed up with SIDHARTHA, a rock ensemble, to present a benefit concert at Trinity Church on Dec. 18, 1972. Every cent raised by the concert was given to prisoners at the Tombs, Manhattan's infamous house of detention for men, through the Prisoners' Fund Inc. The money was credited to the individual commissary account of each prisoner. 1200 men spent Christmas in the Tombs, many of them awaiting trial and unable to raise the necessary bail. To most of them a bar of soap, a tube of toothpaste or a pack of cigarettes is a luxury. The concert included a work by Bach, "Collage for Pipe Organ and Rock Ensemble" by Larry King, two pieces from "Trinity Mass" by Kamen, and nine other rock selections.

THE LOS ANGELES CHAPTER AGO is again sponsoring a Young Artist Recital Competition, open to any organ student who would like the opportunity to perform a recital under the joint sponsorship of the chapter and a church in the greater Los Angeles area. A tape recording including works from the baroque, romantic and contemporary periods must be submitted along with a biographical sketch. Three organists from the Los Angeles Chapter will judge the tapes, which must be received before March 15. Particulars may be obtained from Audrey Bartlett Jacobsen, 7423 Kentwood Ave., Los Angeles, CA 90045.

A VAUGHAN WILLIAMS CENTENNIAL CONCERT was given at the Old First Presbyterian Church, Sacramento, California on Nov. 12, 1972. Mark Smith directed the chancel choir and chamber orchestra, and Thomas Nolan was the baritone solo.

CALENDAR

FEBRUARY

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

DEADLINE FOR THIS CALENDAR WAS JAN. 10

- 5 February**
Karl Watson, First Presbyterian, Lancaster, PA 8 pm
David Craighead, workshop for Dayton AGO, OH
Kamiel d'Hooghe, workshop, Southern Methodist U, Dallas, TX
Worth-Crow Duo, Harlingen, TX
David Britton, Grace Lutheran, San Diego, CA 8 pm
- 6 February**
Hampshire Quartet, Trinity Church, New York City 12:45 pm
Robert Roubos, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Worth-Crow Duo, McAllen, TX
- 7 February**
Kenneth Lowenberg, St John's Episcopal, Washington, DC 12:10 pm
James Moeser, U of Kansas, Lawrence, KS 8 pm
- 8 February**
Elizabeth Sollenberger, Trinity Church, New York City 12:45 pm
Virgil Fox, Revelation Lights, Cullen Aud, Houston, TX
- 9 February**
John Ferris, Mem Church, Harvard U, Cambridge, MA
Catharine Crozier and Harold Gleason, for Birmingham AGO, AL
Lars Angerdahl, St Luke's Episcopal, Evanston, IL 8:15 pm
Samuel Swartz, Royce Hall, UCLA, Los Angeles, CA
- 10 February**
Williamstown Baroque Consort, Victor Hill, dir; Williams College, Williamstown, MA 8:30 pm (also Feb 11)
Harold Gleason, workshop for Birmingham AGO, AL
- 11 February**
Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, NY 8 pm
Helen R Henshaw, All Saints Cathedral, Albany, NY 4:30 pm
Stephen Jacoby, St Thomas Church, New York City 5:15 pm
Marilyn Mason, Temple Emmanuel, New York City
Gloria by Poulenc, St Bartholomew's Church, New York City 4 pm
Chamber music concert, Madison Ave Presbyterian, New York City 4 pm
Alice Gerstl Duschak, sop; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
George Markey, First Presbyterian, Fort Lauderdale, FL 8 pm
Clarence Ledbetter, Knowles Mem Chapel, Winter Park, FL 8 pm
Carol Teti-Rottschafer, Peachtree Presbyterian, Atlanta, GA 5 pm
David Herman, Seventh-Day Adventist Church, Kettering, OH 7:30 pm
Robert Triplett, United Church of Christ, Ames, IA 4 pm
Frank Speller, for Amarillo Alliance Francaise; West Texas State U, Canyon, TX
Paul Callaway, Grace Cathedral, San Francisco, CA 5 pm
Kamiel d'Hooghe, U of California, Berkeley, CA
- 12 February**
David Herman, First Lutheran, Springfield, OH 7:30 pm
Robert Pitman, St John's Abbey, Collegeville, MN 8 pm
Richard W Slater, Owen Brady; concerto program with orch for Pasadena AGO; St Mark's Episcopal, Glendale, CA 8:15 pm
- 13 February**
John J Williams, countertenor, Trinity Church, New York City 12:45 pm
Andrew Andella, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Virgil Fox, Revelation Lights, Keith Albee Theatre, Huntington, WV
William Weisser, Thomas Secor, duo organ for Joliet AGO, First Presbyterian, Joliet, IL 7:30 pm
Chicago Composers Showcase, Choral Conductors Guild of Chicago, St James Cathedral, Chicago, IL 8 pm
Robert Triplett, King Chapel, Cornell College, Mt Vernon, IA 8 pm
Russell Saunders, Drake U, Des Moines, IA 8:15 pm
Kamiel d'Hooghe, Pilgrim Congregational, for Fresno AGO, CA
George Markey, Union Church, San Juan, Puerto Rico
- 14 February**
Jean Litwin, St John's Episcopal, Washington, DC 12:10 pm
Walter Blodgett, Cleveland Museum of Art, Cleveland, OH
- 15 February**
Larry King, Trinity Church, New York City 12:45 pm
Collegium Musicum, Newman Powell, dir; Valparaiso U, IN 8:15 pm
George Markey, Union Church, San Juan, Puerto Rico 8 pm
- 16 February**
Frederick Swann, St Michael's Church, Orlando, FL
Kamiel d'Hooghe, St Mark's Parish, Portland, OR
- 17 February**
Frederick Swann, masterclass for Orlando AGO, FL
- 18 February**
Yale Glee Club, Fenno Heath, dir; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Lloyd E Cast, All Saints Cathedral, Albany, NY 4:30 pm
Choral-orchestral program, St Thomas Church, New York City 4 pm; Gerre Hancock, 5:15 pm
Chamber music concert, Madison Ave Presbyterian, New York City 4 pm
Elijah by Mendelssohn, St Bartholomew's Church, New York City 4 pm
Marilyn Mason, Rutgers U, New Brunswick, NJ 8:30 pm
Baltimore Arts Quartet, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Pennsylvania Chamber Chorus, Louis Salemno, dir; Wilson Methodist, Baltimore, MD 7:30 pm
Choir of All Saints' School, Vicksburg; at St James' Episcopal, Alexandria, LA 3 pm
John Rose, Trinity Episcopal, New Orleans, LA 4 pm
Bob Whitley, Carnegie Music Hall, Pittsburgh, PA
Winter Concert, Christ Church, Cincinnati, OH 5 pm
Christ Church Cathedral Choir of Indianapolis; at First Presbyterian, Fort Wayne, IN 8 pm
Philip Gehring, Valparaiso U, IN 4 pm
Cantata 18 by Bach; Herbert Gotsch, org; Grace Lutheran, River Forest, IL 3:45 pm
Merrill N Davis III, Luther College, Decorah, IA 8 pm
James Moeser, lecture-recital on music for small organ for St Joseph AGO; St Francis Xavier Church, St Joseph, MO 4 pm
- 19 February**
Works by O di Lasso; The Western Wind; Corpus Christi Church, New York City 8:30 pm
Arthur Poister, workshop, Meredith College, Raleigh, NC (thru Feb 20)
Virgil Fox, Revelation Lights, Clemson U, Clemson, SC
John Rose, First United Methodist, Magnolia, AR 7:30 pm
- 20 February**
Ian Shapinsky, pianist; Trinity Church, New York City 12:45 pm
Vernon Wolcott, for Toledo AGO, Ashland Ave Baptist, Toledo, OH 8 pm
John Rose, Westminster Presbyterian, Fort Smith, AR
Frederick Swann, First Presbyterian, Laurel, MS (with choral work for Laurel Arts Council)
- 21 February**
Clyde Morris, St John's Episcopal, Washington, DC 12:10 pm
Virgil Fox, Revelation Lights, U of South Carolina, Columbia
Gerre Hancock, Cleveland Art Museum, Cleveland, OH
- 22 February**
John Kuzma, Trinity Church, New York City 12:45 pm
John Rose, Hendrix College, Conway, AR
- 23 February**
Kamiel d'Hooghe, Shrine of the Immaculate Conception, Washington, DC 8 pm
Noye's Fludde by Britten, First Presbyterian, Ann Arbor, MI 7:30 pm
John Rose, workshop, Hendrix College, Conway, AR
Carlene Neihart, for Central Mo AGO, First Presbyterian, Columbia, MO 8 pm
Roger Nyquist, Guardian Angel Shrine, Las Vegas, NV 8 pm
Samuel Swartz, David Sheetz, duo organs and harpsichords; All Saints' Episcopal, Palo Alto, CA 8 pm
- 24 February**
Keith Chapman, theater organ; Grays Armory, Cleveland, OH 8 pm
Requiem by Brahms, Cantata 118 and Motet 4 by Bach; Louisville Bach Society, Melvin Dickinson, dir; St Agnes Church, Louisville, KY 8 pm
Donald Dumler and Martin Berinboim, org and trumpets; Hughes Aud, Wilmore, KY
Roger Nyquist, workshop, Guardian Angel Shrine, Las Vegas, NV 9 am
- 25 February**
U of New Hampshire Chamber Choir, at St Anne's Church, Lowell, MA 4 pm
Philip Prince, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Chamber Music Concert, Madison Ave Presbyterian, New York City 4 pm
Mass in G by Schubert, St Bartholomew's Church, New York City 4 pm
Dettingen Te Deum by Handel, George Markey, dir; All Souls Unitarian, New York City 11 am
Kamiel d'Hooghe, St Thomas Church, New York City 5:15 pm
Barbara Owen, lecture-recital on 19th century organ builders; St Alphonsus Church, New York City 4 pm
Collegium Musicum of Princeton, works by Poulenc, Mozart, Haydn and Pinkham for organ and orch; Trinity Church, Princeton, NJ 8 pm
Norman Mackenzie, Tenth Presbyterian, Philadelphia, PA 6 pm
Roosevelt Newson, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Canticle II, Missa Brevis, Festival Te Deum, Rejoice in the Lamb by Britten; First Presbyterian, Wilmington, NC 5 pm
Arno Schoenstedt, Bethesda-by-the-Sea Episcopal, Palm Beach, FL 4 pm
Noye's Fludde by Britten, First Presbyterian, Ann Arbor, MI 5 pm
- 26 February**
Sam S Hill, Trinity College, Hartford, CT 8:15 pm
John Tuttle, First Presbyterian, Lancaster, PA 8 pm
Virgil Fox, Revelation Lights, Old Dominion U, Norfolk, VA
Mary Simmons, Fourth Presbyterian, Chicago, IL 7:30 pm
Larry Palmer, all-Bach harpsichord recital, Texas Christian U, Fort Worth, TX 8 pm
- 27 February**
Elizabethan Verse Anthems, Trinity Church Choir and str quartet; Trinity Church, New York City 12:45 pm
Eric Fletcher, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Wilma Jensen, Westminster Choir College, Princeton, NJ
Kamiel d'Hooghe, St Joan of Arc Church, St Clair Shores, MI
David Herman, Drake U, Des Moines, IA 8:15 pm
Dexter Bailey, Bethany Union Church, Chicago, IL
Frederick Swann, Lutheran Church of the Good Shepherd, Minneapolis, MN
- 28 February**
Donald Dumler and Martin Berinbaum, org and trumpets; New England College, Henniker, NH
Helen Penn, St John's Episcopal, Washington, DC 12:10 pm
Carl Gilmer, Mars Hill College, Mars Hill, NC 8 pm
- 1 March**
Kathleen Thomerson, Trinity Church, New York City 12:45 pm
- 2 March**
Monika Henking, Mem Church, Harvard U, Cambridge, MA
David Fuller, State U of New York, Buffalo, NY
Robert Noehren, Trinity Lutheran, Cleveland, OH
Heinz Wunderlich, First United Methodist, Corpus Christi, TX
Clyde Holloway, First United Methodist, Palo Alto, CA
The Play of Daniel; St Paul's Choristers, San Diego Ballet, John Kuzma, dir; St Paul's Episcopal, San Diego, CA (also March 3)
- 3 March**
Virgil Fox, U of Illinois, Normal, IL
Frederick Swann, First Baptist, Los Angeles, CA
- 4 March**
Capella Cordina, Alejandro Planchart, dir; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Chamber music concert, Madison Ave Presbyterian, New York City 4 pm
Psalms 112 and 150 by Bruckner, St Bartholomew's Church, New York City 4 pm
Requiem by Verdi, Church of the Ascension, New York City 8 pm
Kathleen Thomerson, St Thomas Church, New York City 5:15 pm
William Whitehead, Community Church, Garden City, NY
William A Riley, St Mary's Church, Hamilton Village, Philadelphia, PA 4:30 pm
Bucknell U Chorale, Allen Flock, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Vocal chamber music, Emmanuel Episcopal, Baltimore, MD 4:30 pm
William Teague, National Cathedral, Washington, DC
- Carol Teti-Rottschafer, St John's Episcopal, Plymouth, MI 7 pm**
Organ, percussion and dance; George Shirley, org; Gerald Schult and the Ballet Liturgica; Park Congregational, Grand Rapids, MI 4:30 pm
Marilyn Mason, Second Presbyterian, Indianapolis, IN 8 pm
Heinz Wunderlich, Evangelical Lutheran Church of St Luke, Chicago, IL 4 pm
Apollo Musical Club, St Peter's Church, Chicago, IL 3:30 pm
Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 4 pm
Robert Schuneman, Zumbro Lutheran, Rochester, MN
Frederick Swann, First Presbyterian, Tulsa, OK
Richard Heschke, Texas Lutheran College, Seguin, TX 4 pm
Jeff Pickett, St John's Cathedral, Denver, CO 4 pm
Harry Wells, Cathedral of St John the Evangelist, Spokane, WA 4 pm
Lawrence Moe, St Clement's Episcopal, Berkeley, CA 5 pm

Capitol Hill Chamber Consort, vocal chamber music from 1500-1700; Lutheran Church of the Reformation, Washington, DC 3 pm

Excerpts from *Elijah* by Mendelssohn, Fairmount Presbyterian, Cleveland Heights, OH 10:30 am

Heinz Wunderlich, St John's Evangelical Church, Columbus, OH

Organ and choral works by Reger; St Luke's Choir, Karel Paukert; St Luke's Episcopal, Evanston, IL 4 pm

Dexter Bailey, Our Lady of Bethlehem Chapel, La Grange Park, IL 3 pm

The Passion Story in Music and Art, Wilma Jensen, org; Oklahoma City U, Oklahoma City, OK 7 pm

Noye's Fludde by Britten, C Thomas Rhoads, dir; St Bede's Episcopal, Menlo Park, CA 8 pm

Frederick Swann, Naval Weapons Center, China Lake, CA 4 pm

Organ Vespers, Owen Brady; St Mark's Episcopal, Glendale, CA 4 pm

2nd Annual Choristers Guild Festival, Paul Sjolund and Fred Bock, dirs; La Jolla Presbyterian, La Jolla, CA 4 pm

5 March
Frederick Geoghegan, Theatre Lido, Sept Isle, Quebec, Canada

Monika Henking, First St Andrew's United Church, London, Ont, Canada

Edward H Prescott, St John's Episcopal, Bangor, ME

Deborah L Wallace, Westminster Choir College, Princeton, NJ 8 pm

Ted Alan Worth, Cleveland TN

6 March
Herbert Burtis, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

7 March
Carl Gilmer, Radford College, Radford, VA 8:15 pm

Virgil Fox, Revelation Lights, U of Illinois, Champaign, IL

Monika Henking, First United Church, Waterloo, Ont, Canada

8 March
William Teague, Trinity Church, New York City 12:45 pm

Joyce Jones, H S Aud, Hannibal, MO

9 March
Joanne K Hiller, Wheaton College, Norton, MA 8:30 pm

Heinz Wunderlich, Riverside Church, New York City

10 March
Clyde Holloway, masterclass for RCCO, Yorkminster Baptist, Toronto, Ont, Canada

Heinz Wunderlich, masterclass for AGO, Riverside Church, New York City

Virgil Fox, Revelation Lights, Lyric Theatre, Baltimore, MD

William Teague, masterclass, College of the Desert, Palm Desert, CA

11 March
Dale Carr, Colby College, Waterville, ME

St Matthew Passion by Bach, choirs of First United Baptist and St Anne's Church; at First United Baptist, Lowell, MA 4 pm

Brian Jones, Free Church, Andover, MA 8 pm

Yuko Hayashi, Dwight Chapel, Yale U, New Haven, CT 8:30 pm

Requiem by Mozart, St Bartholomew's Church, New York City 4 pm

William Self, St Thomas Church, New York City 5:15 pm

Timothy L Zimmerman, Union Congregationalist, Upper Montclair, NJ 4 pm

Arno Drucker, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

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

Wareham Chorale, choir of First Christian Church, Robert R Zboray, dir; First Christian Church, Falls Church, VA

Monika Henking, Cathedral Church of St Paul, Detroit, MI

Dexter Bailey, Second Reformed Church, Zeeland, MI

Worth-Crow Duo, Hoopston, IL

Choir of St Luke's Church, Denver; at St John's Cathedral, Denver, CO 4 pm

Schola Cantorum of De Anza College, Royal Stanton, dir; Grace Cathedral, San Francisco, CA 4 pm

Arno Schoenstedt, St Paulus Church, San Francisco, CA 3 pm

Orpha Ochse, St Mark's Episcopal, Glendale, CA 4 pm

Robert Anderson, First Congregational, San Bernardino, CA

William Teague, College of the Desert, Palm Desert, CA

12 March
Musica Sacra of New York, Central Presbyterian, New York City (also March 13)

Clyde Holloway, Yorkminster Baptist, Toronto, Ont, Canada

13 March
Virgil Fox, Huntington H S, Huntington, NY

William Wren, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Choral Concert, works by Bach and Poulenc; St John's Episcopal, Washington, DC 8:30 pm

Gerre Hancock, Wesleyan College, Macon, GA

Wilma Jensen, First Presbyterian, San Antonio, TX

Monika Henking, Westover Hills Presbyterian, Little Rock, AR

Ted Alan Worth, Olney, IL

Martha Folts, Luther College, Decorah, IA 8 pm

14 March
Russell Saunders, Cleveland Museum of Art, Cleveland, OH 8 pm

Timothy L Zimmerman, First Christian, Kokomo, IN 12 noon

Gerre Hancock, masterclass, Wesleyan College, Macon, GA

Monika Henking, masterclass for Little Rock AGO, AR

15 March
Ted Alan Worth, Shelbyville, IN

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NUNC DIMITTIS

ROBERT S. CLIPPINGER

Dr. Robert S. Clippinger, 55, organist and choirmaster at Grace United Methodist Church, Harrisburg, Pa. for the past 27 years, died December 30, 1972 in Harrisburg. He had been hospitalized since Dec. 21, when he suffered a stroke during a choir rehearsal. One of Harrisburg's most respected professional musicians, Dr. Clippinger was assistant professor of voice and church music at the Lutheran Theological Seminary, Gettysburg, Pa. for the past 25 years.

A native of Waynesboro, Pa., Dr. Clippinger was graduated from Lebanon Valley College in 1939. He received a master's degree from the University of Pennsylvania in 1942, and Lebanon Valley College awarded him a doctor of divinity degree in 1968. Lycoming College granted him an honorary doctorate degree in 1968.

Dr. Clippinger taught music at Mechanicsburg High School in 1939, and later studied at the Juilliard School and the Peabody Conservatory of Music. For eight years he served as organist and

choirmaster at St. John's Lutheran Church, Hagerstown, Md., and he later served the Derry Street Evangelical United Brethren Church in Harrisburg. Dr. Clippinger was dean of the Harrisburg chapter of the A.G.O., and an associate of the A.G.O. He was also accompanist for the Harrisburg Choral Society.

Surviving Dr. Clippinger are his wife, Mrs. Dorothy Z. Clippinger; a daughter, Barbara L., a sophomore at West Chester State College; two sons, James R. of Mechanicsburg, Pa., and J. Roderick; and his stepmother, Mrs. Mary K. Clippinger of Hagerstown, Maryland. Services were held Jan. 2, 1973 at Grace United Methodist Church.

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Jack Abrahamse, Peterborough, Ont. — George St United Church, Peterborough Nov 26: Præludium, Pachelbel; Trio Sonata 6, Heart and mouth to Thee are open, Murmur not Christian soul, Bach; Jubilate Domino, Buxtehude; Prelude and Fugue, Bruhns; Theme and Variations opus 115, Bossi; How changed the vision, Handel; Toccatina, Strategier; Le secret, Après un Rêve Fauré; Vergebliches Ständchen, Von ewiger Liebe, Brahms. Assisted by Margaret Marris, contralto, and Gabriel Tatrallyay, cello.

Ludwig Altman, San Francisco, CA — Temple Emanu-El, San Francisco Dec 26: 3 settings These are the Holy Ten Commandments, Bach; Fugue 1 on BACH, Schumann; Fugue in A-flat minor, Brahms; Fugue in E minor, Mendelssohn; Two Meditations on Genesis, Bialas; Aria in homage of BACH, Wellesz; Fantasia on motifs of the Passover Festival (premiere), Kohn; Canon 2, Contrapunctus 4 and Thy Trone I now approach from Art of Fugue, Bach.

Heinz Arnold, Columbia, MO — Stephens College Nov. 25: Toccatina and Fugue in D minor BWV 565, O Mensch bewein, Jesu joy of man's desiring, Bach; Pavane The Earl of Salisbury, Byrd; Scherzo from Symphony 2, Viernie; Sinfonia 3, Berlinaki; Songs of the Birds, The Nativity, Fete, Langlais.

Richard M Babcock, Tucson, AZ — Grace Episcopal, Tucson Dec 17: Sleepers wake, Fugue on Vom Himmel hoch, In dulci jubilo, Bach; Picardy, Noble; The advent of our King, Christians sing out with exultation, Pappo Christmas, Van Hulse; 3 Noels, d'Aquin.

George Baker III, Dallas, TX — East Heights United Methodist, Wichita, KS Nov 21: Fantasia on Komm Heiliger Geist, Canonic Variations on Vom Himmel hoch, Fantasy and Fugue in G minor, Bach; Sonata 1, Hindemith; Alleluia serene, Messiaen; Prelude and Fugue in A-flat, Dupré.

Ronald E Ballard — Pulaski Heights United Methodist, Little Rock, AR Dec 3: Toccatina in A minor op 80/11, Reger; Christ light of the World, We all believe in one true God, Kyrie God our Father Evermore, Prelude and Fugue in B minor, Bach; Andante sostenuto from Symphonie Gothique, Widor; In dulci jubilo, Karg-Elert; All my heart this night rejoices, In Bethlehem's low stable, From heaven above, Walcha; Silent Night, Barber; Pastoral Dance On Christmas Night, Milford; Acclamations, Langlais.

Betty Jean Bartholomew, Seattle, WA — St Mark's Cathedral, Seattle Dec 11: Fantasia on Wacht auf, P Kee; 2 settings Vom Himmel hoch, Marpurg and Pachelbel; Quem pastores, Drischner; Nun singet und seid froh, Pepping; Fantasia on In dulci jubilo, Bach.

Frederick Bell — All Saints' Episcopal, Baldwin, NY Nov 19: Psalm 19, Marcello; Sleepers wake, I call to Thee Lord Jesus, Toccatina and Fugue in D minor, Bach; Choral in A minor, Franck; Joshua fit de battle of Jericho, Sowane; Carillon, Sowerby; Toccatina from Symphony 5, Widor.

Carol Bradley, Albany, NY — All Saints Cathedral, Albany Jan 28: My Jesus calls to me, Brahms; Voluntary 8 in C minor, Greene; We all believe in on God BWV 740, Prelude and Fugue in B minor BWV 544, Bach.

James R Brown, Oberlin, OH — First Presbyterian, Kinston, NC Dec 31: Der Tag der ist so freudereich, Buxtehude; Christum wir sollen loben schon, In dulci jubilo, Bach; Es ist ein Ros, Brahms; Sonata 2, Hindemith; Andante sostenuto from Symphonie Gothique, Allegro from Symphonie 6, Widor.

Frederick Burgomaster, Buffalo, NY — St Paul's Cathedral, Buffalo Dec 15: Prelude and Fugue in A minor, Bach; Shepherds loud their praises sing, All praise to Thee, Walcha; Noël grand jeu et duo, d'Aquin; Paean, Leighton.

Michael W Clements — Pleasant Ridge Presbyterian, Cincinnati, OH Jan 28: Fantasy and Fugue in G Minor, Bach; Sonata on the 94th Psalm, Reubke; Prelude and Fugue on BACH, Liszt.

Glenda Whitman Collins, Marshall, TX — First Baptist, Marshall Nov 30: Modus ludendi pleno organo pedaliter, Scheidt; Toccatina and Fugue in D minor BWV 538, Bach; Choral in B minor, Franck; Volumina, Ligeti.

Peter Crisafulli, Evanston, IL — Central YMCA Community College, Chicago Nov 8: Danse Royale, 2 Estampies, Basse Dance La Spagna, all Anon; Mit Ganczem Willen, Paurmann; 3 Dances, Gervaise; Pavan, Master Neumann; Unter der Linden, Sweelinck; Canzona prima La Spiritata, G Gabrieli; Sinfonia Glosa, Montelbano; Toccatina quarta, Muffat; Sonata in G, Marcello. Assisted by Linda Crisafulli, flute and recorder.

James Cumbow, Catlin, IL — First Presbyterian, Danville, IL Dec 10: Flourish on Come Thou almighty King, Andrews; Sleepers wake, Mendelssohn-Schreiner; God through Thy mercy, Lord Christ the only Son of God, Bach; O come Emmanuel, Young; Psalm 42, Johnson; Old Dutch Lullaby, Dickinson; In quiet joy, Pepping; Savior of the Gentiles come, Van Hulse; Come Thou long expected Jesus, Willan.

James A Dale, Annapolis, MD — US Naval Academy, Annapolis Dec 17: Prelude and Fugue in E minor BWV 533, Bach; Vom Himmel hoch, Pachelbel; Noel, d'Aquin; Chartres, Purvis; Magnificat 1, Dupré; Die Natali, Barber; Carillon de Westminster, Viernie.

Harold Daugherty, Los Angeles, CA — St Paul's Cathedral, Los Angeles Dec 8: Toccatina in D minor, Froberger; Herr Jesu Christ dich zu uns wend, Erbarm dich mein, Walther; Komm Gott Schöpfer BWV 667, Meine Seele erhebt den Herren BWV 648, Fantasia and Fugue in G minor BWV 542, Bach.

Ronald L Dawson — Cottey College, Nevada, MO Nov 19: Prelude and Fugue in D minor, Lübeck; Flute Solo, Arne; Nun danket alle Gott BWV 657, Vor deinen Thron BWV 668, Trio Sonata in E-flat, Bach; 3 Noels, d'Aquin; Wer nur den lieben Gott, Gelobet seist du, Mitten wir im Leben sind, Walcha; Toccatina from Symphony 5, Widor.

Richard P DeLong, Mansfield, OH — First Congregational, Mansfield Dec 24: Prelude and Fugue in E-flat BWV 552, Allein Gott in der Höh BWV 676, Bach; Les Bergers, Descains eternalis from La Nativité, Messiaen; 3 Noels, Balbastre, Dandrieu, and d'Aquin.

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Recital programs for inclusion in these pages must reach **THE DIAPASON** within four weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

James E Derr — St Matthew Lutheran, Hanover, PA Dec 10: Allegro in A minor, Stanley; Nun bitten wir, Buxtehude; Behold a rose is blooming, Brahms; Prelude and Fugue and Variation, Franck; Pastorale on a Christmas Plain Song, Thompson; Greensleeves, Wright; Carillon de Westminster, Vierne.

Kathleen Dow, Seattle, WA — St Mark's Cathedral, Seattle Dec 11: Variations on Ave regina caelorum, Schroeder; Dieu parmi nous, Messiaen.

Robert Elmore, Philadelphia, PA — Tenth Presbyterian, Philadelphia Nov 26: Fugue in G minor, All glory be to God on high, Rejoice greatly beloved Christians, Fugue à la Gigue, Cantata 11, Bach; My faith looks up to Thee, Hark ten thousand harps and voices, Elmore; Toccata on Suite 5, Durullé; Now thank we all our God, Bach-Cruger-Elmore. Assisted by the choir.

Paul Emmons, Decatur, IL — Washington Cathedral, Washington, DC Nov 19: Tiento 3, Cabanilles; Unüberwindlich starker Held Sankt Michael, David; Hommage à Josquin, Grunenwald; Prelude, Scherzo and Passacaglia, Leighton.

Mrs Rodney Evans, Danville, IL — First Presbyterian, Danville Dec 17: Hail Queen of heaven, Liszt; A child in Bethlehem, Buxtehude; God's Son from heaven, Bach; At midnight is a celestial music, Plains woods trees bushes rejoice, What a pleasant fragrance, arr Nevins; Greensleeves, Purvis.

Earl Eyrich, Providence, RI — First Unitarian, Providence Dec 3: Prelude and Fugue in A minor BWV 543, Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in E minor BWV 548, Bach; Vom Himmel hoch, Pachelbel; Choral in A minor, Franck; Weihnachtsen, Reger; Les Bergers, Dessains éternels, Les Enfants de Dieu, Messiaen; Final from Symphony 1, Vierne.

Marcia Hannah Farmer, Santa Monica, CA — St Paul's Cathedral, Los Angeles, CA Dec 15: Es ist ein Ros, Brahms; Prelude and Fugue in B minor BWV 544, Bach; Psalm 131, Zimmermann; Allegro-Allegro assai from the 94th Psalm, Reubke.

Wayne Fisher, Cincinnati, OH — Seventh-Day Adventist Church, Kettering, OH Dec 3: Concerto 2 in B-flat, Handel; Voluntary in F, Stanley; Noel for the Flutes, d'Aquin; O Lamm Gottes unschuldig, Bach; Pastorale, Franck; Gottes Sohn ist kommen, Wie soll ich dich empfangen, Pepping; In dulci jubilo, Karg-Elert.

Brian Franck — student of Herbert L White Jr, Sherwood Music School, Chicago, IL Dec 6: Contrapunctus I and II from Art of Fugue, Bach; Pastorale, Franck; Improvisation on Victimae Paschali, Tournemire; Fantasia, Saint-Saëns; Saga VI, Guillon.

Gay Freeman — student of Antone Godding, junior recital, Oklahoma City U Nov 28: Sonata 6, Mendelssohn; Livre d'Orgue, du Mage; Nun komm der Heiden Heiland BWV 659, Prelude and Fugue in G BWV 541, Bach; Vêpres du Commun Book III Nos 10-15, Dupré.

Mrs Frances H Gibson — Post Chapel, Fort Sam Houston, TX Dec 17: Wachet auf BWV 645, Nun komm der Heiden Heiland BWV 659, Vom Himmel hoch BWV 700, Bach; Jesu bambino, Yon; What child is this? Purvis; Noël grand jeu et duo, d'Aquin; Elevazione from Messa di Natale, Pedemonti; Pastorella, Clokey; Aria Pastorella, Rathgeber; What star is this?, Mead. Assisted by the Ecumenical Choir of the Post Chapel.

Robert Griffith, Delaware, OH — First Congregational, Columbus, OH Dec 10: Suite du second ton, Guilain; 3 Noëls, Dandrieu; Nun komm der Heiden Heiland BWV 659, Passacaglia in C minor BWV 582, Bach; Choral in E, Franck; Les Bergers, Les Anges, Les Magas, Messiaen; Prelude and Fugue in G minor, Dupré.

Karin J Gustafson, Glens Falls, NY — All Saints Cathedral, Albany, NY Jan 14: Prelude, Fugue and Variation, Franck; Concerto in D minor, Vivaldi-Bach; 3 Chorale Preludes, Pepping; Introduction and Passacaglia, Reger.

Jerald Hamilton, Champaign, IL — First United Methodist, Champaign Dec 3: Prelude in E minor, Bruhns; 2 Noëls, d'Aquin; Passacaglia in C minor, Bach; Prelude and Fugue in G minor, Vaughn Williams; Variations on a Noel, Dupré.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Dec 3, 10, 17, 24: 5 chorale preludes on Christmas tunes, Bach; 5 Noëls, d'Aquin; The Shepherds, The Angels from Nativity Suite, Messiaen; Variations on a Noel, Dupré.

Gerre Hancock, New York, NY — Arch St Presbyterian, Philadelphia, PA Jan 14: Voluntary in A, Selby; Mist, E Wm Doty; Fantasy for the Flute Stops, Sowerby; Prelude and Trumpetings, Roberts; Improvisation on submitted themes-Suite in 3 movements.

Harry Huber, Salina, KS — Kansas Wesleyan U, Salina Dec 14, all-Franck: Pièce Héroïque, Cantabile; Choral in B minor, Prelude, Fugue and Variation, Choral in A minor.

Mrs Dana Hull — First Presbyterian, Fostoria, OH Nov 24: Toccata, Muffat; Jesu meine Freude, Walther; Meine Selle erhebt den Herren, 3 settings Nun komm der Heiden Heiland, Prelude and Fugue in B minor, Bach.

Donald Ingram, Albany, NY — All Saints Cathedral, Albany Jan 21: Fantaisie in A, Cantabile, Pièce Héroïque, Franck.

Gary L Jenkins, Chicago, IL — First United Methodist, Arlington Heights, IL Nov 26: Chaconne, Couperin; Noel and Variations, Balbastre; Wake awake, Bach; Concerto 3, Walther; Basse et dessus de trompette, Clérambault; Tema con Variazione, Monnikendam; Pastorale, Edmundson; Introduction and Passacaglia, Reger.

Lorraine Johnson, Seattle, WA — St Mark's Cathedral, Seattle Dec 11: Grand plein jeu and Fugue from Suite du premier ton, Clérambault; Elevation, Tierce en taille from Mass for Convents, Couperin; Basse de trompette, Dandrieu; Pastorale, Zipoli; The Coffee Party from Pieces for a Mechanical Clock, Haydn.

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Charles Krighbaum, New Haven, CT — Dwight Chapel, Yale U, New Haven Dec 10: Prelude and Fugue in D, Buxtehude; Nun komm der Heiden Heiland, Bruhns; Ricercar arioso, Gabrieli; Capriccio sopra il cucho, Frescobaldi; 7 pieces from Premier Livre d'Orgue, Nivers; Voluntary for Double Organ, Luge; Voluntary for Double Organ, Purcell; Puer natus in Bethlehem, Gottes Sohn ist kommen, Wir Christenleut, Gelobet seist du Jesu Christ, Nun komm der Heiden Heiland, Prelude, Andante and Fugue in G, Bach.

John Kuzma, San Diego, CA — St Paul's Episcopal, San Diego Dec 3: Fantasy in G, Bach; Te Deum Landamus, Buxtehude; Te Deum, Langlais. Assisted by St Paul's Men's Choir.

Arthur Lawrence, Notre Dame, IN — Chapel of Our Lady of Bethlehem Convent, La Grange Park, IL Jan 7: Prelude and Fugue in E minor, Bruhns; How brightly shines the morning star, Buxtehude; Offertoire (Convent Mass), Couperin; Prelude, Fugue and Variation, Franck; Toccata on Sleepers wake, Distler; Deck thyself my soul, Fantasie in G, Bach.

Janet C Lewis — student of Vernon Wolcott, senior recital, Bowling Green State U, OH Nov 19: Canzona, A Gabrieli; 3 settings Nun komm der Heiden Heiland BWV 659-661, Fugue in D BWV 532, Bach; Sonata 3, Hindemith; Fantasia in A, Franck; Fantasy in F minor K 608, Mozart.

Donna Lora — graduate recital, Bowling Green State U, OH Dec 3: Variations on a Galliard by Dowland, Scheidt; Before Thy throne BWV 668, Sonata 4 in B minor BWV 528, Prelude and Fugue in A minor BWV 543, Bach; Communion and Sortie from Messe de la Pentecôte, Messiaen; Choral in A minor, Franck.

Norman D Mackenzie, Upper Darby, PA — Seller's Mem United Methodist, Upper Darby Nov 12: Prelude, Fugue and Chaconne, Buxtehude; Wake awake, O whither shall I flee, Praise to the Lord, Prelude and Fugue in D, Bach; The Emperor's Fanfare, Soler; Improvisation and Communion from Suite Medievale, Langlais; Sonata 4 in B-flat, Mendelssohn; Choral in A minor, Franck.

Ruth Matthews, Marquette, MI — Messiah Lutheran, Marquette Dec 17: From heaven above, Pachelbel; Noel grand jeu et duo, d'Aquin; Come Redeemer of Mankind, St Anne Fugue, Bach; Eternal Designs, Messiaen; Suite Medievale, Langlais; Greensleeves, Vaughan Williams; How lovely shines the morning star, Manz; All my heart this night rejoices, Post.

C Ralph Mills, Huntington, HV — Johnson Memorial Church, Huntington Dec 31: Prelude and Fugue in E-flat, Jesu joy of man's desiring, Be glad ye Christian men, Bach; Preludium, Pastoral och Fuga, Knutsen; Aria, Peet-

ers; In dulci jubilo, Kjellsby; Behold a rose, Brahms; Offertoire in C minor, Guilment. Assisted by Anita Allbright, violinist.

James Moeser, Lawrence, KS — St Thomas Church, New York City Dec 10: Premier Suite de Noël, Balbastre; Fantaisie in A, Franck; Toccata in C BWV 564, Bach; Lamento, Deux Danses à Agni Yavishita, Alain; Tu es Petra, Mulet.

Karl E Moyer — Grace Lutheran, Lancaster, PA Dec 28: Theme and Variations from Symphony 5, Widor; La Nativité, Langlais; Sonata in D minor, Prelude and Fugue in G, Bach; Canons in B minor and B major, Schumann; Final in B-flat, Franck.

Carlene Neihart, Kansas City, MO — Christ Church Cathedral, St Louis, MO Dec 12: Improvisation, Saint-Saëns; Variations on a Noel, Balbastre; Sleepers wake, Rejoice beloved Christians, Toccata in F, Come Savior of the Gentiles, Bach; Hymn to St Andrew, Butler; Pastorale and Aviary, Roberts; Beautiful Savior, Schroeder; Introduction and Fugue on Ad nos, Liszt.

Frank K Owen, Los Angeles, CA — St Paul's Cathedral, Los Angeles Dec 1: 2 Trumpet Tunes and Air, Purcell-Ley; Come Savior of the Gentiles, Sleepers wake, Bach; Choral in A minor, Franck.

James Parry, Washington, DC — St Paul's Cathedral, Los Angeles, CA Dec 29: Prelude and Fugue in C BWV 547, Nun komm der Heiden Heiland, Nun freut euch, Vom Himmel hoch, Bach; Nativity Suite opus 55, Tornermire.

Karel Paukert, Evanston, IL — Fourth Presbyterian, Chicago, IL Nov 27: Toccata and Fugue in F minor, Wiedermann; Fantasia, Kabela; Cantata Wachet auf for soprano and organ, Bornefeld; Vigilia, Martinu; Finale from Musica dominicalis, Eben. Assisted by Noriko Fujii, soprano.

Dorothy Hamrick Rawley — student of W David Lynch, Meredith College graduation recital, Raleigh, NC Dec 10: Prelude and Fugue in E-flat BWV 552, Bach; Variation sur un Noël, Dupre; Introduction and Passacaglia op 63/5 and 6, Reger.

Donna Nagey Robertson, Mars Hill, NC — Meredith College, Raleigh, NC Dec 4: Prelude and Fugue in E minor, Bruhns; Pour le tombeau de Colbert, Guillou; Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Final in B-flat, Franck.

John F Schuder, Bergenfield, NJ — St Thomas Church, New York City Nov 26: Paean, Leighton; Fantaisie in A, Franck; Herr Jesu Christ dich zu uns wend BWV 655, Prelude and Fugue in E minor BWV 548, Bach; Nova, Roberts; Fantasy in D minor op 135b, Reger.

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Robert Shepfer, Indianapolis, IN — First Baptist, Lafayette, IN Nov 12: Sonata in the First Tone, Lidon; Wer nur den lieben Gott BWV 647, Ich ruf zu dir BWV 639, Fugue in G minor BWV 578, Bach; Partite sopra la Aria Delia Folia de Espagna, Pasquini; Toccata in B minor, Gigout; In Paradisium, Daniel-Lesur; Choral in A minor, Franck.

Richard W Slater, Glendale, CA — St Mark's Episcopal, Glendale Dec 3: Partita on Nun komm der Heiden Heiland, Drei geistliche Konzerte (with Penny Forbes Hix, soprano), Sonata, A Little Advent Music (with Keith Molstad, narrator, St Mark's Canterbury Choir and instruments), all by Distler.

G Douglas Sloan, El Paso, TX — Trinity United Methodist, El Paso Nov 26: How brightly shines the morning star, Buxtehude; Trumpet Voluntary, Greene; I call to Thee, A babe is born in Bethlehem, O hail this brightest day of days, In dulci jubilo, Bach; Suite for a Musical Clock, Handel; Noel joyeux, Young; The Magi and The Shepherds from Christmas Suite, Saxton; The cuckoo, d'Aquin; The Night of the Star, Elmore; Carol Rhapsody, Purvis.

Walter Stiller, San Diego, CA — St Paul's Cathedral, Los Angeles, CA Dec 22: Wake awake BWV 645, My soul doth magnify the Lord BWV 648, Come now Jesu BWV 650, Bach; Sonata 3 in A, Mendelssohn; Fanfare for Organ, Cook.

Donald S Sutherland, Bethesda, MD — St Michael's Church, New York City Dec 3: Kyrie (Mass for Convents), Couperin; Motet Exulta Filia, Monteverdi; Nun komm der Heiden Heiland BWV 659, Fuga sopra il Magnificat BWV 733, Bach; Geistliche Konzerte op 17, Distler; Four Chorale Preludes, Walcha; 4 Mörke Lieder, Wolf-Reger; Introduction and Fugue from Sonata on the 94th Psalm, Reubke. Assisted by Phyllis Bryn-Julson, soprano.

Samuel J Swartz, Palo Alto, CA — All Saints' Episcopal, Palo Alto Dec 22: Noël étranger, d'Aquin; Fantasia on Een Kindekeyn is ons geboren, Bull; Ein kleines Kindelein, Tunder (Wendy Emerson, soprano); Wie schön leuchtet, Buxtehude; Herr Christ der ein'ge Gottessohn, Der Tag der ist so freudenreich, In dir ist Freude, Bach; Les Bergers, Les Enfants de Dieu, Messiaen; Partita on Nun komm der Heiden Heiland, Distler; Jeg synger Julekuad, Kjellsby; Mach hoch die Tor, Karg-Elert.

Ruth Thomas, Baxter Springs, KS — United Presbyterian Church, Baxter Springs Dec 3: Christmas Voluntary, Billings; Sonata, Arne; Come now Savior of the heathen, Praise God ye Christians, Bach; Praise God ye Christians, A Child is born in Bethlehem, Buxtehude; Tell me lovely shepherd, Boyce; Caprice, Clérambault; Sonata 2 for flute and keyboard, Handel (Jan minor, flutist); Andante from Grand Pièce Symphonique, Franck; A Song for the

bells, Pinkham; Greensleeves, Curry; Now sing we now rejoice, Tender Child, Schroeder; Of the Father's love begotten, Held; Carillon, Vierne.

Barbara Thomson — Frankford High School, Philadelphia, PA Dec 1: Introduction and Passacaglia in D minor, Reger; Nun komm der Heiden Heiland, Wachet auf, Fantasie and Fugue in G, Bach; Dialogue sur les grands jeux, Couperin; Prelude, Fugue and Chaconne, Buxtehude; Sonata 3, Hindemith; Improvisation on Victimae Paschali, Tournemire; Carillon de Westminster, Vierne.

Fred Tulan, Stockton, CA — Yale U, New Haven, CT Nov 19: Organ-Nastra for organ and electronic tape, Krenek; Sonate für Orgel, Schoenberg; A Single Petal of a Rose, Duke Ellington; As Bach Was Saying . . . , George Shearing; Scataway (after Mark Twain), Ernst Bacon; Church Organ Wedding Music, Virgil Thomson.

Eileen Turnidge — student of William Fawk, Trinity United Methodist, Salem, OR Nov 26: Fantasy and Fugue in G minor, Movement 3 from Trio Sonata 6, Fugue in G, Bach; My heart abounds with pleasure, Brahms; Toccata in B minor, Gigout; Moto ostinato, Eben; Chorale 2, Honegger; Melodia, Reger; The Petite Cloches, Purvis; Final from Symphony 1, Vierne; Laudate Dominum, Mozart; Cycle of Holy Songs-Psalm 148, Rorem. Assisted by Myra Brand, soprano in the Mozart and Rorem.

John Upham, New York, NY — St Paul's Chapel, Trinity Parish, New York City Jan 3: Ricercar, Variations on Puer nobis nascitur, Sweelinck; Hymnus-A solis ortus cardine, de Grigny; Wie schön leuchtet, In dulci jubilo, Prelude and Fugue in G minor, Buxtehude. Jan 24: Canonic Variations on Vom Himmel hoch, Pastorale in F, Wir Christenleut, Prelude and Fugue in G, Bach.

Peter Van Dyck, Buffalo, NY — St Paul's Cathedral, Buffalo Dec 1: Prelude, Fugue and Chaconne, Buxtehude; Oh abide with us, If Thou but suffer God to guide thee, Bach; Land of Rest, Donovan; Choral in A minor, Franck.

Scott Withrow, Nashville, TN — Johnson Mem United Methodist, Huntington, WV Nov 20: Jesu priceless treasure, Walther; Prelude and Fugue in C, Bach; 4 Organ Chorales, Lenel; Sonata in A, Mendelssohn; O God Thou faithful God, O sacred head, O world I now must leave thee, Brahms; Fantasy, Choral and Toccata on O come O come Emmanuel, Arnold.

Carol Murphy Wunderle, Canton, OH — Christ United Presbyterian, Canton Jan 26: Toccata and Fugue op 59, Reger; Chorale Preludes BWV 650, 659, 628, and 680, Bach; Fantasy in F minor K 594, Mozart; Prelude and Fugue on ALAIN, Durullé; Sonata, Wills.

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