

THE DIAPASON

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

Sixty-second Year, No. 6 — Whole No. 738

MAY, 1971

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Winners Announced in Fort Wayne Contest

Antoinette Wikswa, 24, of Amherst, Virginia, was named winner of the Twelfth National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana. Miss Wikswa competed against seven other finalists selected from the original 61 contestants in the finals held Saturday, March 27. She was awarded a cash prize of \$500 and will give a recital at First Presbyterian Church on April 27 as one of the artists in the Church Music Series sponsored by the church. Miss Wikswa was not originally selected as a finalist in the competition, being rated ninth in the preliminary judging. Due to illness, one of the other finalists was not able to compete in the final competition, and, with one week notice, she entered the finals and went on to win the competition.

Miss Wikswa is a student at Syracuse University, and she will receive her Master of Music degree in organ in June. She is a student of Donald Sutherland at Syracuse. She began her organ study with John Shannon at Sweet Briar College, Virginia, and studied later with David Boe at Oberlin Conservatory of Music. Following her graduation from Sweet Briar College, she went to Paris for study with Marie-Claire Alain. She is presently organist and choir director at the United Church of Fayetteville, New York.

Runner-up in the competition was David Runner of Boise, Idaho, currently a graduate student at Eastman School of Music. Runner was named runner-up in the same competition in 1968. He was awarded a cash prize of \$300. Third place in the competition

was a tie between John Kuzma of Champaign, Illinois, and Rickey Ross of Orlando, Florida, currently a student at Southern Methodist University, Dallas, Texas.

Other finalists in the competition included Stephen Kowalshyn of Ellicott City, Md., a student at Peabody Conservatory, Baltimore; Larry Smith of Des Moines, Iowa; Carole Terry of Captain's Neck Lane, Southampton, N.Y., a student at Southern Methodist University; and Anna Thompson of Wichita, Kansas, currently a student at the University of Oklahoma.

Judging the contest finals were Robert Glasgow, school of music faculty member at the University of Michigan; Donald McDonald, professor of organ at Westminster Choir College, Princeton, N.J.; and Oswald Ragatz, professor of organ and chairman of the organ department at the school of music, Indiana University.

The final contestants were chosen from entries from 28 different states. The contest is partially underwritten by a grant from the First Presbyterian Church Foundation of Fort Wayne. Members of the church's music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist. Mr. Richard Bibler is the Music Series Committee chairman.

Finalists: (standing l. to r.) Rickey Ross, David Runner, John Kuzma, Stephen Kowalshyn; (seated) Anna Thompson, Carole Terry, Antoinette Wikswa, and Larry Smith

Finalists: (standing l. to r.) Rickey Ross, David Runner, John Kuzma, Stephen Kowalshyn; (seated) Anna Thompson, Carole Terry, Antoinette Wikswa, and Larry Smith



Left: winner Antoinette Wikswa

Below: judges (l. to r.) Oswald Ragatz, Robert Glasgow, Donald McDonald



Additions to the Checklist of Summer Conferences, Workshops & Related Activities

JUNE

Concordia Teachers College, River Forest, Ill., a parish-oriented Workshop-Festival sponsored by the Lutheran Society for Worship, Music and the Arts June 10-12; Eugene Brand, Paul Bunjes, Fr. Richard J. Douaire, Art Gorman, Kathy Iverson, Walter Martin, Carl Schalk, Jeff Schrank, Charles Stade, Donald Sunshine. Write: LSWMA, P.O. Box 370, Glen Ellyn, Ill. 60137.

20th International Nuremberg Organ Festival, Nuremberg, Germany June 12-20; Martha Schuster, Walter Kraft, Michael Schneider, Alf Linder, Rolande Falcinelli and others. Write: ION, Koloniestrass 28, 85 Nürnberg, West Germany.

Christian Theological Seminary, Indianapolis, Ind., Workshop "The Church Music Explosion" June 21-25; Erik Routley, Isabel Carley. Write: Prof. James Carley, Box 88267, Indianapolis, Ind. 46208.

Stanford University, Seminar in Performance of Baroque and Pre-Baroque Music, Martha Blackman, Russell Oberlin; Workshop on Lute, Stanley Buetens; June 21-July 3. Write: Dept. of Music, Stanford University, Stanford, Calif. 94305.

Ohio State University, Organ Institute, June 23-25; Catharine Crozier. Write: Organ Institute, The Ohio State Uni-

versity, School of Music, 1899 North College Rd., Columbus, Ohio 43210.

Boston University at Tanglewood, Mass., The Choral Conductor as Singer: the Singer as Choral Conductor, June 27-July 17; Robert Gartside. Write: Boston University Tanglewood Institute M-2, 855 Commonwealth Ave., Room 204, Boston, Mass. 02215.

JULY

Haarlem International Organ & Improvisation Contest, Haarlem, Netherlands, July 6-9.

American Theatre Organ Society, 1971 National Convention, Seattle, Wash., July 10-14.

Peabody Conservatory of Music, Workshop in Choral Music, July 12-16; Gregg Smith. Write: Director of Summer Session, Peabody Conservatory of Music, Baltimore, Md. 21202.

Carmel Bach Festival, Carmel-by-the-Sea, Calif., July 16-25; Sandor Salgo, director. Write: Box 503, Carmel, Calif. 93921.

Northwestern University, The Craft of Organ Teaching, July 19-30; Catharine Crozier, Harold Gleason. Write: Office of the Summer Session, Northwestern University, 1740 Orrington Ave., Evanston, Ill. 60201.

CORRECTION: The address to write for information about the International Josquin Festival-Conference June 21 to 25 in New York City is — Edward Lowinsky, Director, Josquin Festival-Conference, 7440 So. Constance, Chicago, Ill. 60649. The street number was incorrect in our April issue announcement.

CHOATE SEMINARS FEATURE BERNARD AND MIREILLE LAGACÉ

The Choate Music Seminar, July 18 through 31, will offer a wide variety of keyboard study to advanced keyboard students under the tutelage of Bernard and Mireille Lagacé. In the morning master classes, Bernard Lagacé will discuss problems of technique, interpretation and registration in relation to the classic organ. In the afternoons, Mireille Lagacé will introduce organists to the touch, technique, and general repertoire in her daily harpsichord master classes. Works by Bach and Couperin will be studied. Participants in the master classes may also bring repertoire of their particular interest and request to perform in the daily late afternoon recitals. In the evenings, Bernard Lagacé will give lecture-demonstrations on the following topics: the *Fiori Musicali*, Frescobaldi; *Kunst der Fuge*, Bach; Reger; Couperin; Pachelbel; de Grigny; and French repertoire since Franck. The weekend concerts will feature Mr. Lagacé at the organ on July 18 and 30, Mrs. Lagacé at the harpsichord on July 23, and both of them performing organ and harpsichord on July 25. Further information may be obtained by writing Duncan Phyfe, Director, Choate Music Seminars, PO Box 788, Wallingford, Conn. 06492.

PAUL COOPER, composer in residence at the College-Conservatory of Music, Cincinnati, Ohio, had his new large-scale work for chorus and orchestra, "Credo," premiered at a concert at the conservatory April 9.

ROGER WAGNER TO CONDUCT WESTMINSTER CHOIR

Roger Wagner and The Westminster Choir, two of the most prestigious names in choral music, have joined forces for the 1971-72 concert season, and will be touring together. Wagner, founder of the world-renowned Roger Wagner Chorale, will conduct the famous choir from Westminster Choir College in Princeton, New Jersey, during two two-week United States tours — the first in October 1971 to the Midwest, the other in January 1972 through the South.

The Westminster Choir, founded in 1921 by Dr. John Finley Williamson, gained its well-deserved reputation as one of the preeminent choral organizations in the world through highly acclaimed European and world tours, and numerous recordings with the New York Philharmonic. The Choir has traditionally consisted of approximately 40 undergraduates, most of whom are voice majors. With the appointment of Dr. Wagner to the faculty of the Choir College, Sol Hurok Management, impresario for such attractions as Van Cliburn and The Vienna Choir Boys, has been engaged as agent for the Choir. This distinguishes The Westminster Choir as the only collegiate choir under full-time professional management.

HELEN BOATWRIGHT was the featured soloist at a concert at Grace Church, Utica, N.Y. March 21. She sang works by Purcell, Ives, and Howard Boatwright. Works by Purcell and Blow were sung by the Grace Church choir of men and boys under the direction of Walter Hillsman at Evensong preceding the concert.

**BRUGES FESTIVAL TO
CONCENTRATE ON BACH
AND HIS EPOCH**

The second half of the International Fortnight of Music at Bruges, Belgium, from Aug. 7 to 15, will be devoted to the performance of all aspects of J. S. Bach's works and those of his contemporaries. The Collegium Aureum under the direction of Franz Josef Maier, and the Gächinger Kantorei and Bach-Collegium of Stuttgart under the direction of Helmuth Rilling will both make their first appearance in Belgium. The latter group will perform the 6 motets and the *Mass in B minor* by Bach. The Alarius-Consort and harpsichordists Thurston Dart, and Robert Veyron-Lacroix, will perform works for two harpsichords and Lionel Rogg will give an all-Bach organ recital at the cathedral. The Collegium Instrumentale of Cologne, Germany will also be performing chamber works, and the final event of the festival will feature a performance of Bach's *Magnificat*. The first week of the festival (Aug. 1-6) is devoted to the harpsichord, and will feature the 3rd international harpsichord competition, master classes in harpsichord, and an exhibition of instruments.

**NUREMBERG ORGAN FESTIVAL
PROGRAM ANNOUNCED**

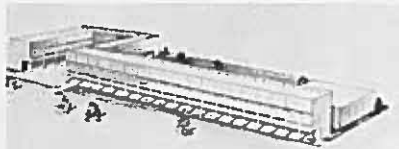
The famous International "Nürnberg Orgelwoche" will be held for the 20th time from June 12 through June 20 in the various churches and halls of the historic German city. The week-long event features organ recitals, choral concerts, an orchestra concert, and lectures and discussions performed and led by some of Europe's most prominent musicians and musicologists. Organ recitals will be played by Martha Schuster of Stuttgart, Germany; Michael Schneider of Cologne, Germany (works by Bach, Reger and others); Alf Linder of Stockholm, Sweden (works by Swedish composers, Bach); Walter Kraft of Lübeck, Germany (works by North German masters, Bach, and improvisation); and Rolande Falcinelli of Paris, France (French masters, Bach and improvisation). Bach's *Mass in B minor* will be performed by the choir, soloists, and orchestra of the Swedish Radio under the direction of Eric Ericson, and the Nürnberg Bachchoir will perform a matinee concert of motets by Distler, Kaminski, and Bach under the direction of Herman Harrassowitz. The Collegium Aureum with old instruments and the Windsbach Boy Choir will sing works by old Nürnberg composers under the direction of Hans Thamm, and the Vocal Ensemble and Orchestra of Kassel under Klaus Martin Ziegler's direction will perform *Psalm 21* by Christfried Schmade, *Vespers for the Day of St. Stephen* by Christoph Hempel, and *Requiem* by Werner Jacob — all new works. The choir of the Bavarian Radio and the Munich Chamber Orchestra will perform Haydn's *Missa Sancti Nicolai* and *Psalm Cantata* by W. Spilling under the direction of Lubomir Romansky. The philharmonic concert will feature works by Finck, Webern, Zender, and Hartmann sung by the Schola Cantorum of Stuttgart under the direction of Clytus Gottwald and the Nürnberg Philharmonic under the direction of Hans Gierster.

An open discussion will concern itself with the topic "New Music — Enemy of the Church?" Walter Kraft will also lead a master class throughout the week which will be concerned with works by old North German composers. The lectures will include a "Discussion of the Works Performed in the Philharmonic Concert, June 18" by Dr. Hans Jürgen Liedtke of Nürnberg; "Catholic Church Music's Situation Since the 2nd Vatican Council" by Prof. Dr. Franz Krautwurst of Erlangen; "Michael Praetorius" by Prof. Dr. Martin Ruhnke of Erlangen; "Recent Developments in New Music" by Dr. Dieter Schnebel of Munich; and "Johann Christian Bach as Church Musician" by Dr. Rudolph Ewerhard of Münster.

Those interested in obtaining further information about the festival may write to Musica Sacra Nürnberg, Koloniestrasse 28, 85 Nürnberg, West Germany.



David Alan Doran, 24, a Drake University graduate student in the college of fine arts, has been awarded a \$16,300 three-year fellowship for study toward the doctor of philosophy degree in organ performance at Washington University, St. Louis. In May, Doran will receive the MM degree in organ at Drake, where he also earned the BMus. degree in 1968. His study at Drake has been with Dr. Frank B. Jordan. At Washington U., Mr. Doran will study with Howard Kelsey, who is also a former student of Dr. Jordan. Mr. Doran is now organist at First Baptist Church and Tifereth Israel Synagogue in Des Moines, and he teaches organ in the preparatory department at Drake.



**New Holtkamp for Drake U.
Fine Arts Complex**

Dean Paul J. Jackson, college of fine arts, Drake University, Des Moines, Iowa, has announced the awarding of a contract to the Holtkamp Organ Co., Cleveland, Ohio, for the building of a three-manual pipe organ. The instrument will be installed in a new concert hall seating 750 which is part of a \$6.1 million fine arts complex presently under construction. The completion of the new building is slated for June, 1972, and the new organ will be installed at that time. Included in the new organ facilities will be two large organ teaching studios and numerous practice rooms. The architect of the new building is Harry Weese and Associates, Chicago, Ill.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedaekt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture IV 244 pipes
Scharf III 183 pipes
Trumpet 8 ft. 61 pipes

SWELL

Bourdon 16 ft. 12 pipes
Cégen 8 ft. 61 pipes
Voix Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Furniture IV 244 pipes
Dulzian 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Siffloete 1 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Scharf III 183 pipes
Cromorne 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft. (great)
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flute 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschbass III 96 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes



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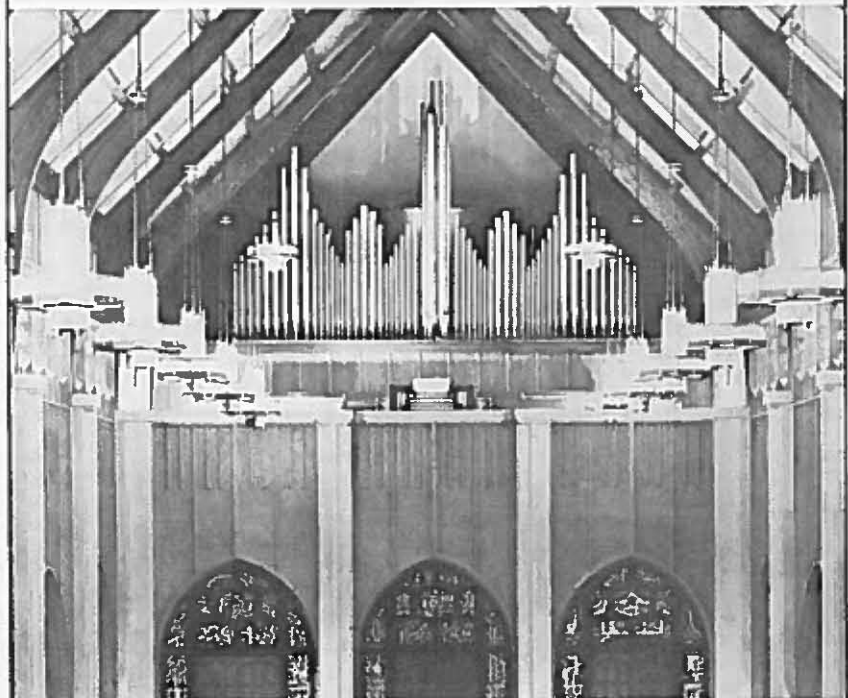
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**GERALD BALES APPOINTED
TO U. OF OTTAWA FACULTY**

Gerald Bales, organist and choirmaster at the Cathedral Church of St. Mark, Minneapolis, Minn., has accepted an appointment to the faculty of music at the University of Ottawa, Ontario, Canada. His duties there will commence on July 1. Throughout his twelve years at St. Mark's Cathedral, he has given numerous organ recitals, conducted many programs with choir and orchestra, and instituted the "Cathedral Music Series." He has written much music for choir, organ, and orchestra, and he has toured extensively as a concert organist. Mr. Bales' last major appearance in Minneapolis will be at the Cathedral on May 4 when he will conduct the Cathedral choir and orchestra in a performance of J. S. Bach's *Magnificat*. The program will also feature Richard Zgodava, well-known Minneapolis concert pianist, as soloist in Shostakovich's *Concerto for Piano and Orchestra, opus 35*, and soprano Jeanne Traum as soloist in Godfrey Ridout's *Ascension* for soprano and orchestra.



Philip Gehring, organist and faculty member of Valparaiso University, Valparaiso, Ind., has been honored by the board of the Haarlem International Organ Concourse with an invitation to participate in the annual organ improvisation competition. Four contestants are selected for the competition each year, and Dr. Gehring will participate with three others from France, Germany, and Holland in the event which takes place July 7-9 in Haarlem's famous St. Bavo Church. Dr. Gehring was first prize winner in the AGO national improvisation contest at the national convention held last year in Buffalo. In addition to taking part in the Haarlem contest, he is scheduled to play organ recitals this summer in Den Haag, Holland, and in Recklinghausen, Bremen, Herford, Hattingen, Oldenburg-Ohmstede, Stuttgart, and Esslingen, Germany. In a number of these concerts, his wife, Betty, will participate as violin soloist. While in Den Haag, Dr. Gehring will also take part in meetings with Scandinavian and central European representatives with the intent of founding an international organization for the promotion of Lutheran church music.

FAURE'S REQUIEM was given performances at First Presbyterian Church, Fort Wayne, Ind. (Lloyd Pinkerton, director, Jack Ruhl, organist) on March 14; at St. Mark's Episcopal Church, Glendale, Calif. (Richard W. Slater, director) on March 21; and at St. Paul's Church, Chicago, Ill. (Linda Taylor and Samuel Hill, conductors) on March 24.

**JOHN ROSE TO REPRESENT
U.S. AT GLASGOW CATHEDRAL**

John Rose will represent the U.S. on the dedicatory recital series on the recently rebuilt Father Willis organ at Glasgow Cathedral, Scotland, this summer. Mr. Rose, who is organist of Sacred Heart Cathedral in Newark, N.J., will perform in Glasgow on July 22, sharing in a series of recitals by Francis Jackson, Frederick Rimmer, Arnold Richardson, Christopher Robinson, and John Turner. Construction of Glasgow Cathedral started in the year 1200, and the famed English organ builder, Father Willis, installed the present organ in 1879. It has undergone rebuilding recently by Walker and Sons, and Mr. Rose was the last to play a public recital on it last summer before rebuilding. While in England, Mr. Rose will also perform at the Church of the Holy Rude in Stirling, Scotland, and he will give a number of recitals in London, two of which will be at St. Margaret's, Westminster.

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ROBERT SCHUNEMAN
Editor

MAY, 1971

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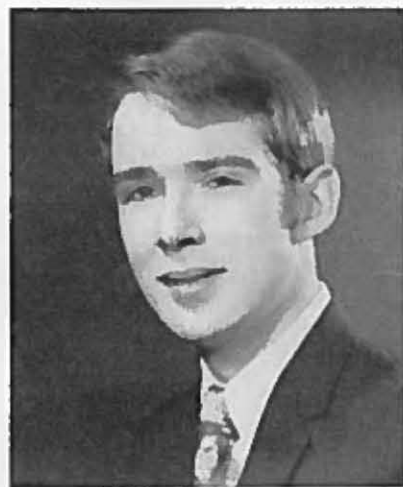
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School of Music
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Evanston, Illinois 60201

July
19-30
1971



Frank Speller



Bradley Hull

**ARTS IMAGE ADDS
ARTISTS TO ROSTER**

Arts Image has added two Americans and two Europeans to the organists it will represent in this country, and in addition it has announced two new associates to its staff.

Dr. Frank Speller is acting coordinator of the organ faculty at the University of Texas at Austin, and is widely known as a recitalist in the southwestern U.S. He holds a doctorate from the U. of Colorado and the master's degree from Indiana U. He has studied with Alexander McCurdy, Jeanne Demessieux, Oswald Ragatz and Everett Hilty.

Bradley Hull is currently assistant organist at New York City's St. Thomas Church. He has studied at St. Olaf College and Syracuse U. after beginning musical studies in his native Iowa. In a short space of time, he has become a frequent recitalist in the New York metropolitan area.

David Bruce-Payne is master of the choristers and second assistant organist at London's Westminster Abbey. He was a chorister himself at King's College, Cambridge, under David Willcocks, and he is a graduate of the Royal College of Music and a fellow of the Royal College of Organists. He will make his first performance appearances in the U.S. in April and May of next year.

George McPhee is organist and choir-master at Scotland's famed Paisley Abbey outside Glasgow. He is a graduate of Edinburgh University, and he also studied at the Royal Scottish Academy of Music where he now teaches. His organ study was with Herrick Bunney and Fernando Germani. He was organist at St. Giles Cathedral in Edinburgh before coming to Paisley Abbey. He records for Decca. Mr. McPhee's first American tour under Arts Image will take place in September of next year. His first appearances in this country took place early this year when he performed in Florida, Washington, DC, and New Jersey.

New staff associates for Arts Image are Stephen K. Whitney and Mark J. Dolak.

SHALLWAY FOUNDATION, Connellsville, Pa., has introduced a program of international visits for choir boys, and has brought four boys from four different countries to make "state visits" to boys' choirs in the U.S.A. Visitors to date have been Francisco Belmares, 12-year-old soloist with the Saltillo (Mexico) Boys Choir; Eric Schmidt, 9-year-old member of the Little Singers of St. Maurice, Strasbourg, France; Friedeman Kolb, 10-year-old member of the Würzburg Cathedral Boychoir, Würzburg, Germany; and Leon Crowet, 11-year-old member of the Little Singers of the Black Water, Couvin, Belgium. Upon request by an American boys' choir, Shallway Foundation selects a boy singer from some other country to make a two-week visit to the American boys' choir. After two weeks, if the host choir desires, they can arrange for the visit to be extended for an additional week or more. Of the four boys who have visited thus far, three have stayed longer than originally planned. Host choirs and host families have written to the boys' parents and choir directors to extend the invitations, in one case for an entire school year.

THE LITURGICAL MUSIC COMMISSION, DIOCESE OF DALLAS, Texas, sponsored a two-day choral music workshop at St. Monica Church, Dallas April 17-18. Roger Wagner was the guest artist for the workshop, and he was joined by Noel Goemanne and the Rev. Ralph S. March, editor of Sacred Music magazine. A new work, "Missa Internationalis" by Mr. Goemanne received its premiere on April 11 at Holy Family Church in Dallas.



David Bruce-Payne



George McPhee

**New Casavant in
Chatham, Ontario**

Casavant Frères Limitée, St-Hyacinthe, Quebec, has recently installed a two-manual organ in First Presbyterian Church, Chatham, Ontario. The organ is located at the front of the church, facing the congregation. The instrument was designed by Lawrence Phelps, vice president and tonal director of Casavant Frères Limitée, in consultation with Dr. Charles Peaker of Toronto. The installation was carried out by Casavant's local representatives, Mr. Leonard E. Jeffs.

GREAT
Prinzipal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture IV 1 1/2 ft. 244 pipes
Trompette 8 ft. 61 pipes

SWELL
Salizional 8 ft. 61 pipes
Vox coelestis 8 ft. 61 pipes
Stillflöte 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Zimbel III 1/2 ft. 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture III 2 ft. 96 pipes
Fagott 16 ft. 32 pipes

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Walter Baker, all-Franck, Church of St. Paul the Apostle, New York, NY 8 pm
Festival of choral and chamber music by Sir Arthur Bliss, Malcolm Williamson, Richard Rodney Bennett, Westminster Choir College, Princeton, NJ

6 May
Paul Martin Maki, Trinity Church, New York, NY 12:45 pm
Clyde Holloway, Bach Festival, Asbury Methodist, Rochester, NY
Bach Choir Festival, Bethlehem, PA
Virgil Fox, Fox Theater, Billings, MT

7 May
Bach Choir Festival, Bethlehem, PA
Donald McDonald, Trinity Episcopal, Columbus, OH
Alec Wyton, workshop, Lewis & Clark College, Portland, OR

8 May
Bach Choir Festival, Bethlehem, PA
William Whitehead, Bach Festival recital, Bethlehem, PA
Ruth Powell, St. Matthew's Episcopal, Bloomington, IL 7 pm
Alec Wyton, Lewis & Clark College, Portland, OR

9 May
Edward Neidle Kaufman, St. George's Episcopal, New York, NY 3:30 pm
Bach Festival, St. George's Episcopal, New York, NY 4 pm
Lobet den Herrn by Bach, *Rejoice in the Lamb* by Britten, Church of the Ascension, New York, NY 11 am
Jack W. Jones, Cathedral of St. John the Divine, New York, NY 3:30 pm
Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, NY 8 pm
William Maul, St. Mary's Cathedral, Ogdensburg, NY 7:30 pm
Virgil Fox, St. Mary's Episcopal, Haddon Heights, NJ
Handbell concert, C. Ralph Mills, Huntington Court United Methodist, Roanoke, VA 7:30 pm
Deus in adiutorem, Christ lag in Todesbanden by Pachelbel, First English Lutheran, Cleveland Heights, OH 10:30 am
Choral concert, First Congregational Saginaw, MI
Gillian Weir, First Presbyterian, Kalamazoo, MI
Myron Casner, Goshen College, Goshen, IN 3:30 pm
Gloria by Vivaldi, *Psalmkonzert* by Zimmermann, Chicago Chamber Choir, McCormick Theological Seminary, Chicago, IL 4 pm
Chicago Baroque Ensemble, St. Luke's Choir, Karel Paukert, St. Luke's Episcopal, Evanston, IL 8:15 pm
Robert Baker, U. of Nebraska, Lincoln, NE 9 pm
CSCLA Concert Choir, Robert Fowells, St. Mark's Church, Glendale, CA 4 pm

10 May
Gillian Weir, master class, Kalamazoo, MI
Steven Egler, St. Matthew's Episcopal, Bloomington, IL 8 pm
Worth-Crow Duo, City Auditorium, Bismarck, SD
The Neighborhood Chorus, Edward Low, The Neighborhood Church, Pasadena, CA 8:15 pm

11 May
Lois Hinderlie, soprano, Trinity Church, New York, NY 12:45 pm
Festival of choral and chamber music by Sir Arthur Bliss, Malcolm Williamson, Richard Rodney Bennett, Westminster Choir College, Princeton, NJ

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DEADLINE FOR THIS CALENDAR WAS APRIL 10

Don Muro and John Rose, electronics and organ, Sacred Heart Cathedral, Newark, NJ 8:30 pm
Ben Kepner, St. Matthew's Episcopal, Bloomington, IL 7 pm
Music for brass, strings and organ, Robert Cavarra, CSU brass choir and chamber orchestra, Colorado State U., Fort Collins, CO 8 pm

12 May
Elaine Chard, St. John's Episcopal, Washington, DC 12:10 pm
Alec Wyton, lecture-recital, First Congregational, Berkeley, CA 8 pm

13 May
C. Allison Salley, Trinity Church, New York, NY 12:45 pm
Ted Allan Worth, Sault Ste. Marie, MI

14 May
Bach Choir Festival, Bethlehem, PA
Joan Lippincott, West Georgia College, Carrollton, GA
Gloria by Vivaldi, St. Luke's Choristers, George N. Tucker, Central H.S. Auditorium, Kalamazoo, MI 8:15 pm
Virgil Fox, Christ Church, Oak Brook, IL
Robert Cavarra, CSU brass choir, First Baptist, Denver, CO 8 pm

15 May
William Whitehead, Bach Festival recital, Bethlehem, PA
Arthur Poister, workshop, Oberlin Conservatory of Music, Oberlin, OH
Worth-Crow Duo, Petoskey Jr., H.S., Petoskey, MI
Janet Cole, St. Matthew's Episcopal, Bloomington, IL 3:30 pm

16 May
Mass in G minor by Vaughan Williams, *Rejoice in the Lamb* by Britten, United Congregational Church, Bridgeport, CT 7:30 pm
Claude Means, Christ Church, Watertown, CT 8 pm
Philip Shuart, Guilman Organ School, New York, NY 3:30 pm
Mathilde McKinney, harpsichord, All Saints' Church, Princeton, NJ 7:30 pm
C. Ralph Mills, Keith Hege, 2 harpsichords, voices and instruments, Huntington Court United Methodist, Roanoke, VA 7:30 pm
Hickory Township H.S. Choir, Edgar Grooves, First Presbyterian, Sharon, PA 8 pm
Requiem by Berlioz, Wayne Presbyterian, Wayne, PA 8 pm
John Gearhart, Transfiguration Lutheran, Pottstown, PA 7 pm
Worship for Today by MacNeil-Moe, First Presbyterian, Fort Wayne, IN 11 am
Members of DePaul U. AGO student chapter, St. Vincent De Paul Church, Chicago, IL 3 pm
Virgil Fox, Asbury Methodist, Kankakee, IL 3:15 pm

Ivan Olson, St. John's Lutheran, Sacramento, CA 4 pm
The Peaceable Kingdom by Thompson, *Mass in C opus 86* by Beethoven, C. Thomas Rhoads, First Congregational, Palo Alto, CA 8 pm
Carl Weinrich, First Congregational, Los Angeles, CA 4 pm
E. Power Biggs, First Congregational, Los Angeles, CA 8 pm
Requiem by Durufle, Frank C. Brownstead, Blessed Sacrament Church, Hollywood, CA 4 pm
German Requiem by Brahms, La Jolla Presbyterian, La Jolla, CA 8 pm
Jerry Kootz, Holy Trinity Anglican Cathedral, New Westminster, BC 3 pm

17 May
Ted Allan Worth, Tibbits Opera House, Coldwater, MI
5th Annual Contemporary Music Festival, Indiana State U., Terre Haute, IN (through May 20).

18 May
Dennis Michno, Trinity Church, New York, NY 12:45 pm
Joseph Kline, all-Bach, Church of the Ascension, New York, NY 8:15 pm
Grace Church (Newark) Choir, James McGregor, Sacred Heart Cathedral, Newark, NJ 8:30 pm

19 May
Eileen Guenther, St. John's Episcopal, Washington, DC 12:10 pm
Worth-Crow Duo, Breck Auditorium, Shelbyville, IN
Virgil Fox, Performing Arts Center, Milwaukee, WI
Eileen Coggin, St. Stephen's Presbyterian, Sydney, Australia

22 May
Virgil Fox, First Presbyterian, Franklin, NJ 8 pm

23 May
Harriette Slack Richardson, Cranwell School, Lenox, MA
Alec Wyton, Cathedral of St. John the Divine, New York, NY 3:30 pm
St. Mary's Cathedral Choir, John Conner, St. Mary's Cathedral, Ogdensburg, NY 7:30 pm
Barbara Saunders, North Branch Reformed Church, North Branch, NJ 4 pm
Choral concert, C. Ralph Mills, Huntington Court United Methodist, Roanoke, VA 7:30 pm
William Tinker, First English Lutheran, Cleveland Heights, OH 4 pm
Choral and organ works by Arthur C. Becker, DePaul U. students, St. Vincent De Paul Church, Chicago, IL 3 pm
Rejoice in the Lamb by Britten, *Festival Magnificat* by Pinkham, *Psalmkonzert* by Zimmermann, St. John's Cathedral, Denver, CO 7:30 pm
Lamentation Symphony, Stabat Mater by Haydn, Richard Slater, St. Mark's Church, Glendale, CA 8 pm

Lord Nelson Mass by Haydn, St. Francis Episcopal, Palos Verdes, CA 8 pm

24 May
Ladd Thomas, master class, Garden Grove, CA

25 May
Bradley Hull, Trinity Church, New York, NY 12:45 pm

26 May
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm

27 May
Larry King, Trinity Church, New York, NY 12:45 pm
Virgil Fox, Pierson H.S., Sagg Harbor, NY

30 May
C. Ralph Mills, Hollins College, VA 7:30 pm
Patricia Bird, First Presbyterian, Wilmington, NC 5 pm
Choral concert, St. Luke's Episcopal, Evanston, IL 8:15 pm
Dale Rogers, St. Matthew's Episcopal, Bloomington, IL 4 pm

2 June
Walter Baker, all-20th century, Church of St. Paul the Apostle, New York, NY 8 pm
Virgil Fox, First Baptist, Richmond, VA 8:30 pm
Chicago Ars Organi Series, *Concerto for Organ, Strings and Percussion* by Poulenc, *Solemn Vespers* by Mozart, *Psalm 90* by Ives, Rosamond Hearn, American Conservatory concert choir, orchestra, Kenneth Sanson, Holy Name Cathedral, Chicago, IL 7:45 pm

3 June
Bradley Hull, Grace Church, New York, NY 12:30 pm

5 June
Robert Anderson, workshop, Old North Church, Marblehead, MA

6 June
Robert Anderson, Old North Church, Marblehead, MA
George Ritchie, Duke U. Chapel, Durham, NC 4:30 pm
Ted Alan Worth, St. Mary's Episcopal, Wayne, PA 7:30 pm
Thomas Hammons, Christ Church, Cincinnati, OH 4:30 pm
Gloria by Vivaldi, First Presbyterian, Fort Wayne, IN 9:15 and 11 am
Virgil Fox, Fountain Street Church, Grand Rapids, MI 7 pm
John Strege, Christ Church Cathedral, St. Louis, MO 4 pm
Keith Thompson, Interstake Center, Oakland, CA 4 pm

7 June
AGO Southern Regional Convention, Jackson, MS (thru June 10)
Marilyn Mason, St. Andrew's Episcopal, Jackson, MS

8 June
Marilyn Mason, St. Andrew's Episcopal, Jackson, MS
Robert S. Lord, Frick Fine Arts Building, Pittsburgh, PA 12:35 pm
AGO Mid-America Regional Convention, Lincoln, NE (thru June 10)

9 June
Chicago Ars Organi Series, Larry R. Rootes, St. Mark's Lutheran, Chicago, IL
Wilma Jensen, K. Dean Walker, organ and percussion, Kimball Recital Hall, Lincoln, NE

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Gress-Miles Installs in Reading, Pa., Church

A Gress-Miles organ of 23 ranks will be completed this month in Calvary United Church of Christ, Reading, Pa. Donald Reber is organist and choir-master of the church. The new organ replaces an electronic instrument, and is being installed in the same space originally used for a pipe organ when the church was built at the turn of the century. The viola da gamba is a triple-conical reed, modeled after those of Franz Caspar Schnitger in 18th century Holland. Couplers are unison only with sub-octave couplers provided for the swell division. Unlicked voicing with open toes and fairly high mouths in the 18th century tradition is used throughout.

Mrs. Herbert Saunders of Plainfield, N.J., has assumed duties as organist and senior choir director of the North Branch Reformed Church, North Branch, N.J. A graduate of Syracuse University, she has been organist of several churches in that area. She is married to the Rev. Herbert Saunders, minister of the Seventh Day Baptist Church of Plainfield, where she also serves as choir director and organist. Mrs. Saunders studied organ with the late Richard Harper, and she continues her studies with Kathleen Harper of Plainfield.

HOWES ORGAN TOUR MAKES SLIGHT CHANGES

Those who are participating in the Northern European Organ Study Tour conducted by Arthur Howes should note the following changes. Although assurance was given before the tour of Northern Europe was announced in October that tickets to the Bayreuth Festival would be assigned to this group, the Bayreuth Festival Management later found that their local demand for tickets in series (such as the four operas of The Ring and performances immediately preceding and following them) made it impossible for them to assign tickets to members of the Organ Tour.

Accordingly, plans have been changed, and the Organ Study Tour of Northern Europe will attend the Munich Opera Festival on July 25, after having spent a night in Berlin.

Further, Lufthansa has recently revised its schedule of transatlantic flights, so that the tour of Northern Europe will now leave Kennedy Airport on July 5 at 5:15 p.m. instead of 7:00 p.m. The reception for tour members at the Hotel Windsor in New York will be advanced to 1:00 p.m., and the special limousine will leave for Kennedy Airport at 3:00 p.m.

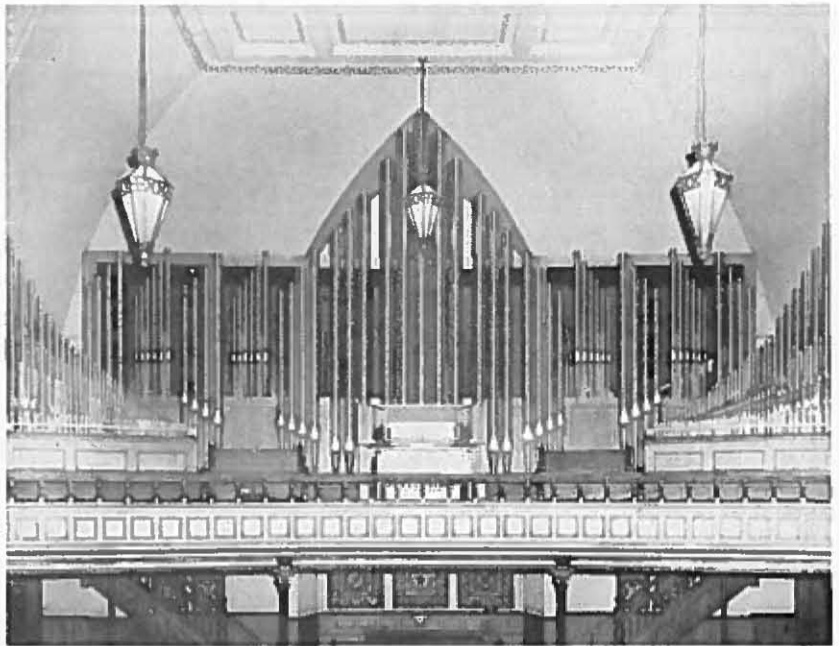
GREAT
 Quintaton 16 ft. 58 pipes
 Principal 8 ft. 46 pipes
 Rohrflöte 8 ft. 58 pipes
 Octave 4 ft. 58 pipes
 Rohrflöte 2 ft. 24 pipes
 Sesquialtera II 78 pipes
 Mixture IV-V 266 pipes
 Trumpet 8 ft. 26 pipes

SWELL
 Holzgedeckt 8 ft. 58 pipes
 Gemshorn 8 ft.
 Gemshorn Celeste 8 ft. 46 pipes
 Spitzflöte 4 ft. 58 pipes
 Nasat 2 3/4 ft. 46 pipes
 Octave 2 ft. 58 pipes
 Quintflöte 1 1/2 ft. 12 pipes
 Superoctave I ft. 12 pipes
 Scharf III-IV 220 pipes
 Viola da Gamba 8 ft. 58 pipes
 Tremulant

PEDAL
 Subbass 16 ft. 12 pipes
 Quintaton 16 ft.
 Quintflöte 10 3/4 ft.
 Principal 8 ft. 32 pipes
 Rohrgedeckt 8 ft.
 Octave 4 ft. 12 pipes
 Schwegel 2 ft. 12 pipes
 Mixture III-IV 36 pipes
 Posaune 16 ft. 32 pipes
 Trumpet 8 ft. 12 pipes
 Viola da Gamba 4 ft.

ARS ORGANI SERIES STARTED IN CHICAGO

An interested group of organists has pooled their resources in Chicago to start a series of five recitals during the month of June. The series, called the "Ars Organi Series" is designed to acquaint listeners with organ music from all eras, especially the literature of the 17th century. The series will also feature some of the newer organs in the city of Chicago. Modeled after the famed series of the same name in Montreal, it is hoped that such a series can become a part of Chicago's musical life. The programs, which will be held on June 2, 9, 16, 23, and 30, are listed in the calendar pages.



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NUNC DIMITTIS

MARY E. VOGT

Mary E. Vogt, organist at the John Wanamaker Store in Philadelphia, Pa., for 55 years, died Tuesday, March 16 at the age of 86. Miss Vogt played the Wanamaker organ from the time of its installation in 1911 until her retirement in February of 1966. She was musical director at Wanamaker's and was associated with the store for 60 years. She began her career there as a pianist who played sheet music the store was trying to sell. She was 16 and earned \$2.50 a week. She began giving recitals on the huge organ in 1917. She had by then become Wanamaker's chief musical scout, traveling throughout Europe to sign up noted organists for recitals. She also arranged the purchase of fine stringed instruments for Rodman Wanamaker's violin collection which became world famous.

Miss Vogt grew up in Germantown in a musical family. She had no formal training and rebelled against going to school. She learned to play the organ from George W. Till.

Miss Vogt was an honorary alumna of the Fontainebleau Musical School of Paris, a member of Local 77 of the American Federation of Musicians, and a member of the Philadelphia Art Alliance. She is survived by a niece and a nephew.

LOUIS L. BALOGH

Dr. Louis L. Balogh, professor emeritus of Notre Dame College and organist emeritus of Gesu Church, Cleveland, died March 22 in Cleveland, Ohio at the age of 76. Born in Hungary, he emigrated to Canada in 1923 and held a succession of church music posts

there before coming to the U.S. to join the music faculty at John Carroll University in 1938. Over the next 30-plus years he was affiliated with John Carroll U., Notre Dame College, Western Reserve University, and Gesu Church in Cleveland. He held the MA degree in musicology from Western Reserve U., and the PhD degree from the University of Budapest, Hungary. He was also a violist as well as an organist and choir director and educator, and his activities included playing chamber music, playing in orchestras, and designing organs. His many compositions, including religious choral music and organ pieces, won him a number of prizes. Surviving him are his wife Josephine, a son and a daughter, and 10 grandchildren.

STEPHEN PO-CHEDLEY

Stephen Po-Chedley, 78, chairman of the board of Po-Chedley & Son Inc., Tonawanda, N.Y., died Friday, March 26, 1971 in Tonawanda after a long illness. In the pipe organ business more than 60 years, he had installed and maintained hundreds of pipe organs in churches, synagogues, theaters and private homes. Mr. Po-Chedley was born in 1892 in Powhatan, Va., and started in the organ business with Conrad Preschley of Cleveland. He went to work for the Austin Organ Co. in 1912. He was married to Agnes Wallenhorst of Buffalo in 1916, and opened his own business in Buffalo in 1919 as a representative for the Tellers Organ Co. His association with that firm lasted 40 years until 1966 when his business became representatives for M. P. Möller. Besides his wife and son Robert, Mr. Po-Chedley is survived by nine grandchildren.

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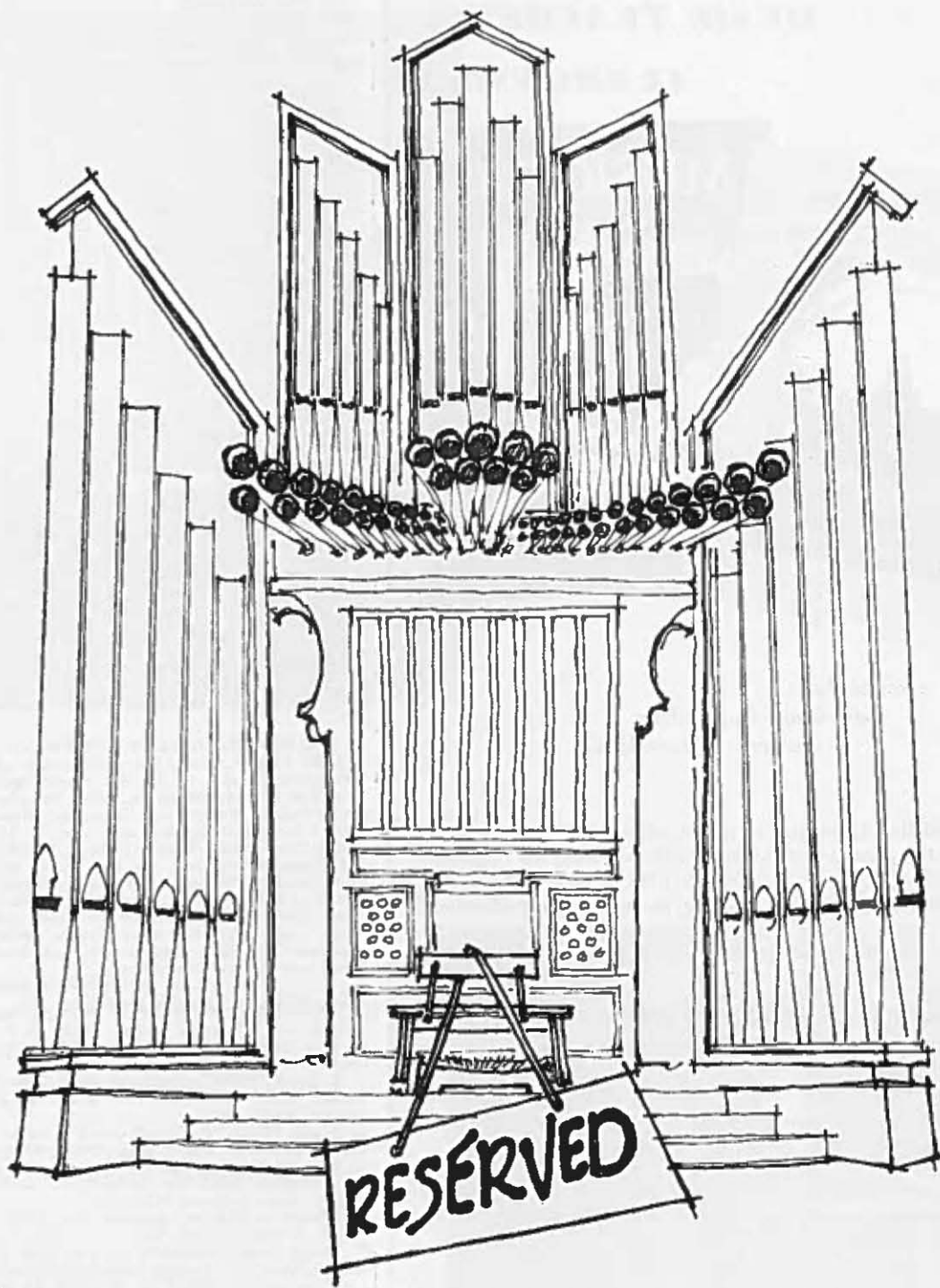
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Greenwood Builds for Greenville, S.C. Church

The Greenwood Organ Company, Charlotte, N.C., is currently building a two-manual organ for Central Baptist Church, Greenville, S.C. Installation of the new instrument is planned for the late summer of 1971. Specifications were prepared by Douglas Dobson, organist of the church, and Norman A. Greenwood, tonal director of the firm.

GREAT
Principal 8 ft. 61 pipes
Hohlfloete 8 ft. 61 pipes
Voix Eolienne 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Ouvrefloete 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Cathedral Chimes 21 tubes

SWELL
Bourdon 16 ft.
Bourdon 8 ft. 85 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Bourdon 4 ft.
Dulcet 4 ft. 61 pipes
Nasard 2 1/2 ft.
Flageolet 2 ft.
Larigot 1 1/2 ft.
Krummhorn 8 ft. 73 pipes
Krummhorn 4 ft.
Tremolo

PEDAL
Sub Bass 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Flötenbass 8 ft. 12 pipes
Flöte 4 ft. 32 pipes
Blockflöte 2 ft. 12 pipes
Trumpet 8 ft. (great)
Claron 4 ft. (great)

THE NORDIC CHOIR OF LUTHER COLLEGE, Decorah, Iowa, has put together an interesting program for its 1971 concert tour under its director, Weston H. Noble. The program includes Verbum caro factum est, Hassler; I know that my Redeemer lives, J. M. Bach; Pater noster, Handel; Psalm 9, Maurice Monhardt; Credo from the Mass in G minor, Vaughan Williams; A hymn to the Virgin, Britten; Psalm 90, Ives; Dammi il Paradiso, Carl Orff; Collect for Peace for choir and tape, Leslie Bassett; Missa Criolla, Ariel Ramirez; Totentanz, Hugo Distler; and three carol and spiritual arrangements.

New Choral Music Received

- From G. Schirmer, New York, N.Y.: John Chorbajian. *The Lamb*. SATB, 11790, 30¢.
- L. Stanley Glarum. *Canticle of Mary*. Unison, organ, 11831, 30¢. *When One Knows Thee*. SATB, 11823, 30¢.
- Joseph Hayden. *Lo, My Shepherd Is Divine*. Arr. Walter Barrie, SAB, organ, 51565, 30¢.
- Kent A. Newberry. *Behold, I Stand at the Door*. SATB, 11812, 30¢. *Great Is the Lord*. SATB, organ or piano, 11813, 30¢.
- Edward A. Pedrette. *Almighty God*. SATB, organ or piano, 11816, 25¢.
- Donald Swann. *Blessed Be the Lord God of Israel*. SA or TB, piano or organ, 11791, 30¢. *O Come Let Us Sing Unto the Lord*. SA or TB, piano or organ, 11792, 30¢. *Requiem for the Living*. Speaker, mezzo-sop. or bar. solo, mixed chorus, percussion, cimbalom, piano, 2829, \$1.75.
- Arthur Wills, *Psalm 24. Psalm 67. Psalm 121*. Unison, accompanied, 11771, 30¢.

Schlicker Builds Unit Organ For Carnegie Hall, New York

A unit organ housed in a reflective case mounted on a moveable platform has been built for Carnegie Hall, New York City, by the Schlicker Organ Co. of Buffalo, N.Y. The all-electric console is detached from the organ and it is also mounted on a moveable platform. The organ has been designed to be accommodated on an elevator that measures 9-feet 11-inches, and stored in an area that is 6-feet 2-inches high. The organ was first used on March 1 for a performance of *Solomon* by the Handel Society of New York.

SUMMARY
Untersatz 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrfloete 2 ft. 61 pipes
Mixture II-III 146 pipes
Krummhorn 16 ft. 68 pipes

GREAT
Principal 8 ft.
Gedeckt 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Octave 2 ft.
Rohrfloete 2 ft.
Mixture II-III
Krummhorn 8 ft.
Krummhorn 4 ft.

POSITIV
Gedeckt 8 ft.
Rohrfloete 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Siffloete 1 ft.
Krummhorn 8 ft.
Tremolo

PEDAL
Untersatz 16 ft.
Gedeckt 8 ft.
Octave 4 ft.
Rohrfloete 4 ft.
Rohrfloete 2 ft.
Rauschquint II
Krummhorn 8 ft.
Krummhorn 4 ft.

RICHARD FELCIANO'S GLOSSOLALIA and SIC TRANSIT for voices, organ, electronic tape and light sources were featured on a program sung by the Cathedral Choir of Men and Boys, All Saints Cathedral, Albany, N.Y. on April 25th under the direction of Lloyd Cast, organist and choirmaster.

From Novello & Co., London, England (Belwin Mills Inc., New York): John Joubert. *The Martyrdom of St. Alban*. Cantata for speaker, ten, and bar. soli, chorus, chamber orchestra. Vocal orchestra. Vocal score, no price.

- From Shawnee Press, Delaware Water Gap, Pa.: Houston Bright. *Antiphonal Gloria*. SATB, brass or organ, A-1099, 30¢. *Thou Wilt Keep Him in Perfect Peace*. SATB, A-7700, 30¢.
- Jill Jackson and Sy Miller. *God Made Our Hands*. Arr. Hawley Ades, TTBB, piano, C-215, 35¢.
- Royal Stanton. *Valediction*. SATB, A-1096, 30¢.
- John Sweney. *Sunshine in My Soul*. (Gospel Rock). SSA, piano, B-333, 30¢. SA or TB, piano, E-87, 30¢.
- Dave Brubeck. *How Glorious Is Thy Name from Gates of Justice*. SATB, organ, A-1103, 35¢.
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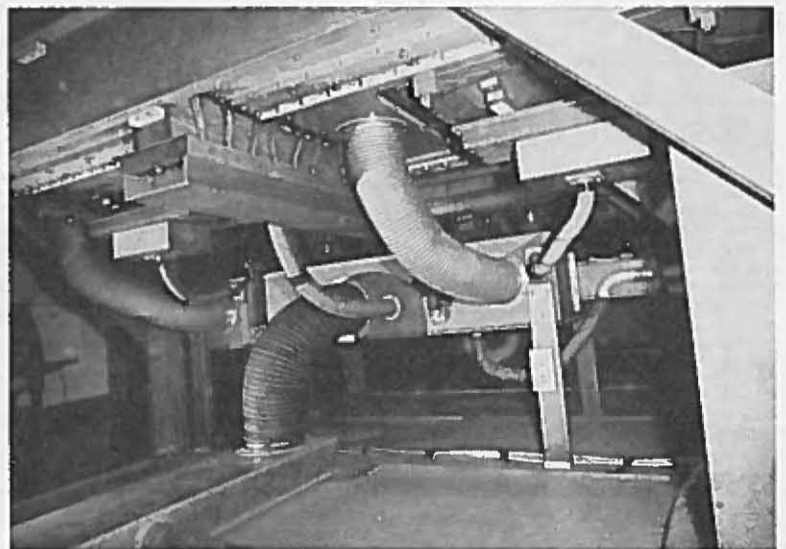
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NEWS OF CHAPTERS AND ORGAN GROUPS

Alamo

The Alamo Chapter met at Alamo Heights United Methodist Church, San Antonio, Texas, on March 29 for the annual student recital. The eleven students who performed were Warren H. Crain, Central Catholic H.S.; Alfred Torne, Trinity U.; Brother Tim Dykinski, St. Mary's U.; Henry Washington, San Antonio College; Cynthia Sawyer, San Antonio College; James Goldapp, Texas Lutheran College; Mark Marty, Incarnate Word College; Aurin Tesoro, Trinity U.; Nadine Kamas, Texas Lutheran College; Herman J. Fountain, Incarnate Word College; and Victor Schaper, Texas Lutheran College. Works by Bach, Couperin, Langlais, Handel, Messiaen, and Mozart were performed.

Mary Orth, college organist and instructor in music at Texas Lutheran College, reports that the restoration of the almost new Schlicker organ which was damaged by fire in the TLC Chapel of the Abiding Presence, has been completed. Three TCL students were presented in spite of the fact that the tracker organ at TLC will not be reinstalled until after the completion of remodeling in the chapel. "Ole's" to them and to our students of the area who presented the best annual student recital ever for our chapter.

Flo Ellison

Central Arizona

Dearly beloved, on February 21, 1971, the Central Arizona Chapter met at the Central United Methodist Church of Phoenix for a wedding music program. Organist Gordon McMillan performed the music for the informal, semi-formal, and formal ceremonies. At the times of the vows, the Rev. Chilton McPheeters presented short talks on the history of some of the wedding traditions. The publicity was handled by Matt Dillon, the models were furnished by Plaza Three, and the reception was catered by Chrystal Ice. The program was a tremendous success, and the community response was excellent with over 600 people in attendance.

The March meeting was held at the First Presbyterian Church. Mrs. Cleo Knox of North Hollywood, California, was the clinician for a children's choir workshop.

Marjorie Hass

Cincinnati

The members and friends of the Cincinnati Chapter AGO enjoyed a "Treat Yourself" dinner April 13 at the St. George Roman Catholic Church, Cincinnati, Ohio, after which the College Conservatory Collegium Musicum, of the University of Cincinnati, presented a demonstration and concert under the direction of Ben Bechtel.

The winners of last month's student organ playing competition were: first place winner, Michael A. Mantz; second place winner, Denise Troendle. Both are students of Dr. Roberta Gary, member of the faculty of the College-Conservatory of Music, Cincinnati.

Ruby Stephens

Dallas

The Dallas Chapter of the AGO held their dinner meeting March 8 at St. Stephen United Methodist Church in Mesquite. The program was the annual student recital. Participants were students of teachers in area colleges and universities and they performed on the fine Sipe-Yarborough organ. Program co-ordinator was John L. Hooker, organist-choirmaster of St. Luke's Episcopal Church.

Dorothy Peoples

Fort Wayne

Concordia Senior College and the Fort Wayne AGO joined together in presenting a most successful workshop and recital by Alec Wyton the weekend of January 30-31. Music was performed with which most would not have otherwise been acquainted.

A workshop performance of contemporary and avant garde church music was presented March 15th by the sanctuary choir of First Wayne Street Methodist Church, under the direction of John Loessi, organist-choirmaster. To add greater interest, the music was projected by slides onto a screen in order that all could follow the singing of each number.

Mary Anne Arden

Hiawatha Valley

The Hiawatha Valley Chapter AGO met Monday, March 15, at the Central United Methodist Church in Winona.

An interesting and varied program was presented on the role of instrumental music in the worship service. Members of the Winona State College brass choir, under the direction of Dr. Donald Moely, performed several selections combining the brass choir and organ. The composition, "Toccata" by Aurelio Bonelli provided the stirring antiphonal setting between brass choir and organ. A trumpet solo, "Trumpet Tune" by Henry Purcell, was played by Dr. Moely. The use of the brass choir with organ in the accompaniment of hymns was also discussed by Dr. Moely. The hymn, "Jesus Christ Is Risen Today," was

performed and illustrated the various instrumental accompaniments to each verse. Members of the brass choir are: Francis Thicke, trumpet; James Rupprecht, trumpet; Chuck Foust, trombone; and Mike Hoskins, baritone.

Another feature of the program was the Central United Methodist Church handbell choir under the direction of Miss Elsie Naylor. Both secular and religious selections were played that showed the various musical effects that can be achieved by handbell choirs. Numbers included "O Sacred Head Now Wounded," "Alleluia," "Beautiful Ohio," and "Grandfather's Clock." Members of the handbell choir are: Nancy Alf, Joan Cotton, Jan Cotton, Ann Harrington, Dave Hinds, Ricky Benson, and Rick Thurlay.

Members of the audience participated in the playing of "The Bells of St. Mary."

Carlis Andersen

Houston

Interesting, informative, and inspiring lecture-demonstration on Jewish music with an organ recital was given for the Houston Chapter AGO on March 16 at First Methodist Church, Houston, Texas, by Dr. Bea Hieronymus, San Antonio, Texas. She is a noted authority on Jewish music. She is also on the faculty of San Antonio College, Incarnate Word Academy, and Our Lady of the Lake, and also is organist-choir director for the Temple and the First Presbyterian Church, San Antonio. Everyone enjoyed the formal program and the question and answer session which continued on into the reception following.

Hazel Van Derbur

Lancaster

Mr. Arthur Rhea of Peabody Conservatory and the Church of the Redeemer, Baltimore, was the guest speaker at the March 8 meeting of the Lancaster (Penna.) Chapter of the AGO, held at Zion United Church of Christ, Millersville.

In his lecture, "New Sounds for a New Church", Mr. Rhea cited Pope John XXIII's innovations as the stimulus for the movement toward more creative worship. He referred to Toynbee's "cyclic" view of history, explaining that we are now in a neo-romantic, more evangelical age and that the services of the church are beginning to reflect this. Mr. Rhea described the experimental worship service at the Church of the Redeemer and gave musical suggestions for beginning attempts at less traditional services in our own churches. He cautioned that we must know our congregations in order to properly evaluate where we could begin and how far we could go in such experiments.

At the conclusion of the meeting, members were invited to see and play the new Gundling organ in the church.

Rebecca S. Harrison

Lehigh Valley

After an evening meal at Holy Trinity Lutheran Church, Bethlehem, Pa., Mr. John C. Gumpy, tonal director of the Lehigh Organ Company, spoke on some of the most common things that could go wrong with a pipe organ and how the organist can often correct them. His talk was entitled "You, too, can fix your swell shoe."

Cantor Joseph Bach presented a program of Jewish music for our Chapter in Temple Beth El, Allentown, Pa. He traced the history of the music from ancient times, through the captivity to the present time, showing the relationship of Jewish music to modern American life.

Dr. Robert Baker, dean of the School of Sacred Music, Union Theological Seminary, spoke at our organist-clergy dinner. He stated that most worship patterns are dull and stereotyped. As a protest the folk-rock mass has been introduced. This mass is similar to the gospel hymn except that it has an improved (modern) rhythm and has the guitar for accompaniment. Some really NEW music is needed to revitalize the church service by joining the forces of music and theology.

Mr. Marvin Beinema won first prize in the Diocese of Bethlehem competition for a musical setting for its Centennial Hymns.

The Chapter sponsored Mr. George C. Baker III, in recital at St. John's Lutheran Church, Allentown, Pa., on March 21.

Karl H. Fenstermaker

Martinsville

The Martinsville Chapter AGO heard the opening recital on the new 34-rank Wicks organ in Vaughn Memorial Chapel of Ferrum Junior College March 23. The recital was given by James McConnell, college organist and dean of the Martinsville Chapter.

Judith R. Strickland

Metropolitan New Jersey

Members of the Metropolitan New Jersey Chapter were held spellbound at the March 8 meeting by the singing of the Bernards High School Choir of Bernardsville, New Jersey. The outstanding group, under the sensitive direction of Mr. Robert Volbrecht, showed, through their beautiful tone, blend, and understanding of the music, that they deserve the

title of "Outstanding High School Choir of New Jersey", which they were recently awarded. The College of St. Elizabeth in Convent Station was the gracious host for the evening's program.

Phyllis Van Nest

Indianapolis

The Indianapolis Chapter presented its own artists, Robert and Janice Schilling, on Tuesday, March 9 at St. Luke's Methodist in a recital of Music for two keyboard instruments. Compositions by Bach, Sweelinck, Gabrieli, and Soler were presented on organ and harpsichord, and compositions by Sowerby and Peeters were performed on organ and piano.

Arline Ward

Montgomery County

A modern AGO service was held to stimulate ideas for AGO Sunday May 16, 1971. Bulletins from the Guild were used, as were anthems and organ music by AGO composers. The lessons and sermon centered around music in worship. The adult choir of Takoma Park Presbyterian Church under the direction of Mr. Overton Parent and Linda Hansen, organist, sang. With the Rev. Dr. Arthur Hall officiating and Mrs. Karlian Meyer Alde at the organ, all provided an experience I would recommend to every chapter. The service was held at the regular meeting on March 15.

Thomas A. Bast

Northern Virginia

The Northern Virginia Chapter, at its March 8 meeting held at Dulin Methodist Church in Falls Church, enjoyed a clever program spoofing choir behaviour in a service. The choir, under the direction of Mrs. Helen Hanke, and the organist, Mrs. Mabel Broden, demonstrated numerous typical and hilariously funny antics (funny only when they are purposely executed for a meeting and not a service!) The choir completed the program with "straight" singing of three anthems.

The Chapter hosted an outstanding organ workshop by Wilma Jensen on February 27, at St. Christopher's Episcopal Church, Springfield. She discussed the interpretation of organ literature, service playing, use of improvisation in a service and how to begin to create interludes, and hymn playing.

Ann Z'pp

Queens and Nassau

The Nassau Chapter and the Queens Chapter sponsored jointly a concert by Heinz Wunderlich on March 21 at the Cathedral of the Incarnation, Garden City, Long Island. A full house thrilled to the fine playing of Wunderlich and the concert was most definitely an overwhelming success. Plans have been finalized for the members recital and covered dish supper in April when nine of the Nassau Chapter's members will perform on the new Wicks organ at Hempstead Methodist Church.

Greg Funfgeld

Pittsburgh

The Pittsburgh Chapter held its part of the national organ competition on March 22 on the new Schantz organ in the chapel of Pittsburgh Theological Seminary. Howard Ralston was the host organist. The winner of the competition was Patricia McAuley, a student of Donald Wilkins at Carnegie-Mellon University. The runner-up was Margaret Evans from Chatham College, a student of Russell Wichman. The winner will represent the Chapter at the AGO regional convention in Harrisburg during the month of June.

A program of choral and solo literature was presented April 19 at Edgewood Presbyterian Church with dean Wayne Galbraith hosting the Chapter. Wayne Lenke and Betty Maier performed a repertory recital on wedding and funeral music on April 26 at the Beverly Heights United Presbyterian Church.

Mary C. Hardy

Redwood Empire

At the meeting in Sebastopol of the Redwood Empire Chapter AGO on March 2, Mr. Harold Mueller, regional chairman, gave a very helpful talk with demonstrations of organ repertoire for the church musician.

At a meeting on February 9 the members and friends heard an interesting recital of songs by Schumann, Schubert and Wolff, sung by Dan Ruggles, the past dean, accompanied by June Bean. Organ numbers by Couperin, Vivaldi-Bach and Mendelssohn were played by Taylor D. Ruhl.

E. Helen Pendleton

Richmond

The second of our programs on "Music in America" was presented after our dinner meeting February 9 at Saint Giles Presbyterian Church. Dr. Robert C. Lawes, who is on the music faculty of Virginia Commonwealth University, Richmond, spoke on "Early Music in Virginia." It was interesting to learn that Virginia has such a rich cultural heritage.

An unusual and varied program was presented by the Richmond Chapter after dinner on March 9, 1971 at St. Stephen's Episcopal Church. Chapter members who performed were Ardyth Lohuis, William Stokes, Granville Munson, and Bernard Riley. Guest performers

Catherine Pendleton, mezzo-soprano; Theodore Thayer, french horn; Leonard Gibbs, viola; and the brass ensemble of Virginia Commonwealth University. Works by Wyton, Read, Ives, Luening, Pfautsch, and Burnham were used. This was the third and last program of the series, "Festival of American Music", and a most gratifying one.

Ethel Baars

Riverside-San Bernardino

The February 1 meeting was "An Adventure with a Theater Organ" at the California Theater in San Bernardino under the skilled leadership of Professor Donald Vaughn of La Sierra College. The 1928 ten-rank Wuritzer was fully exploited and brought nostalgia to the older members of the audience, as did the disclosure that on this stage Will Rogers made his last public appearance just before his fatal 1935 plane crash in Alaska.

The annual "Music for Organ with Orchestral Instruments" program was held March 7 at First United Methodist Church in Riverside despite the ravages of illness which struck down several who were scheduled to play. American composers were represented by Sowerby's Ballade for clarinet and organ and Searle Wright's Fantasy on "Wareham" which concluded the concert.

Malcolm Benson

St. Joseph Valley

Recent events have included an organ recital by Hector Olivera on the Conn custom organ in St. John's Episcopal Church, Elkhart, and a program employing Baroque instruments in the library auditorium at Notre Dame University.

Programs in the spring will include a recital by students of Guild members to be held in the First Presbyterian Church of South Bend as well as one by Michael Schneider at the Sacred Heart Church, Notre Dame.

A. P. Schnaible

Spartanburg

On Tuesday evening, March 30, The Spartanburg Chapter presented a student organ recital at the First Baptist Church. Thomas Lyles is organist of the church. Miss Rachel Pierce, professor of organ, Converse College, was chairman of the following program: Concerto in A Minor: Allegro (Vivaldi-Bach), by Jane McGoogan; "In Dir ist Freude" (Bach) and "Herzlich tut mich verlangen" (Brahms), Ruth Darr; "O Gott, du frommer Gott" (Brahms), Diana Ross; Prelude in C Minor (Bach), Frances Greer; Adagio from Sonata No. 1 (Mendelssohn), Beverly Crawford; Sonata No. 2: Lebhaft and Ruhig bewegt (Hindemith), Pamela Parker; "Vom Himmel hoch, da komm ich her" (3 settings, Pepping) and "Soll' ich meinem Gott nicht singen" (Pepping), Jacquelyn Griffen; and Prelude and Fugue in G minor (Dupré), William Rainey. All of the performers are students of Miss Pierce, with the exception of Mr. Rainey who is a student of the North Carolina School of the Arts.

Judith Klasen

Tulsa

Trinity Episcopal Church was host to the Tulsa Chapter AGO for the February meeting. Following dinner and the regular business meeting, the program was presented by Dr. Thomas Matthews. His subject was "How to Organize your Piano Music". Dr. Matthews, FAGO, is organist-director of Trinity Episcopal Church and asst. professor of organ and theory, University of Tulsa.

Mary Unwin

St. Joseph Valley

A recital by students of Chapter members was given at First Presbytera Church, South Bend, on March 28. Cynthia Eck, student of Mrs. Thomas Miranda, Eric Rogers and Paul Hochstetler, students of Orlando Schmidt, Jane Flora and Mary Leahy, students of Arthur Lawrence, and Linda Wildman and Ruth Ann Plue, students of Warren Becker performed works by Bach, Barlow, Walcha, and Mendelssohn. A reception for the students and the teachers was held following the program.

Arthur P. Lawrence

St. Louis

The April 26th meeting of the St. Louis Chapter AGO was held on the campus of The Principia College, Elsau, Illinois. Dr. Franklin Perkins, dean-elect, gave a lecture-recital on contemporary organ psalms.

Henry Glass Jr.

Santa Barbara

On March 9, Dr. Peter Racine Fricker, chairman of the department of music, University of California, Santa Barbara, and internationally known composer of organ and choral works, gave a lecture presentation for the members of the Santa Barbara Chapter AGO. Dr. Fricker discussed his viewpoints on the correct design and structure of organ compositions, their adaptation to various types of installations, and some of the problems involved in composing for the organ. He illustrated his talk with recordings of his compositions as performed on several large instruments in England and Holland.

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WEST COAST ORGANIST MARRIES

Eileen Coggin, prominent organist and active AGO member, and Raymond P. Britton, both of Alameda, Calif., were married April 24 in the Church of the Wayfarer in Carmel-by-the-Sea, Calif. Eileen is the widow of Austin Coggin, a teacher and concert pianist. She has been organist of the First Church of Christ, Scientist in Berkeley, Calif., for the past 17 years, and she is also organist-director of the Temple Beth Shalom in San Leandro, Calif. She is also on the faculty of the College of the Holy Names in Oakland, and active as a teacher of piano and organ. She is a past dean of the San Francisco Chapter AGO and has concertized throughout the U.S. In recent years she has made a specialty of presenting the works of Brahms in masterclasses and playing the complete works in recitals.

Mr. Britton is president of the Western Finance and Thrift Co. in Alameda and he has his own business of real estate, insurance, and personal loans. He is active in the Republican party. In his spare time he is an ardent sailor and a member of the Encinal Yacht Club. Since he is president-elect of the Alameda Rotary Club, the couple will honeymoon in Australia where he will attend the International Convention of Rotary in Sydney. While Ray is busy with Rotary meetings, Eileen will be presented in recital by the Sydney Organist's Association at St. Stephen's Presbyterian Church in downtown Sydney. After the convention, they will travel to Canberra, Melbourne, both Islands of New Zealand, and conclude their trip with a week in the Fiji Islands before returning to their home in Alameda.

THE CHOIR OF ST. PAUL'S CATHEDRAL, London, Ontario, completed its 4th annual tour from March 20 through 23. Singing at the Cathedral of Christ the King, Kalamazoo, Mich.; St. Thomas' Church, Battle Creek; St. John's Church, Ionia, Mich.; and at All Saints Church, Windsor, Ont.; the choir, under the direction of Malcolm Wechsler, performed works by Bach, Vaughan Williams, Attwood, Knight, Stanford, Mendelssohn, Handel, Bryant, Hassler, and Hewitt-Jones.



New Cannarsa for New Beaver Springs, Pa., Church

Cannarsa Organs, Inc., Hollidaysburg, Pa. has completed a new two-manual and pedal organ for the new Beaver Lutheran Church, Beaver Springs, Pa. The choir and organ are located in the rear gallery of the A-frame structure. The African mahogany case is free standing on a raised platform. The organ is voiced on 2 1/2 inches of wind pressure, with the reed and pedal division voiced on 3 inches. The dedicatory recital was performed by Dr. James Boeringer of Susquehanna University and Mr. Victor Rislow, trumpeter.

- GREAT**
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixture III 183 pipes
- SWELL**
Holz Gedeckt 8 ft. 61 pipes
Viol Dolce 8 ft. 61 pipes
Celeste 8 ft. (prepared)
Principal 4 ft. (prepared)
Flöte a Bec 4 ft. 61 pipes
Blockflöte 2 ft. 12 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel II (prepared)
Hautbois 8 ft. 61 pipes
- PEDAL**
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. (great)
Flöte 8 ft. 12 pipes
Choral Bass 4 ft. (great)
Fagott 16 ft. (prepared)
Clarion 4 ft. (swell)

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JOHN GEARHART NAMED TO WILLIAMSBURG POST

John Gearhart has been named assistant organist to James S. Darling, organist of Bruton Parish Church, Williamsburg, Virginia. Mr. Gearhart is a junior at the College of William and Mary in Virginia where he is presently studying with Mr. Darling. He also studied previously at Guilford College under Claude K. Cook. Mr. Gearhart leaves his position as organist of First Baptist Church, Greensboro, N.C. Already active as a recitalist, Mr. Gearhart will be playing recitals at 9 a.m., 12 noon, and 5 p.m. daily on May 5 through 8 at the Wanamaker organ in Philadelphia.

Houston Church Orders Two Allen Instruments

St. Thomas Episcopal Church, Houston, Tex., has ordered two Allen instruments for planned installation in November, 1971. A three-manual instrument will be located in the chancel, and a smaller two-manual will be installed in the gallery. The chancel instrument, with drawknob console moveable for special music recitals, also includes a swell antiphonal division, permitting stops of this division to be played from the gallery independently from the gallery instrument.

GREAT

Spitzprincipal 16 ft.
Prinzipal 8 ft.
Spitzflöte 8 ft.
Bordun 8 ft.
Oktave 4 ft.
Rohrflöte 4 ft.
Quinte 2½ ft.
Prinzipal 2 ft.
Flachflöte 2 ft.
Cornet V
Mixture IV
Scharf IV
Posaune 16 ft.
Trompette 8 ft.

SWELL

Bourdon Doux 16 ft.
Montre 8 ft.
Flute Couverte 8 ft.
Flute Harmonique 8 ft.
Viole de Gambe 8 ft.
Gambe Celeste II 8 ft.
Prestant 4 ft.
Flute a Pavillon 4 ft.
Doublette 2 ft.
Larigot 1½ ft.
Plein Jeu V
Basson 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Tremulant

POSITIV

Holzgedeckt 8 ft.
Quintade 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2½ ft.
Oktave 2 ft.
Blockflöte 2 ft.
Terz 1½ ft.
Quintlein 1½ ft.
Kleinprinzipal 1 ft.
Zimbel IV
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Tremulant

CELESTIAL

Gamba 16 ft.
Viola Pomposa 8 ft.
Viola Celeste II 8 ft.
Flauto Dolce 8 ft.
Violina Celeste II 4 ft.
Flauto Amabile 4 ft.
Piffaro Celeste II 4 ft.
Piccolo 2 ft.
Dolce Cornet III
Chalumeau 8 ft.
Tremulant

BOMBARDE

Bombarde 16 ft.
Trompette 8 ft.
Trompette Heroique 8 ft.
Clairon 4 ft.

PEDAL

Untersatz 32 ft.
Prinzipal 16 ft.
Subbass 16 ft.
Violone 16 ft.
Gemshorn 16 ft.
Quintaton 16 ft.
Lieblichgedeckt 16 ft.
Grossquinte 10½ ft.
Oktave 8 ft.
Spitzflöte 8 ft.
Pommer 8 ft.
Choralbass 4 ft.
Nachthorn 4 ft.
Heißflöte 2 ft.
Mixture IV
Scharf IV
Bombarde 32 ft.
Dulzian 32 ft.
Bombarde 16 ft.
Dulzian 16 ft.
Basson 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Zink 2 ft.

GALLERY MANUAL I

Gedeckt 16 ft.
Spitzprinzipal 8 ft.
Gedeckt 8 ft.
Oktave 4 ft.
Flöte 4 ft.
Nasat 2½ ft.
Blockflöte 2 ft.
Terz ¾ ft.
Mixture IV

GALLERY MANUAL II

Gedeckt 8 ft.
Oktave 4 ft.
Flöte 4 ft.
Superoktave 2 ft.
Blockflöte 2 ft.
Quintlein 1½ ft.
Sifflöte 1 ft.
Zimbel III

GALLERY PEDAL

Prinzipal 16 ft.
Gedeckt 16 ft.
Prinzipal 8 ft.
Gedeckt 8 ft.
Choralbass 4 ft.
Flöte 4 ft.
Blockflöte 2 ft.
Mixture II

THE CHOIR OF ST. LUKE'S CHURCH, EVANSTON, ILL., Karel Paukert, director, sang a program of contemporary works for the Lenten season on March 28. The program included the Chicago premiere of "Improperia" by the Danish composer Bernhard Lewkowitz, "Vexilla Regis Prodeunt" by Gerhard Wuensch, and an improvisation for choir, organ, soprano soloist, reader, and electronic synthesizer. Thomas Willis was in charge of electronics, and Noriko Fujii was the soprano soloist in the improvisation, as well as in Anton Heiller's "Optavi." Mr. Paukert also performed "In te speravi, Domine" by Klaus Huber on the program.



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Diane Bish

Prelude and Fugue in G minor, Buxtehude; Plein chant, Fugue sur les jeux d'anches from Messe pour les Paroisses, Tierce en taille, Offertoire sur les grands jeux from Messe pour les Couvents, Couperin; Herzlich tut mich verlangen, Brahms; Improvisation on Victimae Paschali, Tournemire; Fantaisie in C minor, Bach; Two Noels, Dandrieu; Noel Etranger, Daquin; Adagio in G minor, Albinoni-Giazotto; 5 movements for Flute Clocks, Haydn; Introduction and Passacaglia in D minor, Reger.

Diane Bish, instructor of organ and harpsichord at Midwestern University, Wichita Falls, Texas, a very talented young organist, appeared March 23 before a slim Chicago audience at the Church of the Ascension. Coupling this recital with a lecture-recital for the MTNA convention during the same week, she brought to those who cared enough to go to the Church of the Ascension a varied program of French and German music. It was a program wide in stylistic scope, and one that displayed all the things that she plays well at their very best.

Ascension is a lovely place, aesthetically pleasing to the eye, and uncluttered with unmeaningful artifacts. It also has good acoustics and a very lively presence for sound, a help for any organist. The large Schlicker, although somewhat loud with full organ, and also shrill to some degree, was handled with great care by Miss Bish. Her registrations were as authentic as the organ would allow (not very in the early French music) and offered the listener the variety that the large instrument offers the performer. One hallmark of her playing is the use of careful and subtle freedom of rhythm, articulation, and phrasing. Buxtehude's improvisatory fantasies sounded spontaneous, and his great G minor fugue was livened considerably by an overdotting of the dotted notes and shortening of the notes following. All of the early French music was played with excellent variations of rhythm — unequal notes of several types, French overture rhythms, and an

abundance of musically played ornaments. Bach's flight of concentrated fantasy was subdued, serious, and played with the most subtle grouping of two 8th-notes. For a change, the Haydn pieces for a flute clock were played on appropriate stops, very delicate and quiet, sprightly and exquisite as miniatures.

Perhaps the two high points of the evening were the closing pieces of each part of the recital. Miss Bish's handling of Tournemire's flight of fantasy on the great Easter hymn was grandiose, mysterious in the quiet sections, and free enough to capture Tournemire's fantastic harmonic imagination without losing the sweep of the whole piece. We were also reminded at the end of the program that Reger's Introduction and Passacaglia in D minor, even though it is not his largest, is one of his very best pieces. As Miss Bish played it, we were impressed that the piece is so much more "organistic" than other works by the same composer.

Two pieces on the program could have been easily omitted — at least one of them. The Albinoni adagio movement has little to recommend it musically for the organ, even though it was played well in neo-Romantic style. Brahms' chorale prelude is a fine piece, but did not settle between Couperin and Tournemire. It also required more tension rhythmically than it got, and perhaps it was only a performance slip that produced a 4-foot cantus firmus in the pedal against an 8-foot manual registration, thus inverting the harmony.

Miss Bish is to be thanked for bringing her knowledge and abilities to Chicago, and for playing such a wide variety of music so well. We hope that she will have an opportunity to show off these talents to a wider audience in the near future. She deserves it. —RS

TIMOTHY E. ALBRECHT of Milwaukee, Wis., and a junior at Oberlin Conservatory of Music, was named winner of the organ playing competition sponsored by the Cleveland Chapter AGO. He will receive a prize of \$300 and will be presented by the Chapter in recital May 2 at Plymouth Church, Shaker Heights, Ohio. He is a student of Haskell Thomson at Oberlin.



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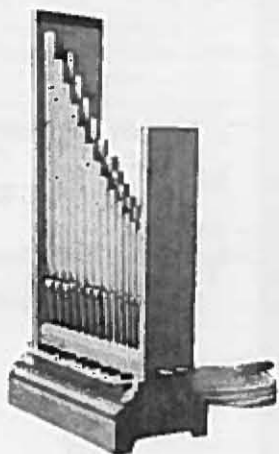
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Stravinsky

The quiet and generally unremarked quality of Igor Stravinsky's passing is in a way a measure of his greatness. Obituaries, commemoratives, and the definitive biography will surely appear. But for the moment to list his achievements, to recall the incidents of public furor, to describe his wide-ranging mind would seem almost redundant.

However, a curious anomaly soon becomes evident.

Stravinsky's choral legacy is significant both in respect to specific compositions and to a manner of expression. *Symphony of Psalms* and *Canticum Sacrum* are undeniably major works. Yet, like the trumpet-fanfares in *Oedipus Rex* which spawned a whole generation of Hollywood imitations, we find Stravinsky's choral technique and sound ideal existing today in the literature as an on-going influence.

What, then, of the organ music? "Foolish question," someone will say. "We all know there is no organ music." The calm acceptance of this fact is all the more puzzling when one considers the activities, at times approaching frenzy, of revival, renewal and restoration in the organ world.

Why did Stravinsky write nothing for the organ? Can we long afford to have the organ largely ignored as a musical medium by eminent composers?

These are questions worth pondering in the wake of a mind such as Stravinsky's. —VV

Inadequate Organs

On Wednesday, March 24, we hustled ourselves over to the Methodist Temple in downtown Chicago to hear a lecture-recital on Bach's *Clavieübung*, part 3, given by Dr. Carl Staplin as part of the MTNA's national convention. Our anticipation was rewarded by an excellently planned lecture with mimeographed notes in abundance, all of it interestingly put together and articulated well by this informed member of Drake University's organ faculty. Our intention in going, however, was to hear Dr. Staplin play these fine works, and with the hopes of writing a short review. Unfortunately, fairness prevents us from doing that.

The playing of this organist sounded fine enough — what we could discern of it. It wasn't Dr. Staplin's fault at all. The organ given him to play at the Methodist Temple is an early vintage Skinner, buried deeply in the walls of a non-reverberant building with the console far from the pipes so that neither audience nor organist could hear the organ well. It is miserably

inadequate tonally, and in a dismal state of disrepair with literally dozens of cyphers singing.

We know that many American cities have an abundance of inadequate and miserable organs which organists are supposed to play (Chicago being one of the foremost), but there is hardly a city that does not have at least one or two organs in close proximity to the center city (where conventions are usually headquartered) that would be adequate for such a program. We would also think that, since MTNA is made up of musicians, musical performance would be paramount to a program. To provide an artist-teacher with such an instrument (or rather, a non-instrument) is an insult to his abilities. We think that it is to Dr. Staplin's credit that he actually was able to play *anything* that afternoon. Organists should stand up and shout loudly their complaint when such things happen.

A Sign of the American Mentality

When we were younger and aspiring to be a musician, we were told that Europe was the cradle of our civilization (which it is), that Europe was where all things musical were better than in America. We were young then, and we believed it. We are much older now, and we do not believe it any more.

America is a young country, and Americans frequently think childishly. That is the case from a cultural viewpoint. True, there are some things that are better in Europe — government subsidy of art and cultural institutions foster an abundance of activity in fields where we struggle to get any activity going here. As a result, church buildings are beautiful and expensive, public buildings are covered with art, and opera and the theatre thrive. And, more organs get built from government subsidy than here in the U.S.

We used to think that European organists were better than Americans. Well, some are and some aren't. And some Americans are and some aren't. After studying in Europe twice, after making the pilgrimage to the sacred places of European organ art, we can say that we simply do not believe it any more. American organists are some of the best in the world, as are our orchestras, our musicians, and our artists.

What then is our trouble? Europeans genuinely support art. Americans do not. Subsidy to orchestras and artistic endeavor here means that people will have to support that endeavor with dollars, as well as with their care and concern. It is quite evident that one sign of the American mentality is that most people simply do not care about art that much.

Organs and organists in America are very much involved in this. Otherwise, European organists and organs would not be imported to this country under the philosophy that they are better simply because they are European. But it is nevertheless a popular belief, and it is what keeps a goodly amount of the movement of European artists and organs rolling to America.

It is not our intention here to denigrate our European friends and colleagues. They are fine people, skilled in their work, and they should receive due credit and interest from us for the work that they do. Our concern is not with the Europeans and their work, but with Americans who fail to see what is actually here in their own backyard. We know hundreds of organists here who are among the finest anywhere. We know of many American organ builders whose instruments are the finest anywhere. They deserve support from their own folk, and they do not deserve to be shunted off because of a popular myth which is no longer true.

A NOTICE TO SUBSCRIBERS OF THE DIAPASON

Inflation has finally caught up with THE DIAPASON. Costs have been steadily rising each year, but our subscription price has remained the same for ten years. We are sorry to have to do it, but we now find that we must raise our subscription price in order to keep pace with rising cost and spiraling inflation. Effective immediately (May 1, 1971), our new subscription price will be \$4.00 per year, 40 cents for a single copy, and 75 cents for a back number more than two years old. We think that \$4.00 per year is still a very low price (these days) for 12 issues of news, reviews, articles and comment of value to the organ profession.

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We do not advocate that you should get out and hate the Europeans now, or that imports should be stopped or severely controlled. We do not ask you to use the popular myth in reverse (like American organists and organs because they are American). That would continue the same folly. But we do plead for everyone to recognize what is of value here, and then to get behind it and support it. Then, go out, and teach others to do likewise. —RS

New Choral Music

Bäck, Sven-Erik. *Motets for the Church Year*. SATB a cappella. "Lo, we go up to Jerusalem" for Quinquagesima Sunday, No. 11836; "I am the Bread of Life" for Mid-Lent Sunday, No. 11837; "Jesu, think of me" for Good Friday, No. 11838; 80¢ each, Wilhelm Hansen-G. Schirmer, New York.

Born in 1919, Sven-Erik Bäck is well-known as a composer in Sweden. He has headed the Swedish Radio Music School since 1958, is an accomplished violinist, and he has written music of all genres. These short motets display a remarkable kind of craftsmanship, and one is reminded of Swedish art and film creations as one studies the scores of these short motets. They share with other contemporary Swedish creative effort a simplicity of statement, starkly spare structures, reserve and understatement in the extreme, a kind of cool sensuousness, and an absolutely planned progression of the least materials.

The music is contrapuntal, only vaguely tonal and definitely not tied to common triadic harmonic structure. Each melody has its own character, is made to move carefully and sing without a great amount of floridity, and is carefully made to provide sonorities from the harmony which, although dissonant, sounds as though it could be no other way. These sonorities bloom at points of the texts which Bäck feels are important, and these points are thus set off by the sparseness in the counterpoint at other points. Much of the writing is melodically static in contrast to verses of the text which

Those Were the Days

50 years ago, in the May, 1921 issue—George Ashdown Audley's new book, "Organ Stops and Their Artistic Registration" was reviewed.

Articles included "Choir Training — and Some Other Things" by Henry Roney, and a write-up of the forthcoming meeting of the Organ Builders Assoc. of America by organ builder Adolph Wangerin.

The 25th anniversary jubilee services of the AGO were described on page 1.

25 years ago, in the May, 1946 issue—Noel Bonavia-Hunt wrote a letter asking whether Bach was satisfied with the organ for his day and discussing the question.

Gilman Chase's translation of Tournemire's analyses of Franck's Chorales is continued.

10 years ago, in the May, 1961 issue—The large new Beckerath organ at St. Joseph's Oratory, Montreal, Quebec was pictured and described.

Robert Wolfersteig won the Fort Wayne First Presbyterian Organ Playing Competition.

R. J. S. Pigott wrote an article, "Engineer Cites Some Facts About the Organ," and John Hamilton described concerts held at Paris's Palais de Chaillot, including concerts by Gaston Litaize, Marie-Claire Alain, André Marchal, Noëlie Pierront, and Jean-Jacques Gruenwald.

are heightened by more florid writing. Repetition of portions of the text is minimized, although some is necessary to the counterpoint. The texts are set forth in a clear manner, and can be heard clearly because of the clean and spare texture. Important points in the text combine two or three voices together for emphasis. The effect of all this is music which is sensuous but not sentimental, abstract but not meaningless, delicate but not fragile, and reflective but not vague.

This kind of music will require singers (any number of them) who have only the very best intonation, and who can sing legato and still enunciate.

ate clearly. Such things as vowel color, consonant articulation, breathing and phrasing are also critical to the performance of these pieces. For those who can do this, we recommend these pieces, for they will produce musical rewards far surpassing their size and appearance on score paper. The biblical texts and the loving care in their structure and expression also recommends these motets, in our opinion, in a time when so much church music is designed to use "sledge-hammer" affects to communicate to the listener. These pieces will not do that, but they may, like Bergman's films, make the listener think for some time afterward.

Beveridge, Thomas. *Once — in memoriam Martin Luther King, Jr.* Cantata for solo soprano, narrator, mixed chorus and organ (or brass, bass viol, percussion and organ). Shawnee Press, Delaware Water Gap, Pa., Organ score A-1089, \$2.00.

Commissioned and first performed by the Choral Arts Society, Washington, D.C., this large work (approx. 40 minutes) gets its impetus from a combination of Black American music, traditional Christian hymns, and texts which present the ideas of freedom and prophetic judgment side by side. It is a work which was obviously generated by the events of the late 1960's in the U.S., particularly the racial struggles and the life and work of Martin Luther King and the people whom he represented as a leader. It is a work with an obvious message.

The cantata is made up of five sections, two of which include readings. The prologue is a simple, unaccompanied version of the Black spiritual "In-a that Morning." A chorale prelude on three Black spirituals ("Free at last," "We Shall Overcome," and "Balm in Gilead") for organ solo begins part 2, and this part is ended by a reading of a selection from Rabindranath Tagore's poem, "Fruit-gathering." Part 3 is based on the spiritual "Free at Last" for chorus and solo. The chorus and soloist continue in part 4, a massive setting of "Dies Irae" in Latin. The section is concluded with the reading of the prayer for the establishment of God's kingdom from *The Union*

Prayerbook of Jewish Worship, 1961. Chorus and solo conclude the work with a setting of James Russell Lowell's "Once to Every Man and Nation" from *The Present Crisis*.

The composer is not maudlin in putting all this to music. The organ chorale prelude on three spirituals is spare in its materials, and, although the songs can be recognized, forms a sort of tri-tonal harmony, each song having its own tonal center apart from the other. The *Dies Irae* uses the traditional chant melody in the accompaniment — it is hinted at, not sung by the choir in a straight-forward manner, although much of the melodic choral material uses the melody as its germ. It is a dissonant setting, uses whispers on "Mors stupebit et natura" fugal writing in the "Liber scriptus" and "Judex ergo" sections. The traditional melody shows up more towards the end of the text in both soloist and choir melodies. The final section is harmonic and declamatory in the choral parts. The tune "Ton-Y-BoTel" is alluded to only once in the organ accompaniment, and there are several references to the traditional "Dies Irae" melody in the choral parts.

We wonder whether all of these distinct stylistic elements can be gotten together at all well. There are such disparate characters to the styles of these tunes that they seem to want to keep them and resist the composer's wish to blend them together into a whole. In our opinion, the union is not altogether successful musically, even though the non-musical suggestions made by such stylistic character is a powerful reference point for the listener. The various melodies do evoke memories in the listener's mind. Then too, we are impressed that the work is essentially very "preachy" in its communication. It is essentially a musical sermon. That provides other problems, for a good deal of the creative effort in the piece is not musical, but theological, sociological and sermonic. We feel that it all might have been expressed better in another medium, without music, and with more clarity. To us, the music is somewhat distracting to the obvious intent of the piece, even though there are interesting and, at times, powerful musical statements.

Chihara, Paul Seiko. *The 90th Psalm*. 12-part mixed voices, organ, and optional brass quartet. Shawnee Press, Inc., Delaware Water Gap, Pa. A-1098, score \$2.00.

Mr. Chihara, presently teaching at UCLA, provides us here with a thoroughly fine and masterful setting (25 minutes in length) of Psalm 90. Having studied with Gunther Schuller, Robert Palmer, Nadia Boulanger and Ernst Pepping, his credentials alone would point to some ability, but one look at this score convinces us that he is a composer of talent, craft, and very strong ideas. Psalm 90 was written in 1965 while the composer was on a Fulbright fellowship in West Berlin.

No easy piece to perform, skilled singers will be needed. There must be at least 12 singers; a large chorus is not absolutely necessary if all of the singers are capable of singing on pitch, listening to others, and finding their way in a large score. *Quasi parlando*, *Sprechstimme*, glissandi, whisper, long sustained notes, and polyrhythms are used in the score, much of which is a cappella.

Each of the 17 verses of the psalm is set to a separate movement of music, most of them very brief. The music is constructed from both a progression of three chords and a 12-tone row, both of which are triadically generated, and both of which form the germ of the entire piece. Verses 1 through 9 make up a larger ABA form, and verses 10 through 17 form three parts which alternate lyric and static textures. Verses 4 through 6 may be performed separately with a smaller choir.

We recommend this piece to experienced musicians. It is a fine setting of the text, it has most interesting harmonic sonorities in it, and its overall affect is one of variety, cohesion, and marvelous musical expression of the text. It is a hard piece, but well worth the effort.

Briefly Noted

Merbecke, John. *The Lord's Prayer*. Arr. Everett Jay Hilty, unison choir or solo voice, piano or organ. Oxford University Press, 96-202, 20c.

Klein, Lothar. *An Exaltation*. SATB, sop. or ten. solo, organ. Waterloo Music Co. Ltd., 50c.

Two useful additions for the small parish choir, easy to sing and appropriate for the small church. Though simple, they are free of cliché, and texturally clean. Mr. Hilty has attached a sparse, somewhat modern accompaniment to Merbecke's setting. Mr. Klein sets texts from Psalms 103 and 148, alternating two-part phrases of men's and women's voices in anthem style.

Gabrieli, Giovanni. *Beata es Virgo*. SSATBB, organ, 11809, 45c. *Jubilemus Singuli*. SSAATTBB, organ, 11810, 50c. Ed. Dale Jergenson and Daniel Wolfe. G. Schirmer, New York.

Excellent editions of Gabrieli's motets, within the range of the average church choir. The editors have provided good and instructive notes on their editing and the business of performance. Careful directions for tempi and rhythm are given, and an English translation of the text is given in the notes. The underlying text, however, is Latin only.

Leo, Leonardo. *Mass in F Major*. Ed. by Vahé Aslanian. Mixed chorus, soloists, keyboard. Lawson-Gould Music Publishers (G. Schirmer), New York. \$2.50.

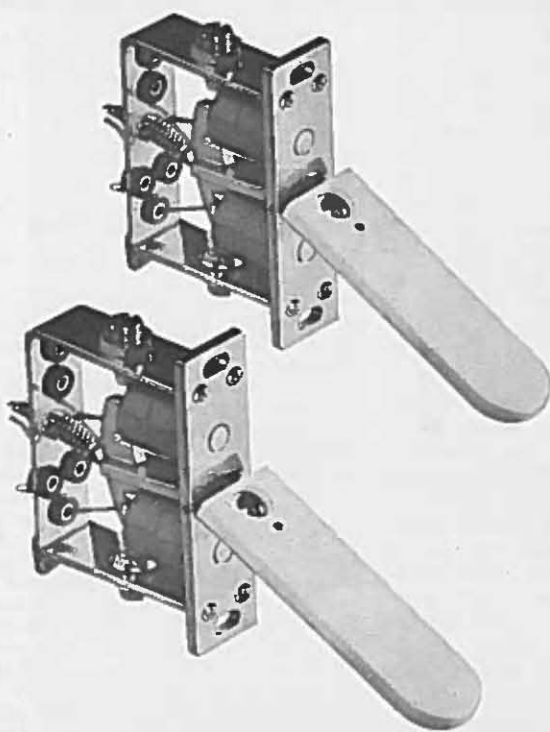
Handel, George Frideric. *Coronation Anthem No. 2, The King Shall Rejoice*. Ed. William Herrmann, 6-part chorus, organ or piano. G. Schirmer, New York, \$1.25. *Coronation Anthem No. 3, My Heart Is Inditing*. Ed. William Herrmann, 5-part chorus, solo quartet, organ or piano. G. Schirmer, New York, \$1.25.

Haydn, Joseph. *Mass in B-flat, The Resurrection*. Ed. William Herrmann, 4-part chorus, solo quartet, organ or piano. G. Schirmer, New York, \$2.50.

Bruckner, Anton. *Psalm 112*. Ed. Maynard Klein, double chorus, piano. G. Schirmer, New York, \$1.50.

Competent editions of larger works. The Haydn and Leo works have Latin texts only. The Bruckner work is an English adaptation set under the original German text. These are good performing editions with playable reductions of the orchestral score. Mr. Herrmann's notes on the Handel and Haydn works are informative and instructive as well as literate. —RS

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An Unknown American Organ Builder:

William Boone Fleming

by Edward W. Flint



William Fleming at the Wanamaker Console

The recently published *Two Centuries of American Organ Building* refers (page 88) to the Wanamaker Organ. The omission of the name of Fleming in this reference prompts me to record certain facts about the life and personality of this craftsman, who, although he never built under his own name, deserves to be remembered in the history of American organ building.

William Boone Fleming was born in New Brunswick, Canada, on November 2, 1849. He began work in organ building for George Ryder on October 4, 1874 in Boston. On July 26, 1881, he went to work for the Roosevelt firm in its Philadelphia branch and in 1889 moved to the New York factory. Frank Roosevelt sold the business, but not the name, in 1893 to Farrand & Votey. Fleming worked for this firm in Detroit until 1900, when the business moved to Garwood, New Jersey under the name Votey Organ Co.

In September, 1900, Fleming went to California, where he joined Murray M. Harris. The first Harris instrument with which he was involved was that built for Stanford University. The Harris firm was reorganized in 1903 as the Los Angeles Art Organ Co., Fleming becoming superintendent and director. It was this firm which built in 1904 the 140-stop Louisiana Purchase Exposition Organ to Audsley's basic specification. In 1905 the business was moved to Hoboken, N.J., and a year later was reorganized as the Electrolian Organ Co., of which Fleming was vice-president and superintendent and of which nothing further is apparently known today.

Following the Exposition, the organ, which had been intended to go to Kansas City, lay in storage until 1909, when on the advice of George Till it was purchased by John Wanamaker. Fleming was hired to supervise the installation in the Philadelphia store and began work there on September 1, 1909. Henceforth his role was that of designer of action work, George Till being chiefly concerned with tonal mat-

ters. In 1913 there began in the Wanamaker Shop, located on the top floor of that vast building, the construction of a large addition to the instrument and in 1924 yet another. Fleming retired in 1927 to Pasadena, California, and died in Altadena, Cal. at the age of ninety on April 26, 1940.

The collaboration of Fleming and Till was an uneasy one. Both were stubborn, egocentric men. They had begun the organ business in the days of tracker action (Fleming with Ryder, Till with Odell), but had readily taken up electro-pneumatic action by the turn of the century. Fleming's action work was "massive." He insisted on the finest materials and generally used "five screws where four would do." He boasted that his magnets would sustain a weight of ten pounds, which was true but functionally quite unnecessary. His design for the present six-manual console allowed a man to walk inside. Till scornfully asked "Where are you going to put the toilet, Fleming?" When charged that some of his action work was inaccessible for repair, he retorted, raising his right arm in a characteristic angry gesture, "Damn it, I build it so it doesn't need repair." He demanded sterling silver for both members of all contacts. His junction boards were made of machine-threaded brass plates, let into maple panels. The chests of the 1904 organ were of the ventil type, and only under pressure did he adopt in the latter additions a modified pitman chest. The wind supply was copious, even extravagant, the several blowers having, as of 1928, over 150 horsepower. In 1924 Henry Willis III visited the shop and expressed surprise that so much horse power was needed, as compared with his Liverpool Cathedral organ which was blown by far less. Fleming's right arm went up as he replied, "Willis, any thing you can do in England, we can do here." Some of the 1904 pneumatics, sized with egg-white, are still in use, whereas those of the 1927 combination action which

was built by an American commercial firm have long since deteriorated.

Although George Till's province was supposed to be that of tonal work, he sometimes produced brilliant solutions to mechanical problems. The first winter the organ was used in the Philadelphia store the heating system dried out the woodwork, causing numerous splits in wind trunks and chests. It was feared that the organ would be a total loss. Till proposed that a small stream of water be introduced into each blower intake. Fleming objected that it would ruin the organ. Till countered that the situation couldn't be any worse than it was. The experiment was tried; it worked; and it is still working today.

Fleming was a little man but he had great energy. On one occasion, in order to win a point about chest construction, he came to the shop very early for several days and single-handedly milled the lumber according to his specifications and then confronted his opponents with a *fait accompli*. He invariably wore a white necktie which belied his true character. He had made many of his own tools, including an ingenious geared screw driver that turned a right angle, and beautiful tools they were. In the early 1920's he suffered a shock which would have put most men out of action, but he presently appeared in the shop on crutches, soon completely recovered, and was as usual the first man to appear in the morning and the last to leave at night. He used to boast that he had never fired a workman. Perhaps not, but he made life so miserable for the incompetent that they quit. He was opposed to drinking, not on moral grounds but because he had observed that workmen who drank were undependable. Nevertheless, he hired at Wanamaker's a cockney English pipemaker whom he had known at Roosevelt's and who was an unusually fine woodworker. Once a month this fellow would go on a week-long bender, and Fleming, knowing that he could not find as good a man elsewhere, grimly tolerated the absence.

As a young man Fleming had read Tom Paine, whose influence, augmented by some unhappy dealings with the clergy, led him to hold churchmen in low repute. He had a tart, sardonic, sometimes ribald, sense of humor. He relished a tale of once going to the Hook & Hastings factory in Kendal Green to look up a youthful acquaintance. On inquiring if the man was then working there, he was told, "Ah, we had to let him go; he used to use church pews for improper purposes." As a craftsman Fleming ranked among the finest. His ideas about action were ultra-conservative, though it never occurred to him to revert to tracker action. His musical sense was nil and his tonal ideas negligible. But he had integrity — integrity of craft and integrity in human relationships. One always knew exactly where he stood. His retirement from the Wanamaker shop at the age of 79 was the result of his unwillingness to compromise on points which he deemed important, and he offered his resignation with stoic pride. Rodman Wanamaker presented him with a handsome loving cup, and on December 17, 1928, the night before he left Philadelphia, Charles Courboin and Mary Vogt arranged a farewell dinner party. There some of his shop associates, mellowed by (bootlegged) martinis, wine, and benedictine, buried past differences and bade him an affectionate farewell.



1900 Tallman Organ Relocated in New York

A two-manual tracker organ built in 1900 by Francis J. N. Tallman of Nyack, New York, has been relocated through the Organ Clearing House, Cornwall-on-the-Hudson, N.Y., at Calvary Episcopal Church, Burnt Hills, N.Y. Originally built for the First Baptist Church, Port Jervis, N.Y., the organ, Tallman's opus 50, was "discovered" by Tallman's daughter, Mrs. Elizabeth T. Kampf of Newton, New Jersey. She had remembered holding keys for her father while he was finishing the instrument. The organ has been rebuilt and installed at Calvary by the Chase Organ Co., Worcester, N.Y., utilizing two sets of pipes from the 1874 Johnson Organ Co. opus 415 which stood previously at Calvary Church, and which had been badly damaged by fire in 1966. Mr. Chase refurbished the mechanical action and provided a new case for the instrument. Duncan T. Gillespie, organist and choirmaster of the church, played the dedicatory recital.

GREAT

Open Diapason 8 ft. (35 pipes, new, rest old revoiced)
Gedackt 8 ft. (12 pipes original, rest old revoiced)
Principal 4 ft. (original, revoiced)
Fifteenth 2 ft. (original, revoiced)
Hautbois 8 ft. (from Johnson opus 415)

SWELL

Salicional 8 ft. (original gt. Dulciana revoiced)
Stopped Diapason 8 ft. (original)
Principal 4 ft. (original Violin Diapason 8 ft., 12 pipes added, revoiced)
Waldflöte 2 ft. (original Salicional 8 ft., 12 pipes added, rescaled and revoiced)
Larigot 1½ ft. (from Johnson opus 415, 15 pipes added, revoiced)

PEDAL

Bourdon 16 ft. (original)

New Wicks Organ Goes to Cortland, New York

A formal dedicatory recital was presented on the new 50-rank Wicks organ in the United Presbyterian Church of Cortland, N.Y., on April 30 by Alec Wyton, organist and master of the choristers at the Cathedral of St. John the Divine, New York City. The new organ was made possible through the generous gift of Mr. John Ward West, a former member of the church, in memory of his wife Dorothy Lake West and daughter Judith Lake West. After a careful study of the limited possibilities, it was decided to place the new organ in the rear central portion of the balcony which extends on three sides of the room. Except for the positiv, the entire organ is encased in a shallow, reflective wood case. The great and pedal divisions are in the right half of the case; the swell division, which incorporates Wicks new aluminum expression shades, is in the left half of the case. The positiv division was to be located at the edge of the balcony, but it was

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decided early in the planning stage that due to structural problems it would be placed closer to the other divisions. Low wind pressures and minimal nicking of the pipes are employed throughout the instrument. The action is Wicks direct-electric. Miss Judy Hunnicut serves as organist and director of the choirs, and the Rev. Hugh King Rose is minister of the church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Erzähler 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture IV-V 281 pipes
Rohr Schalmel 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Scharff III 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spillpfeife 4 ft. 61 pipes
Nasat 2¾ ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbel II 122 pipes
Regal 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principalbass 8 ft. 32 pipes
Gedecktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Blockflöte 2 ft. 32 pipes
Mixture III 96 pipes
Contre Basson 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Zink 4 ft. 32 pipes

Abbott & Sicker Build for Los Angeles Church

Abbott and Sicker, Organbuilders, have been selected to rebuild and enlarge the 1924 E. M. Skinner Organ of St. John's Episcopal Church, Los Angeles, California. The original instrument was installed during the tenure of the late Roland Riggle as organist and choirmaster. The more characteristic tonal colors of the Skinner organ will be retained and revoiced for the low wind pressure of the new chests, while new principals, flutes, and reeds will be installed. The Solo Division will be retained intact and an Antiphonal Division is prepared at the console. The pipe chamber of the reverberant Renaissance-style building is being reconstructed to permit each division to speak more directly into the Great Choir. The specification was prepared by Harold Daugherty, Jr., organist and choirmaster, with Messers Abbott and Sicker of the organbuilding firm.

GREAT

Pommer Gedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Twelfth 2¾ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture IV 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Geigen Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Unda Maris 4 ft. 122 pipes
Nazard 2¾ ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Plein Jeu IV 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV
Singendgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Zimbel III 183 pipes
Dulzian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SOLO

Doppelflöte 8 ft. 73 pipes
Cello 8 ft. 73 pipes
Gamba Celeste 8 ft. 73 pipes
Orchestral Flute 4 ft. 73 pipes
Clarinet 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Tuba Mirabilis 8 ft. 73 pipes
Tremulant

PEDAL

Bourdon 32 ft. 32 pipes
Principal 16 ft. 32 pipes
Viola 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Pommer Gedeckt 16 ft.
Principal 8 ft. 12 pipes
Gemshorn 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Mixture IV 128 pipes
Posaune 32 ft. 32 pipes
Posaune 16 ft. 12 pipes
Fagotto 16 ft.
Posaune 8 ft. 12 pipes
Clarion 4 ft. 32 pipes
Clarino 2 ft. 12 pipes

Flachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-5 ranks 281 pipes
Trompette en chamade 8 ft. 61 pipes

SWELL

Flute a Cheminee 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Trompette en chamade 8 ft.
Tremulant

CHOIR

Pommer 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Celeste 8 ft. 49 pipes
Gemshorn 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Octave 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitzflöte 16 ft.
Octave 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Spitzflöte 8 ft.
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Krummhorn 4 ft.

Schantz Builds New Organ for Dallas, Texas Church

The Schantz Organ Co., Orrville, Ohio, is to build a 5-manual organ for the new chapel of Park Cities Baptist Church, Dallas, Texas. The organ is a gift to the church from Mr. Gordon McGraw and will be placed in a shallow chamber across the front of the colonial design building. Installation is planned for early summer of this year. Specifications and details for the building of the organ were prepared by Roy Perry, consultant for the church, and Alfred E. Lunsford of the Schantz staff.

GREAT

Spitzflöte 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Spitzflöte 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes

THE LOUISVILLE BACH SOCIETY, Melvin Dickinson, conductor, performed Haydn's "Missa Brevis St. Joannis de Deo," Bach's Cantata No. 169, "Gott soll allein mein Herze haben," Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit," and Vivaldi's Concerto Grosso in D minor at Christ Church Cathedral, Louisville, Ky., on Feb. 27. Soloists for the performance were Christina Price, soprano; Antoinette Hardin, contralto; Sharon Lawrence, contralto; David Brown, tenor; and Arnold Epley, bass.

THE TENTH INTERNATIONAL CARILLON FESTIVAL will be held from June 19 to June 30 at Springfield, Illinois, and will bring together 14 artists from The Netherlands, Germany, Belgium, Switzerland, Canada, France, and Brazil as well as the United States. The festival is sponsored by the Springfield Park District and the Rees Carillon Society.



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

By Kim R. Kasling

Einige canonische Veränderungen über das Weynacht-Lied: Vom Himmel hoch da komm ich her, vor die Orgel mit 2. Clavieren und dem Pedal von Johann Sebastian Bach . . . Nürnberg in Verlegung Balth: Schmid's, No. XXVIII

The title page of the first published version of Bach's *Canonic Variations*, as it is usually designated, gives little clue as to practical purpose or date. Indeed, the history of the *Variations'* first appearance, subsequent revisions, and later editions has proven one of the more troublesome problems of Bach scholarship. Bach's own revisions of the work resulted in a carefully written-out autograph left among his papers from the last Leipzig years. The first published version and the autograph, the only remaining versions left by Bach himself, reveal profound differences, yet editions of the *Variations* up to 1933 were based almost entirely on the original publication.¹

Since that time, considerable effort has been made toward tracing the history of Bach's reworkings of the compositions to aid in determining which of his remaining versions, published or autograph, reveals the composer's last intent.

Parts I & II of the present study will attempt to clarify confusion resulting from this search, and we will present some comparative examples to support the conclusion that the autograph is indeed the final version. In addition, mention will be made of modern edition's approaches to the works. As prime source material, the author has in his possession photocopies of the original publication² and the last autograph.³ Modern performing editions (Smend, Peters, Dupré)⁴ and the Bach-Gesellschaft⁵ and Neue Bach Ausgabe⁶ editions will be surveyed.

In Part III we will expose the *Variations* to some analytic and symbolic study which may aid understanding of the work's underlying significance.

Part IV will consider problems of performance especially in the areas of ornamentation and registration.

Often considered too scholarly to be enjoyed, the *Canonic Variations* has never assumed a popular position among Bach's organ works. Consisting of five variations utilizing canons at the octave, fifth, seventh, third, sixth, second and ninth, the entire work is indeed one of Bach's most erudite yet charming creations.

Grateful thanks are acknowledged to William Tinker, Cleveland, Ohio, for photocopies of the original publication and to Professor Anton Heiller, Vienna, Austria, for the autograph photocopy.

For those interested in hearing a recording of the *Variations* based on the autograph, there is one available from Nonesuch played by Arno Schönstedt. Jacket notes are by Joshua Rifkin.

Dr. Kasling is a member of the faculty at Mankato State College, Mankato, Minn. The article beginning this month was originally a study submitted toward the DMA degree at the University of Michigan.

Before presenting arguments pertaining to which version of the *Canonic Variations* should be played, a survey of the work's genesis and revisions is imperative.

Bach left at his death a collection of organ music known today as the "Leipziger Sammelhandschrift" or "Leipzig Manuscript Collection." Within it were contained the six trio sonatas, 17 chorale preludes, the *Canonic Variations* and the single chorale prelude, *Vor deinen Thron tret' ich*. All of these, save the *Variations* (although the *Variations* were indeed revised — their first appearance took place no earlier than 1746) and *Vor deinen Thron* were earlier works which had been revised, probably for eventual publication. The story of *Vor deinen Thron* is well-known and need not be repeated here.⁷ The *Variations* autograph, however, represents Bach's last version of a major work which had occupied him periodically for at least three years.

First mention of the composition may be found in the "Nekrolog" or "Obituary" from L. Chr. Mizler's *Musikalische Bibliothek* of 1754.⁸ Through this documentation we learn of Bach's entrance into Mizler's select "Societät der musicalischen Wissenschaften" in June, 1747.

He entered . . . the Society in June, 1747 upon Mizler's urging . . . Our revered Bach did not involve himself in deep theoretical speculation but was all the stronger in its [practical] application. He delivered to the Society the choral: *Vom Himmel hoch da komm ich her*, completely worked out which was later engraved in copper.⁹ (italics added)

This valuable statement implies the existence of at least two early versions — the Society's original copy and the later engraved publication by Schmid of Nürnberg. The Society manuscript has since disappeared, but several copies of the publication from Schmid's printery still exist. Georg Kinsky has put forward 1748 as the probable year of publication on the basis of Schmid's publisher's catalog numbers.¹⁰ Following the publication, the next and only version to have survived is the autograph from the Leipzig collection. Extant period copies (manuscript) of the *Variations*, however, indicate the possibility of at least one other version between 1748 and the final autograph. According to Klotz, Bach himself made yet a further corrected copy of the publication, now disappeared.¹¹ Consideration of these since-disappeared versions has caused much of the speculative confusion between the only two modern editions based on the autograph (Smend, NBA).

Even more confusing has been the adherence of Peters, Dupré and the BG to the published version alone. This was done in the belief that the autograph was earlier than the engraving. Apparently, some important copies substantiating the autograph's later date were either overlooked, improperly interpreted or not discovered until later.¹² It seems unlikely, too, that really careful comparison of the engraving and autograph was made; many unsatisfactory areas of the work contained in the engraving were later ironed out in the autograph. Finally,

Bach's very inclusion of the autograph in a collection of revised works indicates its stature as a revised version of an earlier composition (even if in this case, the original was only three or four years older). Of particular misfortune was editor Naumann's publication in BG No. 40 of the engraving as the last and final version. This, in spite of the fact that Wilhelm Rust, in his foreword to BG No. 25 (Band II, p. XX) written in 1878, had already advanced the autograph as Bach's last reworking of the *Variations*. The Peters edition also

Engraving

Octave canon — Variatio I
 Quint canon — Variatio II
 Canon at the seventh — Variatio III
 Augmentation canon — Variatio IV
 Cantus firmus canon — Variatio V

Autograph

Octave canon
 Quint canon
 Cantus firmus canon
 Canon at the seventh
 Augmentation canon

assumed that the autograph was an earlier version than the engraving.

A simplified listing of the probable revisions made during Bach's time is helpful at this point:

- 1) original copy
- 2) Copy to Mizler Society (1747)

*3) Engraving by Schmid (1748) with possible engraving corrections by Bach [according to Klotz]

4) probable major revision of entire work as evidenced by copies* listed by both Smend and Klotz

*5) a further and final reworking resulting in the autograph

* = extant

That the autograph is later than the engraving can no longer be denied. Through extensive comparative studies of 18th century copies of both engraving and autograph and by study of the changes Bach made in his revisions, both Smend and Klotz have proven conclusively the autograph's later date. Therefore, this study will not simply repeat their efforts; supplemental information will be offered instead. The evidence brought forward by these scholars should prove invaluable to performers since the differences between both versions are so great.

Before examining the differences or undertaking comparison of the two modern autograph-based editions, some mention regarding engraving-based editions should be made for those who might wish to make note-by-note engraving-autograph comparisons themselves. The author has done this and can state that the BG, Peters and NBA

editions are virtually the same as to degree of accuracy. All three remain very close to the original, displaying only slight variations in markings, notation of rests and editorial suggestions. Three differences of some importance do occur as follows: Variatio I, slurs in upper voices (m. 15) of different duration in Peters vis-a-vis BG and NBA editions, original not exact; Variatio II, m. 10, upper voice, sixth 16th note marked *c'* in BG instead of *c''* as in original, Peters and NBA; Variatio IV, m. 27, third 16th note is marked with a **W** in NBA instead of an appoggiatura as in the original, Peters and BG.

Dupré's edition presents several instances of editorial tying together of independent inner parts. He sometimes disregards original slurrings and markings as well. His notation of ornaments is less consistent with the original than the BG, Peters and NBA, but as far as note accuracy is concerned, his edition is approximately the same as the others.

The differences between the original publication and the autograph are, as mentioned before, great. The most obvious of these concerns the arrangement of the order of variations and the manner of notation. The two versions present the following orders:

Commentators of more recent times (Hermann Keller, Wolfgang Schmieder) have acknowledged both arrangements but have difficulty in reconciling the largest and most contrapuntally elaborate movement, the cantus firmus canon(s), from concluding the whole work to third place in order. Smend contends that Bach may have had nothing to do with the engraving's actual publication, hence the first order.¹⁴ Klotz speculates that the *Variations* may at first have been only four in number and that Bach added the cantus firmus canon(s) later.¹⁵ The present writer hopes to demonstrate in Part III of this study that the autograph order is certainly equally viable and probably more so than the engraving order, solely on the basis of form and symbolic content.

(To be continued)

NOTES

¹From photocopy of original publication in den Haag, Holland (Library of D. F. Scheurleer).

²1933 is the date in which Friedrich Smend brought out his performing edition based on the autograph. See first entry under footnote 5. ³den Haag copy.

⁴Photocopy of Mus. ms. Bach P271 in the Oeffentliche Wissenschaftliche Bibliothek, Berlin.

⁵Johann Sebastian Bach, *Joh. Seb. Bachs Werke Vom Himmel hoch da komm ich her per Canones*. . . Veröffentlichungen der Neuen Bach-Gesellschaft Jahrgang XXXIV, Heft 2, ed. Friedrich Smend (Leipzig: VEB Breitkopf und Härtel Musikverlag, 1933. [Available also from B. & H., Wiesbaden].

⁶Johann Sebastian Bach, *Orgelwerke*, Vol. V, ed. Friedrich Griepenkerl and Ferdinand Ritzsch (New York: G. F. Peters Corporation, 1950).

⁷Johann Sebastian Bach, *Oeuvres Complètes pour Orgue de J. S. Bach*, Vol. X, ed. Marcel Dupré (Paris: S. Boremann, 1941).

Throughout the body of this paper the three editions listed above will be referred to by their commonly known designations, that is, "Smend," "Peters," and "Dupré."

⁸Johann Sebastian Bach, *Johann Sebastian Bach's Werke*, Jahrgang 40 of Bach-Gesellschaft, ed. Ernst Naumann (Leipzig: Breitkopf und Härtel, 1893).

⁹Johann Sebastian Bach, *Neue Ausgabe Saemtlicher Werke*, Serie IV, Band 2, ed. Hans Klotz (Leipzig: Deutsche Verlag für Musik, 1957).



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For purposes of brevity, the Bach-Gesellschaft will be designated from now on as BG, the Neue Bach-Gesellschaft as NBG and the Neue Ausgabe as NBA.

¹⁰Hans Klotz (ed.), *Kritischer Bericht* supplement to Johann Sebastian Bach, *Neue Ausgabe Saemtlicher Werke*, Serie IV, Band 2 (Leipzig: Deutscher Verlag für Musik, 1957), pp. 13-14.

¹¹For a reprint of the *Nekrolog*, see *Bach-Jahrbuch*, Jahrgang 17 (Leipzig: Breitkopf und Härtel, 1920), pp. 13-29.

¹²*Bach-Jahrbuch*, Jahrgang 17, pp. 25-26. Translation of quotation above made by author. For full significance of the "completely worked out" statement, see discussion below concerning the actual published engraving.

¹³Georg Kinsky, *Die Originalausgaben der Werke Johann Sebastian Bachs* (Wien, Leipzig, Zurich: Herbert Reichner Verlag, 1937), pp. 67-71.

¹⁴Klotz, *Kritischer Bericht*, p. 87.

¹⁵For detailed listings and comparisons of known copies made during the 18th century see: Klotz, *Kritischer Bericht*, pp. 86-101; and Friedrich Smend, "Bachs Kanonwerk über 'Vom Himmel hoch da komm ich her,'" in *Bach-Jahrbuch*, Jahrgang 30 (Leipzig: Breitkopf und Härtel, 1933), pp. 1-29.

¹⁶Friedrich Smend, *Bach-Jahrbuch*, Jahrgang 30 (Leipzig: Breitkopf und Härtel, 1933), pp. 7-8.

¹⁷Klotz in *Kritischer Bericht*, p. 86.



Off the Soundboard

The Rice University Baroque Ensemble, Margaret Bragg, violinist, Paula Baker, cellist, and Klaus-Christhart Kratzenstein, harpsichordist, played a concert on the campus March 17. The program included *Sonata Quinta in E minor*, Carl Abrogio Lonati; *Sonata in D*, Telemann; *Variations*, C.P.E. Bach; *Sonata 4 in D*, Heinrich Biber; and *Sonata Seconda opus 6 in F*, Locatelli.

Lise Carlson, soprano, and Robert Smart, organist and harpsichordist divided a program of music by Bach at Trinity Church, Swarthmore, Pa. on March 21. Mr. Smart played the *Trisonata 5 in C*, three chorale preludes, *Prelude and Fugue in E minor*, and *Tocatta and Fugue in F* on the organ. Various pieces from the *Notenbüchlein für Anna Magdalena Bach* were performed and sung by Mr. Smart and Miss Carlson, using Swarthmore College's Rutkowski and Robinette instrument.

The First Presbyterian Church in Wilmington, N.C., was the scene for a recital by Christian Hege on March 28 which included *Passacaglia in B minor*, Fr. Couperin; *Prelude and Fugue in D minor*, C minor from the WTC, and *Fantasia in C minor*, Bach; *Sonata 3 in G*, Arne; *Suite 7 in G minor*, Handel; and *Sonatas in D minor and F*, Scarlatti.

George and Jerrie Lucktenberg, harpsichord and violin duo, were presented in concert at Dallas Baptist College on March 16. With notable restraint and perfect balance, the Lucktenbergs played J. S. Bach's *Sonata in B minor*, Samuel Adler's *Sonata Number 2*, and Tartini's *Sonata in A minor opus 1*. Mr. Lucktenberg played a group of solo pieces from the *Pièces de clavecin* of Rameau (*Musette en rondeau*, *Tambourin*, *La Poule*, *La Livri*, *Les Cyclopes*).

Victor Wolfram, Oklahoma State University, Stillwater, played Bach's *Clavierübung, Part IV (The Goldberg Variations)* at the University on April 20. The same program is scheduled for Trinity University, San Antonio, on Sunday afternoon, May 9.

James-Albert Sparks, harpsichordist, presented a program of French and English music at Washington University, St. Louis, on March 22. Assisted by Holly Outwin, soprano, Willard Cobb, countertenor, Timothy Adams,

baritone, and Jacob Berg, flute, Mr. Sparks performed the following program: *Le Jaloux*, Clérambault; *La Superbe (ou La Forqueray)*, Sarabande l'Unique, L'Arlequine, Les Ondes, François Couperin; *In te Domine speravi*, Nicholas Bernier; *L'Ausoniene*, Soeur Monique, *Les Baricades Misterieuses*, Les Musetes de Choisy et de Taverni, François Couperin; *Fairest Isle (from King Arthur)*, Purcell; *A Dialogue on a Kiss*, Henry Lawes; *The Duchesse of Brunswick's Toy*, John Bull; *The Fall of the Leaf*, and *The Primerose*, Martin Peerson; *My Lady Carey's Dompe*, Hugh Ashton; *Shepherd in Faith I Cannot Stay*, Nicholas Lancaire; *Music for a While*, Henry Purcell; *The Tinker*, Dr. John Wilson; *In Going to My Naked Bed*, ascribed to Richard Edwards; *Mock Nightingale and The Nightingale* (Elisabeth Rogers' Virginal Book); *Ground in C minor*, Purcell; *The Contrivances* (imported and sung at Williamsburg, Va., in the company of Gen. Washington and Thomas Jefferson, Esq.) Henry Carey; *Shepherds Deck Your Crooks*, John Blow; and the *Air and Doubles from the Suite in E Major*, Georg Frederick Handel.

Larry Palmer, harpsichord, and William Hybel, violin, played this program for the Texas Chapter, American Musicological Society on April 16, in Caruth Auditorium, Southern Methodist University, Dallas: François Couperin: *Vingt-cinquième Ordre, Pièces de clavecin*; Johann Sebastian Bach: *Sonata in B minor* for violin and harpsichord BWV 1014; Bach: *Chromatic Fantasy and Fugue BWV 903*; Martinu: *Sonate pour clavecin*; and Walter Piston's *Sonatina* for violin and harpsichord (1945).

Among the new releases announced by Composers' Recordings, Inc., 170 West 74 Street, New York 10023, is a *Sonata for Harpsichord* by Nicholas Roussakis, played by Harold Chaney. The record number is CRI SD 255.

Two new harpsichord builders have sent brochures recently. They are B. W. M. Benn, 4424 Judson Lane, Minneapolis, Minnesota, 55435; and Richard Kingston, P.O. Box 5393, Arlington, Texas, 76011. Each of these builders is working in the style of the American "Boston School" harpsichord makers, specializing in historic-copy instruments. For information about the instruments each man builds, waiting time, and prices, write for brochures from the above addresses.

Features and news items for these pages should be sent to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

Harpsichord Music

György Ligeti, *Continuum for Harpsichord*. Edition Schott 6111, \$2.25.

One of the most distinguished and successful composers to emerge since 1960, Ligeti (born 1923) became best known when some of his choral music was used for the sound-track of the film 2001 — *A Space Odyssey*. Among organists his *Volumina*, the tone-cluster sonority piece, is also increasingly well-known. We confess that, having heard the masses of sound used by Ligeti, we were most curious to hear his harpsichord piece *Continuum*. We wondered how, on an instrument which is distinguished for the fast decay of its sound, the composer would create a continuous sound curtain.

He has succeeded marvelously — by taking a figure most idiomatic to the harpsichord, the trill or tremolando — and extending it to last for four minutes (or less — a note in the score says that the correct tempo has been achieved when the piece is performed within this time span). The printed score resembles somewhat a page of Czerny — constant 8th-note motion sustained "prestissimo" through seven pages. Technically difficult, certainly, but not impossible.

The work has been recorded by Antoinette Vischer (to whom it is dedicated) on Wergo 2549 011. We checked the record to see if a page were missing in our copy of the Schott score (page six opens out next to page five, page seven is omitted), but, as closely as we can tell, all the notes are there and this is simply a device to alleviate an awkward page turn.

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

David Craighead, Rochester, NY — Carleton College, Northfield, MN Feb. 28: Sonata 3 in A, Mendelssohn; Nun komm der Heiden Heiland S 599, In dulci jubilo S 608, Christe du Lamm Gottes S 619, Heut' triumphiret Gottes Sohn S 630, Sonata 4 S 528; Prelude and Fugue in A minor S 543, Bach; Fantasy, Near; Four Noëls, Dandrieu; Triptych opus 51, Dupré.

Frederick O. Grimes, New York, NY — Saint Thomas Church, New York March 7: Partite sopra la Aria della Folia da Spagna, Pasquini; Toccata in D minor, Jacinto; Partita on What God ordains is always good, Pachelbel; Suite du premier ton, Clérambault.

Lester H. Groom, Seattle, WA — St. George's Episcopal, Roseburg, OR Feb. 13: Prelude and Fugue in G, O Mensch bewein', Bach; Two Sonatas, Scarlatti; Partita on Jesu meine Freude, Walthier; Prelude Through All Major Keys, Beethoven; Three Psalm Voluntaries, Slumber Song, Groom; Piece Heroique Franck; Improvisation. St. Margaret's Episcopal, Palm Desert, CA Feb. 14: same Scarlatti, Walthier, Beethoven; Prelude and Fugue in E-flat BWV 552, Vor deinen Thron BWV 668, Wir glauben all' BWV 680, Bach; Gothic Fanfare, Three Psalm Voluntaries, Groom; Voluntary on Fight on my soul, Powell; Improvisation. Carpinteria Community Church, Carpinteria, CA Feb. 16: selections same as above; Toccata on Gaudeamus pariter, Groom; Introit, Kyrie and Gloria from Organoedia, Kodaly; Chorale in E, Franck.

Jerry F. Davidson, Palatine, IL — Presbyterian Church of Roseland, Chicago, IL March 28: Toccata from Plymouth Suite, Whitlock; Prelude and Fugue in E, Bach; Berceuse, Carillon, Vierne; Improvisation on submitted theme; Prelude on Brother James's Air, Wright; Fanfare, Leighton; Pastoral and Aviary, Roberts; Prelude and Fugue on BACH, Liszt.

Robert M. Finster, Denver, CO — Air Force Academy Chapel, Colorado Springs March 28: Prelude, Fugue and Chaconne in C, Buxtehude; Mein junges Leben, Sweelinck; Partita on O Gott du frommer Gott, Bach; Sonata 1, Hindemith; Laudation, Dello Joio; Adagio from Symphony 3, Vierne; Chorale in A minor, Franck.

Brian Fitzgerald, Decatur, IL — student of Theodore W. Ripper, junior recital, Millikin U., Decatur March 26: Concerto 2 del sigr. Gentilli, Walthier; Three Noels, Daquin; Prelude and Fugue in G minor BWV 535, Bach; Toccata Piccola, Wuensch; Choral Dorian, Second Fantaisie, Alain.

Christopher King, Braintree, MA — First Congregational, Braintree March 21: Trio Sonata 5 in C, Bach; Final in B-flat opus 21, Franck; Sonata on the 94th Psalm, Reubke.

Mary Krimmel, Princeton, NJ — First Presbyterian, Princeton Feb. 2: Prelude, Fugue and Chaconne, Der Tag der ist so freudenreich, Buxtehude; Jesu geh' voran, Karg-Elert; Sonata 1, Hindemith; Nun komm der Heiden Heiland, Passacaglia and Fugue in G minor, Bach; Fantasia in Echo Style, Sweelinck.

W. Elmer Lancaster, Orange, NJ — First Presbyterian, Orange March 14: Elevation, Frescobaldi; Toccata and Fugue in D minor, Bach; O World I must leave thee, Brahms; Bible Poems, Weinberger; Arabesque, Vierne; Scherzo from American Suite, Langlais; Legend, Karg-Elert; Antiphon 3, Dupré. Sacred Heart Cathedral, Newark, NJ March 23: same Frescobaldi, Bach, Weinberger, Langlais, Karg-Elert, Vierne; Agincourt Hymn, Dunstable; Toccata in C minor, Muffat; Musette from Suite 6 in A minor, Dandrieu; Finale from Symphony 1, Vierne.

Paul D. Laubengayer, Dallas, TX — student of Robert Anderson, graduate recital, Southern Methodist U., Dallas March 20: Concerto in D minor, Vivaldi-Bach; Sonatas in D K 287 and 288, Scarlatti; La Romanesca, Valente; Passacaglia su tema di Hindemith, Tagliavini; Two Hymn Versets, de Grigny; Trio Sonata 2 in C minor BWV 526, Bach; Chorale Fantasia opus 52, 3 on Hallelujah! Gott zu loben, Reger.

Richard W. Litterst, Rockford, IL — Second Congregational, Rockford March 28: Grand Chorus Dialogue, Gigout; Fantaisie, Franck; Five Antiphons, Dupré; Epitaph, Scherzo from Symphony 2, Vierne; Nuages from Nocturnes, Debussy; Prelude and Fugue in D, Bach.

John Ogasapian, Lowell, MA — First Congregational, Winchester, MA March 21: 6 pieces from Messe des Paroisses, Couperin; Prelude and Fugue in G minor BWV 546, Bach; Fantasia in F minor K 608, Mozart; Variation on America, Ives.

Richard Bouchett, New York, NY — Westminster College Feb. 26: Fanfare, Jackson, Fantasia on Wie schön leuchtet, Buxtehude; Prelude and Fugue in G BWV 541, Bach; Cortege et Litanie, Dupré; Chorale in B minor, Franck; Improptu, Vierne; Meditation from Suite Medievale, Langlais; Dieu Parmi Nous, Messiaen.

George Markey, New York, NY — First Congregational, Oakland, CA April 23: Prelude and Fugue in E minor, Bruhns; Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in G S 541, Bach; Fantasia in F minor K 608, Mozart; Ut Queant Laxis, Bingham; Scherzo from Symphony 2, Vierne; Toccata from Suite opus 5, Duruffé.

Marilyn Mason, Ann Arbor, MI — National Shrine of the Immaculate Conception, Washington, DC March 26: Suite for Organ, Haines; Magnificat, Jeu de clairon, Le Clerc; Toccata, Adagio and Fugue, Bach; Trois danses, Alain; Pneuma, Albright; Concert Variations on Austrian Hymn, Paine.

Diane Bish, Wichita Falls, TX — for MTNA Convention, Church of the Ascension, Chicago, IL March 25: Plein chant du premier Kyrie en taille, Fugue sur les jeux d'anches from Messe pour les Paroisses, Tierce en taille, Offertoire sur les grands jeux from Messe pour les Couvents, Couperin; Noel Etranger, Daquin; Chanton de Voix Hautaine, Dandrieu; Allegro from Symphony 5, Widor; Chorale Improvisation on Victimae paschali, Tournemire; Variations sur un theme de Clement Jannequin, Alain; Scherzo from Symphony 6, Vierne; Tu es Petra, Mulet.

Gary O'Neal, Dallas TX — student of Robert Anderson, graduate recital, Southern Methodist U., Dallas March 29: Prelude in F minor, Kittel; Noël Etranger, Daquin; Chanton de Voix Hautaine, Dandrieu; Prelude and Fugue in B minor BWV 544, Bach; Toccata 8 in G, Muffat; Prélude, Samazeuilh; Suite Française, Langlais; Finale from Symphony 6 opus 59, Vierne.

Rebecca Alexander, Dallas, TX — student of Robert Anderson, graduate recital, Southern Methodist U., Dallas March 26: Pange Lingua Gloriosi, Titelouze; Prelude and Fugue in A minor BWV 543, Bach; Partita on Wacht auf, Distler; Triple Choral, Tournemire; Petite Pièce, Alain; Hymne aux Mémoires Héroïques, Gruenenwald.

James Autenrith, Potsdam, NY — State University, Potsdam March 7: O Traurigkeit, Brahms; Fantasia in F minor K 608, Mozart; Sonata 3, Hindemith; Chorale in B minor, Franck; Prelude and Fugue in D BWV 532, Bach. Emma Willard School, Troy, NY March 16: same Hindemith; Prelude and Fugue in E, Lübeck; Wer nur den lieben Gott, Kommst du nun, Ach bleib bei uns, Prelude and Fugue in G S 541, Bach; Fantasia in F minor K 594, Mozart; A Handel Suite, arr. Autenrith; Postlude for the Office of Compline, Alain.

Earl Barr, Minneapolis, MN — Mizpah Congregational, Hopkins, MN March 28: Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Fantasia in F minor K 608, Mozart; Blessed are ye who live in faith, Brahms; Toccata opus 59, Reger; Adagio from Symphony 3, Vierne; Chant de Paix, Langlais; Petite Suite, Bales.

Alta Bush Selvey — Broadway United Methodist, Kansas City March 15: Kleine Präludien und Intermezzi, Fairest Lord Jesus, Schroeder; Dreams, McAmis; Prelude and Fugue in D, Bach; Scherzetto, Vierne; Chorale in B minor, Franck; Song of Peace, Langlais; Litanies, Alain.

Edmund Shay, Pembroke, NC — First Baptist, Lumberton, NC March 3: Toccata in F-sharp minor, Buxtehude; Concerto in G, Concerto in F, Sofer; Passacaglia and Fugue in C minor, Bach; Toccata from Suite for Organ opus 5, Duruffé; Variations on America, Ives. Assisted by Fay Cain, harpsichordist.

Sharon Smith, Forsythe, GA — student of James R. Davidson, Tift College, Forsyth March 8: Fantasy in C, Franck; Prelude and Fugue in G BWV 541, Bach; Sonata 2, Hindemith.

John Walker, Palo Alto, CA — First United Methodist, Palo Alto March 26: Fantasy in F minor K 608, Mozart; Bergamasca, Scheidt; Kommst du nun, Prelude and Fugue in A minor, Bach; Prelude and Fugue in B, Dupré; Harmonies du Soir, Karg-Elert; Rhythmic Trumpet, Bingham; Serene Alleluias, Outbursts of Joy, Messiaen.

William H. Wharton, Easton, MD — Oxford United Methodist, Oxford, MD Feb. 21: In Thee is gladness, Trio in C, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Fanfare, Paeaan, Leighton; Improptu, Cooke; Chorale, Mathias; Improvisation.

Robert Smart, Swarthmore, PA — Trinity Church, Swarthmore March 21: Trio Sonata 5 in C, Der Tag der ist so freudenreich, Herzlich that mich Verlangen, Allein Gott in der Höh', Prelude and Fugue in E minor BWV 533, Toccata and Fugue in F, all-Bach.

Organ Recitals

Gerre Hancock, Cincinnati, OH — Bethesda-by-the-Sea Episcopal, Palm Beach, FL March 14: Fantasia and Fugue on BACH opus 46, Reger; Ach bleib bei uns BWV 649, Meine Seele erhebt BWV 648, Lobe den Herren BWV 650, Passacaglia and Fugue in C minor BWV 582, Bach; Variations on Mein junges Leben, Sweelinck; Improvisation on Submitted Themes.

Bruce P. Bengtson, Lincoln NE — Westminster Presbyterian, Lincoln March 28: Gloria, Pinkham; Voluntary for Double Organ, Purcell; Introduction, Passacaglia and Fugue, Wright; Scherzo-Cats from American Suite, Langlais; Fanfare pour Preceder La Peri, Dukas; The Exorcism for organ, brass and percussion, Walter Ross; O Mensch bewein' S 622, Bach; Festival Musik for organ, brass and percussion, Sowerby. Assisted by brass and percussion ensemble of the U. of Nebraska, Jack Snider, conductor.

B. Lynn Hébert, Chicago, IL — Sacred Heart Church, Notre Dame, IN Feb. 26: Concerto 2 in A minor BWV 593, Vivaldi-Bach; Echo Fantasy in D minor, Sweelinck; Capriccio in D minor, Boehm; Four Pieces from Livre d'Orgue, de Grigny; Le Banquet Céleste, Chants d'Oiseaux, Messiaen; Chorale in E, Franck.

Joanne Koerber Hiller, St. Louis, MO — Concordia Seminary, St. Louis March 21: Echo ad manuale duplex forte et lene Variations on Wehe windgen wehe, Scheidt; Fantasia and Fugue in G minor S 542, Bach; Komm heiliger Geist Herre Gott, Krebs; Herr Gott dich loben alle wir, Kauffmann; Sonata 3, Mendelssohn; Orgelsonate opus 18.2, Diabler; Choral varié sur le thème du Veni Creator, Duruflé. Assisted by Mark Bangert, English hornist.

Harry Kelton, Lexington, MA — Busch-Reisinger Museum, Cambridge, MA March 25: Eleven Chorale Preludes opus 122, Brahms.

Joseph D. La Rue, Chicago, IL — Metropolitan Community Church, Chicago April 25: Alleluyas, Preston; Organ Mass, Kodaly; Five Episodes in the Lives of Jacob and Joseph, Stearns; Serene Alleluyas, Messiaen; Volumina, Ligeti; L'Ange à la Trompette, Charpentier.

Ivan R. Licht, Rocky River, OH — St. Martin of Tours, Valley City, OH March 21: Prelude and Fugue in G minor, Bach; Ach Gott erhöhr mein Seufzen, Krebs; Introduction and Toccata in G, Walond; Herzlich tut mich verlangen, Brahms; Wer nur den lieben Gott, Walther; Sonata 1 in F minor, Mendelssohn.

Kathryn Loew, Kalamazoo, MI — First Presbyterian, Kalamazoo March 14: 2 settings In dulci jubilo, Prelude and Fugue in A minor, Bach; Noel Etranger, Daquin; The Nativity, Langlais; Jesus ist kommen, Reger; Tumult in the Praetorium, Maleingreau; Jesu meine Freude, Marpurg; Crucifixion from Passion Symphony, Dupré; Gelobt sei Gott im höchsten Thron, Pepping; Prayer from Christ Ascending, Outbursts of Joy, Messiaen.

Michael Gary McGuire, Fayette, MO — student of Luther T. Spayde, Central Methodist College, Fayette Feb. 7: Prelude, Fugue and Chaconne, Buxtehude; O man bemoan thy grievous sin, Sonata 4, Bach; Chorale in E, Franck; Prelude on Brother James's Air, Wright; Variations 1-4, 8-10 sur un Noël, Dupré.

Amelia McLendon, Forsyth, GA — senior recital, Tift College, Forsyth March 2: Fantasia et Fuga in G minor BWV 542, Bach; Sonata 3, Hindemith; Chorale in A minor, Franck; Toccata, Sowerby.

C. Ralph Mills, Roanoke, VA — Salem Baptist, Salem, VA March 15: Suite Brève pour orgue, Langlais; Prelude on the Ave Verum, Mozart-Biggs; Fugue in G minor, Bach; Voluntary on the Doxology, Purcell-Biggs; Le jardin suspendu, Alain; Choral in A minor, Franck.

Robert R. Miller, Dallas, Texas — First Presbyterian, Fort Worth, Texas March 7: Choral, Jongen; Adagio, Nyquist; Air, Hancock; Sonata 2 in G minor, Mendelssohn; Premier Choral, Andriessen; Rest Thou Contented, Zechiel; Adagio from Symphony 3, Saint-Saens; Carillon, Vierne.

August Maelberghe, Detroit, Mich. — St. John's Episcopal, Detroit Feb. 26; Sonata 1 in F minor, Mendelssohn; Pastorale, Guilimant; Adagio, Vivaldi; Prelude and Fugue in C, Bach, March 5: Prelude and Fugue in G, van den Gheyn; Night Piece, Eastham; Flutes et Musettes, Langlais; Suite Gothique, Boelmann. March 12: Concerto 10 in D, Handel; Pastorale Berceuse, Vierne; Pièce Héroïque, Franck. March 19: Chaconne and Recit, Couperin; Sonata 7 in A, Arne; Fantasy in C, Franck; Prelude and Fugue on BACH, Liszt. March 26: Chaconne in F minor, Pachelbel; Come Saviour, Buxtehude; Symphony, Weitz. April 2: Sonata 1, Hindemith; Suite for a Musical Clock, Haydn; Intermezzo, Reger; Impromptu Etude, Maelberghe.

James Moeser, Lawrence, KS — U. of Colorado, Boulder, CO March 7: Prelude and Fugue in G BWV 541, Schmitz dich BWV 654, Gigue Fugue in G, Bach; Four Noels, Dandrieu; Choral in E, Franck; Deuxième Fantaisie, Alain; Transports de joie from L'Ascension, Messiaen. Colorado State U., Fort Collins March 10: same Bach, Dandrieu, Franck and Alain; Herr Jesu Christ dich zu uns wend', O Lamm Gottes unschuldig, Bach. St. Michael and All Angels Episcopal, Mission, KS March 14 same Bach, Franck, Alain and Messiaen; Concerto in G for two keyboard instruments, Soler. Assisted by J. Bunker Clark, harpsichordist.

Karel Paukert, Evanston, IL — Euclid Ave. Christian Church, Cleveland, OH March 5: Toccata in F minor, Wiedermann; Toccata alla Elevation in D minor, Froberger; Toccata in G, Cernohorsky; Toccata, Verschraegen; Meine Seele erhebt den Herren, Kommst du nun, Phantasy and Fugue in G minor, Bach; Second Phantasy, Alain; Moto Ostinato, Eben; Sonorities (Improvisation), Paukert; Postludium, Janacek. Wheaton College, Wheaton, IL March 8: Same Bach, Wiedermann, Cernohorsky, Verschraegen, Alain and Janacek; Lacrimosa, Lutoslawski; Optavi, Heiller; Gloria, Jolivet; Improvisation for voice, keyboard and electronic synthesizer. Assisted by Noriko Fujii, soprano and Thomas Willis, electronics.

Irene Robertson, Los Angeles CA — First Congregational, Los Angeles March 28: Ut queant laxis, Bingham; Partita on Christus ist mein Leben, Pachelbel; O Traurigkeit, Brahms; O Lamm Gottes, Bach; Hymnes opus 58, Matines, Laudes, Dupré; Sept Chorale-Poems opus 67, 1,2,4, and 6, Tournemire; Sonata 3 opus 65, Mendelssohn.

Carlton T. Russell — Grace Church, Millbrook, NY March 28: Sonata 2 in C minor, Mendelssohn; 4 pieces from Messe pour les paroisses, Couperin; Allegro from Concerto 2 in A minor, Vivaldi-Bach; Even Song, La Montaine; Toccata and Fugue, Guinaldo; Herzliebster Jesu, Fugue in A-flat minor, Brahms; Toccata in F, Bach.

Frank T. Shomo, Buckhannon, WV — student of Robert E. Shafer, W. Va. Wesleyan College, Buckhannon Feb. 28: Prelude in D minor, Pachelbel; Fantasy in G, Bach; Fugue in A-flat minor, Brahms; Toccata, Andreissen; Le Banquet Celeste, Messiaen; Toccata, Vilancico y Fuga, Ginastera.

Robert Oldham, Alton, IL — First Presbyterian, Alton March 7: Introduction and Toccata in G, Walond; Fugue in E-flat, Bach; Sonata 6, Mendelssohn; Kleine Präludien und Intermezzi, Schroeder; Ronde Française, Boellmann; Lied, Carillon de Westminster, Vierne.

Thomas Peelen, Bethlehem, PA — St. Mary's Abbey, Morristown, NJ March 21 Troisième Choral, Andriessen; Sonata in D, Purcell; Fantasia in echo style, Sweelinck; Concertino in F, Handel; Psalm 116, von Noordt; Heldenmusik, La Grace, Grave, La Vaillance, Telemann; Toccata from Suite in modo conjuncto, van der Horst; Improvisation on a submitted theme: Passacaglia and Fugue on Iste Confessor. Assisted by Donald Spleth, trumpeter.

Ruth Pelton Richardson, Endicott, NY — First United Methodist, Endicott March 14: Te Deum, Song of Peace, Dialogue for the Mixtures, Langlais; Kyrie O God Holy Ghost, Come Saviour of the gentiles, O sacred Head now wounded, Come Sweet death, Bach; Choral in A minor, Franck; The Last Supper, Weinberger; Woman, Behold Thy Son, Son Behold Thy Mother, Huston; Prelude and Fugue on BACH, Liszt; Improvisation on Were you there, Richardson.

Theodore W. Ripper, Decatur, IL — Millikin U., Decatur March 7: Prelude and Fugue in E minor, Bruhns; 4 pieces from Messe du Deuxieme Ton, Raison; Nun komm der Heiden Heiland S 659; Von Himmel hoch S 700, Wir glauben all' S 680, Bach; 2 Noels, Balbastre; Sonata 1 in F minor, Mendelssohn.

Ruby Robbins, La Mirada, CA — student of Rayner Brown, senior recital, Biola College, La Mirada March 27: Prelude and Fugue in F minor, Bach; Echo Fantasia, Sweelinck; Fantasia on Hallelujah Gott zu loben, Reger; Sonatina 24, Brown; Passacaglia opus 56, Klebe; L'Orgue Mystique 51, Tournemire.

Roger Roszell, Chicago, IL — Evangelical Community Church, Blue Island, IL March 21: Voluntary in D, Boyce; When in the hour of utmost need, Prelude and Fugue in D, Bach; Concerto in F opus 4.4, Handel; Sonata 6, Mendelssohn; Rhosymedre, Vaughan Williams; Coronation, Langlais; Azmon, Goode; Toccata from Symphony 5, Widor.

Jack L. Noble, Vermillion, S.D. — Trinity Lutheran, Yankton, S.D. March 7: Fanfare, Proulx; Toccata in F, Buxtehude; Kommst du nun, Praise to the Lord the Almighty, Bach; Toccata for the Elevation, Zipoli; Toccata, Mereaux; Concerto 13 in F, Handel; Prelude, Fugue and Variation, Franck; Prelude on Iam sol recedit, Simonds; Improvisation on Three Carols, Salberg; Premiere Fantaisie, Alain; Prelude and Fugue on ALAIN, Duruflé.

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Martin Neary, London, England — Christ Church, Westerly, RI Feb. 14: Two movements from the Gloria, de Grigny; Prelude and Fugue in C minor BWV 546, O Mensch bewein' BWV 622, Fugue in G BWV 577, Bach; Et Resurrexit, Leighton; Impromptu, Toccata from Pieces de Fantaisie, Vierne; Choral in E, Franck. Sacred Heart Cathedral, Newark, NJ Feb. 16: Te Deum, Langlais; Prelude and Fugue in F-sharp minor, Buxtehude; Herr Jesu Christ BWV 655, Prelude and Fugue in E-flat BWV 552, Bach; A running Fantasia, Gibbons; A sad Pavanne for these distracted times, Tomkins; Voluntary 5 in G, Walond; Prelude, Allegro vivace, Final from Symphony 1, Vierne. St. Mark's Episcopal, Shreveport, LA Feb. 28: Sonata in G first movement, Elgar; Two Noëls, Daquin; Dies Resurrectionis, McCabe; Prelude and Fugue in G minor, Dupré; Allein Gott BWV 662, Prelude and Fugue in D minor BWV 538, Bach.

William Ness, Ann Arbor, MI — Emmanuel Church, Hanover, PA Feb. 21: Suite du deuxième ton, Clerambault; By the waters of Babylon BWV 653, Prelude and Fugue in E minor BWV 548, Bach; Choral in B minor, Franck; Scherzo opus 2, Durullé; Introduction and Fantasy on How brightly shines the morning star, Reger.

Stanley E. Tagg, Pittsburgh, PA — Church of the Assumption, Bellevue, PA Feb. 23: Carillon de Westminster, Allegro vivace from Symphony 1, Vierne; Allein Gott BWV 662, Prelude and Fugue in D BWV 532, Bach; Symphonie Gothique, Widor; Choral in A minor, Franck; Fantasia in F minor K 608, Mozart. Cathedral of the Blessed Sacrament, Altoona, PA March 15: same Vierne, Bach; Wer nur den lieben Gott BWV 647, O Lamm Gottes BWV 656, Bach; Study in the form of a canon opus 56, 6, Fugue on BACH opus 60, 6, Schumann; Drop Drop Slow Tears, Persichetti; Serene Alleluia, Outburst of Joy, Messiaen. Eastminster United Presbyterian, Pittsburgh March 28: same Bach, Schumann, Mozart; Schmücke dich BWV 654, Bach; L'Ascension, Messiaen.

George W. Tobias, Frankford, PA — Frankford High School, Frankford March 28: Prelude and Fugue in D, Bach; Adagio in G minor, Albinoni; Variations on My Jesus I'll ne'er forsake, Walther; Chorale in A minor, Franck; Rejoice ye pure in heart, Sowerby; Prelude, Dyson; Three Preludes on Southern Hymns, Read; Elegy, Oxley; Toccata from Symphony 5, Widor.

Donald C. Unwin, Wichita Falls, TX — student of Nita Akin, Holy Rosary Church, Shreveport, LA March 21: Litanies, Alain; Nun komm der Heiden Heiland S 659, Alle Menschen müssen sterben S 643, Wachet auf S 645, Fantasie and Fugue in G minor S 542, Bach; Introduction, Passacaglia and Fugue, Willan.

Robert E. Shafer, Buckhannon, WV — W. Va. Wesleyan College, Buckhannon March 28: Prelude and Fugue in G minor, Buxtehude; Prepare thyself beloved soul, In the hour of utmost need, Bach; Jesu my joy, Karg-Elert; Adagio for Strings, Barber; Baroque Suite, Young; movements 1, 4 from Ascension Suite, Messiaen; Cathedrales, Carillon de Westminster, Vierne.

Richard W. Slater, Glendale, CA — St. Mark's Episcopal, Glendale March 28: Pacan, Leighton; Intonazione 7 tono, Ricercare nel duodecimo tono, A. Gabrieli; Elevazione, Zippoli; Andante K 616, Mozart; Vier Ernste Gesänge opus 121, Brahms; Speculum Vitae opus 36, Peeters; Choral in A minor, Franck. Assisted by Diane Thomas, mezzo-soprano and Penny Forbes Hix, soprano. St. George's Episcopal, La Crescenta, CA March 31: same Leighton, Mozart and Brahms.

Organ Recitals

Wolfgang Rübsam, Fulda, Germany — St. Mark's Episcopal, Shreveport, LA March 21: Prelude and Fugue in E minor, Bruhns; Allein Gott in der Höh' BWV 664, Toccata, Adagio and Fugue in C BWV 564, Allein Gott in der Höh' BWV 662, Bach; Chorale in E, Franck; Second Fantasy, Alain; Fantasia on Straf mich nicht in deinem Zorn opus 40, 2, Reger.

William Self, New York, NY — St. Thomas Church, New York March 14: Choral in E, Franck; Symphonie Gothique, Widor.

Gillian Weir — Wheaton College Norton, MA April 16: Toccata 7, Rossi; Variations on Sei gegrüßet Jesu gütig, Bach; Concerto in D minor, Vivaldi-Bach; Sinfonietta, Guillou; Récit de tierce en taille, de Grigny; Transports de joie from L'Ascension, Messiaen.

Gary Zwicky, Charleston, IL — First United Church of Christ, Olney, IL March 28: Lobe den Herren, Walther; Fuga sopra il Magnificat BWV 733, Meine Seele erhebt den Herren BWV 648, Bach; Prelude Through the Major Keys, Beethoven; 2 settings Herzlich that mich Verlangen, Brahms; Fugue in C, Buxtehude; Toccata, Sowerby.

Bruce Bengtson, Salem, OR — student of William Fawk, First Presbyterian, Salem March 14: Concerto in F, Handel; By the waters of Babylon, Toccata in F, Bach; Flute Solo, Arne; Transports of Joy, Messiaen; Sonata on the 94th Psalm, Reubke; Capriccio on the notes of the Cuckoo, Purvis; Brother James's Air, Wright; Pageant, Sowerby.

Clark Friesen, Salem, OR — student of William Fawk, First Presbyterian, Salem March 28: Toccata in G minor, Pachelbel; Sleepers wake, Bach; Prelude in D minor, Krieger; Pastorale, Zippoli; Prayer, Neiland; Hymn to Joy, Young; Three Early American Pieces, Spong; Cantique, Rabey; Petite Suite, Bales.

Susan L. Davidson, Barrington, IL — Flossmoor Community Church, Flossmoor, IL Feb. 16: Fugue on the Name BACH opus 60, 3, Schumann; Lord Jesus Christ with us abide, Sleepers wake!, Bach; Five Little Chorale Preludes, Pepping; The Magi from The Nativity, Messiaen; Variations on Nettleton, Young.

Melvin Dickinson, Louisville, KY — First Unitarian, Louisville March 7: Partita on Was Gott tut, Pachelbel; Trio Sonata 3 BWV 527, Prelude and Fugue in C BWV 547, Bach; Partita on Veni Creator Spiritus, Schroeder; Da Jesus an dem Kreuze stund', Scheidt; 2 settings Herzlich tut mich verlangen, Brahms.

Walter A. Eichinger, Seattle, WA — Plymouth Congregational, Seattle March 17: Plein jeu, Chromhorne sur la taille, Dialogue sur les grands jeux from Messe pour les Couvents, Couperin; O Traurigkeit, Brahms; O Traurigkeit, O Haupt voll Blut und Wunden, David; Wondrous Love, Barber; Partita on The Lords Prayer, Post.

Jerry W. Elmgren, Clearwater, FL — St. Paul's Lutheran, Clearwater March 12: Ballotto del Granduca, Sweelinck; Prelude and Fugue in D, Jig Fugue in C, Buxtehude; Ach bleib' bei uns, Meine Seele erhebt den Herrn, Wachet auf Bach; How lovely shines the morning star, Bender; Partita on Jesu meine Freude, Walther; Chorale, Fugue and Finale from Symphony 6, Mendelssohn.

G. Dene Barnard, New York, NY — Grace Church, New York March 18: Prelude and Fugue in E, Ach Herr mich armen Sünder, Gott der Vater wohn' uns bei, Kommt her zu mir spricht Gottes Sohn, Prelude and Fugue in F, Fantasia on Wie schön leuchtet, Prelude and Fugue in F-sharp minor, Buxtehude.

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William Whitehead, Bethlehem, PA — First Baptist, West Palm Beach, FL March 9: Prelude and Fugue in G minor, Lübeck; Sonata in B-flat, Arne; Trio Sonata 1 in E-flat BWV 525, Passacaglia and Fugue in C minor BWV 582, Bach; Sonata 2 in C minor, Mendelssohn; 3 settings O Sacred Head now wounded by Bach, Brahms, Langlais; Litanies, Alain. Faith United Methodist, Montoursville, PA March 14: same Lübeck, Arne, Mendelssohn, Brahms and Langlais; Partita on Whate'er my God ordains, Pachelbel; Prelude and Fugue in A minor BWV 543, Bach; Toccata, Villancico and Fugue, Ginastera.

David Bachmann, La Crosse, WI — senior recital, Wisconsin State U., La Crosse March 21: Fugue in E-flat BWV 552, Trio Sonata 5 BWV 529, Bach; Suite for Organ, Near; Vision of the Eternal Church, Messiaen; Choral in A minor, Franck.

Frank Bartlett, Lansing, MI — Brown U., Providence, RI, March 2: Passacaglia from Symphony in G, Sowerby; The Angels, Eternal Purposes, Jesus Accepts Sorrow from La Nativite, Messiaen; Variations on Flandria, Mackelberghe; Berceuse, Dupré; Incantation, Langlais; Contemplation from Sinfonia 3, Berlinkski; Prelude and Fugue on BACH, Liszt.

Gwilym Bevan, Brockville, Ont. — St. Peter's Anglican, Brockville March 11: Passacaglia in C minor, By the waters of Babylon, My heart is filled with longing, O Lamb of God, Prelude and Fugue in B minor, Bach. March 18: Prelude and Fugue in G minor, Aberswyth, Ebenezer, Intermezzo, Introduction, Passacaglia and Fugue, Willan. March 25: Introduction and Passacaglia, Reger; Psalm Prelude 1, 1, Howells; Choral in A minor, Franck.

Janice Boud, Louisville, KY — student of Melvin Dickinson, U. of Louisville School of Music, March 14: Prelude and Fugue in F minor BWV 543, Ein feste Burg, Bach; Sonata 6, Mendelssohn; Sonata 1, Hindemith; Ein feste Burg, Buxtehude; Fantasy on Ein feste Burg, Reger.

Marshall Bush, Fitchburg, MA — Christ Church, Fitchburg April 4: Sonata 3, Hindemith; 3 chorale preludes, Walcha; Toccata, Adagio and Fugue in C, Bach; Choral in B minor, Franck; Toccata in C, Sowerby.

Eileen Coggin, Alameda, CA — William Jones' residence, Hayward, CA Feb. 21: Prelude and Fugue in E minor, Bruhns; Come Now Saviour of the gentiles, Toccata, Adagio and Fugue in C, Bach; Sicilienne, Improptu, Vierne; Finale from Symphony 2, Widor.

Paul T. Blake, Indianapolis, IN — Cathedral of St. John the Evangelist, Spokane, WA March 28: Rigaudon, Campora; Nun bitten wir den Heiligen Geist, Buxtehude; Christ lag in Todesbanden, Toccata and Fugue in D minor, Bach; Meditation on the Tune Picardy, Sowerby; Fugue on the Kyrie, Couperin; Canzona on Liebster Jesu, Purvis; Berceuse, Vierne.

Wayne Earnest, West Liberty, WV — student of Kenneth Axelson, West Liberty State College March 15: Prelude and Fugue in F-sharp minor, Buxtehude; Fantasia and Fugue in C minor, Bach; O wie selig seid ihr doch, Brahms 2 settings Macht hoch die Tür, Pepping.

Russell Field, Albany, NY — Cathedral of All Saints, Albany April 4: 3 Kleine Intraden, Schroeder Prelude and Fugue in C BWV 531, Bach; Mon ame cherche une fin paisible, Les rameaux, Langlais.

George L. Jones, Potsdam, NY — Cathedral of All Saints, Albany, NY April 18: Festival Fanfare, Leighton; Wondrous Love, Barber; Pastorale and Aviary, Roberts; Passacaglia from Symphony in G, Sowerby.

Margery Sanborn, Castro Valley, CA — Interstake Center, Oakland, CA April 4: Resurrection from Symphonie-Passion, Dupré; O whither shall I flee, All glory be to God on high, Bach; O Lord God of my salvation, Martin; Te Deum opus 59, Reger.

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

Dennis G. Michno, New York, NY — Trinity Church, New York April 13: Toccata and Fugue in F, Buxtehude; Passacaglia, Near; Christ ist erstanden BWV 627, Bach; Suite du premier ton, Clérambault. April 20: Prelude and Fugue in D minor BWV 539, Bach; Adagio, Nyquist; Concerto in G minor opus 4, I, Handel; Le Jardin suspendu, Alain; Fantasia in F minor K 594, Mozart.

Larry King, New York, NY — Trinity Church, New York April 15: Saraband for the Morning of Easter, Howells; Partita on Christ ist erstanden, Purvis; Crucifixion, Resurrection from Symphonie-Passion, Dupré.

Lee Jessup, Provo, UT — Interstake Center, Oakland, CA April 4: Toccata opus 59, Reger; Sketch in D-flat, Schumann; Prelude and Fugue in G, Bach; The Reed-Grown Waters, Karg-Elert; Carillon, Dupré.

John Fife, Lauderdale by the Sea, FL — Community Church, Lauderdale by the Sea March 21: Pastoral and Allegro from Concerto in G, Handel; He who would suffer God to guide him, In death's strong grasp, I call to Thee, Little Fugue in G minor, Passacaglia and Fugue in C minor, Toccata and Fugue in D minor, Bach; Berceuse, Vierne; Romanza, Purvis; Brother James's Air, Wright.

Harold A. Daugherty, Los Angeles, CA — graduate recital, U. of Southern California, at Herrick Chapel, Occidental College, Los Angeles March 7: Prelude and Fugue in D Buxtehude; Wachet auf BWV 645 Wo soll ich fliehen hin BWV 646, Meine Seele erhebet BWV 648, Kommst du nun BWV 650, Prelude and Fugue in E-flat BWV 522, Bach; Choral-Improvisation sur le Victimae Paschali, Tournemire; Majesté du Christ from L'Ascension, Messiaen; Choral in B minor, Franck; Te Deum opus 5, 2, Langlais.

Page C. Long, Saginaw, MI — First Congregational, Saginaw March 3: Sonata para organo con trompeta real, Lidon; Psalm and 6 Variations on When Jesus on the Cross was bound, Scheidt; Toccata in F, Bach; Cantabile and Allegro from Symphony 2, Vierne.

Patricia Humpe, West Liberty, WV — student of Kenneth Axelson, West Liberty State College March 15: Concerto in D, Handel; Trio Sonata in C, Allegro, Bach; Chant de Paix, Langlais; Finale from Symphony 1, Vierne.

Glenda Whitman Collins — First Presbyterian, Shreveport, LA Feb. 7: Modus ludendi pleno pedaler, Why art thou so cast down my heart, Scheidt; Sonata 2, Schroeder; Prelude and Fugue in G minor, Brahms; Chorale in B minor, Franck; Toccata and Fugue in D minor BWV 538, Bach.

Johnny M. Gillock, New York, NY — student of Vernon de Tar, The Juilliard School, New York Feb. 26: Chromatic Fantasia, Sweelinck; Fantasia in F minor K 608, Mozart; Prelude and Fugue in E minor, Buxtehude; Sonata for Organ, White; Serene Alleluia, Messiaen; Laudation, Dello Joio. New York Cultural Center Jan. 31: same Buxtehude, Sweelinck; Variations on Meinen Jesum lass ich nicht, Walther; Elevations in F, Zipoli; Magnificat primi toni, Nun bitten wir Lobt Gott ihr Christen, Buxtehude; Suite du premier ton, Clérambault.

Jules C. Zimmer, Dallas, TX — First Christian Church, Plano, TX March 10: Toccata and Fugue in F, Jig Fugue, Buxtehude; Fugue in C, A mighty fortress is our God, Pachelbel; La Romanesca, Valentini; I call to Thee, Sleepers Wake, Bach. First Christian Church, Irvington, TX March 14: same Buxtehude, Pachelbel and Bach Partita for Trumpet, Pasquin; Fantasia Chromatica, Sweelinck.

Allen Shaffer, Norfolk, VA — Washington Cathedral, Washington, DC March 14: Les Corps Glorieux (complete), Messiaen.

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The organist or organ-lover who visits Sweden is likely to be impressed by the sheer number of recently built or rebuilt instruments. This is particularly true in small towns and villages. There are undoubtedly two reasons for the large number of new organs: the State Church is very adequately financed, and church authorities discourage strongly the use of electronic instruments. While there are many fine instruments by Swedish builders, both in Stockholm and in the provinces, it is still true that Sweden imports a strikingly large number of organs. The instruments to be briefly described here are in fact all by non-Swedish builders.

Sölvesborg is a town of about 8,000 inhabitants on the south-eastern coast. The parish church dates in large part from the 14th century and is a good example of northern Gothic on a rather small scale. In 1965 the present organ was built by Gebrüder Jehmlich, an East German firm from Dresden. It replaces a late 19th-century organ. The specification follows:

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Rörflöjt 8 ft.
Oktava 4 ft.
Nasat 2½ ft.
Oktava 2 ft.
Mixer V
Trumpet 8 ft.

SVAELLVERK

(III. Manual)

Trägedackt 8 ft.
Viola di gamba 8 ft.
Koppelflöjt 4 ft.
Principal 2 ft.
Sivflöjt 1 ft.
Sesquialtera II
Cymbel IV
Harfenregal 16 ft.
Tremulant

RYGGPOSITIV

(I. Manual)

Kvintadena 8 ft.
Tenngedackt 8 ft.
Prestant 4 ft.
Spidsflöjt 4 ft.
Svegel 2 ft.
Kvinta 1½ ft.
Scharf IV
Dulcian 8 ft.

PEDAL

Subbass 16 ft.
Principal 8 ft.
Koppargedackt 8 ft.
Dolkan 4 ft.
Nachthorn 2 ft.
Mixer IV
Posaune 16 ft.
Trumpet 8 ft.

The organ has mechanical action, with electric stop action. The solo voices are uniformly good. In both modern music and old French works they provided excellent variety and were stylistically convincing. Full organ is rather less satisfactory, for the pedal is clear but rather thin. It would be interesting to hear this organ or a similar work of the same firm under better acoustical conditions. The organ is on the west gallery. However, it is actually in a tower-chamber, and the arch separating the organ-chamber from the church is quite low. In fact, much tone must remain in the spacious chamber. Despite this, the organ is more than powerful enough for the church.

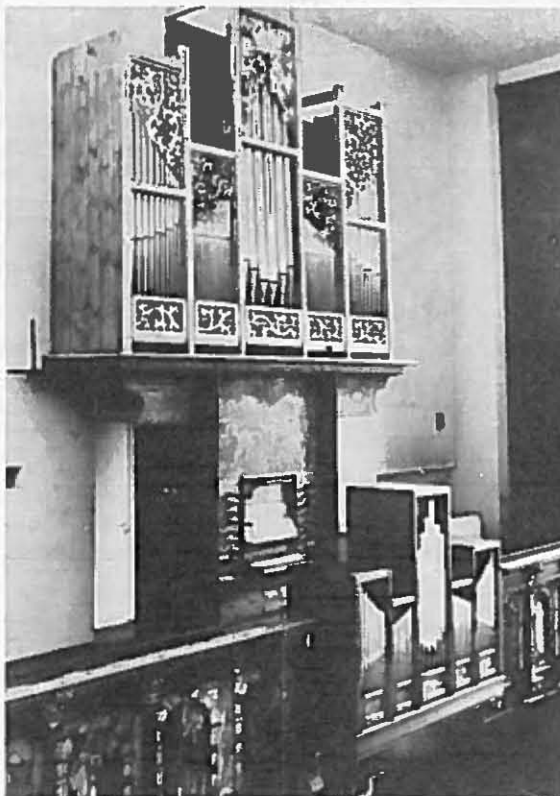
St. Peter's in Malmö is a large, brick, 14th century church of what is often called the Hanseatic type — that is, it was inspired by the churches of Lübeck and other north German cities. Its organs have been described by Carl Bengtsson in a brochure (Swedish only) published in 1965. The earliest known organ is at present in the Malmö Museum. Local enthusiasts claim that it is the oldest surviving organ in Europe.

The available sources are rather confusing. Bengtsson assumes that the organ was built around 1500, while the German-language brochure published by the Museum speaks of the late 14th century. This early date is, of course, most improbable. In fact, it soon becomes clear that the German is a pardonable mistranslation of the Swedish 1400-talet, which means 1400's. Th. Frobenius & Sønner, the Danish firm that restored the organ in 1940-41, considers that the existing *Hovedvaerk* was built about 1490, the Pedal added about 1570, and the Rückpositiv just before 1600. The Rückpositiv was probably the work of Hans Orgemaker of Copenhagen. In 1640 Baldtzer Scheuper of Halmstad renewed the bellows, replaced or added a

Dr. Marigold, chairman of the division of languages at Union College, Barboursville, Ky., visits Europe frequently. Having shared the fruits of these visits with THE DIAPASON readers before, this is the result of his latest travels.

Some Interesting Organs In Sweden

By W. G. Marigold



Malmö Museum organ

century and was finally replaced in 1914 by a large 4-manual Walcker of 73 stops, which had, among other things, the first *Fernwerk* in Sweden. As early as 1938 there was talk of altering the organ to suit more modern tastes.

The present organ, designed by Sybrand Zachariassen, was built by Marcussen & Søn in 1951. The *Fernwerk* and *Chororgel* of the Walcker organ were retained, as were the pipes of 24 other ranks. The present specification follows:

HAUPTWERK

Principal 16 ft.
Kvintadena 16 ft.
Oktava 8 ft.
Spetsflöjt 8 ft.
Oktava 4 ft.
Rörflöjt 4 ft.
Spetsquint 2½ ft.
Oktava 2 ft.
Flackflöjt 2 ft.
Rauschquint III
Mixer VI-VIII
Cymbel III
Trumpet 16 ft.
Trumpet 8 ft.

RÜCKPOSITIV

Principal 8 ft.
Kvintadena 8 ft.
Gedackt 8 ft.
Oktava 4 ft.
Gedackt 4 ft.
Oktava 2 ft.
Gemshorn 2 ft.
Sivflöjt 1½ ft.
Oktava 1 ft.
Sesquialtera II
Scharf IV-VI
Dulcian 16 ft.
Krumhorn 8 ft.
Regal 4 ft.
Tremulant

tremulant and added one stop. As early as 1764 there were reports that the organ was not worth repairing and in 1799 the instrument was sold. The various parts came eventually to different churches and the Rückpositiv is apparently irretrievably lost. The Great and Pedal were acquired by the Museum in 1937. Frobenius restored the existing organ and added a new Rückpositiv. The main case is largely a modern recreation of the older forms, which were ruined during the 19th century. The case of the Rückpositiv is modern. The present specification follows. (Stops marked * are old.)

HOVEDVAERK

*Gedakt 16 ft.
*Principal 8 ft.
*Gedakt 8 ft.
Oktav 4 ft.
*Spidsflöjte
*Quint 2½ ft.
*Nasat 2½ ft.
*Oktav 2 ft.
Mixer IV
Scharf IV
Trompet 8 ft.

RYGPOSITIV

Gedakt 8 ft.
Principal 4 ft.
Blokflöjte
Oktav 2 ft.
Quint 1½ ft.
Sesquialtera II
Regal 8 ft.

PEDAL

*Dulcian 16 ft.
Trompet 8 ft.
Sing. Korn. 2 ft.
Windchest and action of Hovedvaerk and Pedal are original.

With all respect to the very careful restoration, it is scarcely possible today to judge what the original organ may have been like. A very brief note on the organ can be found in Williams, *The European Organ*, p. 98.

In 1797 St. Peter's ordered an organ from Olor Schwan of Stockholm, sometimes referred to as "the Swedish Silbermann." The organ had 12 stops on Manual I, 9 on Manual II, and 13 on the Pedal! Although it was reputedly in excellent condition, this organ was completely altered during the 19th



St. Peter's, Malmö

FERNWERK

Ekogamba 8 ft.
Gedackt 8 ft.
Gemshorn 4 ft.
Oktava 2 ft.
Sivflöjt 1 ft.

CHORORGEL

Rörgedakt 8 ft.
Salicional 8ft.
Spetsflöjt 4 ft.

OBERWERK

It. Principal 8 ft.
Rörflöjt 8 ft.
Gedackt 8 ft.
Oktava 4 ft.
Blockflöjt 4 ft.
Quintadena 4 ft.
Oktava 2 ft.
Gedackflöjt 2 ft.
Nasat 1 1/2 ft.
Waldflöjt 1 ft.
Mixture IV
Cymbel II
Skalmaja 8 ft.
Vox humana 8 ft.
Tremulant

CRESCENDOWERK

Gedackt 16 ft.
Fl. harm. 8 ft.
Spetsgamba 8 ft.
Gedackt 8 ft.
Oktava 4 ft.
Traversflöjt 4 ft.
Quinta 2 1/2 ft.
Waldflöjt 2 ft.
Ters 1 1/2 ft.
Flageolett 1 ft.
Mixture V
Cymbel III
Fagott 16 ft.
Trumpet 8 ft.
Oboe 8 ft.
Clairon 4 ft.

PEDAL

Principal 16 ft.
Subbas 16 ft.
Gedackt 16 ft.
Quinta 10 1/2 ft.
Oktava 8 ft.
Gedackt 8 ft.
Oktava 4 ft.
Koppelflöjt 4 ft.
Nachthorn 2 ft.
Rörflöjt 1 + 1/2 ft.
Rauschquint IV
Mixture VI
Basun 32 ft.
Sordun 16 ft.
Trumpet 8 ft.
Trumpet 4 ft.
Coronet 2 ft.

All unison couplers. One "free combination" for manuals and three for pedal, Tutti. General coupler.

The key action is tracker except for the *Fernwerk* and *Chororgel*, which are playable (electric action) from the fourth manual. The stop action is electric.

There is also a small two-manual and pedal organ by Paul Ott of Göttingen in a small chapel. It was installed in 1964 and has the following specification:

MANUAL I

Gedackt 8 ft.
Principal 4 ft.
Waldflöjt 2 ft.
Kvinta 1 1/4 ft.

MANUAL II

Trägedackt 8 ft.
Rörflöjt 4 ft.
Principal 2 ft.

PEDAL

Gedacktpommer 16 ft.
Unison couplers. Mechanical action.

It may be mentioned that the firm of Th. Frobenius has been particularly active in Sweden. They have been very successful in designing modern instruments to fit historic organ cases. A good example of this can be found in the

main church of Kristianstad, Sweden. The original organ by Johan Lorentz or Lauritz (1619-31) was replaced by an undistinguished instrument in the 19th century, but the case and the show pipes (Principal 16 from Hovedverk and Principal 8 from Rygpositiv) were preserved. The case is often considered the most beautiful in Scandinavia. It was carefully restored when the present organ was installed in 1961. The specification:

HOVEDVERK

Principal 16 ft.
Oktav 8 ft.
Spillflöjte 8 ft.
Oktav 4 ft.
Hullflöjte 4 ft.
Oktav 2 ft.
Sesquialtera II
Mixture IV
Trumpet 8 ft.

SVELLEVERK

Kobbelflöjte 8 ft.
Spidsgamba 8 ft.

Principal 4 ft.
Blockflöjte 4ft.
Nasat 2 1/2 ft.
Waldflöjte 2 ft.
Ters 1 1/2 ft.
Mixture IV
Cymbel III
Dulcian 16 ft.
Skalmaj 8 ft.
Clarin 4 ft.
Tremulant

BRYSTVERK

Quintaton 8 ft.
Rörflöjte 4 ft.
Principal 2 ft.
Spidsquint 1 1/2 ft.
Oktav 1 ft.
Regal 8 ft.
Tremulant

RYGPOSITIV

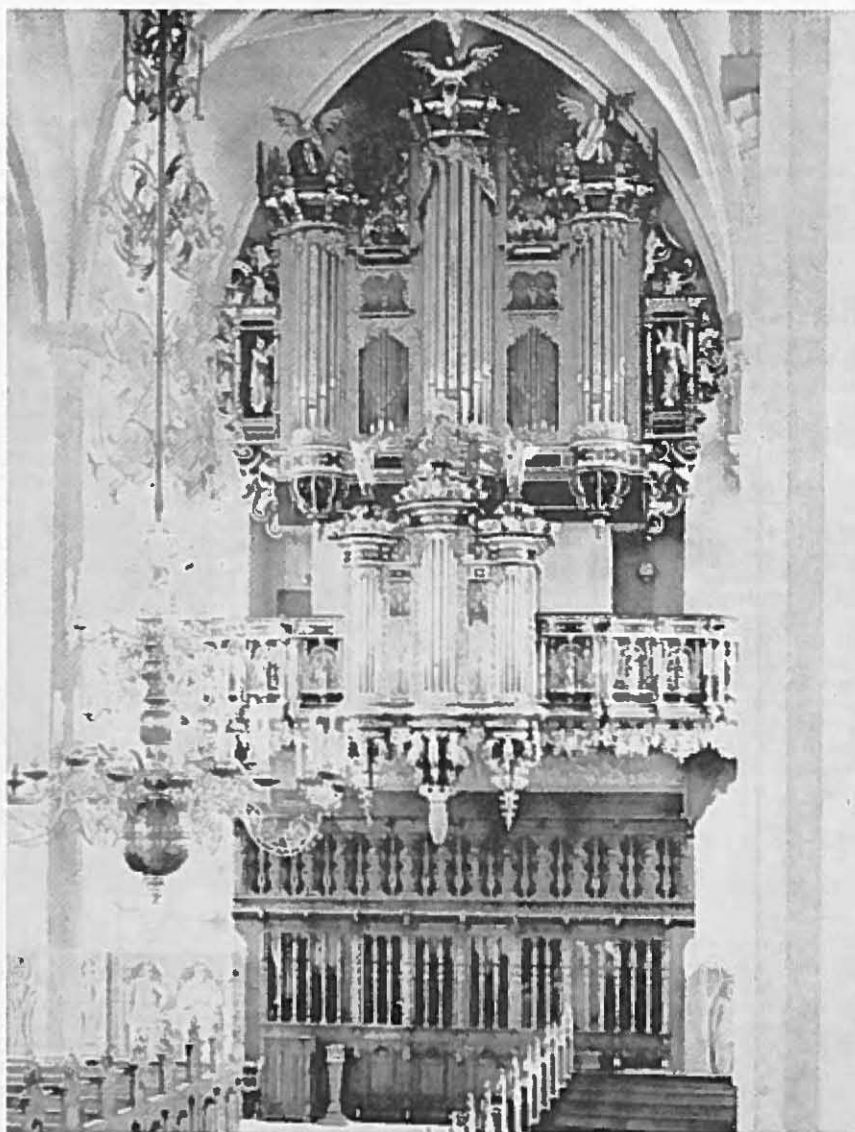
Principal 8 ft.
Gedakt 8 ft.
Oktav 4 ft.
Spidsflöjte 4 ft.
Svegel 2 ft.
Quint 1 1/2 ft.
Scharf IV
Krumhorn 8 ft.

PEDAL

Principal 16 ft.
Subbas 16 ft.
Oktav 8 ft.
Gedacktpommer 8 ft.
Gemshorn 4 ft.
Nachthorn 2 ft.
Rauschpfeife IV
Fagot 32 ft.
Basun 16 ft.
Trompet 8 ft.
Regal 4 ft.
Cornet 2 ft.

Unison couplers. Mechanical action to both keys and stops.

I wish to thank Th. Frobenius & Sønner, Marcussen & Søn, and the rectory of Sölvesberg for assistance and for providing illustrations. The mixture of languages in the stop lists is apparently the result of Danish builders, Swedish churches and a tendency to use German terms. I have reproduced the names either from the console or from the organbuilder's specifications.



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Recitals

Lectures

Word and Tone in Modern Hymnody

By Heinz Werner Zimmermann

In a lecture on hymnody which was published in Vol. 7 of the Musical Heritage of the Church (Concordia, 1970) I dealt three years ago almost exclusively with the history of hymnodic melody construction. For a modern hymnody we should not, however, bypass study of the hymn texts, their forms and their influence on melodic construction. Let us take a glance back through history.

It is well known that Martin Luther was not only the author of the melodies but also of the texts of his hymns. How did he compose his melodies? Let us study the melody "Nun komm der Heiden Heiland." This Luther hymn is a translation and a musical adaptation of the Latin hymn "Veni redemptor gentium". Luther's melody demonstrates his typical declamatory technique of melodic construction: important syllables appear on raised pitches. The melody line follows the intonation and the accent of the first stanza. As Luther himself put it, "The notes enliven the text".



How about the rhythmic construction? Here we should examine the comparison between the shape of the Latin stanza and that of Luther. As usual the Latin hymn is texted in four-line iambic:

Veni redemptor gentium
ostende partum virginis
miretur omne saeculum
talis decet partus deum.

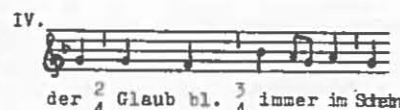


Evidently Luther conceived the last line as being a trochee and as a result took the liberty of dispensing with the iambic structure of the regular Latin hymn. His own stanza abandons a predetermined order of accents and limits itself to organizing the number of syllables; each line has seven. The accentuation of these seven syllables is variable:

Nun komm der Heiden Heiland
der Jungfrauen Kind erkannt
dass sich wundert alle Welt
Gott solch Geburt ihm bestellt.



This procedure leads to the singing of one and the same line of melody with varying rhythms in different verses; the rhythm of the melody is flexible and adapts itself to the changing accentual constellations of the text. The last line of each stanza serves as a good example:



Dr. Zimmermann is director of the Berlin Church Music School, Berlin, Germany. He is well-known in the U.S. as a lecturer and composer of choral and organ music.

We see in Luther's example how he adapted a given melodic model ("Veni redemptor gentium") to his new German text. In this case the text rules so strongly that every stanza contains its own rhythmic variant. This recalls the old Meistersinger technique which was certainly very well known to Luther. Meistersinger Hans Sachs, the Nuremberg shoemaker and poet, was a contemporary and sympathizer of Luther.

The Meistersinger technique does not consider the weight of the syllables, but rather only counts them. In this poetry the character of prose is retained. The accentuation remains without predetermined scheme. It follows the textual content.

The increasing familiarity with Latin, Greek, Italian and French poetry which the Renaissance brought to Germany led to the end of Meistersinger poetry. After 1624 a textbook, "Von deutscher Poeterey" — "Of German Poetry", by Martin Opitz came to dominate throughout Germany. The author requested the abandonment of the syllable-counting Meistersinger verse, replacing it with regular alternation between accented and unaccented syllables.

The consequences for hymnody were significant. From this point on every hymn poem observed a particular poetic meter to which the tune also had to submit itself. The construction of the hymn melody no longer followed the literal meaning of a given text line; now it followed merely its poetic meter. Since the form was schematic the melodies also became more and more schematic. These schematic melodies were suitable for all poems with identical meter.

In addition to this, the Reformation melodies were belatedly made regular as well, that is to say, their rhythm was forced into a regular sequence of rising and falling. As we may see by the versions which J. S. Bach had to use when he arranged the Luther melodies, they had become "trimmed". Bach compensates for the lost rhythmic variety through harmonic variety.

Whether we welcome or regret this historical development, we cannot reject the fact that hymnody is not to be separated from the development of poetry. If we are going to study the situation of hymnody today we must therefore also take into consideration contemporary lyrics.

Nowadays lyrics have abandoned to a large extent the formal poetic schemes. The most frequent form of present-day poems is prose in lines. This is an international development; it is true of Gottfried Benn as well as for René Char and for Ezra Pound. Please allow me to dispense with the mention of German and French examples. Let us consider, however, three poems by Ezra Pound. As in most of Pound's poems these are without poetic meter and without subdivision in corresponding stanzas. Thoughts and images flow freely:

Ezra Pound, Canto LXXXI (Pisan Cantos)
"What thou lovest well remains"

Ezra Pound, *De Aegypto*
"I, even I, am he who knoweth the roads"

Ezra Pound, *Further Instructions*
"Come, my songs, let us express. . ."

The free form of these poems may be found today among poets of every tongue.

Of great interest is an analysis of some of Dylan Thomas' poems. *Poem in October* and *Fern Hill* show in their beginning lines such variegated shapes that they are hardly different from the lyrical prose which we found in Ezra Pound. In the following two poems the form of the first stanza,

however, corresponds to the form of the following stanzas.

Dylan Thomas, *Poem in October*
"It was my thirtieth year to heaven"

Dylan Thomas, *Fern Hill*
"Now as I was young and easy under the apple boughs"

In *Poem in October* we find the following scheme for the lines of every stanza:

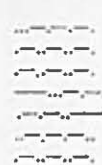
nine syllables
twelve
nine
three
five
twelve
twelve
five
three
nine

In *Fern Hill* we find the following:

fourteen syllables
fourteen
nine
six
nine
fourteen
fourteen
seven
nine

Through the repetition in each stanza the prose of the first stanza becomes in a way transformed into a sort of very complicated poetic meter. One could also say the reverse: stanzas which correspond exactly to one another in their number of syllables are produced from prose. The term "stanzas of prose" makes us aware of the fact that Dylan Thomas observes only the number of syllables, not their individual weight (precisely the same method which Luther used in his hymn translation). In *Poem in October* each stanza begins for example, with a nine-syllable line; these first lines, however, demonstrate a variety of accent patterns:

- 1) It was my thirtieth year to heaven
- 2) My birthday began with the water (-birds)
- 3) A springful of larks in a rolling
- 4) Pale rain over the dwindling harbour
- 5) It turned away from the blithe country
- 6) And the twice told fields of infancy
- 7) And there could I marvel my birthday



Similar differentiations are evident in the other lines as well.

In *Fern Hill*, too, we find that the syllables of each stanza were in fact counted without being considered individually.

In Dylan Thomas we have found again the prerequisite for hymnody, namely the division into stanzas. No hymn text exists without stanzas. In the form of "stanzas of prose" hymnodic poetry is still possible, even within the framework of contemporary poetic styles.

And now we have to answer the justifiable question whether or not it is possible to find also on a more popular level the "stanzas of prose", which on a high artistic plane we found in Dylan Thomas. Only then can "stanzas of prose" assume a practical relevance for hymnody. Only then can this poetic form possibly serve for modern hymnody.

Examples of this form on the popular level may be seen in the form of the American Blues. We all know that the Blues form normally consists of stanzas with three lines each. Of these three

lines the second repeats the first:

"If you ever love a woman first you give your soul to the good Lord above"
"If you ever love a woman first you give your soul to the good Lord above"
"Give your time to the devil and give your love to the girl you love."

This stanza, too, consists of prose. We cannot discern a given poetic meter, but we find the line scheme AAB in all stanzas. Within individual lines the number of syllables does not always remain constant. In this respect the Blues form is far less artistic, less strict than Dylan Thomas. It is more strict, however, in that it contains rhymed endings.

In the Blues form, too, the dependence of melodic construction of text is clear. However, we must see a subtle difference here. The scheme of the stanza, consisting of three lines, depends on the music. This scheme corresponds to the cadential plan, to the so-called "Blues scheme":

first line: tonic; 4 meas.
second line: subdominant & tonic; 4 m.
third line: dominant & tonic; 4 m.

Within this harmonic scheme, however, the melodic construction follows the text. Let us note this in "St. Louis Blues", one of the most famous examples of this style. In its sequence of stanzas, however, it is rather an exception since it possesses a four-line refrain. Apart from this refrain it shows all the normal traits of the Blues form.

Blues scheme:

1. G - C - G - G
2. C - C - G - G
3. D - D - G - G

1. I hate to see the ev'ning sun go down,
2. Hate to see the ev'ning sun go down,
3. Cause my baby, he done lef' this town.

It shows also the three-line stanza, in which the repetition of the first line occurs. While the first stanza begins with an up-beat line, the second begins with a down-beat line:

1. I hate to see the ev'ning sun go down
2. Feelin' tomorrow like I feel today



A further difference between the first and second stanzas in their accentuation can be seen in the last lines:

1. Cause my baby, he done lef' this town
2. I'll pack my trunk, make my get'way



The melody is adapted to such variants as "tomorrow" and "like I feel"! Our Blues analyses show that the verse form "stanzas of prose" is the poetic form of our century also on the popular level. Why can't we apply the Blues form to hymnody?

Indeed without more ado it can be stated categorically that it is not applicable. The Blues melodies are not uniform enough: they are a sort of song-speech within the context of the Blues scheme. In correspondence with the text not only the accentuation of the Blues melody is varied in the different stanzas, but also it is necessary to provide additional melody notes for additional text syllables. This is only possible in solo singing, and indeed Blues is solo singing.

The hymn, on the other hand, is choral. Hence every note of the melody has to be fixed unalterably. Should a "stanza of prose" be provided with such a chorally-oriented melody, this melo-

dy will compel the following stanza's prose. Not only the number of syllables has to remain unchanged in the subsequent stanzas, as in Dylan Thomas. If these stanzas are sung to the melody of the first stanza, then the sequence of accentuations in each line of prose must also remain unchanged. In other words, with "stanzas of prose" which are to be sung, the syllables must not only be counted but also scaled as to weight.

Already when we discussed Dylan Thomas we saw that the faithful repetition of the syllables elevates the first stanza's prose to the rank of a poetic meter. If, over and above the number of syllables, we retain the accentuation of the first stanza in its repetition, we are almost approaching a state of canonization. Every prose, whatsoever, can be "canonized" in this way. It seems, however, that the prose of the Bible is especially worthy of this honour. Therefore in my own hymnodic attempts I always proceed from a Bible verse. The prose of this Bible verse becomes the prototype in number of syllables and sequence of accents for the subsequent stanzas.

In practice we proceed this way: a suitable Bible verse is given a melody according to our declamatory principle. Not every Bible verse is suitable; some of them are too dry, too didactic. Most suitable are those which suggest a certain emphasis, those which betray the fact that they want to be sung rather than spoken.

In a melody derived this way the rhythm of the Bible verse is faithfully copied. The subsequent additional stanzas have to fit this melody. In this case the stanza structure corresponds automatically to the Bible verse. The melody is the standard for the complementary stanzas.

Let us study this procedure in my hymn *Und das Wort ward Fleisch*. ("And the Word became flesh", John 1: 14). The Bible verse can be found here exactly copied in the melody which is one single extensive melodic span. The important syllables appear on raised notes. Even the repetition in the middle of the text appears again as a melodic repetition.

By studying the subsequent stanzas we see that their number of syllables and sequence of accents correspond exactly to the Bible verse since they fit the melody just as well as the Bible verse. As in the case of the Bible verse, they are prose. An influence of the Blues form may be seen in the rhyming endings. Even a modern hymn should not renounce the principle of rhyme which makes the text so much more impressive.

That the melody remains strictly syllabic in such hymns seems to me to be of great importance — one melody note for every text syllable. In this way the textual rhythm makes the melodic rhythm sensible and understandable. We know from Luther's examples that the declamatory type of melody is more difficult to learn than the schematic type of the 18th and 19th century hymns. Therefore, every assistance which enables easier learning should be used.

At this point we come back to the musical problems of present-day hymnody after our excursion through the areas of hymnodic text forms and of the forms of modern poetry. In our example *Und das Wort ward Fleisch* it was striking that the melody was occasionally syncopated. Let us look at this a little more closely.

These syncopations emerge from the coordination of the irregular prose rhythm of the melody and its predominant 8th notes with the regular bass line rhythm, striding along in regular quarter notes. In the spot where a melodic accent falls between the bass quarter notes we sense a syncopation. This syncopation emerges inevitably; we feel it as a natural necessity. Its effect is not arbitrary because it arises out of the natural meaningful declamation of the text.

This principle is nothing other than that of splitting the musical setting into "melodic section" and "rhythm section". We can already recognize it in the Spirituals. Hence it was willed to the Blues and Jazz. Just as today's lyrics breathe the air of the "stanza of prose" principle, so today's music breathes the air of this splitting principle. For

Ruhig

1. Und das Wort ward Fleisch und wohn-te un-ter
2. Chri-stus, Got-tes-sohn als Men-schen-sohn ge-
3. Got-tes Lie-be hat den Sohn zu uns ge-

1. uns, und wir sa-hen sei-ne Herr-lich-keit, ei-ne
2. born, aus dem aus-er-wähl-ten Volk er-korn, kamst in
3. sandt. Got-tes Sohn hat sie uns zu-ge-wandt. Got-tes

1. Herr-lich-keit als des ein-ge-bor-nen Sohns vom Va-ter,
2. Knechtge-stalt, Licht und Le-ben in die Welt zu brin-gen,
3. Kin-der sind, die in Nächsten-lie-be sich verschren-ken,

1. vol-ler Gna-de und Wahr-heit, vol-ler Gna-de und Wahr-heit.
2. uns dem Tod zu ent-rin-gen, uns dem Tod zu ent-rin-gen.
3. Got-tes Gna-de ge-den-ken, Got-tes Gna-de ge-den-ken.

Gott ist un-sre Zu-ver-sicht, Gott ist un-sre

Zu-ver-sicht und Stär-ke, ei-ne Hil-fe in den gros-sen

St-ten, die uns be-trof-fen ha-ben. Der Herr Ze-ba-oth ist

mit uns, der Herr Ze-ba-oth, der Gott Ja-kobs ist un-ser Schutz.

modern hymnody we adopt these two modern principles and make them concrete in our own way.

While in *Und das Wort ward Fleisch* the rhythmic foundation was provided by a regular quarter note movement in the bass, in *Gott ist unsre Zuversicht* (the Hymn of my Vespers) the rhythmic foundation used was a regular sequence of chords separated by three quarter notes. The melodic voice, however, is allowed to declaim the Bible text in complete rhythmic freedom.

This melody distinguishes itself from the previous one through a refrain, which remains constant in all stanzas: "Der Herr Zebaoth ist mit uns, der Herr Zebaoth, der Gott Jakobs ist unser Schutz". The additional verses are a trinitarian expansion of the first stanza.

Whereas the syncopation in *Und das Wort ward Fleisch* and in *Gott ist unsre Zuversicht* are explainable

purely and simply by the prose declamation, the syncopation principle of Jazz is alluded to in my hymn *Uns ist ein Kind geboren* ("Weihnachtslied").

Here, too, the speech declamation has been at work. But in the opening bars, we see the same syncopation three times: the second half of the bar is anticipated through an 8th-note syncopation; in this way it assumes a certain measure of overemphasis. This favoritism towards the second half of the bar corresponds to the earlier Jazz forms, where we may also see it. It lends the beginning of the melody a certain "swing".

The chief problem related to this type of hymn is the finding of poets who submit themselves to the strict discipline of Bible verse and melody and consequently create additional stanzas. As in the cases of Luther and Philipp Nicolai, the ideal would be the "poet-composer" who devises both text and melody. In the hymn *Und*

das Wort ward Fleisch I provided the text myself. In *Gott ist unsre Zuversicht* I was assisted by the former Heidelberg students' pastor. For *Uns ist ein Kind geboren* the Munich poetess Ilse Schnell wrote the added stanzas.

Is this type of hymn too difficult for the congregation? This remains to be seen. It is certainly no more difficult than some of Luther's melodies. Their only difficulty is their new rhythm. This rhythm, however, being the rhythm of the sung text, will prove to be quickly understood. Such hymns should at first be sung by the church choir, then by the confirmands, and later on in stanzas alternating between choir and congregation.

After having brought together six such hymns in the German language, which appeared recently in a Bärenreiter publication (*Sechs neue Lieder*, Bärenreiter-Verlag Kassel, 1970), I was asked by the American company Concordia Publishing House to write some English hymn melodies of the same type. One of these English melodies is written on the first lines of Psalm 113.

A young American poetess, Marjorie Jillson, wrote three additional stanzas to my melody, "verses in prose". They read:

2) Praise the Lord! Thanks and praises sing to God! Day by day to the Lord! High above the nations is God, high above the nations is God. His glory high over earth and sky! Praise the Lord, praise the Lord!

3) Praise the Lord! Praise and glory give to God! Who is like unto him, Raising up the poor from the dust. Raising up the poor from the dust, He makes them dwell in His heart and home. Praise the Lord, praise the Lord!

4) Praise the Lord! Praise O servants of the Lord, Praise the love of the Lord! Giving to the homeless a home! Giving to the homeless a home, he fills their hearts with new hope and joy. Praise the Lord! . . .

Should there be only contemporary hymns in our present day services? By no means! All that we have inherited cannot be thrown into oblivion. We shall continue to live with the great hymns from the past. We shall not throw them away in an infatuated iconoclasm. With all our efforts to create new songs for the church we shall continue to sing the old hymns. We shall creatively carry forward the tradition of hymnody and not abolish it.

Uns ist ein Kind geboren, uns ist ein Sohn gegeben

Uns ist ein Kind geboren, uns ist ein Sohn gegeben . . .

Praise the Lord! Praise o servants of the Lord,

praise the name of the Lord! Blessed be the name of the L.

Blessed be the name of the Lord from this time forth and fur-

evermore! Praise the Lord! Praise the Lord!

evermore! Praise the Lord! Praise the Lord!

evermore! Praise the Lord! Praise the Lord!

evermore! Praise the Lord! Praise the Lord!

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