

THE DIAPASON

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

Sixty-first Year, No. 2 — Whole No. 722

JANUARY, 1970

Subscriptions \$3.00 a year — 30 cents a copy

Reuter Organ Installed in Church at Wilson, N.C.

The Reuter Organ Company has completed the installation and tonal finishing of a three-manual, 50-rank organ in the First Baptist Church, Wilson, N.C. It is installed on either side of the chancel with a portion of the great being cantilevered from either side. The remainder of the great is placed in an unenclosed position immediately to the rear of the exposed pipework on one side, and the individually expressive swell and choir divisions also are situated to the rear of the two exposed sections.

Negotiations for the sale of the instrument were handled by David Marshall, Charlotte, N.C., district representative for the firm, who also undertook the installation. Tonal finishing was under the direction of Franklin Mitchell, vice-president and tonal director of Reuter; he was assisted in this work by Mr. Marshall.

The dedicatory recital recently was played by Dr. Max Smith, Appalachian State College, Boone, N.C.

GREAT

Subprincipal 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Trumpet 8 ft.
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 73 pipes
Rohrflöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 54 pipes
Spitzprincipal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Subprincipal 16 ft.
Rohrgedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Subprincipal 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Waldflöte 4 ft. 44 pipes
Waldflöte 2 ft.
Mixture 4 ranks 128 pipes
Posaune 16 ft. 56 pipes
Fagotto 16 ft.
Posaune 8 ft.
Fagotto 8 ft.
Clarion 4 ft.
Schalmei 4 ft. 32 pipes

IT IS NOT TOO LATE for young women organists less than 30 to apply for entrance in the annual Gruenstein Memorial Contest sponsored by the Chicago Club of Women Organists. The award is \$100 in cash and a Chicago recital date. Write to Hazel Quinney, 1518 East 59th St., Chicago, Ill. 60637.



New Walcker Organ in the Cathedral At Ulm, Germany

Walcker at Ulm Cathedral Latest in 800-Year Series

The new Walcker organ in the historic Cathedral of Ulm, Germany, was dedicated Oct. 19. A new era of musical history at Ulm was thus begun on an instrument which is solidly founded on the ideas of the "organ movement" without denying the worth and usefulness of organ style and music of the past 150 years. And so it should be, for the organs of Ulm Cathedral have played a vital role in South Germany's musical life for 800 consecutive years. A brief look at the organs of Ulm Cathedral since 1624 is worthwhile for us today, for it gives us a bird's-eye view of organ styles over three long periods of music history. A complete history of the cathedral organs would take up too much space here and, for those who want it, it is available in booklet form from the cathedral.

The first description of an organ in the cathedral is dated 1624 and tells of the organ built by Kaspar Sturm of Munich in 1576. Further work was done on this organ by Konrad Schott of Nürnberg. Praetorius describes the stoplist in his *Organographia*, pp. 161-162, as follows:

HAUPTWERK C/D — c³

Grossprinzipal 16 ft.
Weitprinzipal 8 ft.
Mittelpinzipal 8 ft.
Engprinzipal 8 ft.
Grobgedackt 8 ft.
Lieblich Gedackt 8 ft.
Quintadena 8 ft.
Oktave 4 ft.
Hohlflöte 4 ft.
Spitzflöte 4 ft.
Doppeloktave 4 ft. & 2 ft.
Scharfquinte 2 2/3 ft.
Mixture 9 ranks
Zimbel 5 ranks
Fagott 16 ft.
Posaune 8 ft.

BRUSTWERK C/D — c³

Prinzipal 4 ft.
Gedackt 4 ft.
Oktave 2 ft.
Quinte 1 1/3 ft.
Mixture ?
Zimbel ?
Hörnlein ?

RÜCKPOSITIV C/D — c³

Gedackt 8 ft.
Prinzipal 4 ft.
Gedackt 4 ft.
Weitoktave 2 ft.
Eng Oktave 2 ft.
Quinte 2 2/3 or 1 1/2 ft.
Mixture ?
Hörnlein ?
Regal 8 ft.

PEDALWERK C/D — c³

(with short octave)
Prinzipalbass 16 ft.
Subbass 16 ft.
Oktavbass 8 ft.
Mixturebass 6 ranks
Fagottbass 16 ft.
Posaunenbass 8 ft.
Fagottbass 8 ft.
Georg Fridrich Schmahl did the following work on this organ in 1731-1737:
a) rebuilt two of the three Principals in the Hauptwerk
b) rebuilt the Mixture and the Zimbel of the Hauptwerk (new pitches)
c) added a new Sesquialtera
d) replaced an 8 ft. Gedeckt with a "fresh" Waldflöte (2 ft.)
e) added a 4 ft. Octave in the Pedal. And so this organ remained with 45 registers until the 1850s.

In 1856, the following organ was installed in the west gallery by the firm of E. F. Walcker of Ludwigsburg. It had mechanical-action with pneumatic couplers and stop action and conical-valve

U OF KANSAS BRINGS SIX FOR MASTER CLASS SERIES

The department of organ of the University of Kansas at Lawrence is bringing six distinguished visiting lecturers in organ to the campus within the 1969-70 academic year. Each will be on the campus for periods of a week to 10 days for recitals, master classes and private teaching.

The series began with a recital Nov. 12 by Robert Clark, University of Michigan. He conducted master classes on the *Clavierübung III* of Bach and the *Eleven Chorale Preludes* of Brahms, and was available to organ majors for private lessons and consultation.

Future lecturers will be Mildred Andrews, Oklahoma University; Clyde Holloway, Indiana University; Gerre Hancock, Christ Church, Cincinnati; Myron Roberts, University of Nebraska, and Lady Susi Jeans. Miss Andrews will be on campus Jan. 19-21; Mr. Holloway from Feb. 15; Mr. Hancock from March 16, and Mr. Roberts and Lady Jeans the week of April 13-16. All public master classes and recitals will be open to the public without charge. Write Dr. James Moeser, department of organ, Lawrence, Kans. 66044.

SYMPOSIUM ON ACOUSTICS LISTED FOR CHICAGO AREA

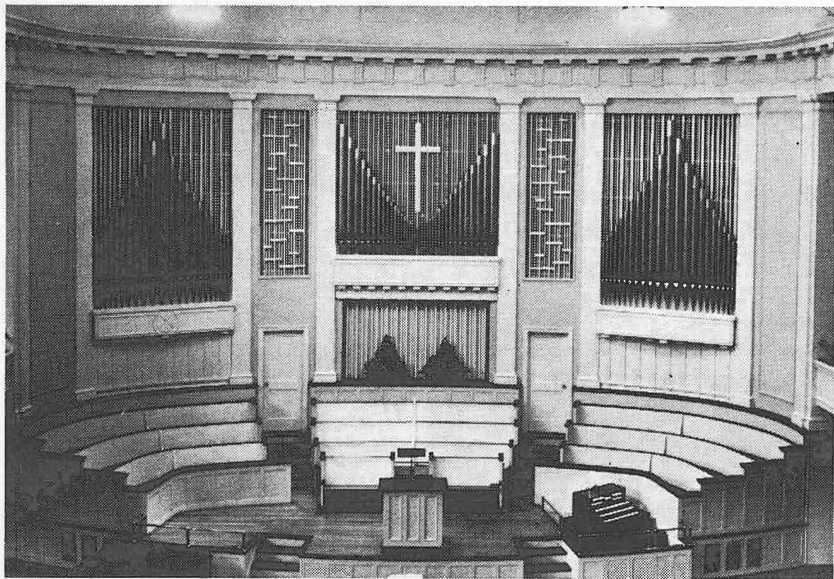
An all-day symposium on organ and church acoustics will be sponsored by Bolt Beranek and Newman Feb. 17 at North Shore Congregation Israel, Glencoe, Ill. Organ design, room-acoustics design, sound systems and noise control will be discussed. Among the speakers will be Nils Schweizer and Harold Spitznagel, architects, Lawrence I. Phelps and Walter Holtkamp, Jr., organ builders, and Robert B. Newman and other members of Bolt Beranek and Newman's staff.

Morning, afternoon and evening sessions are scheduled with a brief recital by Margaret Kemper, organist of the temple. Write the consulting company at 1740 Ogden Avenue, Downers Grove, Ill. 60515.

VICTOR URBAN was organ soloist Nov. 20, 22 and 23 on the third program of the Orquesta de Cámara de la Ciudad de México at the new Sala de Conciertos de Castilla de Chapultepec of the Museo Nacional de Historia. He played the Sixth Handel Concerto in F.

CAROLYN C. WALLACE was honored Sept. 28 for 50 years of service as organist of the First Methodist Church, Toulon, Ill.

(Continued on page 27)



Charleston, W. Va. Church Dedicates New Holtkamp

A new Holtkamp organ was a major part of the centennial year celebration at the Baptist Temple, Charleston, W. Va. The church, once as sound-deadened as early radio studios, has been renovated under the direction of Bolt, Baranek and Newman, with all acoustical tile removed from the nave ceiling, and with carpet removed from chancel and choir loft floors. The organ chamber ceiling has been lowered and the tonal openings increased. Drapes were removed from the doorways.

Mr. Holtkamp's design has completely transformed the room tonally and visually.

To celebrate the centennial, the church commissioned Alan Hovhaness to compose a choral work with organ accompaniment. The world premiere of his cantata, *I Will Lift Up Mine Eyes unto the Hills*, was sung Nov. 23. Gerre Hancock played the dedicatory recital Dec. 7.

R. F. Bower has served the church as organist for 23 years; Martin Wayne Eich, minister of music, is entering his ninth season.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes

Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes

POSITIV

Copula 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 1/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

SWELL

Geigen 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Füllflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Dulzian 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft.
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Offenflöte 4 ft. 32 pipes
Rauschbass 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

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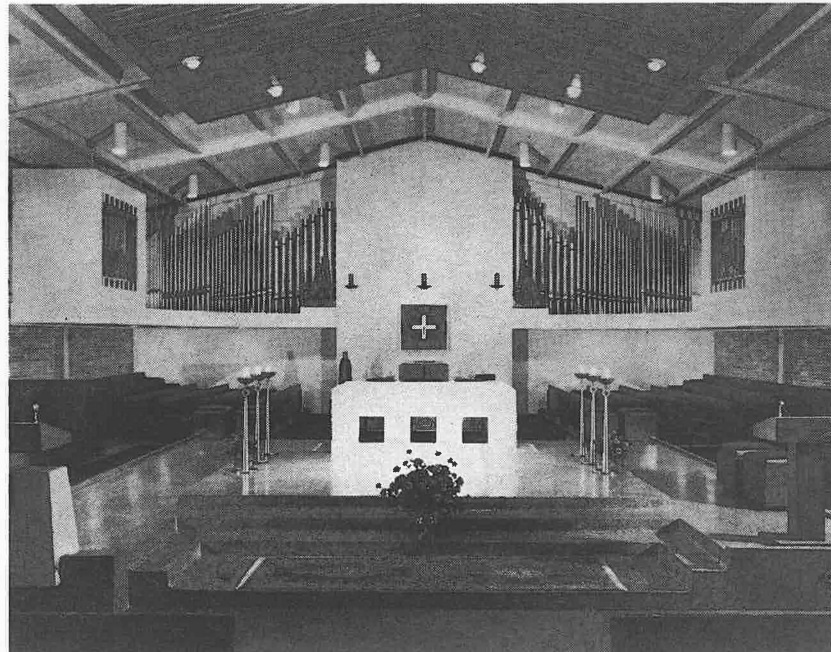
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Org.Score (5976) 6.00

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Casavant Opened in Austin, Tex. Church

Casavant Frères Limitée, St-Hyacinthe, Québec, has completed the installation of a three-manual organ in First Baptist Church, Austin, Tex.

The instrument stands at the front of the chancel in the new sanctuary building and presents an attractive display of pipes. As is customary with this builder, the pipework is scaled and voiced according to classical principles and the pipes speak on low-wind pressure. G. Robert Downer is minister of music and Michael Benefiel organist.

GREAT

Quintaden 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Salizional 8 ft. 61 pipes
Salizional Céleste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

CHOIR

Gedackflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Céleste 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Waldföte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitzoktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Regal 8 ft. 61 pipes



Edgar C. Crowle was honored Nov. 2 on the 35th anniversary of his service as organist, and until 1956 choir director, of the First United Methodist Church, Jackson, Mich. He played a recital before the morning service and was guest of honor at a reception which followed it.

Mr. Crowle was born in Penzance, England, where he began the study of piano at the age of five. He was a boy soprano in the Church of England Choir.

In America his training was at the Cleveland Institute and at Oberlin Conservatory. He served churches in Amherst, Ohio, and at Pontiac, Mich., before going to Jackson in 1934.

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Rankett 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

FRANK CUNKLE, AAGO
Editor

JANUARY, 1970

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An International Monthly Devoted to
the Organ and to Organists and
Church Music
Official Journal of the
Union Nacional de Organistas of Mexico

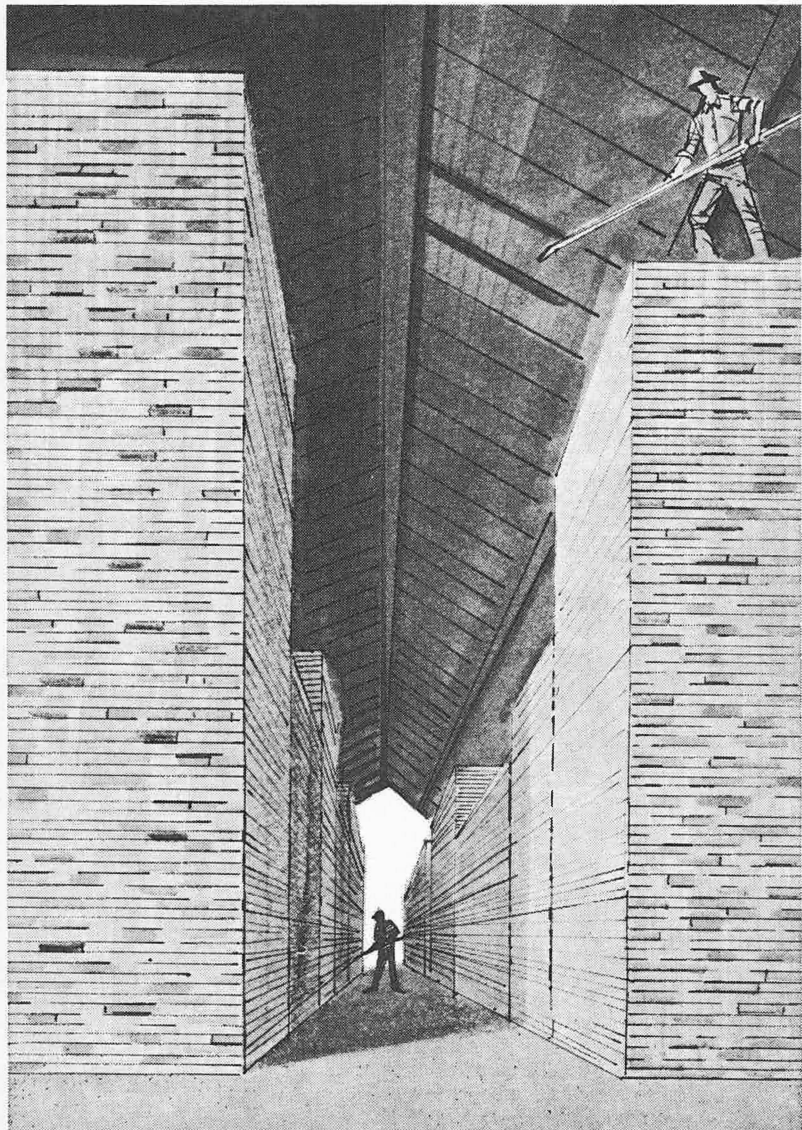
The Diapason
Editorial and Business Office,
434 South Wabash Avenue, Chicago,
Ill.; 60605. Telephone 312-HA7-3149
Subscription price, \$3.00 a year, in
advance. Single copies 30 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the
1st.

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

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changes of address promptly to the
office of The Diapason. Changes
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Church in Capital City of Missouri Opens Wicks

A new Wicks organ of 31 ranks has been installed in St. Joseph's Church, Jefferson City, Mo. The building is of striking, modern architecture, circular in form, with the organ along the perimeter near the altar.

The great and positiv divisions are unenclosed, with a façade of large pipes presented to view. Voicing is on low pressure, following classical principles. The festival trompette in the great is on 6-inch wind pressure, and has a commanding tone.

Negotiations for Wicks were conducted by William R. Wannemacher, St. Louis. Installation was by the factory.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Festival Trompette 8 ft. 61 pipes
Chimes

SWELL

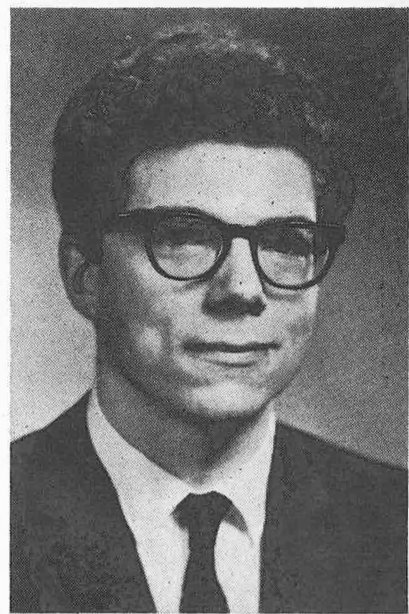
Gedackt 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

POSITIV

Chant Flöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Spitzprincipal 8 ft. 32 pipes
Bourdon 8 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Hohlflöte 2 ft. 12 pipes
Mixture 2 ranks
Posaune 16 ft. 32 pipes
Hautbois 8 ft.
Rohrschalmei 4 ft.

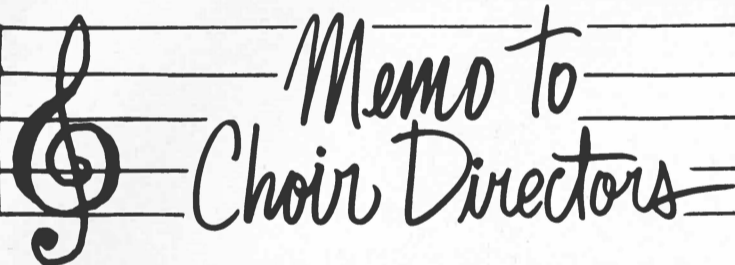


George Edward Damp, formerly of the faculty of Williams College has been appointed to the staff at Whitworth College, Spokane, Wash. where he will teach organ and music history. He is a graduate of Cornell University with an MA in musicology and is a candidate for the DMA degree at Eastman School of Music where he is a student of Russell Saunders.

CHURCH POST IN CAMILLUS FOR BONNIE BETH DERBY

Bonnie Beth Derby has been appointed organist and choir director of St. Luke's Episcopal Church, Camillus, N.Y. She holds a BMus from Baldwin-Wallace College and an MMus from the University of Michigan. Her teachers have included Raymond F. Glover, Warren Berryman, John C. Christian and Robert C. Clark. She is producer-announcer for the program Orgelwerke over WONO, Syracuse. She leaves the post of assistant organist at Trinity Episcopal Church, Buffalo.

26 BOYCHOIRS, three professionally managed, at least 23 privately managed will make concert tours in the USA within the winter of 1970. Advance information on dates and places of their concerts can be obtained from Shallway Foundation, Connellesville, Pa. 15425.



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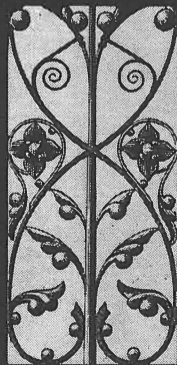
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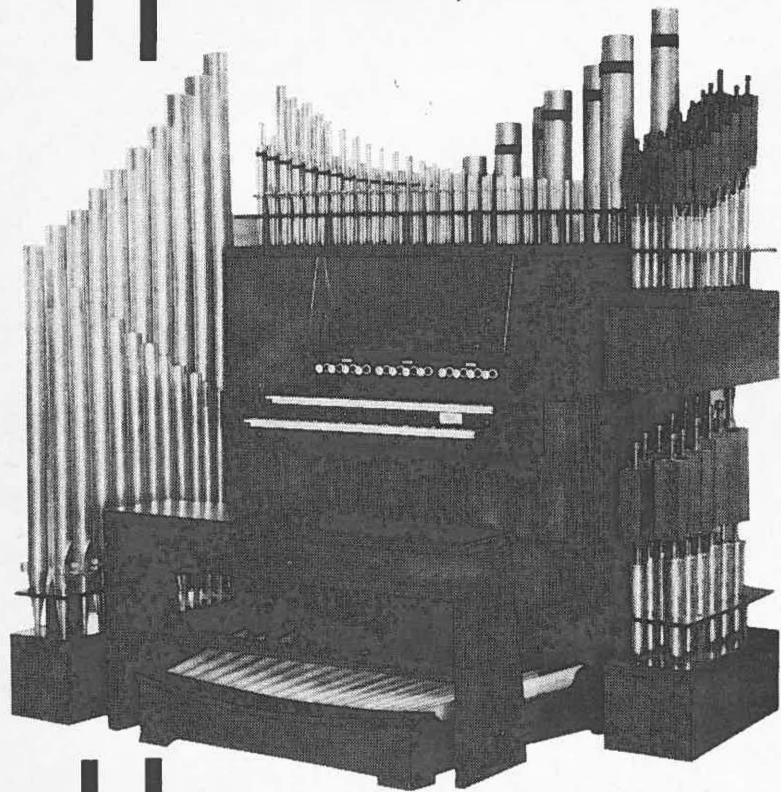


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Bethany, Okla. Church Opens 44-Rank Wicks

A new 44 rank, four-manual Wicks organ was recently completed in the First Church of the Nazarene, Bethany, Okla. This very large church, seating upward of 3,000, is of impressive modern architecture, and is located on the campus of Bethany Nazarene College. There is a small chapel as well as the large auditorium in the building, and the new organ is arranged so that it can serve both.

The organ is located on a platform at the front of the large auditorium, with exposed pipework in the great and pedal divisions. The scaling and voicing of the pipework, along classical lines, was undertaken with a view to providing a bright, clear sound of sufficient boldness to be adequate for the spacious environment. The trompette en chamade, on high wind pressure, imparts a majestic grandeur to the tone of the full organ.

The sale of the organ and coordination with the architect were by George C. Chrestensen, and installation was by American Organ Company, both of Oklahoma City.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette en Chamade 8 ft. 61 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Italian Principal 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Scharff 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo

CHOIR

Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Octave Geigen 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Trompette en Chamade 8 ft.
Cor Anglais 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

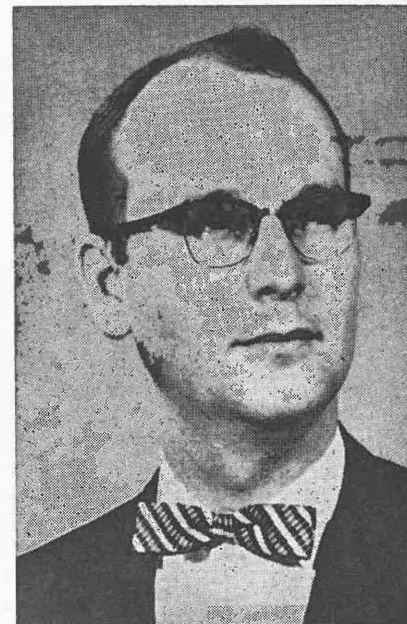
PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principalbass 8 ft. 32 pipes
Copula 8 ft. 32 pipes
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Koppelflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompette en Chamade 8 ft.
Trumpet 8 ft. 12 pipes
Zink 4 ft. 32 pipes



Margaret G. Hayward has been appointed organist of Old First Presbyterian Church, Centerfield, N.Y. She has previously served churches in Saratoga, N.Y., Washington, D.C., Ann Arbor, Mich., Locust Valley, N.Y. and most recently the First Presbyterian Church, Oyster Bay, N.Y. She has also taught music in public schools.

A graduate of Skidmore College, Mrs. Hayward has continued her training at Syracuse and Columbia Universities. Her organ teachers have included Palmer Christian, Paul Callaway and George Powers.



Kent Hill has begun work as organist and choir director of Grace Church, Elmira, N.Y., succeeding Robert Finster who has moved to Twelve Corners Presbyterian Church, Rochester, N.Y. Dr. Hill is only the fourth organist to hold the position in this century.

In addition to his duties at Grace Church, Dr. Hill continues as a member of the faculty at Mansfield, Pa. State College, where he was promoted to full professor in September.

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Berkshire Does Extensive Rebuild in Springfield

Trinity United Methodist Church, Springfield, Mass., has commissioned the Berkshire Organ Company to undertake a major tonal and mechanical rebuilding of its 1928 E. M. Skinner organ of 48 ranks. The organ could not be relocated from the chancel chamber. The new plan includes 54 ranks.

Prescott S. Barrows, organist and choirmaster has assisted David W. Cogswell, president and tonal director of Berkshire in planning the new tonal scheme and the refurbished Skinner console.

The great division will have a wind pressure of $3\frac{1}{4}$ inches, as compared with $7\frac{1}{2}$ inches in the old instrument. The pedal upperwork is planned but not contracted for at present; the church authorities may go ahead with this work before the main work is complete.

The retention of the electro-pneumatic action, without resorting to direct-electric action to operate valves, etc. is important both to the aesthetic of the rebuilding concept and to the ultimate reliability, durability and even performance of the action. The swell and choir-positiv are under expression.

GREAT

Double Open Diapason 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Rohrflöte 8 ft.
Prinzipal 2 ft. 61 pipes
Koppelflöte 4 ft.
Twelfth $2\frac{3}{4}$ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3-4 ranks 220 pipes
Trumpet 8 ft. 61 pipes

CHOIR-POSITIV

Cor de Nuit 8 ft. 68 pipes
Dulciane 8 ft. 68 pipes
Dulciane Celeste 8 ft. 68 pipes
Hohlflöte 4 ft. 68 pipes
Nazard $2\frac{3}{4}$ ft. 68 pipes
Schwegel 2 ft. 61 pipes
Tierce $1\frac{3}{4}$ ft. 61 pipes
Klarine 8 ft. 68 pipes
Cor Anglais 4 ft. 68 pipes
Tremolo

SWELL

Bourdon 16 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Flute Celeste 2 ranks 134 pipes
Octave 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Flageolet 2 ft. 61 pipes
Larigot 2 ft. 61 pipes
Cornet 5 ranks 305 pipes
Fagot 16 ft. 68 pipes
Trompette Harmonique 8 ft. 68 pipes
Hautbois 8 ft. 68 pipes
Voix Humaine 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremolo

PEDAL

Resultant 32 ft.
Contrebasse 16 ft. 32 pipes
Diapason 16 ft.
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Dulciane 8 ft.
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Trumpet 8 ft. 12 pipes
Schalmei 4 ft.

ANDREW HOUSEHOLDERS IN CHARGE OF MUSIC PROGRAM

Andrew and Theresa Householder have become choir directors of Old First Presbyterian Church, Centerport, N.Y. Mr. Householder has a BS from Bowling Green, Ohio, State U and an MS from Crane School, State University College, Potsdam, N.Y. His choral work has been with Robert Shaw, John Finley Williamson, Elaine Brown, John Westman, Helen Hosmer and Howard Swan. He is a public school music supervisor.

Mrs. Householder will conduct the children's choirs. She holds BS and MA from Crane School and is an elementary music teacher.

THE THIRD International Organ Competition at Brugge, Belgium, will be held Aug. 16-21. For information write the Secretariaat, Collaert Mansionstraat 30, 8000 Brugge, Belgium.

Omaha Church Opens New 3-Manual Wicks

A new three-manual, 27-rank Wicks organ has been completed at the Central United Presbyterian Church, Omaha, Neb. The instrument is located in the gallery, with the great, positiv and pedal pipework exposed to view. The placement is elevated, and the instrument speaks into the church without obstruction. The façade of large pipes frames a rose window, and the cantilevered construction occupies a minimum of floor space.

The sale and installation were handled by William D. Miller, Kansas City and John O'Loughlin, Omaha. The organ was dedicated on Sept. 30, 1969 in a service which included a recital by Wilma Jensen.

GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft.

SWELL

Rohrbordun 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 61 pipes
Nasat $2\frac{3}{4}$ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz $1\frac{3}{4}$ ft. 38 pipes
Trompette 8 ft. 61 pipes
Tremolo

POSITIV

Holzgedeckt 8 ft. 61 pipes
Erzähler 8 ft. 49 pipes
Spillpfeife 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Quint $1\frac{1}{2}$ ft. 61 pipes
Bassoon 8 ft. 61 pipes

PEDAL

Contrabass 16 ft. 32 pipes
Quintaton 16 ft. 32 pipes
Principalbass 8 ft. 32 pipes
Pommer 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Octavin 2 ft. 12 pipes
Posaune 16 ft. 32 pipes
Clairon 4 ft.

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STATE..... ZIP..... with instruments or multiple choir

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The great organ of the Basilica of S. Giovanni in Laterano in Rome, one of the few remaining 16th century organs, has been silent for 35 years. It is hoped that with major repairs and restoration it will be heard again in one of the forthcoming International Organ Festivals sponsored by the Associazione Musicale Romana. The project of repairing and restoring such instruments has been a direct result of acclaim from the Roman public and tourists attending the festivals.

3-Manual Aeolian-Skinner Goes to Atlanta, Ga. Church

Installation of a three-manual Aeolian-Skinner organ in St. Mark's Methodist Church, Atlanta, Ga., is planned for the month of January. The instrument comprises 34 registers in 49 ranks and will be located in the center of the chancel directly under a rose window.

An existing division in the gallery will be playable from the new console.

GREAT
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4-6 ranks
Trompet 8 ft. 61 pipes
Chimes 20 notes

POSITIV
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 4 ranks 244 pipes
Tremulant

SWELL
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole celeste 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Spillflöte 2 ft. 61 pipes
Plein Jeu 3-4 ranks 283 pipes
Krummhorn 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Haubois 4 ft. 61 pipes
Tremulant

GALLERY
Diapason 8 ft. 73 pipes
Flute Douce 8 ft. 73 pipes
Flute Celeste 8 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft.
Erzähler 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

WILBUR HELD was featured in an organ ensemble concert Nov. 23 in Mershon Auditorium, Ohio State University. Irma Cooper, soprano; George Hardesty, violin; Richard Suddendorf, trumpet; Jean Harriman, harp; William Baker, oboe; and Donald McGinnis, flute in music of Vitali, Handel, Sowerby, Hovhaness, White, Badings and Hindemith.

New Casavant Organ Completed in Regina

Knox-Metropolitan United Church, Regina, Sask., Canada, has a new three-manual organ built by Casavant Frères Limitée, St. Hyacinthe, Québec. The new instrument is located at the rear of the chancel where it speaks directly into the sanctuary.

Lawrence I. Phelps, vice-president and tonal director of Casavant Frères, designed the organ in consultation with Lawrence I. Ritchey, organist of the church. The installation was carried out by René Blanchard, Casavant representative in the area.

GREAT
Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Quinte 2 3/4 ft. 61 pipes
Superoktav 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL
Violdigamba 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Rohrgedackt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharf 4 ranks 244 pipes
Fagott 16 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV
Gedackt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Quintflöte 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

PEDAL
Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Superoktav 4 ft. 32 pipes
Rohrpeife 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Kornett 2 ft. 32 pipes
Zimbelstern

A COMPETITION for organists 25 years of age or younger is being sponsored by the St. Andrew Music Society of New York's Madison Avenue Presbyterian Church. Deadline for tapes is Feb. 1. Write the Society at 921 Madison Ave., New York 10021.



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Wesminster Choir College, Princeton, New Jersey

West Texas State University, Canyon, Texas

Randolph-Macon Woman's College, Lynchburg, Virginia

Juilliard School of Music, Lincoln Center, New York City

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Harpsichord News



**Sweelinck Visited
Or Revisited**

By Larry Palmer

"Orpheus of Amsterdam," his contemporaries called him; because of his influence as a teacher he became known as "maker of organists" by later historians. Most histories of music pay lip (or type-writer) service to his importance. But how much of his music is performed? This most vital of all criteria for a composer receives, in the case of Jan Pieterszoon Sweelinck, a rather beggarly answer: one or two of the "Echo" Fantasies for organ, the Chromatic Fantasy for organ or harpsichord, and the motet "Hodie Christus natus est."

For those curious musicians who wish to substantiate for themselves the bare bones of historical statement, the opportunity is now. The long-awaited first volume of the new edition of Sweelinck's works has now been published, and Alan Curtis' splendid book *Sweelinck's Keyboard Music* complements the music.

Of course there were enterprising students in considerable numbers who saved doughnut money and purchased the monumental volume *Sweelinck's Works for Organ and Harpsichord*, the famous Max Seiffert edition of 1943, published by Alsbach in Amsterdam as a revision of Seiffert's pioneering work of 1894. I remember with great glee the utter astonishment of the salesman in Alsbach's when four young "Oberlin-in-Salzburg-ers" each purchased a copy of this \$20 tome at Easter, 1959. "The most," he exclaimed, "ever sold in one day."

The editors of the new edition remark in a *General Introduction* that "they should pay ample tribute to [Seiffert's] merits as an editor, and especially

to the sensitive musicianship with which he established his text. The 1943 edition will maintain its monumental value and should not be summarily dismissed."

The discovery of significant new sources for Sweelinck's work and the re-evaluation of former sources have, however, necessitated a new edition.

As one example, in the category *settings of sacred melodies*, only two cycles of chorale variations appeared in the Seiffert edition of 1894; this was increased to 24 in the 1943 edition, although many of these works were, in the sources, ascribed to anonymous composers. The authenticity of approximately half of these additions has now been found dubious; consequently, in the new edition there are only 16 compositions based on sacred melodies, of which three are still considered possibly unauthentic; of these three did not appear in the earlier edition. Perhaps this is a dry factual tabulation, but it does show the tides of scholarly change active since 1943! (Even the variations on "Herzlich lieb hab' ich dich, O Herr" quoted as an example in Bukofzer's *Music in the Baroque Era* [Norton, 1947] are now relegated to the "doubtful" category of the new edition.)

The present production — Volume One of *Jan Pieterszoon Sweelinck, Opera Omnia* (published by the Association for Music History of the Netherlands) — is happily divided into three fascicles; happy, because, if one has only specific areas of interest in these works, the price may be thrice divided, and happy, too, because one need not carry around the entire keyboard works when he wishes to play only one toccata, fantasy, or chorale prelude!

Fascicle I, "The Fantasias and Toccatas," has been edited by Gustav Leonhardt; II, "The Settings of Sacred Melodies," by Alfons Annegarn; and III, "Settings of Secular Melodies and Dances," plus some newly-discovered "Works for Lute," by Frits Noske. For harpsichordists, fascicles one and three are of obvious interest and practicality.

Of fantasias and toccatas there are 40: 27 which satisfy the editor completely as to authenticity (although 5 have alternate readings), and 13 which still may be held in some doubt as to authorship. The problem comes, of course, from the "vicissitudes of time" (which the editors wisely equate with "human carelessness") having left us with no manuscript autographs of Sweelinck's keyboard music; everything extant has come down in copies made by his students, and these, largely, his German ones. The critical notes concerning the

readings employed in this edition are models of scholarship and clarity; possible variants in the texts are clearly indicated. The present edition will doubtless serve as "Sweelinck Gospel" for years to come.

Of the twelve secular keyboard works in Fascicle III, only one was not included in the former edition: "Silly Simon," (Malle Sijmen), a popular English dance, first published as a Sweelinck work in 1961. Number 13, marked "opus dubium," is the "Passamezzo moderno." Three Psalms and four dances for lute complete this volume; all are playable at the keyboard.

Sweelinck's Keyboard Music by Professor Alan Curtis of the University of California at Berkeley, is the perfect companion volume to the three paper-bound fascicles of music discussed above. The biography of Sweelinck must remain a mere sketch, for little is known about this great musician's life. It appears that he was, astonishingly, entirely "home trained." One could compare, perhaps, the "home training" of a certain J. S. Bach. Early legends about Sweelinck's study in Venice have long ago been discounted. Grove's, in 1900, doubted that he studied outside his native land. The current Grove's reports that this doubt had been expressed as early as 1872. Now discoveries about the man are rare, his life being as ephemeral as the manuscripts of his keyboard works. Professor Curtis remarks at the close of his brief biographical sketch,

It may still give pleasure to recall Sweelinck at his harpsichord in the Koestraat [in Amsterdam]. Today, however, his house has vanished — as completely as have his manuscripts — torn down only 70 years ago. The lot is vacant, there is no plaque, and the Koestraat has fallen into a state of perpetual filth, with the garbage of its miserable inhabitants piled high in the street. One is reminded of the four-part 'Vanitas vanitatum' canon which Sweelinck once wrote in an Album Amicorum at Harderwijk, and which can no longer be traced.

Instead of the impossible biography, or a romanticized attempt to reconstruct one, Curtis gives us a tersely-written, elegantly thought-out discussion of English influences on Dutch keyboard style. He discusses recently discovered sources for Sweelinck's keyboard music and the problems of authentication; he attempts a chronology of the keyboard works, with the astonishing deduction that all of the keyboard music extant dates from the latter part of the composer's life —

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i.e., from after the turn of the 17th century. A perceptive chapter on the style of Sweelinck's keyboard music is divided into sections dealing with works based on English pavans, variations on English tunes, English figural techniques, and the chromatic fantasies considered in relation to meantone tuning.

The final chapter discusses Dutch keyboard music at mid 17th century: another subject made difficult by the dearth of extant music. Artists and poets portrayed keyboard musicians by the hundreds, but only three sources from these years are known. It appears probable says Professor Curtis, that Sweelinck's son Dirck, who succeeded his father as organist of the Oude Kerk in Amsterdam, continued composing with success in the style of his father. Aside from the vocal works of the younger Sweelinck and the single keyboard publication of Anthoni van Noordt (1659), Curtis concludes,

Later Dutch keyboard music tends increasingly toward eclecticism and toward mediocrity. Never again does it approach the heights to which Sweelinck, for a brief but glorious period, had brought it.

The book's useful appendices include Edskes' "The Organs of the Oude Kerk in Amsterdam at the time of Sweelinck," a discussion of domestic keyboard instruments which Sweelinck might have played, English and Dutch ornament symbols, a brief article on portraits of the composer (only two are known to be actual likenesses), a facsimile of Voocht's Ode on the death of the composer in 1621, and a chart for comparison of the 1943 and 1969 editions of Sweelinck's keyboard works.

Scholarly, readable (the two not always synonymous with many authors), useable, this work is highly recommended for all who are interested in the music of the English Virginalists, of Sweelinck, or of the late Renaissance.

The Sweelinck Keyboard Works are available on direct order from Holland. Two possible addresses are Saul B. Groen Muziekhandel N. V., Ferdinand Bolstraat 6, Amsterdam-Z, Holland; and Broekmans en Van Poppel, Van Baer-



J. P. Sweelinck

Iestraat 92-94, Amsterdam-Z., Holland. Prices (in Dutch guilders): Fascicle I, 62.40; II, 43.70; III, 31.20. (One U.S. dollar equals 3.6 guilders).

Alan Curtis' *Sweelinck's Keyboard Music* was published as number four in the General Series issued by the Sir Thomas Browne Institute of the University of Leiden, a facility founded in 1958 for the systematic research and publication of significant works in the rich field of Anglo-Dutch cultural relations. The book is also distributed outside the Netherlands by the Oxford University Press. The Dutch price is 39.50 guilders.

OFF THE SOUNDBOARD

Joseph Payne, Boston University, was harpsichordist in a recital at Carnegie Recital Hall, New York City, on Nov. 29: Pieces by Chambonnières and Louis Couperin; Les Folies Françaises, F. Couperin; English Suite in D minor, Bach; anonymous 16th century Italian works; eight Sonatas, Scarlatti.

A concert of the Rice University chamber orchestra on Dec. 7 included Arthur E. Hall's Suite for Flute, Cello and Harpsichord and Josef Mysliveček's Concerto No. 2 for Harpsichord and Orchestra. Klaus-Christhart Kratzenstein was harpsichordist.

The Norfolk, Va. Chamber Consort's concert on Nov. 30 featured music by J.S. Bach and sons. Larry Palmer was harpsichordist in J. S. Bach's Capriccio, W. F. Bach's Polonaise in E-flat minor, and C. P. E. Bach's Württemberg Sonata in E minor; and with the consort in J. C. F. Bach's Sonata in A major, and J. C. Bach's Quintet in F major.

The current issue of *The Harpsichord* (Vol. II, No. 4) contains an article about John Feldberg harpsichords, a description of the fretted clavichord found in the Metropolitan Museum of Art's Crosby Brown Collection of Musical Instruments, and the first installment of a dialogue with composer Robert W. Jones.

Communications regarding this column should be addressed to Dr. Larry Palmer, Norfolk State College, Dept. of Music, 2401 Corprew Ave., Norfolk, Va. 22504. Features and news items are invited.

ORGANA EUROPAE CALENDAR FOR 1970 HAS FINE PRINTS

The famed Organa Europae Calendar for 1970 reached our office too late to be urged as a Christmas present. But organists who collect beautiful color pictures of famous organs will surely be ordering copies anyway, with extra orders for their special friends at \$3.65 each. Several Spanish organs are included in the 1970 calendar.

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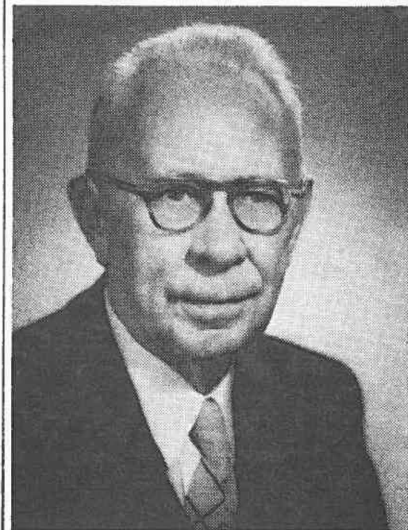
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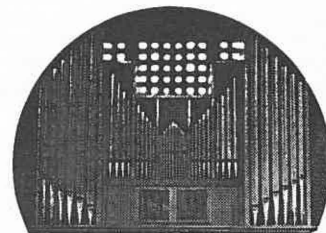


Walter Wismar, 88, died Nov. 12. He retired as organist and choirmaster in 1959 after serving at Holy Cross Lutheran Church and School, St. Louis for more than 56 years.

Dr. Wismar was born in a log cabin at New Wells, Mo., the son of a Lutheran teacher. His interest in music began in elementary school. He studied music at the American Conservatory in Chicago, Lutheran Teachers College, Addison, Ill. and the Wisconsin Conservatory, Milwaukee. He became known for his work as a composer, music editor and critic. He published a number of works for choir and was music reviewer and critic for *The Lutheran Witness*, official publication of the Lutheran Church — Missouri Synod.

Dr. Wismar was an AGO member for 61 years and was dean of the St. Louis chapter for two years. In 1956, Concordia Teachers College, River Forest, Ill., conferred on him the honorary MusDoc.

He is survived by two sons, two daughters, seven grandchildren, and three great-grandchildren.



Organ Music

The publishers' holiday lull is once again evident as receipts of new music fall off drastically. Shawnee Press sends a Toccata, Chorale, and Fugue by Nevett Bartow. Technical demands are not inconsiderable, and the lines of musical thought are generally predictable ones. The setting of "Truro" is surprisingly mild.

Also from Shawnee comes Sonata for Worship (No. 2) by Robert W. Jones. These are manualiter pieces of modest technical demands. Organists who gain digital satisfaction from thirds and sixths should see this set.

Finally, a major composition from Clarence Mader — Concerto (solo) for Organ. This is No. 3 in the Wilshire Presbyterian Organ Series; Western International Music, Inc. 2859 Holt Ave., Los Angeles, Cali. 90034 is the publisher. The scope and sonority are essentially Romantic, yet the flavor is highly individualistic. Dr. Mader uses serial techniques knowingly, when and where it pleases him to apply them, and the approach throughout is flexible. The subtlety of the opening statement — 12-note linear row accompanied by 11 pitches aligned chordally — is a case in point. This is a composition that will be played often and to good effect. It is our sincere wish that this gifted man may have the opportunity to compose many more works for the organ — WV

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The use of the organ as an adjunct to the liturgy had its origins in the Middle Ages, when the instrument was first used to accompany the religious service. It must be borne in mind that all through this period there was a continuing opposition in ecclesiastical circles to the use of musical instruments; and out of this long-standing tradition the organ alone gained slow admittance to the sacred precincts of the church, becoming in time the symbol of religious music.¹ Indeed, as if in justification for its new role, many churchmen wrote elaborate descriptions of the organ's symbolic character and exalted position.

However, this development did not occur overnight. In fact, the organ spread gradually throughout Europe, church by church, its use at first restricted to high feast-days and to certain mass texts. The development of monasticism and the growth of cloisters saw the use of special pomp on ceremonial occasions. Newly composed pieces, such as tropes and sequences, served both to introduce liturgical action and to extend processional music. Considering their importance and function of adding color and ceremony to liturgical observances, organ accompaniment of these interpolations formed the basis for the instrument's early use. Thus, the most convincing argument is that the organ stepped into the liturgy as a parallel to the development of tropes and sequences, which evolved as an outgrowth of creative conditions along with the extra-liturgical ceremonial demands of a resurgent Christendom. The two joined hands, as it were, to form the basis for later important developments.²

As early as 1018, according to Praetorius, the Cathedral at Halberstadt had an organ.³ Around 1100, Abbot Gerbert of Bobbio gave an organ to the cloister of Aurillac for its liturgical observances.⁴ Around the same time the monastery of La Cava at Salerno resounded to a new organ used in *summa festivitate*.⁵ The famous churchman Honorius of Autun was quite specific in mentioning the instrument as the only one to be used in praise of God.⁶ Likewise, Honorius of Canterbury wrote that God was served by instruments such as the organ and church bells.⁷ However, that the organ's role was occasional may be seen in the statement of Archbishop Baldric of Dôle to the effect that the presence of an organ at the Abbey Church at Fécamp was something rare and its use very special.⁸

One of the earliest poems mentioning instruments then in use, Wace's *Brut*, observes that

Quant li messe fu commencie
Que durement fu essaucie
Mout oissies orgues sonner
Et clerics chanter et orguener.⁹

When the Mass was begun,
Which was executed rigorously,
Organs played
And clerics chanted and sang polyphony.

And the *Lancelot* of Chrestien de Troyes indicates the special nature of the organ for high holidays.

Pour oir les ogres
Vont au mostier a fest anuel
A Pentecoste ou a Noel.¹⁰

In order to hear organs,
Go to church on annual feast-days
[such as] Pentecost or Christmas.

An interesting corollary is the remark by Abbot Hildebrand of St. Godenard at Hildesheim that the mass was sung by everyone — lay and ecclesiastic alike — taking from three to four hours, owing to the long endings of the ritual and drawn out chanting and organ-playing.¹¹

Until the late 13th century the organ mechanism was imperfect and bulky. Along with the clumsy bellows this

Dr. Bowles completed graduate work in musicology at Yale and was Instructor in Humanities at M.I.T. from 1952-55. He subsequently joined IBM where he has held several positions including that of Administrator for Humanities, Libraries & Museums, and Education Industry Marketing. His articles on medieval musical instruments have appeared in many journals; Musical Life and Performance Practices in the 15th Century is the title of a forthcoming book. He has received two grants-in-aid for post-doctoral research from the American Council of Learned Societies.

A Performance History of the Organ in the Middle Ages

By Edmund A. Bowles

caused considerable noise and clatter until the instrument came to be installed in part outside the sanctuary. The crude sonority of these organs, as they became larger, was scarcely suitable for ecclesiastical purposes in the sense of continuous vocal accompaniment. In fact, many writers went so far as to assert that the instrument was unfit to accompany the human voice.¹² Both keyboard and registration remained primitive, and the sliding levers which acted as valves were often so bulky that they had to be depressed by fist or elbow. The wind pressure, too, was unreliable.¹³

During the Gothic period organ construction came to match more closely the growing requirements of liturgical music. Instruments usually had a single manual with a range of from one to three octaves, and from 20 to 40 pipes combined into principal, octave and mixture stops. The overall sound was uniform, stressing blocks or masses of tone rather than individually-controlled coloristic effects.¹⁴ A few chromatic notes began to be introduced tentatively, and the primitive "hand pulls" were replaced gradually by a push-button mechanism and finally by the keyboard. Bellows, too, were improved, and by the 14th century a more uniform wind pressure was achieved through the introduction of the *conflatorium*, a refinement wherein air was not blown from the bellows directly into the pipes but first through a reservoir, or chest. The pedal was invented by a Fleming, probably at about the same time, but its widespread use in conjunction with an independent series of pipes did not occur until the 15th century.¹⁵

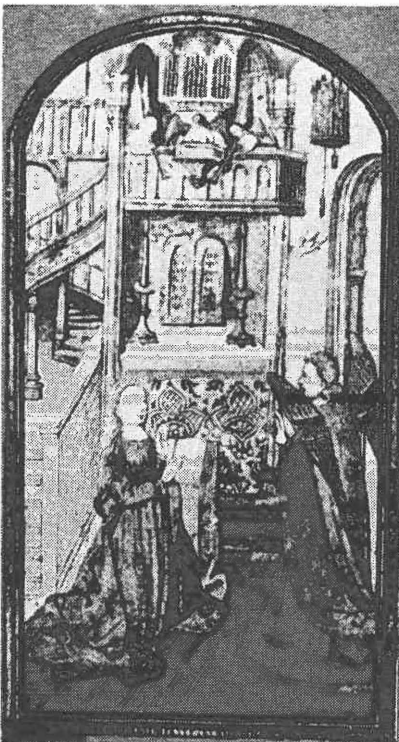
Although the larger ecclesiastical "maîtrises" undoubtedly possessed these larger, more refined organs somewhat earlier, it was the 14th century that saw the first major and widespread splurge in organ-building. The chronicler Froissart records that at a mass during the Feast of St. Nicholas in 1388, the service was "as solemnly executed as if it were Christmas or Easter in the royal chapel," with a large group of singers and an organ playing "melodiously."¹⁶ His contemporary, Chaucer, wrote in *The Nun's Priest's Tale* that "His voys was murier than the murie organ/ On Messedayes that in the chirche gon."¹⁷

With the impetus of polyphonic music played on — and in some cases written for — keyboard instruments, organ construction and technique developed much more rapidly during the 15th century. The instruments became larger, their range increased at both ends of the scale, new stops were introduced, the number of pipes and their respective sizes grew, and bellows were multiplied to furnish a greater wind supply.¹⁸ From the clavichord and harpsichord, the organ borrowed the now-standard keyboard mechanism, a system of jackwork, or mechanical linkages, developed by the builders of astronomical and keyboard instruments from clockwork, automata and Greek-Arabic technology.¹⁹ At the same time, an entirely new conception of organ registration evolved. The introduction of several manuals was accompanied by regular diameters, which gave entirely new tone colors. Foundation stops were joined by mutations and mixtures.

Numerous 15th century sources continue to describe the role of the organ in the liturgical service. For example, in 1401 the Parisian court of love, recently established by Charles VI, celebrated the St. Valentine's Day mass "à note, à son d'orgues, chant et déchant"²⁰ (as written, to the sound of organs, plainchant and discant). In 1413 at Barcelona, "uns orguens qui servesquen a la

solemnitat dels officis divinals" (an organ which will take part in the divine offices) was purchased for the royal chapel of King Alfonso.²¹ In the summer of 1441, praying for the success of the French armies fighting against the English were boys from the Parisian monastic and choir schools: "la messe solennelle de Nostre Dame fut célébrée en leur présence au jeu des orgues et au poul des deux grandes cloches" (the solemn mass of the virgin was celebrated in their presence to the sound of organs and the pealing of the two large bells).

At the outset it was mentioned that only the organ came to participate in the liturgical service. In an extensive enumeration of musical instruments, the theorist Gilles de Zamora wrote that the church uses only the organ for various chants, as well as for proses, sequences and hymns. He adds that owing to the abuses of the secular music-makers all other instruments were rejected.²² Furthermore, the Council of Milan, convening in 1287 to promote various ecclesiastical reforms, decreed that only the organ was to be used inside the church.²³



Vienna, Nationalbibliothek, MS 1987, fol. 44v.

By the mid-14th century most major churches in Western Europe possessed both large and small organs, the former along the side of the nave and the latter behind the choir screen. Although it is also likely that the organ sometimes accompanied the upper voices as well, a purely instrumental rendition of an entire motet is highly improbable on technical grounds alone. On the smaller positives without pedal the third voice would have to be reduced by omissions, double-fingering and combinations, and even on the larger instruments it would have been difficult to play more than two parts without the modern keyboard; here, of course, elaborate embellishments were impossible.²⁵ The larger instrument was used for high feastdays only, furnishing preludes, interludes and postludes and alternating with the choir in some mass sections.²⁶ This

practice was first documented around 1350, when Johannes da Florentia observed that the Credo was played "partly by the organ, partly by the . . . voices." Actually, in cases such as this where the organ substituted for the chorus, the sacred text was nevertheless recited *sotto voce*.²⁷ The smaller positive performed the role of accompanying or doubling the choir on ordinary feast-days.

In discussing the increased role of the organ in the liturgy, two distinctions must be kept in mind: first, that a separation was made between those parts of the mass and offices which were sung, and those which were performed with, or solely by, the organ; and second, that whereas the Proper was flexible and variable, the Ordinary was fixed and invariable. Consequently, while the former was receptive to ritual adornments, the latter preserved the idea of thematic and liturgical unity, conservatively remaining monodic until the mid-14th century.²⁸ Thus, while the Proper had already been treated polyphonically for 200 years, only now did the practice of composing polyphonic settings of the Ordinary develop.²⁹ As something new and special, it was used ceremonially to lend distinction to the high points in the liturgy on special holidays. The Exeter Ordinal, for example, permitted its use in masses for double feasts, such as Purification, Trinity Sunday, Corpus Christi and Christmas, where it was found in the third Introit, Kyrie, Gloria, sequence, Credo, Offertory, Sanctus and Agnus Dei. In masses for simple feasts on ordinary Sundays, polyphony was allowed in the Kyrie, sequence, Sanctus and Agnus Dei.³⁰

Following the refinements in organ construction, by the 15th century in the larger churches it was common to have the bigger of the two instruments play for the entry and exit of prelates, dignitaries and celebrants. These preludes and postludes, judging from those written by the celebrated organist Conrad Paumann, were two-voiced compositions characterized by a rapidly moving superius over a tenor with long note values. Thus, the organ came to play passages of short runs and embellishments written around the long notes of the chant. This represented an elaboration, or "baroque," phase of medieval music in the same way that the ribbed vault and portal sculpture underwent a metamorphosis and emerged in an elaborate, freer style.³¹ Based upon contemporary descriptions of solo organ passages in connection with the liturgical service, these pieces were improvisational in character, rather than fixed compositions.³²

Turning to the mass itself, the Proper consisted of ornate chants sung in both responsorial and antiphonal fashion. The Introit, sung by the entire choir after the clergy had entered the church, was sustained by the small organ. The instrument was prescribed here for all double feasts except during Advent, Lent and the six Sundays following Epiphany.³³ Both the Gradual and Alleluia were sung by a soloist accompanied by the positive. During the Offertory the organist often performed solo variations on the large organ in the nave.³⁴

The Ordinary was made up of chants featuring the alternation of soloist and choir. According to the Statutes of Bourges (1407), in all masses, whatever the feast, the Introit, responses, Alleluia, Offertory and Postcommunion, as well as the Kyrie, Gloria, Sanctus and Agnus Dei were to be sung unless performed with the organ.³⁵ The Usage Book of the Cathedral of Merseburg specified that the organist should accompany the Introit and Kyrie, perform solo between the Gradual, Alleluia and during the Offertory, alternate with the choir in rendering the verses of the Sanctus, and after the Benedictus continue to play the *cantus firmus*.³⁶

A noteworthy feature is the alternation between chorus and soloists which was carried over to the use of the organ, where the practice was employed between organ and plainchant, between polyphonic singing and organ rendition, and among all three. For example, the first Kyrie was played on the organ, the following Kyrie sung, and the concluding Kyrie again performed instrumentally. The second Kyrie-Christe-

(Continued, next page)

Kyrie reversed this procedure, beginning with the choir, while the third reverted to the order of the first in the series⁵⁷. The Gloria, too, displayed a similar alternation.

Thus, by the mid-15th century the organ both accompanied and substituted for voices in the various sections of the mass on most feast-days, generally observing the principle of alternation in movements of the Ordinary⁵⁸. Regardless of the occasion, all organ accompaniment had to be both fitting and proper, without undue display or noise, and as custom dictated, the text was still recited softly in those sections performed by the organ alone. Bright sonorities, such as trumpet and reed stops, were generally avoided⁵⁹. The requiem mass during the Middle Ages was unaccompanied⁶⁰.

The canonical hours, or *Officium Curiae romanae*, were standardized in the 12th century by the papal chapel, and consisted invariably of antiphons, responses, psalms — the nucleus of the service — hymns and chants sung variously for the eight daily offices⁶¹. The so-called "lesser hours" between 6:00 a.m. and 3:00 p.m. had fewer musical portions, while the services of Lauds, Vespers and Compline were augmented by canticles, the Magnificat and the *Nunc dimittis* respectively. The *Annales de St. Louis* pointed out how the king devoutly "fit chanter la messe et solennement glorieuses vespres et matines et tout le service à chant et à deschant, à ogre et treble" (caused to be sung the mass and solemn, glorious vespers and matins and the entire service in plainchant and discant, with organ and fauxbourdon [for improvisation]). The Franciscan Gilles de Zamora wrote that the organ was an accessory to hymns and canticles⁶². A document of 1365 states that at the Abbey of St. Stephen in Vienna the whole *Officium* was performed with organ accompaniment during great festivals⁶³; 15th century sources point to the organ being played at all important "feasts, vespers and services"⁶⁴.

The responses for the pre-dawn Matins office of these high holidays were among the most musically elaborate in the entire liturgical service. For such feasts as Christmas, Epiphany, Easter, Ascension, Pentecost, Trinity Sunday and Corpus Christi the organ was sometimes used "as an alternative to organum-singing" for the third, sixth and ninth responses of Matins. For so-called duplex minor holidays, only the last response was performed with organ accompaniment (*organizare cum vocibus vel organis*). Here the instrument had an important role, for example, performing the initial response while a soloist sang the verse and the chorus the repeat⁶⁵.

Actually, Vespers, and especially the *Te Deum*, were considered to be the noblest vehicles for the organist. On the evenings preceding major feast-days the Vesper service began with a solemn procession while officials and celebrant entered the church. Here it was customary to use the organ. In 1416, on the eve of St. Thomas, English choristers "sang Vespers in the cathedral in a laudable manner, with large candles, fine ringing of bells and playing of the organ"⁶⁶. At the Cathedral of Santa

Maria del Fiore in Florence, according to the council regulations of 1479, the choristers were expected to sing at all Sunday Vesper services for solemn feast-days, at which time the organist also performed⁶⁷.

An organ prelude performed on the larger instrument in the nave probably preceded one or more of the five psalms. The initial tone for both psalms and antiphons was given on the smaller choir organ, which also seems to have underlined or sustained odd verses of the hymns in many cases⁶⁸. The Magnificat, always a musical high point, also featured the large organ, quite possibly accompanying the even verses alone⁶⁹.

The evening office of Compline for the Christmas feast included the collect *Lapides torrentes* and its response, both of which, according to the Book of Customs at Mainz, were performed with organ accompaniment⁷⁰. The statutes of Hamburg Cathedral for 1336 mention that the organ was used for both this collect and the canticle *Nunc dimittis*⁷¹.

The *Te Deum*, used in the celebration of both offices and particularly festive occasions outside the church proper, was a song of special rejoicing. The participation of the organ in this connection was common since the end of the 13th century. For example, the Emperor Maximilian was present at a solemn service in 1486, standing up at the church door while the *Te Deum* was sung, "ein Lobgesant, und auff der orgelen ze spilen"⁷² (a hymn of praise and played on the organ). Contemporary evidence suggests that as a general rule the chorus and organ alternated in rendering the verses. The Chronicle of St. Albans relates that a *Te Deum* was performed with the instrument alternating with the singing⁷³. In the chapel of King Charles V of Spain four or five chaplains sang one following Vespers, the singers alternating verses with the organ. Similarly, during the festival of St. Luke the organ intoned the first verse and remained silent while the chaplains responded with the second⁷⁴. It is likely that in the large "maîtrises" possessing two instruments, the larger organ performed the even-numbered verses and the smaller one the odd verses⁷⁵. Such was probably the case at Metz, where a *Te Deum* welcoming the bishop of Liège included a "grant solennité dez grosses cloches, dez grosses orgues et des petites"⁷⁶ (great solemnity of large bells, [both] large and small organs). Likewise, in 1498 "les cloches commencerent à sonner, les orgues a juer grosses et petites" (the bells began to peal, the organs both large and small to be played) as a *Te Deum* was celebrated in the same city⁷⁷.

Thus, by the end of the 15th century the use of the organ in the entire liturgical service had been established — one might even say standardized. It was then that the long tradition of organ accompaniment was established, in effect binding together for all time this instrument with the church.

⁷¹This question is discussed in E. A. Bowles, "Were Musical Instruments Used in the Liturgical Service during the Middle Ages?" *Galpin Society Journal*, X (1957), 40-56.

⁷²See L. Söhner, *Die Orgelbegleitung zum Gregorianischen Gesang*, Regensburg, 1936, p. 21 f.

⁵⁸M. Praetorius, *Syntagma musicum*, vol. II (ed. W. Gurlitt), Basel, 1958, p. 93.

⁵⁹*Epistola*, in J. P. Migne, *Patrologia Latina*, vol. CXXXIX, Col. 220.

⁶⁰Martenius, *Commentarius ad. cap. XVIII regul. S. Bened.*, in M. Gerbert, *Scriptores ecclesiastici de musica sacra potissimum*, St. Blaise, 1784, II, 144.

⁶¹*Commentarius in Psalmus 80*, in Gerbert, *Ibid.*, II, 100.

⁶²*Commentarius in Psalmus 80*, in Migne, *op. cit.*, CXGIV, col. 500.

⁶³*Itinerarium*, in *Ibid.*, CLXVI, col. 1177.

⁶⁴*Roman de Brut* (ed. Leroux de Lincy), II, Paris, 1864, p. 106.

⁶⁵*Saemtliche Werke* (ed. W. Förster), V, Halle, 1899, line 3534. See also Rutebeuf, *La requeste des freres meneurs* "Li cordelier, li précheur . . . / Laiens chantoient-il leur messes/ A orgue, à chant et à deschant." *Oeuvres complètes* (ed. A. Jubinal), III, Paris, 1875, p. 160.

⁶⁶Gerbert, *op. cit.*, I, 354.

⁶⁷See H. Bitterman, "The Organ in the Early Middle Ages," *Speculum*, IV (1929), 408.

⁶⁸A. Möhler, *Geschichte der alten und mittelalterlichen Musik*, II, Leipzig, 1917, p. 68; and C. Sachs, *Handbuch der Musikinstrumentenkunde*, Leipzig, 1930, p. 374.

⁶⁹See H. Klotz, *Ueber die Orgelkunst der Gotik, der Renaissance und des Barock*, Kassel, 1934, p. 342; G. Frotscher, *Geschichte des Orgelspiels und der Orgelkomposition*, Berlin, 1935, I, 39-42; H. Riemann, "Orgelbau im frühen Mittelalter," *Allgemeine Musikalische Zeitung*, XIV (1879), 85; and H. Avenary-Lowenstein, "The Mixture Principle in the Medieval Organ," *Musica Disciplina*, IV (1950), 51-55. Registration, although unknown in the modern sense, comprised combinations of pipes tuned to octaves and fifths, as well as contrasts of single with groups of pipes. Later, mixtures using the interval of a fourth were employed. Klotz (p. 10) suggests that these practices might have stemmed from the contemporary *organa* in octaves, fifths and fourths. Here, the added pipes were indeed a *vox organalis* to the plainchant. On the allusions to the powerful sonority of the Gothic instrument see Magister Lambertus, *Tractatus de musica*, in E. de Coussemaker, *Scriptorium de musica mediæ aevi*, I, Paris, 1836, p. 253.

⁷⁰A virtual roster may be found in Frotscher, *op. cit.*, pp. 17 ff. and N. Doufourcq, *Esquisse d'une histoire de l'orgue en France*, Paris, 1935, pp. 21-43. On these developments, see also Sachs, *op. cit.*, pp. 369-76.

⁷¹J. Froissart, *Chroniques* (ed. K. de Lettenhove), Brussels, 1867-77, XI, 106 f.

⁷²*Complete Works* (ed. W. W. Skeat), Oxford, 1894-1900, IV, 272.

⁷³See C. Sachs, *The History of Musical Instruments*, New York, 1940, p. 304. A document in the Marienkirche in Frankfurt (1422) lists the various improvements cited above. See C. Valentin, *Geschichte der Musik in Frankfurt*, Frankfurt, 1906, p. 28.

⁷⁴For details, see E. A. Bowles, "On the Origin of the Keyboard Mechanism in the Late Middle Ages," *Technology and Culture*, VII (1966), 152-62.

⁷⁵C. Potvin, "La charte de la cour d'amour de l'année 1401," *Bulletin de l'Académie Royale de Belgique*, LIII (1886), 209.

⁷⁶F. Baldelló, "La música en la casa de los Reyes de Aragón," *Anuario Musical*, XI (1956), 12.

⁷⁷Jean Chartier, *Chronique de Charles VII* (ed. A. de Viriville), Paris, 1858, III, 329 f.

⁷⁸*Ars Musica*, cap. xv, in Gerbert, *op. cit.*, II, 388.

⁷⁹See R. Haas, *Aufführungspraxis der Musik*, Potsdam, 1931, p. 50 f.

⁸⁰See Klotz, *op. cit.*, p. 8. Contrast this to the performer who holds the highly-developed portable organ, plays the triplum and tenor, and sings the superius of a secular motet: "Lui-même, à pleine bouche/ Chant et touche/ Motez à treble et teneur." G. de Lorris & J. de Meun, *Le roman de la rose* (ed. M. Gorce), Paris, 1933, p. 15.

⁸¹Y. Rokseth, *La musique d'orgue au xve siècle et au début du xvie*, Paris, 1930, p. 158. See also O. Ursprung, *Die Katholische Kirchenmusik*, Potsdam, 1931, p. 140. These solemn holidays numbered 23, and included Christmas, Epiphany, Eastern, Ascension, Pentecost and

Corpus Christi, together with important apostles' and saints' days. During Advent and Lent, organ-playing was generally forbidden. See A. Gastoué, *L'orgue en France*, Paris, 1921, p. 58.

⁸²On this point, see P. Strohe, "Geschichte des Orgelbaues in Sachsen," *Der Kirchenchor*, XI (1900), 81; also Söhner, *op. cit.*, p. 24.

⁸³See C. van den Borren, *Etudes sur le quinzième siècle musical*, Anvers, 1941, p. 81 f.

⁸⁴*Loc. cit.*

⁸⁵F. L. Harrison, *Music in Medieval Britain*, London, 1958, p. 110.

⁸⁶Klotz, *op. cit.*, p. 26.

⁸⁷See for example O. Gombosi, "About Organ-Playing in the Divine Service, Circa 1500," in *Essays on Music in Honor of Archibald Thompson Davison*, Harvard, 1957, esp. p. 57.

⁸⁸*Ibid.*, p. 55.

⁸⁹The role of the performer in this connection is described in a somewhat later treatise by John of Lublin, wherein are mentioned such techniques of improvising on a Gregorian *cantus firmus* as simultaneous beginning in all parts, with the plainsong melody in either discant, tenor or bass, and successive beginning, with the melody imitated at the octave, fifth or fourth. *Loc. cit.*

⁹⁰C. du Cange, *Glossarium mediae et infimae latinitatis*, IV, Paris, 1845, p. 733.

⁹¹G. Pietsch, "Orgelspiel und Orgelbauer in Speyer," *Archiv fuer Musikwissenschaft*, XIV (1957), 211. The *Liber Fundationum* of Mainz Cathedral specified that at the solemn mass for the Assumption of the Virgin, "Kyrie et Sesquencia: Ave prectara tenetur cantari in organis." F. Böskin, "Beiträge zur Orgelgeschichte des Mittelrheins bis zum Beginn des 16. Jahrhunderts," *Kirchenmusikalisches Jahrbuch*, XLV (1961), 84.

⁹²Söhner, *op. cit.*, p. 29.

⁹³See also E. T. Ferrand, *Die Improvisation in der Musik*, Zürich, 1938, p. 281. There is no documentation so far for the existence of so-called solo organ masses or mass movements for organ at this period. Arguments both pro and con may be found in L. Schrade, "Die Messe in der Orgelmusik des 15. Jahrhunderts," *Archiv fuer Musikwissenschaft*, I (1936), 129 ff.

⁹⁴A. Hill, "Medieval Organs in Spain," *Sammelbande der Internationalen Musikgesellschaft*, XIV (1912-13), 488. References to *cantatur in organis* in the liturgy are given in Böskin, *op. cit.*, p. 34.

⁹⁵See Rokseth, *op. cit.*, p. 34.

⁹⁶For a detailed discussion, see W. Apel, *Gregorian Chant*, Bloomington, 1958, esp. pp. 13-20; also P. Wagner, *Geschichte der Messe*, Leipzig, 1913, p. 216; and Harrison, *op. cit.*, pp. 52-57.

⁹⁷Du Cange, *op. cit.*, IX, Niort, 1877, p. 380.

⁹⁸Gerbert, *op. cit.*, II, 388.

⁹⁹Frotscher, *op. cit.*, 48.

¹⁰⁰See Söhner, *op. cit.*, p. 27.

¹⁰¹*Exeter Ordinale*, cited in Gombosi, *op. cit.*, p. 52 f.

¹⁰²Ulrich von Richental, *Das Conciliumbuch zu Constanz* (ed. N. & M. Buck), Stuttgart, 1882, p. 97.

¹⁰³See A. Seay, "The 15th Century Cappella at Santa Maria del Fiore in Florence," *Journal of the American Musicological Society*, XI (1958), 50.

¹⁰⁴The roles of both the large and small organs in the Vesper service are mentioned in Rokseth, *op. cit.*, p. 167 f.

¹⁰⁵*Ibid.*, p. 168.

¹⁰⁶Pietsch, *op. cit.*, p. 207.

¹⁰⁷Pietsch, "Ueberschene Quellen zur mittelalterlichen Orgelgeschichte," *Anuario Musical*, XII (1957), 4.

¹⁰⁸A. Huyskens, "Die Krönung König Maximilians I.," *Zeitschrift des aachener Geschichtsvereins*, LXIV (1951), 83.

¹⁰⁹*Gesta Abbatum Monasterii S. Albani* (ed. H. T. Riley), III, London, 1869, p. 434. See also Ursprung, *op. cit.*, p. 140.

¹¹⁰*Memorial historico espanol*, VIII, Madrid, 1855, pp. 133 and 166.

¹¹¹See Rokseth, *op. cit.*, p. 159.

¹¹²*Journal de Jehan Aubrion* (ed. L. Larchey), Metz, 1857, p. 328.

¹¹³*Chronique de Metz* (ed. H. Michelant), Paris, 1882, p. 216.

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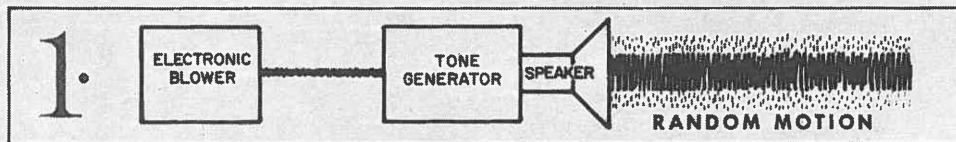
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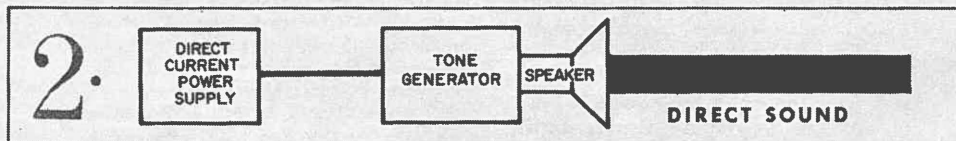
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Happy New Year!

THE DIAPASON has, by fiat from "above", kept its own counsel on Guild matters now for two years, after being told bluntly that "the Guild is none of THE DIAPASON's business." We went along with this because we felt that National Headquarters was *not* in any sense the organ profession in America, which this magazine has been proud to serve since 1909. But those local clubs which used to be an integral part of the Guild — those active groups of organists in Atlanta and Kalamazoo and La Jolla — these are an important and integral part of the organ profession in America. Because our protest mail has been growing beyond all reason recently, and chapter reports by the dozen have come in with "won't you please publish our report? We never get it into the new magazine," we have decided to start the New Year right by lining ourselves up again with the intelligent, progressive grass roots organists on whom the future of American church music largely depends. We feel what these organists are doing is *news*.

Effective immediately we will begin to accept, process and publish chapter news reports, following our familiar pattern of rules as to time and space limitations (we are not astronauts!). We will be happy to spell out for inexperienced registrars just what those rules are.

When the executive committee of the American Guild of Organists broke the 35-year official tie between the Guild and THE DIAPASON (as reported in our April 1967 issue), some of the aims stated were "to serve the individual chapters better" and "to use the profits to provide scholarships for young organists."

In a welcome burst of frankness and honesty, President Searle Wright has admitted that "conditions" . . . "threaten the financial security of the entire Guild" and "annual dues must soon be increased."

In 1964 the organization had a surplus of about \$90,000 in its treasury which had to be disposed of somehow to satisfy the Internal Revenue Department's definition of a non-profit organization. That was just five years ago!

So the fog of "using the profits to provide scholarships for young organists" is pretty well dispelled. How about "serving the individual chapters better?" We looked in vain for *any* chapter reports in the most recent issue of the

new official magazine; perhaps our copy was somehow incomplete. By comparison, the last December issue of THE DIAPASON as official magazine (1966) carried a long president's column, the listing of the next summer's regional convention sites and dates, a Know Your Guild feature, and a directory of Guild Student groups and supervisors. All this in addition to 127 chapter reports, a dozen Guild Student Group reports, and half a dozen Guild pictures. We can think of no really concrete way of serving individual chapters more obvious than giving them the intercommunication and recognition which regularly circulated reports of their activities provide. We feel that there *has* to be this kind of recognition and communication even if it means THE DIAPASON going back into the chapter report business — an activity which requires a great expenditure of time, energy and column space. But if we don't do it, who, pray, will? The new magazine? Chapter deans write to tell us that help and support have been sadly lacking since "the divorce."

We don't believe organists in America want to be a "silent majority," however fashionable, accepting with a wan smile whatever is doled out to them. Somehow we have not found organists in the vast stretches of this great country of ours to be like that. There are a few Miss Susies, of course, but do they really represent our profession any more? Or did they ever?

The founder of THE DIAPASON always conceived of his brain-child as a *service* journal and he built up a world-renowned set of services, few of which ever paid their own costs; among them, in addition to chapter reports which first appeared in 1910, are recital programs, classified advertising and the professional cards of organists throughout the country. He never hungered and thirsted for a "silent majority" as the readership of this long-lived magazine. He wanted the *real* profession.

So we echo his words, this time to the badly-served individual chapters: At Your Service!

Being Wedded to Art

(reprinted from the January 1920 issue of THE DIAPASON)

It may be an ancient joke, but it made us think. It showed an artist seated at his easel, and a man nearby saying to his wife that Mr. Smear was wedded to his art, whereupon the good wife responded: "And he treats it as though the honeymoon were long since past."

How many organists treat their art not only as if the honeymoon were a matter of the long-dead past, but as if they were trying to give their art grounds for divorce, either for non-support, or desertion, or even cruelty and gross neglect. We all know of the men and women who seldom if ever practice except on Sunday morning before church, who play nothing that requires work and whose one object seems to be to get through with the service as soon and as easily as possible. Some of them attribute their attitude to the lowness of their salaries; others to the lack of interest in the organ on the part of the congregation.

Do they not confuse the cause and the consequence? As the New Year opens, this might be something for all of us to think about, no matter how well we play and how faithful we are, or think we are.

CORRECTIONS and additions: In the Robert Miller organ specification in San Antonio on page 3 of the December issue two pedal ranks were omitted. Rohrgedeckt 8 ft. and Choralbass 4 ft. 32 pipes; the Fourniture in the great should read 244, not 233, pipes. The pictures of the Marienkirche organ in Lübeck on page 25 were supplied by the builder, Kemper & Sons.

In P. P. Stearns letter on page 16 of the November issue the name at the end of paragraph 1 should read Francesco Landini instead of Orlando.



New Records

There are many ways besides direct teaching in which bright young students can develop into mature, communicative artists. No one would deny the primary importance of the phonograph record as one of these. The record, of course, is a teaching device which is often misused and all of us have heard students give reasonably exact facsimiles of recordings of organists from Helmut Walcha to Virgil Fox. There are far better ways of using records for learning and we would like to mention this month two widely contrasted new organ recordings both of which can conceivably rub off on really sensitive students qualities of feeling and spirit and style which are the mark of artistic maturity.

If we were faced with that 1920s question of what one record we would choose to accompany us to a desert island, we are not at all sure it would not be the new Das alte Werk recording of the complete Bach concertos for one, two, three and four harpsichords — a box of five records numbered SCA 25 022-T/1-5. We would want to be assured that we would be allowed to take with us all that beautiful package with its fine booklet with exhaustive source material, many pictures and a listing of all the authentic instruments which the Leonhardt Consort uses on nine of the sides and the Concentus Musicus Wien has on the remaining one (record 2, side 1); Herbert Tacheisi is the harpsichordist on that one side which is the familiar D minor concerto.

Gustav Leonhardt is on all the others; for one harpsichord in A major, F minor, E major, D major, F major, G minor and another D minor reconstructed by Leonhardt. He is joined on the two-harpsichord concerto in C major by Anneke Uitenbosch and on the two in C minor by Eduard Müller. On the three-harpsichord concertos in D minor and C major, Alan Curtis joins Mr. Leonhardt and Miss Uitenbosch and on the four-harpsichord one the quartet is Mr. Müller, Mr. Leonhardt, Miss Uitenbosch and Janny van Wering. The string instruments are a string quartet plus bass in all cases except the addition of two recorders in the F major, oboe and another viola in the reconstruction, and an extra viola in the C major for three harpsichords.

The harpsichords heard are four by Skowronek, three reproducing 18th century Flemish ones and one an 18th century Italian, instruments by Rainer Schütze, Hubbard and Rück after antique originals, and an 18th century Kirkman, so one hears various harpsichord sounds. But what matters most is the playing. Sheer virtuosity, which is there in breathtaking quantities, serves only to display the wonderful music. There is utter joy in playing which must result from the closest musical agreement among the players and most intimate familiarity with the music. The fluid lines of the slow movements and the infectious but always flexible beat of the faster movements never let the listener down for a moment.

At least the first disk is available separately but the whole beautiful set ought to be kept intact to make an unforgettable birthday present. These Telefunken issues are distributed in this country by McGraw-Hill.

Every organist could profitably apply the rhythmic soundness, the ornamentation, the articulation and the phrasing of these fine records to every measure of baroque music he plays. This spirit of joy is what we need to hear in organ music, particularly of the rich baroque repertory.

Many young organists we know will not be ready to learn from the Word Record, Richard Purvis at the Grace Cathedral Organ (WST-9033-LP) and

Those Were the Days

Fifty years ago the January 1920 issue contained these matters of interest —

The organists playing a series on the Springfield, Mass. municipal organ included: Archer Gibson, Charles M. Courboin; Pedro Yon, Gaston Dethier, Charles Heinroth, Joseph Bonnet, T. Tertius Noble, Edwin Arthur Kraft and William C. Hammond. There was community singing at the close of each recital.

Horatio W. Parker, noted composer and teacher at Yale, died Dec. 18.

An article by Palmer Christian was entitled Music Committees and Ministers — Good and Bad, but Seldom Indifferent.

Eight AGO chapters sent in reports for this issue: Headquarters, Illinois, Wisconsin, New England, Northern Ohio, Northeastern Pennsylvania, Missouri, and Southern California. The NAO, which this magazine represented officially, had two full official pages.

Twenty-five years ago these events made news in the January 1945 issue —

Richard O. Whitelegg, technical superintendent of M. P. Möller, Inc. and a foremost organ designer, died Dec. 20 at Hagerstown, Md.

Lt. Ralph N. Durst of the Erie, Pa. pipe organ supply firm, was killed in the invasion of Leyte.

Outlook for organs in 1945 was declared not hopeful as the War Production Board kept the industry busy with war work.

H. William Hawke gave a series of five recitals in December at St. Mark's Church, Philadelphia.

The January issue contained more than 150 column inches of Guild material.

Ten years ago the following occurrences made news in the November, 1959 issue —

Claire Coci was awarded an honorary MusDoc at Defiance, Ohio, College.

A report of an international congress of sacred music at Hiroshima, Japan was printed.

Albert Schweitzer's 85th birthday was the occasion for a "Sunday for Schweitzer" with offerings taken for his hospital in Lambarene.

more's the pity. Here is one of the best organ sounds of its time — one of G. Donald Harrison's masterpieces for Aeolian-Skinner in a highly resonant building, played by one of the few American organists who fully grasps the possibilities of such a building and such an organ. This kind of playing is currently out of fashion but in the hands of such a player one can readily understand why organ recitals once used to pack auditoriums. As a composer Mr. Purvis is not profound nor "contemporary" but he writes honest light music which, played by him on this organ, provides a full demonstration of a kind of communicativeness, warmth and spirit our younger players need to heed carefully and to try to achieve in at least some kinds of organ music. Nine of Mr. Purvis's organ pieces are included in this disk, and most of them have their points except, for us, his Greensleeves. — FC

ROLLINS CONTINUES SERIES OF WEEKLY ORGAN VESPERS

Rollins College, Winter Park, Fla., is continuing its 20 year tradition of organ vespers each Wednesday of January and February. Organists to be heard are: Robert S. Lord, University of Pittsburgh; Alexander Anderson, Rollins College; Roberta Gary, Cincinnati College Conservatory; William Hayes, doctoral student at Union Seminary; Warren Berryman, Baldwin-Wallace Conservatory; and John Weaver, Holy Trinity Lutheran, New York City.

WILBUR RUSSELL, San Anselmo, Calif., and Mark Smith, Belvedere, played the six Soler concertos on organ and harpsichord Nov. 23 at the First Presbyterian Church, San Anselmo. Also included were works of Cabanilles, Moreno and Cabezon.



Choral Music

A rather light supply of choral music reached us by early Advent, with most publishers probably holding back new issues until after the holidays.

A couple of writers sent in their latest — a practice we discourage since publishers will usually duplicate them soon afterward. John Leo Lewis sent his O Sing a Song of Bethlehem, very simple (Broadman); and Joseph Roff his arrangement of the Wittenberg Chorale arranged for Easter as To Jesus Our Triumphant King, (Shattinger Music, St. Louis) and his Whosoever Drinketh of the Water (Concert Music, 5003 Ridgebury Blvd., Cleveland 44124).

Now to our alphabetical format. We are not sure whether the Choristers Guild's unison They Blazed a Pathway to the Moon (by Victoria Johnson and John Burke) belongs in this kind of a column. The John Ness Beck SAB The Apollo Psalm is more "church-y" but still seems to us a pretty obvious attempt at being "relevant," — a word we think has a much deeper meaning than this.

Canyon Press sends three youth choir items by Austin Lovelace: SAB The Thought of God, and two unisons: Apple Tree Carol and Strengthen for Service, Lord.

Hope Publishing Company sends only three — a Walter Rodby arrangement of a Schubert Jubilate, O Be Joyful; a Donald Hustad arrangement of Kent Schneider's The Church, in a kind of Spiritual style, and Carlton Young's unison God Created Man, with both vocal line and accompaniment essentially musical sound effects.

The two big stacks of the month came from the two Schirmers. We will look first at the E. C. Schirmer list. Possibly the work of highest interest is Daniel Pinkham's dramatic cantata Jonah, which a good choir and adequate soloists, and an orchestra could make into an exceptionally exciting musical event. Many will want to know that a number of the choruses of Randall Thompson's Requiem are now published separately. We were sent five but there are more. We suggest that directors of good choirs have a close look at the whole work as well as at its available separate choruses.

More recent E. C. Schirmer publications include editings of a Schütz unison Give to Jehovah, prepared by William Herrmann, an SATB of the tenor aria If with All Your Hearts from Mendelssohn's Elijah for which Victoria Glaser is responsible, and a Marson Martens editing of a Viadana Adoramus. Kirke Mechem has two guitar-accompanied settings of poems by Phyllis McGinley (The Ballad of Befana) and Sara Teasdale (Christmas Carol) for consideration for next Christmas season.

Two editings of standard works head the G. Schirmer list: Samuel Adler has edited the Handel Chandos Anthem 6, As Longs the Hart for Flowing Streams, and H. C. Robbins Landon has a scholarly version of the Haydn Missa Sancti Nicolai, with Latin text, from the Faber edition in London.

In Lawson-Gould edition which G.

Schirmer distributes are two originals: an interesting set of Three Devotional Songs for unaccompanied choir by Jack Johnston and what seems to us a rather curious My Heart Is Ready, by Elinor Remick Warren, full of vocal leaps; and two editings: R. S. Wienandt's of the Tallis All People That on Earth Do Dwell, and Jerry Weseley Harris's SSATB of The Spirit of the Lord by 16th century Blasius Amon.

On G. Schirmer's own label are: a hymn-anthem on Romaine by George Brandon, The Past Is Dark; an Elwood Coggin arrangement of Blessed Be the Lord by Orland Gibbons; and Kent A. Newberry's unaccompanied, Alleluia-full Let Them Ever Sing for Joy.

A single sacred solo which has been waiting for others to join it in a review paragraph is Francis Zowaglia's setting of a version of the 23rd Psalm, The Lord the Good Shepherd. J. Fischer issues this not too demanding song with a pianistic accompaniment. — FC

Letters to the Editor

Definitions

Seattle, Wash., Nov. 18, 1969 —

To the Editor:

The letter from P. P. Stearns in the November issue concerning the names *portative* and *positive* touched upon points which have given us (Olympic Organ Builders), too, a goodly measure of concern. Mr. Stearns' definitions are historically valid. However, when any one-manual organ, regardless of size or even the presence of an independent pedal (not to mention certain electronic devices claiming even larger resources), is called a *positive*, then this is even more misleading as a name for a two-rank organ of short compass than is *portative*. Unfortunately none of the composite names are particularly attractive, so we, too, are still looking for an ideal name.

Sincerely

BETH BERRY

An Answer to Ludwig Altman

Urbana, Ill., Dec. 3, 1969—

To the Editor:

In the December issue, Ludwig Altman invited response to his concern over the apparent incompleteness and stylistic inconsistency of Ich ruf zu Dir, in the Orgelbüchlein. My study of that number has convinced me that in it Bach hewed strictly to a programmatic line, letting the musical chips fall where they may. Since he was in his early thirties when he composed it, I believe he had a compelling reason for abandoning coloratura style abruptly at the end of bar 9, where a musical phrase is still in progress. In searching for that reason, I found that the close of bar 9 marks exactly the halfway point in the composition.

This work gives poignant programmatic expression to Bach's profound belief that the prayer of a truly repentant sinner is answered. The coloratura style of the first half symbolizes the grief of a repentant sinner. In the second half, the cantus is shorn of all embellishment, symbolizing the banishment of grief that is wrought by repentance.

Since Bach's interest in numerology and his frequent use of it in his compositions are well known, I am convinced that I am not being overly imaginative when I suggest that in this work Bach assures the sinner that God will meet him halfway!

Respectfully yours,

RUSSELL HANCOCK MILES

Addendum

Encino, Calif., Nov. 21, 1969—

To the Editor:

... I have just discovered that a modern edition has ... appeared that contains the two Frescobaldi works of 1627. They are printed in *Girolamo Frescobaldi, Keyboard Compositions Preserved in Manuscripts*, Part 3, ed. W. R. Shindle ("Corpus of Early Keyboard Music," no. 30 [American Institute of Musicology, 1968]), pp. 44-46 (*Partite sopra ciaconna*) and 46-49 (*Partite sopra passacaglia*). Also the title of my dissertation should read: *The Development of Italian Keyboard Variations on the Passacaglio and Ciaconna from Guitar Music in the 17th Century*.

Sincerely,

RICHARD HUDSON



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The Types of Rolls We Want to Buy . . .

There were many types of piano rolls issued from about 1890 to the late 1930's. At the moment we are concerned with three main types: those marked "Ampico," "Duo-Art," or "Welte." These rolls have a paper width measuring (except for certain Welte rolls) 11¼" — not including the spool ends. They were originally issued for use on Ampico, Duo-Art, and Welte pianos. These pianos were not the regular foot-pumped home player pianos, but were electrically operated pianos which played the music with expression in imitation of the original artists. We just want to buy rolls marked "Ampico," "Duo-Art," or "Welte." Do not send other types of rolls to us. The rolls must be in good playable condition without damage and with the box and labels intact.

Why Are We Buying Them???

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How Much Are We Paying Per Roll?

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Jan. 10

Clyde Holloway, Houghton College, Houghton, N.Y.

11

Bach Cantata 124, Holy Trinity Lutheran, New York City 5:00

Barrie Cabena, Messiaen, St. Andrew's United, London, Ont. 4:00

Simon Preston, Trinity Church, Princeton, N.U. 7:30

Carl Weinrich, Princeton U Chapel, 3:30

Elizabeth Miller, First Baptist, Philadelphia 4:00

Corliss R. Arnold, First United Methodist, Grand Rapids, Mich. 7:30

Norberto Guinaldo, Sonoma, Cal., Community Center 4:00, 8:00

John Holtz, instruments, Center Church, Hartford, Conn. 4:00

David Craighead, Trinity United Church, Tiffin, Ohio

12

Marcia Hannah Farmer, orchestra, All Saints Church, Pasadena, Calif. 8:15

Virgil Fox, Norman Park College, Norman Park, Ga. 8:00

13

Preston Rockholt, Gunter Park Presbyterian, Richmond, Va.

Virgil Fox, Middle Georgia College, Cochran 8:00

James W. Carmichael, Georgia College, Milledgeville

John Weaver, Portland, Maine, Symphony

14

Billy Nalle plus workshop, University of Hartford, Conn. 2:00

Albert Russell, St. John's Episcopal, Washington, D.C. 12:10

16

Peter Hurford, Lawrence U, Appleton, Wis.

Frederick Swann, St. Thomas the Apostle Church, Phoenix, Ariz.

17

John Obetz, RLDS Auditorium, Independence, Mo.

18

Bach Cantata 3, Holy Trinity Lutheran, New York City 5:00

Catharine Crozier, First Congregational Church, Los Angeles 4:00

Norberto Guinaldo, First Presbyterian Church, Oceanside, Calif. 8:00

Lester Berenbroik, St. Mary's Abbey, Morristown, N.J. 4:30

Virgil Fox, Philharmonic Hall, New York City 8:20

Alvin Guslar, Lutheran Church of Reformation, Washington, D.C. 4:00

Patricia Bird, First Baptist Church, Philadelphia, Pa. 4:00

Peter Hurford, Concordia Senior College, Fort Wayne, Ind. 8:00

19 Bernard Legacé, First-St. Andrew's United, London, Ont. 8:30

Carl Weinrich Class, Trinity Methodist, El Paso, Tex. 7:00

Kenneth B. Kelly, Hart Recital Hall, Michigan State U, East Lansing

20 John Obetz, Cornell College, Mount Vernon, Iowa 8:15

Carl Weinrich, Trinity Methodist, El Paso, Tex. 8:00

Peter Hurford, Plymouth Congregational, Minneapolis 8:00

Earl W. Miller lecture, Wayland Baptist College, Plainview, Tex. 8:00

John Weaver, Muskingum College, New Concord, Ohio

21 Donald R. M. Paterson, St. Thomas Church, New York City 8:00

Arthur Carkeek, St. Mary's Abbey, Morristown, N.J. 8:00

Albert Russell, St. John's Episcopal, Washington, D.C. 12:10

22 Clyde Holloway, Knoxville College, Tenn.

23 John Obetz, Calvin College, Grand Rapids, Mich.

Peter Hurford, National Shrine, Washington, D.C.

24 Haydn Creation, Music Hall, Cincinnati, Ohio 8:30

25 Bach Canata 92, Holy Trinity Lutheran, New York City 5:00

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JANUARY

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DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

Marcia Orth, Rice U chapel, Houston, Tex. 3:30

Purcell Te Deum, Coronation Anthems, Christ Church, Cincinnati 4:30
William Evans, First Baptist Church, Philadelphia 4:00

John Obetz, First Presbyterian Church, Marshall, Mich. 4:00

George Edward Damp, St. John's Cathedral, Spokane, Wash. 4:00

Haydn Creation, Music Hall, Cincinnati, Ohio 3:00

Music of Britten, First Presbyterian Church, Wilmington, N.C. 5:00

Arthur P. Lawrence, First Presbyterian Church, South Bend, Ind. 4:00

Charles Ruggles, Fairmount Presbyterian Church, Cleveland Heights, Ohio 4:30

Carol Teti, St. Peter's Lutheran, Shenandoah, Va. 3:00

Peter Hurford, St. Paul's Episcopal Church, Lansing, Mich. 4:00

Frederick Swann, Peddie School, Hightstown, N.J.

27 Allan Birney, General Seminary, New York City 8:00

Carl Weinrich, Mills College, Oakland, Calif. 8:30

Clyde Holloway, Trinity Church, Columbus, Ohio

Wilma Jensen, St. Andrew's Church, Louisville, Ky.

28 Gerald Bales, St. Mark's Cathedral, Minneapolis, Minn. 8:15

Albert Russell, St. John's Church, Washington, D.C. 12:10

29 David Craighead, State University College, Fredonia, N.Y.

30 Gerre and Judy Hancock, First Methodist, Palo Alto, Calif.

Wilma Jensen, Church of the Covenant, Cleveland, Ohio

31 Wilma Jensen workshop, Church of the Covenant, Cleveland, Ohio

Donald Jensen workshop, Cleveland, Ohio

Feb. 1 Bach Cantata 181, Holy Trinity Lutheran, New York City 5:00

Organ and brass, First St. Andrew's United, London, Ont. 4:00

Britten War Requiem, First Baptist Church, Philadelphia 4:00

Dexter Bailey, St. Luke's Lutheran Church, Chicago 4:00

Peter Hurford, St. Mark's Episcopal, Shreveport, La.

2 Preston Rockholt, Louisburg, N.C. College 8:00

Lloyd Holzgraf, First Congregational Church, Los Angeles 8:00

Donald Beikman, Frick Fine Arts Building, Pittsburgh 8:30

Heinz Arnold, Emmanuel Episcopal, Webster Groves, Mo.

Carlene Neihart, John Brown University, Siloam Springs, Ark.

Carl Weinrich class, Sacramento, Calif. Gerre Hancock, Southwestern Baptist Seminary plus workshop through Feb. 5

3 Robert Sutherland Lord, Frick Fine Arts Building, Pittsburgh 12:10

Egbert Ennulat, Georgia College, Milledgeville 8:00

Carl Weinrich, Fremont Presbyterian, Sacramento, Calif. 8:30

4 Albert Russell, St. John's Episcopal Church, Washington, D.C. 12:10

James Moeser, Swarthout Hall, Lawrence, Kans. 8:00

5 Carl Weinrich, University of Idaho, Moscow

6 Klaus Christhart Kratzenstein, Rice U Chapel, Houston, Tex. 8:00

Peter Hurford, Harvard Memorial Church, Cambridge, Mass. 8:30

Carl Weinrich lecture, University of Idaho, Moscow

James Moeser plus workshop, First Presbyterian, Columbia, Mo. 8:00

Virgil Fox, Mayflower Congregational, Grand Rapids, Mich. 8:00

Joan Lippincott, Georgia College, Milledgeville

8 Bach Cantata 127, Holy Trinity Lutheran, New York City 5:00

Schubert Mass in E flat, Church of Ascension, New York City 8:00

John Rose, Cathedral of Mary Our Queen, Baltimore, Md. 5:30

Debussy Prodigal Son, First Baptist, Philadelphia, Pa. 4:00

Robert Prichard, Neighborhood Church, Palos Verdes Estates, Calif.

Virgil Fox, Paine College, Atlanta, Ga. 6:00

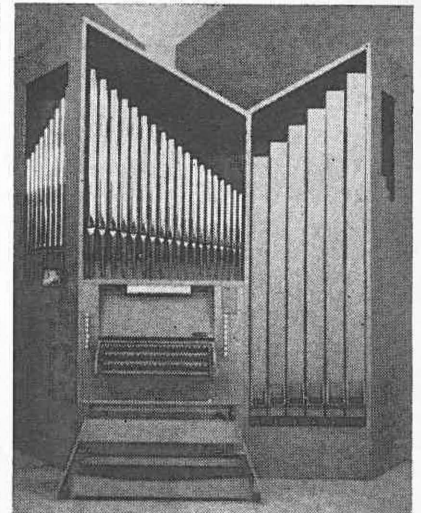
Robert Baker, Brick Presbyterian Church, New York City

Joan Lippincott, Westminster Choir College, Princeton, N.J.

9 Oswald Ragatz, First Methodist, Pasadena, Calif. 8:15

Joan Lippincott, Westminster Choir College, Princeton, N.J.

Catharine Crozier, Salem College, Winston-Salem, N.C.



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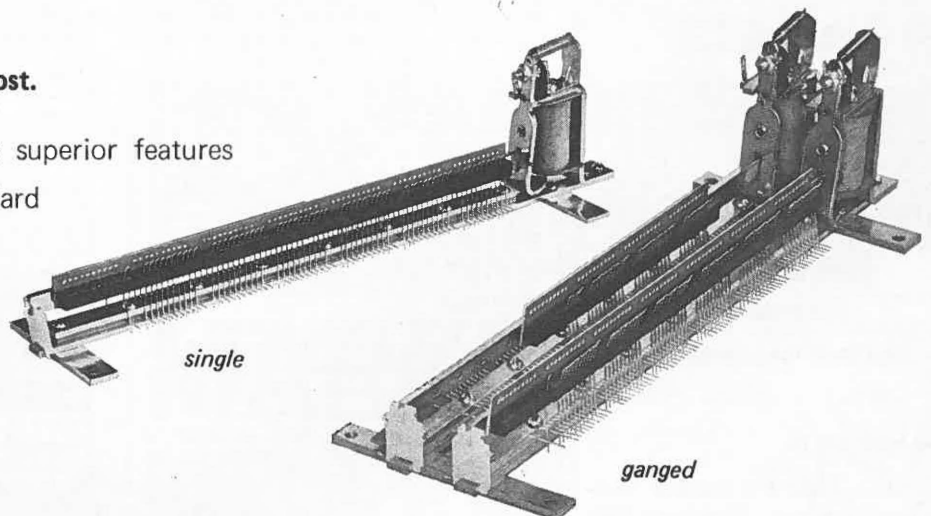
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The Organ Works of Jehan Alain

By Marie-Claire Alain

Translated by Irene Feddern

ADVICE ON EXECUTION

One cannot explain the organ music of Jehan Alain without evoking the personality of the man, because composing was as natural as breathing for him. Nor can one speak of Jehan Alain without placing him in the framework of his family environment, in this "house of Alain," situated in the Parisian suburbs where, during my entire childhood, I heard the simultaneous sounds of a four-manual organ and of two or three pianos. We used to laugh, as at a pleasant joke, at the phrase "all musicians in the family" because it was inevitable when people met us for the first time. All four of us, children of Albert Alain, threw ourselves headlong into music, ending our days of work with "four hand" or "two piano" parties which were interrupted with bursts of laughter because music was the joy of life for us and the most natural means of expression.

Jehan was the eldest of the four of us. I did not know him very well because I was only 13 years old when he died, and I was not sufficiently developed musically at that time to be able to talk with him. Nevertheless, I was present at the creation of the majority of his works, since he tried them out on my father's organ, and the memory of his playing has remained engraved on my memory, despite the passing years.

Jehan was an eminently changeable person, capable of being deliriously happy one minute and equally sad the following minute. Completely free from convention, he mocked routines and made fun of the "bourgeois," at the same time being a good father to his family and a conscientious church organist. All who knew him remember the incomparable humor of his jokes, bordering on the ridiculous, while the dominant thought which comes from his music is that of a profound sadness. The "Alain paradox" appears in the dedication of the piano piece *Ecce Ancilla Domini*:

I want the earth made square. I want to rend the blue of the sky. I want to see behind . . . I want my temples to burst under irrational monstrosities . . . Lord, give me eternal peace.

He wrote very quickly from day to day, either at a corner of the table, or on the train, keeping a sort of "musical journal" in little notebooks of white paper which he made himself, tracing with a five-pointed pen the staves needed for the inspiration of the moment. In these little books was contained all of his work: piano pieces, organ pieces, melodies, chamber music, sometimes interrupted by a quotation taken during

Irene Feddern is a graduate of Beaver College, Glenside, Pa. Currently a candidate for the M.Mus. in Organ from Indiana University, Bloomington, Ind., and a student of Clyde Holloway, she is also the assistant organist of First Baptist Church there. While in Philadelphia, she studied organ with Dr. Alexander McCurdy and served as assistant organist at First Presbyterian Church in Germantown under Robert Carwithen. Although this article is her first published work, the translation of articles related to French organ literature has been a favorite project of long standing.

The translator wishes to acknowledge the gracious assistance of her friend and colleague Raymond Mabry, Bloomington, Ind., in the reading and final preparation of the manuscript.

This article was first printed in French in "L'Organo" (1968 - No. 2). Since that time, several additional corrections were noted by Marie-Claire Alain, and the translator wishes to express her indebtedness to the author for making these available. They are contained in the body of the translation as it appears here, and include corrections made by Marie-Claire Alain as noted in her most recent letter, dated September 24, 1969.

the course of reading or by a sketch of a grotesque cow dancing in the middle of a field. He sketched admirably; his pen technique was very sure and adept at caricatures, and this sketch of a cow was a very French reaction for him—to laugh at himself after having been too profoundly serious. The title of each of his notebooks was simply: *Notes*. It was in this condition that his works reached publication after his death—simply noted day after day while he complained that he could not find an adequate system for writing his music. In this he was very close to the old French Masters to whom he referred, because the theory of "unequal values" and "good taste" could be applied equally well to Jehan Alain as to François Couperin. Jehan required an "active rubato" for his interpretations (the phrase is from Olivier Alain); that is, a stretching of the tempo following the inspiration of the moment. He himself modified, sometimes in spectacular fashion, his manner of playing or of registration. To quote an example: of the three existing manuscripts of *Litanies*, each contains its own tempo indication and different registration.

Despite my father's enormous work in 1941 to prepare a complete edition of the works of Jehan Alain, and despite a revision done by my brother Olivier and myself in 1952, there still exist many errors and a definite lack of performance instructions in the Leduc edition. Under no circumstances do I wish to blame the publisher; Jehan died too soon. And, in addition, it was impossible for us, members of the Alain family, to discover the errors because we knew his music too well; we knew it practically from memory, we felt it, we lived it. Consequently it was virtually impossible for us to discover a missing flat at the end of a measure, or a slight accelerando in an ascending passage, because all these details were evident to us.

It is only after 15 years of teaching, having had to reply to numerous students' questions, that I would like to attempt a revision, even though it will doubtless not be definitive!

I must, however, stress the problem of registration. Most of the indicated registrations were for the four-manual organ which my father had built himself in the family room. They have to do with a very particular instrument, which had these specifications during the life of Jehan Alain (in fact, the fourth manual was not finished until after his death):

GRAND ORGUE

Bourdon 16 ft.
Montre 8 ft.
Flute Harmon. 8 ft.
Prestant 4 ft.

POSITIF

Cor de nuit 8 ft.
Salicional 8 ft.
Gros Nazard 5½ ft.
Flute douce 4 ft.
Nazard 2½ ft.
Quarte de Nazard 2 ft.
Tierce 1½ ft.
Larigot 1½ ft.

RÉCIT

Quintaton 16 ft.
Flute cônica 8 ft.
Viole de gambe 8 ft.
Voix céleste 8 ft.
Salicet 4 ft.
Quinte 2½ ft.
Octavin 2 ft.
Cromorne 8 ft.
Hautbois 8 ft.

PÉDALE

Soubasse 16 ft.
Bourdon 8 ft.
Flute 4 ft.
Cornet III
(résultante 4 ft.)

It is evident that this is an unusual specification. It is above all necessary to note that the proportional relationships of sound qualities are not the same on this organ as on a church organ. It is therefore obligatory to change certain registrations in order to re-establish the balance desired by Jehan Alain. In addition, this organ had the peculiarity of possessing a divided pedal, the lower

octave always giving the 16' and 8' stops, while the upper part could play a 4' solo: Flûte or Cornet. This explains certain incomprehensible registrations in the *Lamento* and the *Intermezzo*. The action of this organ was, and is now, mechanical.

Jehan, an occasional organ builder, had helped my father voice the Positif manual (Cornet décomposé and Larigot). He adored this instrument with its delicate sonorities, as opposed to the heavy post-romantic organs of the years 1920-30. He hated the Bombardes and the big 16' pedals. Almost all his pieces end "en douceur" because he dreaded the facility of conclusions on the Tutti. Lacking mixtures on most of the instruments he was given to play, he tried to make up for this deficiency by some rather unorthodox combinations. He had foreseen the evolution of organ building in the years 1950-1960. His music is written for the organ of today and not the instrument which was at his disposal and which rarely satisfied him.

I will examine the pieces in chronological order, because they will thus illustrate better the evolution and the investigations of Jehan Alain the composer.

BERCEUSE SUR DEUX NOTES QUI CORNENT (1929) — This piece also exists in a piano version, with an accompaniment in 16th-notes. The title of this piano version is *Etude de sonorité*. The rather strange slurs suggest a false phrasing, but in reality, the slur should include the first two measures, then the next three, etc. I suggest that the performer observe a rather long break between measures 8 and 9, (also between 13/14, 16/17, 20/21). Very slow tempo.

m. 5-6: C-sharp and D-sharp should be tied.

BALLADE EN MODE PHRYGIEN

(1930) — Here we find already the fluctuating tempo characteristic of Jehan Alain. The indication "in grayish tints" evokes Eric Satie. I would transcribe it: "Andantino quasi allegretto." The performance of the left hand line must be very supple and the end of the theme stretched slightly. (B, C, D.) Increase a little more during the second line, at the place marked Crescendo; phrase before the G of the right hand (end of second line) and ritard progressively to the *piu p. subito*. Tempo primo after the fermata. The indication "en éteignant" means to ritard progressively. The four-voice chorale on the Voix Humaine is clearly faster than the beginning (one could almost say: twice as fast). Ritard the last phrase during the last four chords. For the last part follow the same suggestions as for the first part. Think of the melodic character of the accompanying voice.

POSTLUDE POUR L'OFFICE DE COMPLIES (1930) — "The 8th-notes of the Gregorian melody set the tempo of the piece. Work it out so that these do not occur on the same beat as the notes of the left hand." As Jehan Alain's original indication, this gives the spirit, if not the tempo, of the work.

I would describe it as a slow lullaby, but above all as a dream. The fragments of Gregorian melodies superimpose themselves over a slow pulsation. Jehan Alain asks expressly that the two hands never play together, to accentuate this dream-like impression, this intangible memory. For performance, it is indispensable to restore the Latin words of the text of the Office of Compline, and to play the 8th-notes suggesting the accents of Gregorian notation:

m. 17/18: Antiphon: "Miserere mihi, Domine, et exaudi orationem meam;" the value of the last note is not notated, intentionally; I release the F between the first two chords of m. 19.

m. 20/21: melodic modification of the "Miserere."

m. 23/24: three "Alleluias."

m. 26: "Te lucis ante terminum, Rerum Creator poscimus ut pro tua clementia sis praesul et custodia. Amen."

m. 30 (Pédale): "In manus tuas, Domine, commendo spiritum meum."

m. 33: (Récit): "Redemisti nos, Domine, Deus veritatis."

m. 35 (Positif): "Commendo spiritum meum."

m. 37: "Salva nos, Domine, vigilantes."
m. 39, 41, 43: "Amen."

Release the final notes of the first two groups of the right hand (m. 39, m. 41) between the first two chords of the following measures, but hold the last F-sharp to the end of m. 44, to have the major seventh harmony added to the perfect consonance.

The third "Amen" (m. 43) is notated in 8th-notes in the manuscript. An older version indicates a fermata on the last E of the "Amen," at the time of the last two interventions.

LAMENTO (1930) — Registration: Pédale: Soubasse 16' and Bourdon 8'. Manuscript: "with a stress on the second and sixth quarter notes of the theme."

m. 6: left hand — F natural.
m. 9: The C-natural of the right hand ought to be a B-sharp, thus explaining the C-sharp in the pedal.

m. 16: left hand — G-sharp, as in m. 17.

m. 20: The indication "Soubasse pour la quinte grave seulement" belongs to the divided pedal of the family organ. Personally, I use here a Soubasse 16' and a rather loud 4' stop (Principal 4' or French Flûte 4') without an 8', so as not to make the double pedal too heavy. The indication for the swell shades for the last three measures is naturally impossible, since both the organist's feet are occupied! Moreover, this is not indispensable.

VARIATIONS SUR "LUCIS CREATOR" (1932) — Tempo: Hymn sung by a multitude, *Récit: Tutti (boîte fermée.)* — Principals, Mixtures, Reeds 16', 8', 4' with boxes closed.

m. 3: Seventh chord of left hand: half-note A.

Variation I: same tempo. Phrase slightly after each high D, in the following manner:



If there is no pretty Salicional, the right hand may play on a soft Principal. Pédale: Soubasse 16' and Bourdon 8'.

m. 18/19, 28/29, 38/39: phrase before the entrance of the second phrase of the theme.

m. 30: "Add an 8'" (or a 4' principal)

Always play the 8th-notes of the accompaniment flexibility, stressing the important notes: first beat, m. 18; second beat, m. 23 and m. 25.

m. 27/28: Ritard slightly.

m. 29: A tempo.

m. 43, 45: Stress the second beat of the left hand.

m. 46: phrase before the last 8th-note.

m. 47 to 50: Ritard progressively.

Measure 53 being complete, measure 52 (composed only of a quarter rest) is inexplicable. It must be a copying error made by the composer; do not take it into consideration.

Thema fugatum: Jehan Alain was, at this time, a student in Georges Causade's fugue class. This Second Variation is a lovely example of a scholastic fugue with exposition, counter-subject, exposition in the relative key (major!) and at the subdominant, pause on the dominant and stretto with a canon in augmentation. Note the elegance of three-voice writing in the entire first part.

No registration indications, aside from

"add some mutations" at m. 82. [Some have been added in Leduc Edition 1951, and "mutations" changed to "mixtures" — trans.]

Given the polyphonic style of the work, I play it on Principals and Mixtures, the manuals uncoupled at the beginning, to arrive at "Grand Plein-Jeu" with the manuals coupled in the middle of m. 83.

m. 76: Observe the indication "tirasse G. O. sans 16 pieds" that is to say, without any pedal stops. [No reference to "sans 16" in 1951 version — trans.]

m. 85: Pédale — Foundation stops and Reeds 16', 8' and 4'.

m. 93: "ôtez un jeu" (take off a stop) (sic!) Reduce the pedal registration. [Changed to "off Reeds 16'-8'-4'" in 1951. — trans.] Do not play the pedal octaves (m. 94, 95, etc.) if the pedal is too loud; play only the lower note. Phrase between m. 94 and m. 95 and take off the pedal reeds which tend to cover the Récit. Ritard slightly during m. 96.

PETITE PIÈCE (1932) — We see here, for the first time, a notational search very characteristic of Jehan Alain in his desire for rhythmic freedom. The horizontal mark placed over a note or a chord, indicates not an articulation, but a stress: a slight lengthening of the duration. This notation will be valid for all the organ works, especially for *Litanies* and *Deuils*, where Jehan Alain is careful to explain his intentions in a note. In one of the manuscripts of the *Scherzo* is found the following: "The mark (-) indicates a slight lengthening of the value. The sign > indicates a greater lengthening."

"Dulciana 8" is the French name for a Gambe Douce.

Restore the 2/4 at m. 18. The 8th-note of the 2/4 is meant to be the same as the 8th-note of the 6/8.

Play the 16th-notes of the accompanying voice very flexibly.

m. 34: Resume the stresses in the right hand which were suggested in the first measures.

Progressively ritard the left hand from the middle of the next to last line.

Last line: Play the 8th-notes slightly slower. Ritard towards the end.

"celesti" This is evidently a printer's error. It means the Céleste or Voix Céleste. [This has been corrected in the 1951 edition. — trans.] Do not add the Voix Céleste unless it is very soft and can be included in the decrescendo.

Ritard during the last 8th-notes.

GRAVE (1932) — In spite of the ♩ the tempo is not rapid, as indicated by the title "Grave."

m. 21: Couple the Récit to Pédale and take off Bourdon 8' in the pedal.

m. 35: Add Soubasse 16' and Bourdon 8'.

PREMIER PRÉLUDE (1933) — This is a transcription of a piece written earlier for the piano. The registration, characteristic of the Alain organ, may be changed to foundation stops 8' and 4' on the three manuals, to obtain the ample sonorities necessary in a church. Restore the meter sign to C. Adopt a little heavier touch for the melody and phrase between each group of two measures (m. 2/3, 4/5, 6/7, 10/11, etc.)

Accent the rocking impression produced by the accompaniment:



Slightly increase the tempo to the end of measure 8 and resume the tempo on the second beat of measure 9. Same remark for m. 16/17.

m. 11: last E should be E-flat.

m. 19: left hand G. O.

m. 21: left hand Positif.

m. 29: The indication "Pos. Solo" demands acrobatics of the interpreter which are possible only on a French organ where the Positif is the second manual (the G. O. being the first manual and under the Positif). Similar problems will be found in the *Deuxième Prélude* and *Première Fantaisie*. On a German, Italian, or American organ, it is necessary to play the Solo on the G. O., reducing the registration in order to play the 16th-notes on the Récit with the first three fingers of the right hand.

m. 35/36: It is evident that the notation has to be modified. In m. 35, the right hand plays the two upper staves, and the left hand plays that which is notated on the pedal staff. (The pedal doesn't enter with 16' pitch until m. 36.) The indication "sempre rall." signifies a progressive ritard up to m. 37.

The author's commentary: "After this night, still another. And after this other, again another . . . And after . . ."

DEUXIÈME PRÉLUDE (1933) — This work can be played only where the G. O. is the first manual, the fingerings of the third line being possible only when played beneath the held chords. Jehan Alain here calls for Plein Jeux which did not exist on his father's organ, indicating a desire which I often heard him formulate: to have organs which are clearer and richer in harmonics than those of the 1930's. Jehan Alain had foreseen the current return to the French Classic and the German Baroque. I would not hesitate to change his registration to fit a contemporary organ, in the following manner:

Upper Manual: Bourdon 8', Flûte 4'; Middle Manual: 8', 4', 2', 2-2/3', 1 1/2', 1-1/3'; Lower Manual: Principals 8', 4', coupled to Middle Manual. (Do not hesitate to add the Cymbales in place of the Plein-Jeux.)

The absence of bar lines indicates a great freedom of tempo. Employ an "active rubato" to mark all the melodic inflections and phrasings. The performance must be "without rest and without hope," in the sad manner of the phrase's commentary:

They have worked for a long time, without rest and without hope. Their hands have become thick and rough. Then, little by little, they have penetrated the great rhythm of life.

Next to last line, second chord of the left hand: the natural sign affects the G and not the E (printing error).

PREMIÈRE FANTAISIE (1934) — This piece is subtitled *Omar Khayyam* in the manuscript. A quatrain by this author is noted at the end of the piece and gives its general meaning.*

The pedal must contain no 16' stop until the "Soubasse" indication. The registration "Tutti sans 16 pieds" evokes a French Grand-Jeu. Base the

registration on the Trompettes and the Cornets, possibly with the Mixtures, but with as many reeds as possible.

The indication for the swell shades at the beginning should not be observed. Take it as a dynamic indication, accentuating the first chord of m. 2.

m. 4 and 9: The triplet sign is missing over the 8th-note groups. [Corrected in 1951 edition. — trans.]

m. 13 and following: Unequal measures to be counted at the 8th. Freely declaim the pedal theme.

m. 19 and following: Subdivide at the 8th.

The last group of m. 21 should include the ♩ sign. This gives the tempo for the 8th notes of m. 22. [Corrected in 1951 edition. — trans.] For the group in m. 23: Use the tempo of m. 19 and ritard progressively to m. 24 and 25.

"Rapide" — may be played very rapidly. "Très lié" — ritard slightly before the "Pressez." "Jeux f et Boit f" means simply the same registration as at the beginning, on the Récit with the swell shades open.

m. 29: Second chord: B-flat. "Très rapide" m. 40 — mark well the first group and accelerate the 16th-notes. m. 39: second chord — F-sharp.

m. 42: Play as the "Rapide" in m. 26.

m. 50: triplet of 8th-notes on E-sharp [Corrected in 1951 edition. — trans.] Mark well and stretch the theme in the pedal (m. 49) which will be used again in the second part of the work. When I was a little girl of six or seven, Jehan set words for me to the part of the theme under the slur:

"Une gross' locomotive, avec un tout p'tit tender." Childishness! Certainly, but this gives the exact interpretation of the melody.

"Très rapide et très rythmé:" mark well the first beats of each measure.

m. 60: same remark as for m. 40.

"Subitement plus lent:" a little slower, but not too much.

m. 64 and 65: accelerando.

"Déclamé" — very broad. Play the group of three 8th-notes as written and not as a triplet as at the beginning.

"Lent" — quarter = c. 76. Play the triplet group very expressively; do not repeat the notes too distinctly, but adopt a "heavy" touch.

"Ad libitum, en ralentissant jusqu'à la fin:" literally, "do as you please." Personally, I ritard only slightly from the pedal entrance.

(To be continued)

*The literal translation from the French is:

Then to Heaven itself I cried
To ask how destiny
Can guide us through the shadows
And Heaven said: 'Follow your blind instinct!

This appears to correspond to the *rubai* #33 of Edward FitzGerald's first English edition published in 1859. Jehan Alain's source was probably the 1867 translation of J. B. Nicolas, which included the interesting, if erroneous, theory that Omar Khayyam was a mystical poet and should be interpreted allegorically. FitzGerald's poetic translation is:

Then to the rolling Heav'n itself I cried,
asking 'What Lamp had Destiny to guide
Her little Children stumbling in the Dark?'
And 'A blind Understanding' Heav'n replied.

— trans.

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Organ Recitals of the Month

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

George Faxon, Boston, Mass. — First Baptist Church, Fall River Nov. 23: Paen, Chuck-erbutty; Chaconne in D, Pachelbel; Prelude and Fugue in E minor (wedge), Bach; O Traurigkeit, Brahms; Sketch in D flat, Schumann; Introduction, Allegro, Chorale, Ad nos, Liszt; Three Gregorian Improvisations, Miller; Scherzo, Whitlock; Adagio and Toccat, Nancy Faxon.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Dec. 10: Wachet auf, Bach, Krebs, Walther, David; Nun komm' der Heiden Heiland, Prelude and Fugue in E minor, Bruhns. Dec. 24: Magnificat in A, Dandrieu; Nun komm' der Heiden Heiland (three settings), Chorale Prelude and Fugue on the Magnificat, Bach. Dec. 31: Three Noëls, Daquin; Von Himmel hoch, In dulci jubilo, Bach; Partita on Gelobet seist du, Prelude and Fugue in C major, Böhm.

William K. Burns, Maplewood, N.J. — Morrow United Methodist Oct. 26: Passacaglia and Fugue in C minor, Bach; Legend of the Mountain, Karg-Elert; Alleluyas, Preston; Suite on Picardy, Burns; Wer nur den lieben Gott, Walcha; Chorale in E major, Franck.

Betsy Manoogian, Oberlin, Ohio — Student of Haskell Thompson, Warner Concert Hall Nov. 24: Nun freut euch, Buxtehude; Concerto 1 in C, Soler (with Timothy Albrecht, harpsichord); Prelude and Fugue in E minor, Bach; Les Mains de l'Abime, Messiaen; Chorale in B minor, Franck.

Kent Hill, Mansfield, Pa. — Grace Church, Elmira, N.Y. Nov. 2: Concerto 2 in B flat, Handel; Wachet auf, Wer nur den lieben Gott; Dies sind die heil'gen zehn Gebot, Prelude and Fugue in B minor, Bach; La Nativité, Langlais; Aria, Elegie, Peeters; Variations on a Noël, Dupré.

Earl Barr, Minneapolis, Minn. — Faculty recital Hamline U, St. Paul Nov. 18: Prelude and Fugue in D major, Bach; Scherzo, Gigout; Adagio, Symphony 3, Vierne; Litanies, Alain; Sonata on Psalm 94, Reubke.

Robert Noehren, Ann Arbor, Mich. — Denison U, Granville, Ohio Nov. 21: Toccata and Fugue in D minor, Bach; Elevation, F. Couperin; Noël, Grand jeu et duo, Daquin; Chorale in A minor, Franck; Air with Variations, Sowerby; Improvisation, Saint-Saëns; Arabesque sur les Flutes, Langlais; Carillon, Dupré; Hommage à Josquin des Prés, Grunenwald; Fantasie and Fugue on B-A-C-H, Liszt. Church of the Advent, Nov. 21: Chorale in B minor, Franck; Improvisation, Saint-Saëns; Suite 16, Sabbato Sancto, Tournemire; Joie et Clarté, Messiaen; Te Deum, Langlais; Variations on Puer natus est, Symphonie Gothique, Widor; Dialogue sur les Grands Jeux, Dialogue en trio du Cornet, Dialogue sur les voix humaine, Basse de Trompette, F. Couperin; Fantasie and Fugue in C minor, Bach.

Henry T. Abley, Saskatoon, Sask. — St. John's Cathedral Nov. 23: Basse et Dessus de Trompette, Clérambault; Pastorale and Fugue on From Heaven Above, Pachelbel; Sleepers wake, Come Now Saviour of the Gentiles, Bach; Pièce Héroïque, Franck; Le Prie-Dieu, Oldroyd.

Nesta Lloyd Williams, Durham, N.H. — St. George's Church Nov. 23: Allegro in A minor, Vivaldi-Bach; Gavotte, Flute Solo, Arne; Prelude in B minor, Bach; Benedictus, Intermezzo, Reger; Grande Pièce Symphonique, Franck. Louise Wear, violinist, shared the program.

Carl Staplin, Des Moines, Iowa — University Christian Church Oct. 14, Buena Vista College, Storm Lake Oct. 5: all Bach: Six Clavierübung Chorales, Fantasie in G major, Three Leipzig Chorales, Prelude and Fugue in B minor.

Stanley Hanson, Jr., Akron, Ohio — St. Paul's Episcopal Church Nov. 16: Prelude and Fugue in E minor (cathedral), Bach; Partita on Jesu, meine Freude, Walther; Chorale in A minor; Wie sol ich dich empfangen, O wir armen Sunder, Pepping; Litanies, Alain.

James R. Taylor, West Hartford, Conn. — Christ Church Cathedral, Hartford Nov. 12: Chorale in A flat, Vierne; Master Tallis's Testament, Psalm Prelude, Howells; Variations on Come, Creator Spirit, Durulifé.

James H. Lazenby, Schenectady, N.Y. — Cathedral of All Saints, Albany Nov. 9: Roulade, Near; Sonata 1, Hindemith; Prelude and Fugue in E flat (St. Anne), Bach.

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Programs of Organ Recitals of the Month

Gillian Weir, St. Hyacinthe, P. Q. — Memorial Church, Harvard U Dec. 5: Toccata Duodecima, Muffat; Five pieces in G minor, Dandrieu; Fugue in C sharp minor, Honegger; Fantaisie, Guillou; Fantaisie in A, Franck; Fantaisie super Salve Regina, Heiller; Wenn wir in höchsten Nöthen sein, Passacaglia and Fugue in C minor, Bach.
Christ Church, Cincinnati Nov. 11: same Muffat, plus Passamezzo, Scheidt; Nun komm der Heiden Heiland, Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Suite: in Festo Corporis Christi, Heiller; Serene Alleluias, Transports de Joie, Messiaen.

Robert Crone, Louisville, Ky. — Church of Our Mother of Sorrows Nov. 30: Air and Fanfare in D, Clarke (with Leon Rapier, trumpet); Benedictus, F. Couperin; Sonata di Chiesa, Vivaldi (with violins); Come Saviour of the Nations, Prelude and Fugue in C minor, Bach; From Heaven above I come to you, Pachelbel; To God alone be glory, Böhm; Concerto for Trumpet, Torelli. Two sopranos shared the program.

George Ritchie, Durham, N.C. — St. Mary's Abbey-Delbarton, Morristown, N.J. Nov. 16: Passacaglia in D minor, Buxtehude; Voluntary in D major, Boyce; Nun komm der Heiden Heiland, Ach bleib bei uns, Bach; Sonata 1, Hindemith; Aria, Loeillet; Finale, Symphony 1, Vienne.

Gordon Bush, Brooklyn, N.Y. — St. Paul's Chapel, Columbia U, Nov. 12: Toccata, Reger; We nur den lieben Gott lässt walten, Bach; Prelude, Fugue and Chaconne in C, Buxtehude; Prelude and Fugue in B major, Dupré; Scherzo: Cats, Langlais; Joshua Fit de Battle ob Jericho, Sowande.

Preston Rockholt, Augusta, Ga. — St. Paul's Chapel, Columbia U, New York City Nov. 9: Sonata 1, Hindemith; Force et agilité, Joie et clarté; Le mystère de la Sainte Trinité, Messiaen; Nun freut euch, Kyrie, Gott, Heiliger Geist, Bach.

Lloyd Cast, Albany, N.Y. — All Saints Cathedral Dec. 21: Prelude and Fugue in E minor (wedg), Bach; Prelude and Fugue in G minor, Dupré.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Dec. 5: Fugue in B minor, Bach; Eternal Purposes, Messiaen, Sonata 2, Mendelssohn.

Wilma Jensen, Oklahoma City, Okla. — Woodland Hills Baptist Church, Te Deum, Langlais; Works for Flute Clock, Haydn; Concerto in A minor, Vivaldi-Bach; Chorale in E major, Franck; Canon in B major, Schumann; Scherzo, Symphony 4, Widor; Fantaisie 2, Alain; Prelude and Fugue on B-A-C-H, Liszt.

Richard Litterst, Rockford, Ill. — Second Congregational Church Nov. 16: Trumpet Voluntary, Stanley; Passacaglia and Fugue in C minor, Bach; Six excerpts, Byzantine Sketches, Mulet; Intermezzo, Storm King Symphony, Dickinson; Epithate, Vierne; Toccata, Jongen. With Clarence Helsing, Gloria Dei Lutheran Nov. 2: Grand Jeu, DuMage; Vom Himmel hoch, Pachelbel; Jesu, Joy of Man's Desiring, Bach; Allegretto in G major, Andante in F major, Mozart; Pastorale, Franck; Prelude and Fugue in G minor, Dupré; Rose Window, Mulet; Belgian Mother's Song, Courboin; Epilogue, Langlais; Scherzo Capriccioso, Guilmant.

Charles Hunter, Montclair, N. J. — St. Luke's Church, Dec. 3: Fanfare in C major, Purcell; Passacaglia and Fugue in C minor, Bach; Le Banquet Céleste, Messiaen; Fantaisie in A, Franck; Schönster Herr Jesu, Schroeder; Fugue in G major (Gigue), Bach, Prelude, Duruffé.

Sharon Kleckner, Minneapolis, Minn. — Macalester College, St. Paul Oct. 26: Komm, heiliger Geist, Allein Gott in der Höh, Wir glauben, Prelude and fugue in D major, Bach; Chorale in B minor, Franck; Sonata 3, Hindemith; Benedictus, Reger; Prelude and Fugue in B major, Dupré.

F. C. J. Swanton, Dublin, Ireland — Trinity College Chapel Nov. 10: Coelestis Urbs Jerusalem, Titelouze; Berceuse, Vierne; Resurrection, Passion Symphony, Dupré; Choral Varié on Veni Creator, Duruffé; Tongues of Fire, O Ye Fountains, Transports of Joy, Messiaen.

Charles R. Mosley, Houston, Tex. — Jefferson United Methodist, San Antonio Nov. 3: Rigaudon, Campra; Triple Kyrie, Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Soul of the Lake, Karg-Elert; Toccata in D major, Lanquetuit.

Philip Isaacson, Hartford, Conn. — Christ Church Cathedral Dec. 3: 15 Orgelbüchlein Preludes for Advent and Christmas, Bach; Variations sur un Noël, Dupré.

Donald McDonald, New York City — Michigan State U, Lansing Oct. 7: Chaconne in F minor, Pachelbel; Voluntary in D major, Boyce; Concerto 3, Soler; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Scherso, Duruffé; Evensong, LaMontaine; Prelude and Fugue in B major, Dupré.

W. Elmer Lancaster, Orange, N.J. — Cathedral of Sacred Heart, Newark, Nov. 2: Psalm 18, Marcello; Dialogue for the Trumpet, Clérambault; From God I Ne'er Will Turn, Buxtehude; Toccata in D minor, Reger; Communion, Marche Grotesque, Purvis; Pièce Héroïque, Franck. First Presbyterian Church, Orange, N.J., Dec. 7: Chaconne in G minor, L. Couperin; Muzette, Dandrieu; Angelic Salutation, Liszt; My Soul Doth Magnify, Christians, Awake, Bach; Noël, Lebegue; The Nativity, Langlais; Swiss Noël, Daquin; Arabesque, Vierne; Toccata in D minor, Reger. Michaline Manno, soprano, shared the program.

Harry Huber, Salina, Kans. — First United Methodist, Hutchinson Nov. 23: Prelude and Fugue in E minor, Bruhns; Aria con Variazioni, Martini; Concerto 2 in B flat, Handel; Nun komm' der Heiden Heiland, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Pastorale, Raby; Alleluys, Preston; Aria, Peeters; Now Thank We All Our God, Karg-Elert; Song of Peace, Langlais; Chorale 1, Andriessen.

Joylin Campbell, Kansas City, Mo. — Central United Methodist Church Nov. 22: Westminster Carillon, Vierne; Il est un petit ange, Balbastre; Benedictus, Reger; Introduction, Passacaglia and Fugue, Willan. Marianne Sjoren, mezzo, and two violinists shared the program.

Karin J. Gustafson, Glens Falls, N.Y. — Cathedral of All Saints, Albany Nov. 30: Outbursts of Joy, Prayer of Christ, Messiaen; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck.

Douglas Stow, Anderson, S.C. — First Baptist Church Nov. 30: Fanfare on Psalm 81, Cook; Prelude and Fugue in G major, Bach; Pièce Héroïque, Franck; Scherzo, Gigout; Finale, Symphony 1, Vierne.

Franklin Coleman, Litchfield, Conn. — Christ Church Cathedral, Hartford Dec. 10: Saviour of the Gentiles, Come, Buxtehude, Bach, Scheidt, Reger; Toccata 11, Muffat.

William Self, New York City — First Recital on new organ, St. Thomas Church Nov. 22: Prelude du Premier Ton, Duo, Basse de Trompette, Jullien; Amen, Hymns of the Church, Titelouze; In dulci jubilo, We All Believe in One God, Bach; Magnificat, Langlais; Chorale in E, Jongen.

Helen R. Betenbaugh, El Dorado, Ark. — First United Methodist Dec. 10: for harpsichord: First Suite, Purcell; Les Barricades Mysterieuses, F. Couperin; Prelude in G major, Kuhnau; Sarabande in D minor, Chambonnières; for organ: Chaconne in G minor, L. Couperin; Nun komm der Heiden Heiland, Bach; Fugue in C major, Buxtehude; Trumpet Voluntary, Stanley; Von Himmel hoch, Pachelbel; Fugue in G minor, Bach; Een Rose Fris Ontloken, Komt en laat ons Christus eren, Kousemaker; Gottes Sohn ist kommen, Pepping; Freu dich sehr, o meine Seele, Karg-Elert; Suite Gothique, Böllman.

William Rearick, San Jose, Calif. — Dedicatory, St. Francis' Episcopal Church Nov. 16: Prelude and Fugue in G minor, Buxtehude; Noël 3, 13, Daquin; He Who will suffer God to Guide Him, O Man, Bemoan, Prelude and Fugue in B minor, Bach; Concerto 4 in F major, Handel; Sehr langsam, Sonata 1, Hindemith; Morning Star, Pinkham; Adeste Fidelis, Ives; Greensleeves, Purvis; Three Liturgical Dances, Vaclav Nelhubel.

Robert Gant, Magnolia, Ark. — First United Methodist Church Nov. 11: Prelude and Fugue on B-A-C-H, Liszt; Noël; Grand Jeu et Duo, Daquin; Fantaisie and Fugue in G minor, Bach; Fantaisie in F minor K 608, Mozart; Suite, Duruffé.

John Rose, Newark, N.J. — Sacred Heart Cathedral Nov. 23: Prelude and Fugue in C minor, Wachtel auf, Bach; Prelude, Fugue and Variation, Franck; Hornpipe, Water Music, Handel; Cloister Garth, Divinum Mysterium, Don Muro; Sonata 2, Mendelssohn.

Thomas Murray, Los Angeles, Calif. — St. Paul's Cathedral Nov. 14: Balletto del Granduca, Sweelinck; Flute Solo, Arne; Voluntary in D, Stanley; Rosace, Mulet; Fantaisie in A, Franck.

Arthur Ward, Calgary, Alta. — Redeemer Cathedral Nov. 25: Partita on Jesu, meine Freude, Walther; Triptych of Fugues, Near; Fantaisie in G, Bach.

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Programs of Organ Recitals of the Month

Luigi Ferdinando Tagliavini, Bologna, Italy — Warner Concert Hall, Oberlin, Ohio Nov. 10: Toccata avanti la Messa della Modonna, Canzon dopo l'Epistola, Ricercar dopo il Credo, Toccata per l'Elevazione, Bergamasca, Frescobaldi; Pastorale, Passacaglia, Three Arias, Pasquini; Two organ sonatas, D. Scarlatti; Concerto in D minor, Vivaldi-Bach; Canzona, Allabreve, Bach.

Raymond J. Martin, Decatur, Ga. — St. Philip's Cathedral, Atlanta Nov. 23: Triple Kyrie, Bach; Fugue on B-A-C-H, Schumann; Sonata 3, Hindemith; Finale, Symphony 5, Vierne.

Agnes Scott College, Nov. 18, Georgia College, Milledgeville Nov. 11: same program plus Toccata and Fugue in D minor, Bach, Le Jardin Suspendu, Alain. Peachtree Presbyterian, Atlanta Oct. 26: same as two above with Bach Chorale Preludes replaced by Toccata in E minor, Pachelbel; If thou but suffer God to guide thee, Böhm.

Robert Lodine, Chicago — St. Chrysostom's Church Oct. 26: The Carillons of Paris, L. Couperin; Récit de Tierce en taille, F. Couperin; Point d'orgue sur les Grands jeux, Grigny; Noël Grand Jeu et Duo, Daquin; Andante con moto, Boëly; Chorale in A minor, Franck; The Shepherds, Messiaen; Te Deum, Langlais.

W. Arnold Lynch, Wichita, Kans. — St. Christopher's Church Nov. 9: Vom Himmel hoch, Edmundson, Paignion, Donovan, Two Chorale Preludes, Sessions; Fantasie, Moyer; Donkey Dance, Elmore; Eight Hymn Preludes, Young; Communion, Purvis; Toccata opus 39, Van Hulse.

Jesse Baker, Orlando, Fla. — First Methodist Church Nov. 18: Praised Be Thou, Rejoice Christians, Prelude and Fugue in D major, Bach; Suite Brève, Langlais; Prelude and Fugue in G minor, Dupré. The Rollins Baroque String Ensemble and Alphonse Carlo, violinist, shared the program.

Fred Haley, Oklahoma City, Okla. — St. Paul's United Church, Chicago Nov. 16: Concerto in A minor, Vivaldi-Bach; Pastorale, Roger-Ducasse; Fantasie in A, Franck; Sonata on Psalm 94, Reubke.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral Nov. 7: Prelude and Fugue in C, Bach; Baroques Suite, Bingham.

Alfonso Vega Nuñez, Morelia, Michoacan, Mexico — St. Augustine Cathedral, Tucson, Ariz. Oct. 10: Trio Sonata 1, Come Now Saviour of the Gentiles, Fantasie and Fugue in G minor, Bach; Dos Villancicos, Jimenez; Dos Saetas, Torres; Scherzino Mexicano, Noble; Meditacion, Lobato; Epilogue on a Theme of Frescobaldi, Langlais; Transports of Joy, Messiaen.

Hugh Allen Wilson, Schenectady, N.Y. — Union College chapel Oct. 12: Ciacona, Pachelbel; Prelude and Fugue in A minor, Ein feste Burg, Nun bitten wir, Buxtehude; Concerto 13, Handel; La Vierge et l'Enfant, Les Bergers, Dessiens Eternals, Messiaen; Prelude and Fugue in B major, Dupré. Nov. 23: Introduction and Toccata, Walond; Canzona, In dulci jubilo, Gott der Vater wohn uns bei, Prelude and Fugue in G major, Buxtehude; Concerto 9, Handel; Prelude and Fugue in G minor, Dupré; Le Verbe, Les Enfants de Dieu, Messiaen; Tu es Petra, Mulet.

Gordon M. Betenbaugh, El Dorado, Ark. — First United Methodist Dec. 3: Toccata and Fugue in F major, Buxtehude; In dulci jubilo, Meine Seele erhebt den Herren, Bach; Toccata in E minor, Pachelbel; Es ist ein Ros', Brahms; Cantabile in B major, Franck; Dessiens Eternals, Messiaen; Fugue in C sharp minor, Honnegger; Pastorale on Forest Green, Purvis; Chorale in E major, Jongen.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral Nov. 23: Sonata 5, Mendelssohn; Melody, Dawes; Fireside Fancies, Clokey; Introduction and Passacaglia, Noble; Andantino in D flat, Lemare; The Thunderstorm, Ryder; The Squirrel, Weaver; Berceuse, Dickinson; Impressions Gothiques, Edmundson.

Terrence Fullerton, Calgary, Alta. — Redeemer Cathedral Nov. 11: Prelude in D major, C.P.E. Bach; I am black but comely, Dupré; Prelude and Fugue in E minor (wedge), Bach; Nocturne, John McCabe; Carillon-Sortie, Mulet.

William P. Crosbie, Los Angeles, Calif. — St. Paul's Cathedral Nov. 28: Now Thank We All Our God, Bach-Fox; Allegretto, Sonata 4, Mendelssohn; Idylle, Peeters; Pavane, Elmore; Toccata and Fugue in D minor, Bach.

Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral Nov. 21: Pastorale, Milhaud; Berceuse, Vierne; Suite Brève, Langlais.

Virgil Fox, New York City — Philharmonic Hall Nov. 25: Noël 10, Daquin; Grande Pièce Symphonique, Franck; Prelude and Fugue in G minor, Dupré; Dieu Parmi Nous, Messiaen; Symphony 2, Vierne.

Richard M. Peek, Charlotte, N.C. — Independent Presbyterian Church, Birmingham, Ala. Nov. 16: Prelude and Fugue in C major, Böhm; Récit de Tierce en Taille, Grigny; Toccata for the Elevation, Frescobaldi; Prelude and Fugue in G major, Bach; Le Saint Esprit, Langlais; Rondo Ostinato, Peek; Mit Freuden zart, Pepping; Prelude and Fugue on B-A-C-H, Liszt. Covenant Presbyterian, Charlotte Nov. 23: same Böhm, Grigny, Langlais, Pepping, Liszt plus: Passacaglia and Fugue in D minor, Bach; Sonata for a mechanical Flute Organ, Cherubini. First Presbyterian, Aiken, S.C. Nov. 24: Bach from program 1, Frescobaldi, Cherubini from program 2 plus: Prelude in C minor, Pachelbel; Echo Fantasie, Sweelinck; Prelude Fugue and Variation, Franck; Improvisation, Langlais; Fröhlich soll mein Herze, Walcha; Nun danket, Karg-Eleret.

Judy Scholz, Fort Wayne, Ind. — McMillen chapel, First Presbyterian Church Nov. 23: Toccata in E minor, Pachelbel; Noël, Grand Jeu et Duo, Daquin; Benedictus, Chromhorne en taille, Parish Mass, F. Couperin; Trio Sonata 1, Bach; Air and Gavotte, Wesley; Pastorale, Milhaud; Scherzo-Fantasie, McKinley. The treble choir of Trinity English Lutheran Church, shared the program.

Arnold Ostlund, Jr., Jamaica, N.Y. — First Presbyterian Church Nov. 2: Concerto 3 in G, Soler; Hark! a voice saith, Passacaglia and Fugue in C minor, Bach; Cantabile, Franck; Naiades, Finale, Symphony 3, Vierne. Janice Stinson, soprano, shared the program.

James Brush, Albany, N.Y. — All Saints Cathedral Dec. 14: Prelude, Fugue and Chaconne, Praise God, ye Christians, A Babe is Born in Bethlehem, Buxtehude; Brother James's Air, Wright; Pastorale, Bach.

Bruce Wheatcroft, Calgary, Alta. — Redeemer Cathedral Nov. 18: Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Preludes and Fugues in A minor, E minor, Cor Kee.

Betty Mathis, Albany, N.Y. — Cathedral of All Saints Nov. 2: Prelude and Fugue in C minor, Bach; Symphonie Gothique, Widor.

Donald Willing, Denton, Tex. — First Presbyterian Church, San Antonio Oct. 6: Grande pièce symphonique, Franck; Toccata on C sharp, Arthur Hall; Revelations, Pinkham; Aria, Scherzo, Symphony 6, Vierne; Final, Franck.

Davis Folkerts, Pella, Iowa — Central College Nov. 27: Sonata 6, Mendelssohn; Trumpet Tune, Stanley; Variations on Freu dich sehr, Böhm; Schmücke dich, Es ist ein Ros', Brahms; Ein feste Burg, Bender; Schönster Herr Jesu, Schroeder; Sing to the Lord of Harvest, Willan; Nun komm, der Heiden Heiland, Buxtehude; Nun danket alle Gott, Toccata and Fugue in D minor, Bach. Westminster Presbyterian Church, Waterloo Nov. 16: same Schroeder, Mendelssohn, Böhm plus Noël 10, Daquin; O Heiland, reiss die Himmel auf, Pepping; Chant de Paix, Langlais; Litanies, Alain; Prelude and Fugue in C major, Bach.

William E. McCandless, Warrensburg, Mo. — Central Mo. State College faculty recital Nov. 10: Prelude and Fugue in E major, Lübeck; Benedictus: Chromhorne en Taille, F. Couperin; Chorale in B minor, Franck; Partita on Nun komm, der Heiden Heiland, Distler; How Fair and How Pleasant Art Thou, Lo, the Winter is Past, Dupré; Prelude and Fugue in E minor (wedge), Bach.

LeRoy K. Hanson, Worcester, Mass. — Christ Church Cathedral, Hartford, Conn. Nov. 5: Kleine Präludien und Intermezzi, Schroeder; Rondo for Flute Stop, Rinck; Fantasie and Fugue in C minor, Bach; Cantilene, Incantation for a Holy Day, Langlais.

William Eifrig, Valparaiso, Ind. — Valparaiso U chapel Nov. 23: Fantasie and Fugue in G minor, Bach; Aria detto balletto, Quattro corrente, Frescobaldi; Passacaille, Martin; Wondrous Love Variations, Barber; Cosummatum est, Tournemire; Tu es petra, Mulet.

Robert McNulty, Albany, N.Y. — All Saints Cathedral Dec. 28: In quiet joy, Rejoice Christians, Bach; O Jesu so meek, Hokanson; From Heaven on high, Pachelbel; Three Christmas Pieces, Milford.

Donald L. Books, New Haven, Conn. — St. Paul's Chapel, Trinity Parish, New York City Dec. 3: All Bach: Prelude and Fugue in C major, Allein Gott in der Höh', Toccata and Fugue in F major.

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Programs of Organ Recitals of the Month

Fenner Douglass, Oberlin, Ohio — Trinity Evangelical Lutheran, Cleveland Nov. 21: Concerto in D minor, Vivaldi-Bach; Toccata in F major, Buxtehude; Out of the Depths, By the Waters of Babylon, Bach; Prelude and Fugue in A minor, Buxtehude; Fantasia in G minor K 608, Mozart; Six selections, Premier Livre d'Orgue, Lebegue; Varianten, Carel Brons; Chorale in C major, Franck.

Wilbur Held, Columbus, Ohio — Ascension Lutheran Nov. 2: Six Schübler Chorales, Bach; Chorale, Song of May, Jongen; Chorale in A minor, Franck; O Sorrow Deep, Sun of Righteousness, Pepping; Jesus, Lover of My Soul, Bingham; Toccata, Sowerby. Mershon auditorium, Ohio State U Nov. 23: Fantasia for Trumpet and Organ, Sowerby (with Richard Huddendorf); Sonata for Flute and Organ, Hovhaness (with Donald McGinnis); Intermezzo for violin and organ, Badings (with George Hardesty); Concerto, Hindemith. Irma Cooper, soprano, and instruments shared the program.

Corliss Arnold, East Lansing, Mich. — Albion College Nov. 9: Psalm 19, Marcello; Basse et dessus de trompette, Clérambault; Tierce en Taille, Grigny; Magnificat, Pachelbel; Fantasia in G minor K 608, Mozart; Malabar, Sowerby; Prelude, Fugue and Variation, Franck; Epilogue, Langlais; Potlude for Compline, Alain; Prelude and Fugue in D major, Bach.

James Hejduk, Millbrook, N.Y. — Lawrenceville School Nov. 25: Prelude and Fugue in E minor, Bruhns; Partita on Lobe den Herrn, Ahrens; Andante in F major K 616, Mozart; Passacaglia and Fugue in C minor, Bach; Fantasia in A major, Franck; Postlude for the Office of Compline, Alain; Toccata and Fugue in D minor, Reger.

Kirby Koriath, Rochester, N.Y. — Faith Lutheran Church, Rome, N.Y. Nov. 9: Processional, Mathias; Verses on the Magnificat, Scheidt; Chaconne in G minor, L. Couperin; Von Gott will ich nicht lassen, Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Clair de Lune, Finale, Symphony 1, Vierne.

Ruth Kovach, Buffalo, N.Y. — St. Paul's Cathedral Nov. 28: Wunderbarer König, Jesu, geh voran, Ich will dich lieben, Reda; Allein Gott in der Höh', Manz, Bach; Toccata in D minor (dorian), Bach; Berceuse, Carillon, Vierne.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building Nov. 16, 17: Song of Peace, Langlais; Prelude and Fugue in E minor, Bach; Livre Oecuménique, Langlais (world premiere of complete work); Prelude and Fugue in G minor, Dupré.

Rollin Smith, Brooklyn, N.Y. — Brooklyn Museum Dec. 7: Festal March, Perstare et praestare, Philip James; Lied, Dethier; Sonata in D minor, Maily; Traumerei, Schumann; Marche, Lore; Marche Slave, Tchaikovsky. Dec. 14: Crown Imperial, Walton; Sleepers, Wake, Giant Fugue, Bach; Sonata 1 in A minor, Borowski; Chaconne, L. Couperin; Reflections in a Crystal Pool, Bedell; Faust Paraphrase, Gounod-Lemare. Dec. 21: Christmas, Dethier; Christmas, Arthur Foote; March of the Toys, Victor Herbert; Fantasia on Old Christmas Carols, Faulkes; Christmas in Sicily, Gesu Bambino, Yon; God Among Us, Messiaen; Joy to the World, Lemare; Offertoire on Old Noël, Dallier; A Christmas Lullaby, Mauro-Cottone; Noël Parisien, Quef; Nutcracker Suite, Tchaikovsky.

Charles B. Parham, Jr., Milan, Tenn. — First United Methodist Church Nov. 16: In Thee Is Gladness, Come Saviour of the Gentiles, Sleepers, Wake, Bach; Adagio for Strings, Barber; Rhythmic Trumpet, Bingham; Cortège and Litanie, Dupré; Aberystwyth, Young; Divinum Mysterium, Purvis; How Firm a Foundation, Murphree; Divertissement, Vierne; Pageant of Autumn, Sowerby.

Benjamin Van Wye, Urbana, Ill. — Smith Music Hall, Nov. 10: Toccata, Adagio and Fugue in C, Six Schübler Chorales, Vivaldi Concerto in D minor, Prelude and Fugue in E minor, Bach. Dec. 9: Suite on Tone 1, Du-Mage; Aria, Fantasia 2, Alain; Chorale in B minor, Franck; Prelude and Fugue on A-L-A-I-N, Duruffé.

William Osborne, Granville, Ohio — Swasey chapel, Denison U Nov. 16: Flourish and Fugue, Cook; Canzona for oboe and organ, Badings (with William Baker, oboe); Symphony 2, Vierne; Sonata in G minor, CPE Bach; Variations on Ei, du feiner Reiter, Scheidt; Toccata, Adagio and Fugue in C, Bach.

Devon Hollingsworth, Evanston, Ill. — Student of Karel Paukert, Alice Millar Chapel Nov. 25: Passacaglia and Fugue in C minor, Bach; Suite in Modó Conjuncto, Van der Horst; Variations on a Theme of Jannequin, Alain; Allegro Vivace, Symphony 5, Widor.

Clyde Holloway, Bloomington, Ind. — Center Church, Hartford, Conn. Nov. 23: Prelude and Fugue in E major, Lübeck; Prelude and Fugue in A minor, Bach; Two Noël, Daquin; Fantasia in F minor K 608, Mozart; Joie et Clarté, Messiaen; Sonata on Psalm 94, Reubke.

Roberta Bitgood, Battle Creek, Mich. — Illinois Wesleyan U, Bloomington, Ill. Oct. 31 and First Congregational, Groton, Conn. Oct. 4: Prelude and Fugue in A major, A Lesson, Selby; Death of the Saviour, Hymn for Easter, Billings; Teach Me Thy Way, Mason; The Fourth of July, Hewitt; Variations on Austria, Paine; Trio in C minor, Chadwick; Andante con Moto, Whiting; Vision, Parker; Variations on America, Ives; Pioneer America Suite, Bingham; Paraphrase on an American Folk Hymn, Eunice Lea Kettering; Siloam, Jewels, Bitgood; Florentine Chimes, Bingham; Pavane, Elmore; Capriccio on the notes of the cuckoo, Purvis; Holiday for Pedals, Young; Homage to Perotin, Roberts.

William R. Leonard, El Monte, Calif. — Immanuel Episcopal Church Nov. 23: Toccata in D minor, Liebster Jesu, Bach; Chorale and Prière, Boëllmann; Now Thank We All our God, Leonard; Veni Emmanuel, Divinum Mysterium, Peeters; Greensleeves, Layton; Noël of the Little Bells, Maryott; Variations on a Noël, Daquin; Romance sans Paroles, Bonnet; Toccata in F, Widor.

Robert M. Finster, Rochester, N.Y. — St. Mary's Church, Horseheads, N.Y. Nov. 23: Canzona, Gabrieli; Caballero Diferencias, Cabezon; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in B minor, Bach; Sonata 3, Mendelssohn; Adagio, Nyquist; Three Preludes, Raynor Brown; Homage to Perotin, Roberts.

Mary Fisher Landrum, Bristol, Tenn. — St. Columba's Episcopal Church Oct. 19: Wir glauben, Nun freut euch, Bach; Concerto in B minor, Meck-Walther; Herzliebster Jesu, Brahms; Jesus, meine Zuversicht, Reger; Voluntary 5, set 2, Stanley; Sonata in E flat, Bach; Dialogue on the Mixtures, Arabesque in the flutes, Langlais; Litanies, Alain.

George W. Moser, Bethel Park, Pa. — Princeton Theological Seminary, Princeton, N.J. Dec. 11: Prelude and Fugue in G minor, Lübeck; O Hail This Brightest Day of Days, Bach; Es flog ein Täublein, In Dulci Jubilo, Kleine Präludien und Intermizzi, Schroeder; Benedictus, Rowley.

Vernon de Tar, New York City — Inaugural on Flentrop at Juilliard School Nov. 10: Toccata Seconda, Frescobaldi; Maria zart, Schlick; As Jesus hung on the Cross, Scheidt; Adagio, Allegro, Adagio K 594, Mozart; Variations on a theme by Jannequin, Alain; Four Orgelbüchlein Chorales, Bach; Concerto 2, Handel.

Calvin Hampton, New York City — Calvary Episcopal Church Nov. 2, 16, 23; Christ Church, Corning Nov. 7; First Presbyterian, Ithaca Nov. 9; Hotchkiss School, Lakeville, Conn. Nov. 18; Rutgers U, New Brunswick, N.J. Nov. 21 included: Preludes and Fugues in B minor, A minor, Schübler Chorales, Fantasia in G, Kyrie, Gott heiliger Geist, Bach; Preludes and Fugues in G minor, D major, Toccata and Fugue in F major, Buxtehude; Fantasia in A, Prière, Franck; Adagio, Symphony 2, Andante, Gothic Symphony, Widor; God Among Us, Messiaen; Disorientation and Familiarity, The Maternal Labyrinth, Songs, Hampton.

Gordon Wilson, Columbus, Ohio — Fairmont Presbyterian Church, Dayton, Ohio Nov. 9: Concerto 5 in F, Handel; Suite on Tone 1, Clérambault; Andante in F K 616, Mozart; Nun komm der Heiden Heiland, Buxtehude; Prelude and Fugue in E minor, Bruhns; Requiescat in Pace, Sowerby; Sketch in F minor, Schumann; Fugue in C sharp minor, Honegger; Toccata in D minor, Reger.

Robert F. Wolfersteig, Milledgeville, Ga. — Russell Auditorium Oct. 21: Wie schön leuchtet, Buxtehude; Wacht auf, Schmücke dich, Herr Jesu Christ, Toccata and Fugue in D minor, Bach; Scherzo, Symphony 2, Vierne; Prelude and Fugue in G minor, Brahms; Apparition de l'Eglise éternelle, Messiaen; In dulci jubilo, Schönster Herr Jesu, Schroeder; The World Awaits the Saviour, Dupré.

Charles Huddleston Heaton, St. Louis, Mo. — MacMurray College, Jacksonville, Ill. Nov. 4: Paen, Leighton; Canon in B minor, Schumann; Magnificat in D minor, Dandrieu; Concerto in A major, Stanley; Fantasia in F minor, K. 594, Mozart; Fantasy for Flute Stops, Sowerby; Nocturne, McCabe; Prelude and Fugue in G minor, Dupré.

Perry G. Parrigin, Fulton, Mo. — Church of St. Mary, Aldermanbury Oct. 25: Suite, Purcell-Wolff; Introduction and Toccata in G, Walond; Pastorale on Adeste Fideles, Adams; Air with Variations, Martini; Concerto 5 in F major, Handel. Harry S. Morrison assisted.

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Programs of Organ Recitals of the Month

Searle Wright, New York City — St. Paul's Chapel, Columbia U Nov. 26: Passacaglia and Fugue in C minor, Bach; Nun bitten wir, Buxtehude; Basse et dessus de trompette, Clérambault; Andantino, Vierne; Pageant of Autumn, Sowerby.

Carlene Neihart, Kansas City, Mo. — St. Paul's Chapel, Columbia U Nov. 5, St. Mary's Church, Ardmore, Pa. Oct. 30, Washington Cathedral Nov. 2 included: Fanfare, Cook, Air Tendre, Lully; Rejoice Beloved Christians, Adorn Thyself, Toccata in F, Prelude and Fugue in G major, Bach; Incantation for a Holy Day, Epilogue for Pedals, Langlais; Water Nymphs, Ode to a Little Child, Vierne; Melodia, Reger; Pageant, Sowerby; Introduction and Fugue on Ad nos, Liszt.

Robert C. Bennett, Houston, Tex. — St. Andrew's Episcopal Church, Lawton, Okla. Oct. 22: Prelude and Fugue in E minor, Bruhns; Adagio, Ficcio; Trumpet Tune Cebell, Purcell; Flute Solo, Arne; Toccata in D minor (Dorian), Jesu Joy of Man's Desiring, Fugue in G major, Bach; Partita on Ein feste Burg, Cor Kee; Adagio, Nanney; Litanies, Alain; Fantaisie in C major, Franck; Finale, Symphony 1, Vierne.

Ivan R. Licht, Rocky River, Ohio — St. Christopher Church Nov. 16: Prelude, Fugue and Chaconne, Buxtehude; Duet for Flute Stops, Krebs; Sonata 1, Naumann; Concerto in D minor, Vivaldi-Bach; Sonata 6, Mendelssohn; Variations de Concert, Bonnet; Von Himmel hoch, Freuet euch, Pepping; Requiecat in Pace, Sowerby.

Charles E. Moore, Evanston, Ill. — Northminster Presbyterian Church Dec. 7: Introduction and Passacaglia in D minor, Reger; Partita on Sei gegrüßet, Bach; The Virgin and Child, The Shepherds, God Among Us, Messiaen; Noël sur les flutes, Daquin; Variations sut un Noël, Dupré.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — Christ Episcopal Church Nov. 30: Prelude and Fugue in C major (8/9), Wachtet auf, Contrapuncti 1, 2, Art of Fugue, Trio Sonata 1, Nun komm, der Heiden Heiland, Passacaglia and Fugue in C minor, Bach.

E. Robert Kursinski, Los Angeles, Calif. — St. Paul's Cathedral Nov. 21: Canticum: Te Deum Laudamus, Buxtehude; Sonata 2, Mendelssohn; Auf diesen Tag, Gelobet sei Gott, Pepping; Toccata and Fugue, Reger.

Jerald Hamilton, Urbana, Ill. — Smith Music Hall Nov. 17: Suite on Tone 2, Guilain; Sonata 6, Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Prelude Scherzo and Passacaglia, Leighton.

Jack Abrahamse, Peterborough, Ont. — Prelude and Fugue in G, Bruhns; Concerto 1 in G, Ernst-Bach; Fantaisie in Eco, Banchieri; Secular Song and Dance, Variations in C, Sweelinck; Voluntary in B, Walond; Improvised Service Suite; Prelude, Orbis Factor Mass, Langlais; Prelude and Fugue in C, opus 7, Reger.

Nov. 15: Prelude and Fugue in G, Bruhns; Concerto 1 in G, Ernst-Bach; Theme and Variations, Andriessen; Prelude and Fugue in C, Reger. A group of piano pieces, and two vocal groups by Patricia Faulkner completed the program.

Carol R. Adams, Millersville, Pa. — Millersville, State College, student of Karl Moyer Dec. 7: Fugue on the Kyrie, F. Couperin; When in the Hour of Utmost Need, If Thou but Suffer God to Guide Thee, In dulci jubilo, Our Father, In Thee Is Joy, Bach; O World, I Must Leave Thee, Brahms; Drop, Drop, Slow Tears, Persichetti; Chorale Fantaisie on Christ Is Arisen, Lenel. Janice M. Doerman, soprano, shared the program.

Gayle Clark, Oberlin, Ohio — Warner Concert Hall Nov. 9 student of Fenner Douglass: Pièces pour le Magnificat, Suite on Tone 4, Guilain; Magnificat Primi Toni, Buxtehude; Varianten, Carel Brons; Three settings of Allein Gott in der Höh sei Ehr, Prelude and Fugue in C major, Bach.

Harold Daughterty, Jr., Los Angeles, Calif. — St. John's Episcopal Church Dec. 14: Prelude and Fugue in D major, Buxtehude; Wachtet auf, Meine Seele erhebt den Herrn, Kommst du nun, Prelude and Fugue in E flat (St. Anne), Bach; Festival Musick, Sowerby; Christmas Cantata, Pinkham (with choir).

Bonnie Beth Derby, Camillus, N.Y. — Christ Church Cathedral, Hartford, Conn. Nov. 19: Ich dank dir schon durch deinen Sohn, Buxtehude; Allein zu dir, Erich; Prelude in G minor, Chromhorne en Taille, Guilain; Prelude and Fugue in G minor, Bach.

Charles S. Moose, Oneida, N.Y. — Cathedral of All Saints, Albany, N.Y. Nov. 23: Malabar, Sowerby; Hornpipe, Cook; Psalm Prelude, Howells; Crown Imperial, Walton.

Joan Lippincott, Princeton, N.J. — National Shrine, Washington, D.C. Nov. 28: Litanies, Alain; Mass for Convents, Couperin; Prelude and Fugue in E flat, Bach; Prelude, Duruflé; Prelude and Fugue on B-A-C-H, Liszt.

Charles R. Woodward, Wilmington, N.C. — Ann Street United Methodist, Beaufort, N.C. Nov. 16: Sonata on Tone 1, Lidon; Nun bitten wir, Buxtehude; Komm, Gott, Schopfer, Herr Gott, nun schleuss den Himmel auf, Partita on O Gott, du frommer Gott, Bach; Canon in B minor, Schumann; Te deum, Song of Peace, Langlais; Pastorale and Avary, Roberts; Berceuse sur Deux Notes qui cornent, Alain; Grand Choeur Dialogue, Gigout. First Presbyterian Church, Wilmington Nov. 23: same program without Buxtehude.

Marjorie Rasche, Carbondale, Ill. — First Evangelical Lutheran, Murphysboro Nov. 16: Trumpet Voluntary, Purcell (with Joseph Stanes); Fugue in C major, Buxtehude; Sonata in E minor, Handel (with Joyce M. Bottje, flute); Prelude and Fugue in A minor, Bach; A Lovely Rose is Blooming, Brahms; Abide with Us, Micheelsen; Go, Labor on, Peeters; Apparition of the Church Eternal, Messiaen; Twilight at Fiesole, Bingham; Toccata Festiva, Purvis; A Mighty Fortress, Whitford.

Deborah Brown, Ballard Vale, Mass. — Methuen Music Hall Oct. 22: Prelude and Fugue in C, Böhm; Rondo for Flute Stop, Kinck; Concerto in G, Ernst-Bach; Sheep May Safely Graze, Bach (with Frank Comparone and Jane Somers, flutists); Pièce Héroïque, Franck; Dialogue sur les Mixtures, Langlais; Air, Hancock; Cortège et Litanie, Dupré; Allegro Vivace, Final, Symphony 1, Vierne.

David Smith, Audrey O'Connell, Los Angeles, Calif. — St. James Episcopal Church Dec. 1: Passion Symphony, Dupré — Mr. Smith. Chant Héroïque, Langlais; Chorale in B minor, Franck; Arabesque sur les flutes, Langlais; Prelude and Fugue on B-A-C-H, Liszt. — Miss O'Connell.

Henry Glass, Jr., Webster Groves, Mo. — Emmanuel Church Dec. 24: Variations on a Noël, Dupré; Noël 10, Daquin; Toccata in F major, Bach.

George Gilliam, Dallas, Tex. — Student of Robert Anderson, Caruth Auditorium Nov. 21: Fantaisie in A major, Franck; Scherzo, Duruflé; Prelude and Fugue in E flat major, Bach.

Wyatt Insko, San Francisco, Calif. — Temple Hill, Oakland Jan. 4: Echo, Scronx; Echo, Scheidt; Echo Fantaisie, Sweelinck; Concerto in G, Ernst-Bach; These are the Holy Ten Commandments, Sleepers, Wake, We All Believe in One God, Prelude in E flat major, Bach; Sketch, Etude, Fugue on B-A-C-H, Schumann; Fantaisie and Fugue in D minor, Reger; Canon and Fugue, Wallingford Riegger; Fugue, Noehren; Variations on America, Ives.

John Balka, Charles R. Benbow, Norman, Okla. — First Presbyterian Church Nov. 16: Toccata in F, Bach — Mr. Balka; Concertos 3, 6, Soler — both; Scherzo in E major, Gigout — Mr. Balka; Passacaglia quasi Toccata on B-A-C-H, Milos Sokola; Postlude for the Office of Compline, Alain — Mr. Benbow; Sonata for Two Organ Players, Rayner Brown

Don Edwin Kerr, Springfield, Mass. — St. Paul's Church Nov. 9, First Congregational, Waterville, Maine, Nov. 2: Prelude and Fugue in B minor, Air, Toccata and Fugue in D minor, Prelude and Fugue in F minor, Fugue in F major, Bach. Corbeit Henderson, baritone assisted at Waterville, Audrey Stewart and Marilyn Lull at St. Paul's.

Karl Wienand, Alamosa, Colo. — faculty recital, Adams State College Nov. 2: Chromatic Fantaisie, Sweelinck; Vater Unser, Alle Menschen müssen sterben, O Mensch, Prelude and Fugue in A minor, Bach; Speculum Vitae, Peeters (with Marilyn Weinand, soprano); Sonata, Pergolesi; Toccata, Sowerby.

Esther Johnson, Oakland, Calif. — Temple Hill Oct. 5: Prelude and Fugue in D minor, Buxtehude; Prelude and Trumpetings, Roberts; Partita on "Ach, wie fluchtig," Pidoux; Preludio, Pastorale e Fugato, Thybo; Prelude: For the Passion of the Lord, Guinaldo; Prelude and Fugue in E flat major, Bach.

Curtis James Pierce, Columbus, Ohio — Mershon auditorium, Ohio State U, Nov. 16: Suite on Tone 2, Clérambault; Wenn wir in höchsten Nöthen, Fantaisie and Fugue in G minor, Bach; Chorale in A minor, Franck; In dulci jubilo, Nun bitten wir, Schönster Herr Jesu, Schroeder; Allegro, Symphony 6, Widor.

Carole Terry, Dallas, Tex. — Student of Robert Anderson, Caruth Auditorium Nov. 25: Prelude and Fugue in C major, Von Gott will ich nicht lassen, Bach; Meditation, Ecce lignum Crucis, Heiller; Variations sur un Noël, Dupré.

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The Ulm Cathedral Organs

reported by Robert A. Schuneman

(continued from page 1)

(Kegellade) chests. There were two pedalboards, that for Pedal II (with short keys) placed ahead of the main pedalboard. There was a Swell to the Physharmonika only, and a register crescendo.

MANUAL I

Manual Untersatz 32 ft.
Principal 16 ft.
Tibia Major 16 ft.
Viola di Gamba 16 ft.
Cornett 10 $\frac{1}{2}$ ft.
Octava 8 ft.
Gemshorn 8 ft.
Viola di Gamba 8 ft.
Gedeckt 8 ft.
Salicional 8 ft.
Flöte 8 ft.
Quint 5 $\frac{1}{2}$ ft.
Flöte 4 ft.
Octava 4 ft.
Rohrflöte 4 ft.
Fugara 4 ft.
Terz 3 $\frac{1}{2}$ ft.
Octava 2 ft.
Waldflöte 2 ft.
Superoctav 1 ft.
Sesquialtera 2 ranks
Mixtur 5 ranks 8 ft.
Mixtur 5 ranks 4 ft.
Scharff 5 ranks 2 ft.
Contre Fagott 16 ft.
Second Fagott 16 ft.
Posaune 8 ft.
Trompete 8 ft.
Clarino 4 ft.
Clarinetto 2 ft.

MANUAL II

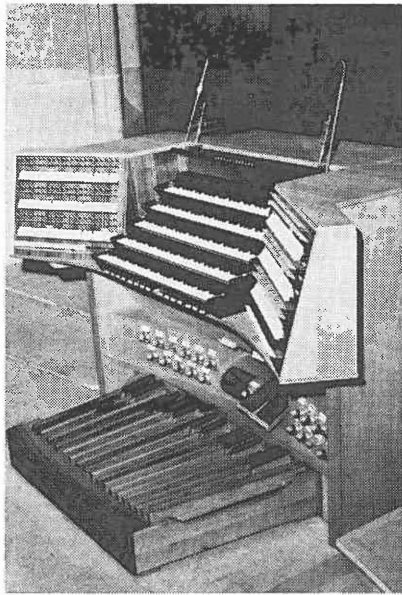
Gedeckt 16 ft.
Salicional 16 ft.
Principal 8 ft.
Flöte 8 ft.
Quintatön 8 ft.
Dolce 8 ft.
Gedeckt 8 ft.
Quint 5 $\frac{1}{2}$ ft.
Spitzflöte 4 ft.
Viola 4 ft.
Octav 4 ft.
Klein Gedeckt 4 ft.
Traverseflöte 4 ft.
Piccolo 2 ft.
Octav 2 ft.
Mixtur 5 ranks
Cymbal 1 ft.
Piffaro 8 ft. & 4 ft.
Trompete 8 ft.
Posaune Piano 8 ft.
Fagott 8 ft.
Clarinet 8 ft.
Corno 4 ft.

MANUAL III

Bourdon 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Harmonica 8 ft.
Spitzflöte 8 ft.
Dolce 4 ft.
Octava 4 ft.
Gemshorn 4 ft.
Nasard 2 $\frac{1}{2}$ ft.
Octav 2 ft.
Flautino 2 ft.
Mixtur 5 ranks
Physharmonika 8 ft.
Piffaro 8 ft. & 4 ft.
Vox Humana 8 ft.
Oboe 4 ft.

PEDAL I (Pedal II 1st 7)

Principalbass 32 ft.
Grand Bourdon 32 ft.
Subbass 16 ft.
Octavbass 16 ft.
Principalbass 16 ft.
Violon 16 ft.
Bourdon 16 ft.
Quint 10 $\frac{1}{2}$ ft.
Viola 8 ft.
Violoncell 8 ft.
Flöte 8 ft.
Octava 8 ft.
Terz 6 $\frac{1}{2}$ ft.
Quint 5 $\frac{1}{2}$ ft.
Octava 4 ft.
Cornett 5 ranks
Bombardon 32 ft.
Posaunenbass 16 ft.
Fagottbass 16 ft.
Posaune 8 ft.



The new 5-manual console

Trompete 8 ft.
Clarine 4 ft.
Cornobass 4 ft.
Cornettino 2 ft.

Between 1880 and 1889 the organ was rebuilt and enlarged and the arch around the west gallery was widened to allow larger egress of sound. It was rebuilt and enlarged again in 1899, and once more in 1930, this time with electric-pneumatic action. Through these rebuilds (all by Walcker) the organ grew more monumental than it began, the entire IIIrd division was enclosed, and all the "playthings" of a large electric console were, of course, also added. In 1930 the organ stoplist looked like this — until the present:

MANUAL I

Untersatz 32 ft.
Principal 16 ft.
Tibia Major 16 ft.
Viola di Gamba 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Flöte 8 ft.
Doppelflöte 8 ft.
Fugara 8 ft.
Viola di Gamba 8 ft.
Violine 8 ft.
Salizional 8 ft.
Quinte 5 $\frac{1}{2}$ ft.
Octave 4 ft.
Rohrflöte 4 ft.
Flöte 4 ft.
Fugara 4 ft.
Terz 3 $\frac{1}{2}$ ft.
Quinte 2 $\frac{1}{2}$ ft.
Octave 2 ft.
Waldflöte 2 ft.
Terz 1 $\frac{1}{2}$ ft.
Superoktave 1 ft.
Sesquialtera 4 ranks
Kornet 5 ranks
Mixtur 5 ranks
Mixtur 7 ranks
Fagott 16 ft.
Posaune 8 ft.
Basson 8 ft.
Clarine 4 ft.
Klarinette 2 ft.

MANUAL II

Gedeckt 16 ft.
Salizional 8 ft.
Principal 8 ft.
Gedeckt 8 ft.
Quintatön 8 ft.
Flöte 8 ft.
Viola 8 ft.
Dolce 8 ft.
Piffaro 8 ft. & 4 ft.
Octave 4 ft.
Kleingedeckt 4 ft.
Spitzflöte 4 ft.
Traverseflöte 4 ft.
Viola 4 ft.

Quinflöte 2 $\frac{1}{2}$ ft.
Oktave 2 ft.
Piccolo 2 ft.
Mixtur 8 ranks
Cymbel 3 ranks
Trompete 8 ft.
Krummhorn 8 ft.
Vox Humana 8 ft.
Corno 4 ft.
Oboe 4 ft.

MANUAL III

Bourdon 16 ft.
Prinzpal 8 ft.
Gedeckt 8 ft.
Spitzflöte 8 ft.
Flauto Dolce 8 ft.
Dulciana 8 ft.
Aeoline 8 ft.
Voix Céleste 8 ft.
Oktave 4 ft.
Gemshorn 4 ft.
Bachflöte 4 ft.
Dolce 4 ft.
Nasard 2 $\frac{1}{2}$ ft.
Schwiegel 2 ft.
Bachflöte 2 ft.
Quinte 1 $\frac{1}{2}$ ft.
Mixtur 5 ranks
Trompete 8 ft.
Orchesteroboe 8 ft.
Clarine 4 ft.
Regal 4 ft.

PEDAL

Prinzpalbass 32 ft.
Grand Bourdon 32 ft.
Oktavbass 16 ft.
Prinzpalbass 16 ft.
Subbass 16 ft.
Kontrabass 16 ft.
Violonbass 16 ft.
Harmonikabass 16 ft.
Quintbass 10 $\frac{1}{2}$ ft.
Oktavbass 8 ft.
Hohlflöte 8 ft.
Flöte 8 ft.
Violoncello 8 ft.
Viola 8 ft.
Terzbass 6 $\frac{1}{2}$ ft.
Quinte 5 $\frac{1}{2}$ ft.
Oktavbass 4 ft.
Flöte 4 ft.
Hohlflöte 2 ft.
Schwiegel 1 ft.
Kornett 5 ranks
Bombardon 32 ft.
Posaune 16 ft.
Fagott 16 ft.
Dulcian 16 ft.
Posaune 8 ft.
Trompete 8 ft.
Corno 4 ft.
Clarine 4 ft.
Cornettino 2 ft.

The new organ is a landmark for the Walcker firm and its present director, Werner Walcker-Mayer; it is their opus 5,000. The instrument, designed by Dr. Walter Supper in consultation with the cathedral organist Hans Jakob Haller, has mechanical key action with slider chests, electric stop action, and traditional casework and structure according to "Werk-prinzip" ideas. The Hauptwerk chests are divided by the Mittelwerk, below them is the Brustwerk, and above the Brustwerk stands the Oberwerk — all in the rear of the gallery behind the console. At the organist's back on the gallery rail center is the Rückpositivwerk, and to either side on the gallery rail are pedal towers.

HAUPTWERK Manual II

Gross praestant 16 ft.
Grossoktave 8 ft.
Hölzern Flöte 8 ft.
Spitzgamba 8 ft.
Grossnasat 5 $\frac{1}{2}$ ft.
Doppeloktave 4 ft.
Hohlflöte 4 ft.
Scharfquinte 2 $\frac{1}{2}$ ft.
Weitoktave 2 ft.
Grossmixtur 5-6 ranks 2 ft.
Kleinmixtur 4-5 ranks 1 ft.
Grosstrompete 16 ft. (horizontal)
Mitteltrompete 8 ft. (horizontal)
Kleintrompete 4 ft. (horizontal)

RÜCKPOSITIV Manual I

Kleinpraestant 8 ft.
Metallgedackt 8 ft.
Weidenpfeife 8 ft.
Oktave 4 ft.
Flötegedackt 4 ft.

Gemsnasat 2 $\frac{1}{2}$ ft.
Kleinoktave 2 ft.
Waldflöte 2 ft.
Terzian 1 $\frac{1}{2}$ ft. & 1 $\frac{1}{3}$ ft.
Siffelöte 1 ft.
Scharfmixtur 5-6 ranks 1 ft.
Musette 8 ft.
Schalmey 4 ft.
Tremolo

BRUSTWERK (enclosed) Manual III

Flötenprinzpal 8 ft.
Spitzgedackt 8 ft.
Quintviola 8 ft.
Prinzpal 4 ft.
Koppelflöte 4 ft.
Fugara 4 ft.
Blockflöte 2 ft.
Salicet 2 ft.
Klein-Nasat 1 $\frac{1}{2}$ ft.
Nonenpfeife 8/9 ft.
Mixtur 5-6 ranks 2 ft.
Zimbelpfeife $\frac{1}{4}$ ft.
Dulzian 16 ft.
Hautbois 8 ft.
Krummhorn 8 ft.
Regal 4 ft.
Tremolo

OBERWERK (enclosed) Manual IV

Stillbordon 16 ft.
Schwellprinzpal 8 ft.
Hölzern Gedackt 8 ft.
Harfpfeife 8 ft.
Schwelloktave 4 ft.
Rohrflöte 4 ft.
Schwebend Harf 4 ft.
Quintflöte 2 $\frac{1}{2}$ ft.
Feldflöte 2 ft.
Kleinterz 1 $\frac{1}{2}$ ft.
Septimflöte 1 1/7 ft.
Vogelpfeife 1 ft.
Grobmixtur 7-8 ranks 2 ft.
Corona 3 ranks
Fagott 16 ft.
Trompete 8 ft.
Clarine 4 ft.
Tremolo

MITTELWERK Manual V

Grand Bourdon 32 ft.
Quintadean 16 ft.
Schwegelprinzpal 8 ft.
Flute oktaviante 8 ft.
Spillpfeife 8 ft.
Rauschoktave 3 ranks
Gemshorn 4 ft.
Grossterz 3 $\frac{1}{2}$ ft.
Palettenkornett 3 ranks
Dolkan 2 ft.
Grosse Mischung 6-7 ranks
Klingend Zimbel 4 ranks
Grosstuba 16 ft.
Mitteltuba 8 ft.
Kleintuba 4 ft.
Tremolo

PEDALWERK

Grossprinzpal 32 ft.
Prinzpalbass 16 ft.
Subbass 16 ft.
Gedacktbass 16 ft.
Quintbass 10 $\frac{1}{2}$ ft.
Oktavbass 8 ft.
Spitzflöte 8 ft.
Terzbass 6 $\frac{1}{2}$ ft.
Choralbass 4 ft.
Rohrpommer 4 ft.
Nachthorn 2 ft.
Theorbe 3 ranks
Mixturbass 6 ranks
Bombarde 32 ft.
Posaunenbass 16 ft.
Dulzianfagott 16 ft.
Trompetenbass 8 ft.
Clairon 4 ft.
Singend Kornett 2 ft.
Tremolo

A close look at these organs provides an interesting view across the annals of organ building in Germany during the last 350 years. And a closer look at the new organ by Walcker is worthwhile, for it provides evidence that "Romantic" organ building (correctly understood, which it seldom is today) need not be entirely thrown by the way-side. Indeed, there is ample need for the contemporary organist to understand what organ-builders and organists were really doing between 1800 and 1885. The Ulm Cathedral organs, new and old, provide us with a good view of that.

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1969 Organ Events in Review

Organists and others identified with church music or organ building who received special honors or retirement salutes were:

Elizabeth Brewer Armstrong retired after 32 years at First Presbyterian Church, Gastonia, N.C.

M. Ethel Beyer retired at Druid Hills, United Methodist Church, Atlanta, Ga.

Arnold S. Bowman retired after 30 years as music therapist, Harrisburg, Pa. State Hospital

Lee Hastings Bristol retired as president of Westminster Choir College

Herbert D. Bruening honored with testimonial recital and reception at St. Luke's Lutheran, Chicago

Arthur Croley retired from Fisk University, Nashville, Tenn.

Cyrus Daniel retired from Vanderbilt U and First Presbyterian Church, Nashville, Tenn.

John Albert Davis, Jr. awarded honorary MusDoc at Westminster Choir College

Elsie Barnes Durham honored for 50 years as organist at First Baptist, St. Joseph, Mo.

Edward Eigenschenk honored for 40 years service at Second Presbyterian Church, Chicago

Viola Gustafson retired after 39 years at St. Luke's Church, Los Gatos, Calif.

Layten Heckman won 4th place in Bologna, Italy international competition

Malcolm Johns honored for 30 years at Grosse Pointe Memorial Church, Grosse Pointe Farms, Mich.

Alfred Johnson was honored for 40 years at Presbyterian Church, Sewickley, Pa.

Helen McClellan Mangan retires after 30 years at Fifth Avenue Baptist Church, St. Petersburg, Fla.

Albert Osman honored at Trinity Church, Southport, Conn. for 80 years of choir singing

Charles Peaker honored on 25th anniversary at St. Paul's, Bloor St., Toronto

Adolph Steuterman honored after 50 years at Calvary Episcopal Church, Memphis, Tenn.

Appointments listed in THE DIAPASON in 1969 were:

Elizabeth Adles to First Methodist Church, Moorestown, N.J.

Alexander Anderson to Rollins College, Winter Park, Fla.

Julia S. Anderson to Grace Episcopal, Orange, N.J.

William and Charlotte Atkinson to First Presbyterian, Oceanside, Calif.

Kenneth L. Axelson to Mount Lebanon United Presbyterian, Pittsburgh, Pa.

Richard and Nicola Barry to St. Georges' Episcopal, Hempstead, LI, N.Y.

Marlene Bayer to Macalester College, Minneapolis, Minn.

Bruce P. Bengtsons to Westminster Presbyterian, Lincoln, Neb.

Herman Berlinski to professor of Hebrew Music, CCM, Washington, D.C.

William Best to Kennedy-King College, Chicago

Robert Bitgood to First Congregational Church, Battle Creek, Mich.

Lee Hastings Bristol to executive secretary, Joint Commission on Church Music

Arnold Broido to president Theodore Presser Company

Weston E. Brown to St. Bartholomew's Church, New York City

Fred E. Buck to represent Aeolian-Skinner in Pennsylvania

Eileen Coggin to College of Holy Names, Oakland, Calif.

LaVerne C. Cooley to First Presbyterian Church, Ridgewood, N.J.

John Conner to St. Mary's Cathedral, Ogdensburg, N.Y.

William W. Copeland to Emmanuel Episcopal Church, Mercer Island, Wash.

Janice Cory to Houghton, N.Y. College faculty

David P. Dahl to Pacific Lutheran University, Tacoma, Wash.

These Finished Their Tasks Last Year

In the following list are the names of organists and others identified with church music or organ building who died in the year 1969 or too late in 1968 to be included in last year's listing:

Jeanne Demessieux, Paris, France Nov. 11, 1968

Siegfried Reda, Mülheim, Germany Dec. 13, 1968

Everett Titcomb, Boston, Mass. Dec. 31, 1968

Peter E. Nielsen, Kansas City, Mo. Dec. 31, 1968

Van Denman Thompson, Greencastle, Ind. Jan. 1, 1969

Anton Novakowsky, Stuttgart, Germany Jan. 3, 1969

Charles R. Cronham, New York City Jan. 23, 1969

William Barclay, Fort Worth, Tex. Jan. 28, 1969

Russell Broughton, Raleigh, N.C. Feb. 7, 1969

G. Daniel Marshall III, Richmond, Va. Feb. 7, 1969

Roger R. Barrett, Manchester, N.H. Feb. 19, 1969

Edward Pierce Tompkins, Glendale, Calif. Feb. 20, 1969

Ernestine Leitheuser Schamberger, Baltimore, Md. March 3, 1969

William Arthur Reilly, Boston, Mass. April 3, 1969

A. Walter Kramer, New York City April 7, 1969

Westervelt R. Romaine, Fairfax County, Va. April 28, 1969

Helen Townsend Garretson, Pompano Beach, Fla. April 30, 1969

H. Norman Frazee, Boston, Mass. May 17, 1969

Edward A. Grossman, Jennings, Mo. May 31, 1969

Edith Lang, Boston, Mass. July 7, 1969

Walter Hinrichsen, New York City July 21, 1969

Clarence Dickinson, New York City Aug. 2, 1969

Hugh Hodgson, Athens, Ga. Aug. 13, 1969

Alfred Kargaard, Asheville, N.C. Sept. 1, 1969

Holand Pomerat, Houston, Tex. Sept. 15, 1969

Richard L. Harper, New York City, Sept. 15, 1969

James H. Tallis, Dallas, Tex. Sept. 23, 1969

Ruth Spencer Whitford, Waltham, Mass. Sept. 28, 1969

Otto Schoenstein, San Francisco, Calif. Oct. 21, 1969

Julian R. Williams, Sewickley, Pa. Oct. 24, 1969

James R. Davidson to Tift College, Forsythe, Ga.

Richard Dirkson to chancellor, CCM, Washington D.C.

Richard Ditewig to Canterbury School, Walnut Creek, Calif.

John Ditto to First Presbyterian Church, Evansville, Ind.

E. Farrell Dixon to St. Paul's Cathedral, Oklahoma City, Okla.

David Dyer to Marshall Stone Organ Company

Johnnye Egnot to First Presbyterian Church, Oak Park, Ill.

William Lee Elliott to Mayflower Congregational, Grand Rapids, Mich.

Robert Elmore to 10th Presbyterian Church, Philadelphia, Pa.

Richard Enright to head church music department, Northwestern University

Gerald R. Sekelin to faculty of University of Southern California

Earl Eyrich to First Church, Unitarian, Dedham, Mass.

Byron E. Franklin, Jr. to Dillard University, New Orleans, La.

Richard Grant to Memorial Methodist, White Plains, N.Y.

William E. Gray, Jr. to Mayflower Congregational Church, Grand Rapids, Mich.

Lester H. Groom to Seattle Pacific College, Seattle, Wash.

Bruce Gustafson to Bethel College, Mishawaka, Ind.

George Hamrick to Georgia representative for Aeolian-Skinner

Tom Robin Harris to Augustana College, Rock Island, Ill.

Thomas Hazleton to St. Mark's Episcopal, Palo Alto, Calif.

Robert L. Hendrickson to Mount Vernon, Ohio Nazarene College

Robert Hieber to Peace Memorial Presbyterian, Clearwater, Fla.

Ronald A. Hough to Hardin-Simmons University, Abilene, Tex.

Bernard Hunter to Fisk University, Nashville, Tenn.

James E. Johnson to St. Paul's Center, Tucson, Ariz.

David N. Johnson to Arizona State University, Tempe

Robert Knox Kennedy to St. Peter's Episcopal, Bay Shore, N.Y.

William B. Kuhlman to Luther College, Decorah, Iowa

Arthur P. Lawrence to St. Mary's College and University of Notre Dame, Ind.

John Leman to University of Cincinnati College-Conservatory

W. David Lynch to music department chairman, Meredith College, Raleigh, N.C.

Robert S. MacDonald to Riverside Church, New York City

Frederick L. Marriott to Allen Park, Mich. United Presbyterian Church

James Robert Metzler to St. James Church, New London, Conn.

Jack Millse to vice-president of Reiser Manufacturing Co.

Jack Olander to Ebenczer Lutheran Church, Chicago

Sharon Ollison to Parish Church of St. Luke, New Haven, Conn.

Ronald Ostlund to First Presbyterian Church, Ottumwa, Iowa

Herman Pedtke to head organ department, De Paul University, Chicago

David Periconi to Emmanuel Lutheran, Hanover, Pa.

David Pizarro to First Congregational Church, Cambridge, Mass.

Samuel Porter to University of Mississippi and St. Peter's Episcopal, Oxford

Kenneth G. Powell to Centenary College for Women, Hackettstown, N.J.

George Ritchie to Duke University, Durham, N.C.

Preston Rockholt to Augusta, Ga. College

Ray E. Robertson to president Westminster Choir College, Princeton, N.J.

Lillian Robinson to Gary United Methodist, Wheaton, Ill.

John Rodland to West Side Presbyterian Church, Ridgewood, N.J.

Alexander Boggs Ryan to Christ the King Cathedral, Kalamazoo, Mich.

K. Bernard Schade to St. John's Lutheran, Bethlehem, and East Stroudsburg, Pa. State College

John Schaefer to First Congregational Church, Columbus, Ohio

Rollin Smith to staff of Brooklyn Museum

L. Robert Slusser to La Jolla, Calif. Presbyterian Church

Graham Steed to Immanuel Congregational Church, Hartford, Conn.

Carl Stout to St. Paul's Cathedral, Eric, Pa.

John Tyrell to Florida representative of Aeolian-Skinner

Benjamin Van Wye to Skidmore College, Saratoga Springs, N.Y.

James H. Vail to St. Alban's Episcopal Church, Westwood, Los Angeles

Randall Wagner to Reisner Manufacturing Company

Barbara Wals to University of Hawaii, Honolulu

Federal Lee Whittlesey to president of Choristers Guild

Karl Wienand to Adams State College, Alamosa, Colo.

Allen J. Willis to United Church, Congregational, Bridgeport, Conn.

Ronald Wyatt to University Presbyterian Church, San Antonio, Tex.

Awards, prizes, competitions

William Albright won Queen Marie Jose prize for his *Organbook*

Andrew Andela won William C. Carl award at Guilman School

E. Power Biggs won Grammy award for Gabrieli records

Diane Bish won French Government scholarship for study with Alain and Langlais

Thomas Bohlert won Willard I. Nevins award at Guilman School

Allanson G. Y. Brown won hymn prize, Trinity Presbyterian Church, Atlanta, Ga.

John C. Campbell won German Government grant for study with Schneider in Cologne

Janice Cory won Gruenstein award of the Chicago Club of Women Organists

Emma Lou Diemer won University of Maryland award

Clark H. Kelly won Fulbright grant to study in Vienna with Heiller and Ahlgrimm

Joseph Michaud, Paul Koch were invited to Rome for Acceptance Mass

David L. Rutherford won Jane E. Whitmore award in playing competition

Norma Stevlingson placed 2nd in St. Albans playing competition

Among foreign visitors reported in 1969 were:

Marie-Claire Alain, Paris, France

Maurice & Marie-Madeleine Duruflé, Paris, France

Arwed Henking, Tuttlingen, Germany

Herbert Hoffmann, Frankfurt, Germany

Peter Hurford, St. Albans, England

Jean Langlais, Paris, France

Andre Marchal, Paris, France

Simon Preston, London, England

Michael Radulescu, Vienna, Austria

Lionel Rogg, Geneva, Switzerland

Victor Urban, Mexico City, Mexico

Among specifications for new and rebuilt organs in THE DIAPASON for 1969 were:

FIVE MANUALS

Kemper Marienkirche, Lübeck, Germany

Klais St. Kilian's Cathedral, Würzburg, Germany

FOUR MANUALS

Adams St. Thomas Church, New York City Aeolian-Skinner

Fourth Presbyterian Church, Chicago Flagler Memorial Presbyterian, St. Augustine, Fla.

Austin Center Church, Hartford, Conn.

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DeDolen Concert Hall, Rotterdam, Netherlands

Fort
First Baptist Church, Fort Smith, Ark.

Klais
Northwest German Music Academy, Detmold
Evangelische Christuskirche, Karlsruhe, Germany
Holy Cross Cathedral, Rottwell, Germany

Marcussen
Cathedral, Linz, Germany

Möller
St. Stephen Presbyterian Church, Fort Worth, Tex.

Rieger
All Souls Unitarian Church, Washington, D.C.

Schantz
First Baptist Church, Greenwood, S.C.

E. F. Walcker
Ferenc Liszt Hochschule, Budapest, Hungary

THREE MANUALS

Aeolian-Skinner
First Presbyterian Church, Lincoln, Neb.
St. Paul's Methodist Church, Kensington, Md.
Belmont Heights Baptist, Nashville, Tenn.
St. Andrew's Cathedral, Jackson, Miss.

Allen
Trinity Baptist Church, St. Paul, Minn.
First Congregational Church, Ridgefield, Conn.
Clowes Memorial Hall, Indianapolis, Ind.
St. John's Lutheran Church, Pittsburgh, Pa.
United Methodist Church, Mountain City, Knoxville, Tenn.

Austin
Union Congregational Church, Upper Montclair, N.J.
Church of Holy Communion, South Orange, N.J.
First Congregational Church, Port Huron, Mich.
Village Chapel, Pinehurst, N.C.

Balcom & Vaughan
First Free Methodist Church, Seattle, Wash.
St. Luke's Episcopal Church, Monrovia, Calif.

Bittner
Zion Lutheran Church, Painesville, Ohio

Carlson
Center Congregational Church, Lynnfield Center, Mass.

Casavant
Euclid Avenue Christian Church, Cleveland Heights, Ohio
Trinity Presbyterian Church, University City, Mo.
Independence Boulevard Christian Church, Kansas City, Mo.
Melrose Chapel, Linfield College, McMinnville, Ore.
St. John Evangelical Lutheran Church, Fort Wayne, Ind.
Art Center, Concord College, Athens, W. Va.
First St. Andrew's United Church, Rochester, N.Y.

Conn
Unitarian-Universalist Church, Binghamton, N.Y.
Cathedral of Tomorrow, Cuyahoga Falls, Ohio

Delaware
St. Theresa's Church, Bronx, N.Y.

Fouser
St. Paul's Lutheran Church, Falls Church Va.

Fritzche
Nativity Lutheran Church, Richardson, Tex.
Trinity Lutheran Church, Perkasia, Pa.

Geddes
Trinity Episcopal Church, Torrington, Conn.

Grant, Degens & Bradbeer
New College, Oxford, England

Gress-Miles
Studio of Clyde English, Morgantown, W. Va.
Hart College, Studio, Hartford, Conn.

Hammer
Abinghofkirche, Paderborn, Germany

Hillgreen, Lane
St. Michael's Lutheran Church, Richville, Mich.

Hill, Norman & Beard
Trinity Church, Watertown, N.Y.

Holden
Epiphany Lutheran Church, Detroit, Mich.

Janke
Martin Lutherkirche, Holzminden, Germany

Johnson-Parsons
First Presbyterian Church, Rochester, N.Y.

Keates
Irondequoit United Church of Christ, Rochester, N.Y.

Kemper
Totentanz organ, Marienkirche, Lübeck, Germany

Klais
St. Bernhard's Church, Köln-Longerich, Germany

Kleuker
St. Mary's Chapel, Chatham Hall, Chatham, Va.

McEvers
St. Matthew's Episcopal Church, Bloomington, Ill.

Mander
Chapel, Corpus Christi College, Cambridge, England

Möller
Christ Episcopal Church, Greenville, S.C.
St. Mark's United Church, New Albany, Ind.
Heinz Chapel chancel, Pittsburgh, Pa.

Noack
Trinity Lutheran Church, Worcester, Mass.

Organeria Española
St. Pius X Basilica, Lourdes, France

Pels
Waals Herbornde Pieterskerk, Utrecht, Netherlands

Reuter
Swarthout Hall, University of Kansas, Lawrence
Emmanuel Episcopal Church, San Angelo, Tex.
First Baptist Church, Brunswick, Ga.
Faith Presbyterian Church, Monmouth, Ill.

Rodgers
Wheaton, Ill. Evangelical Free Church
Seventh Day Adventist Church, Hinsdale, Ill.

Ruffati
First Methodist Church, Beloit, Wis.

Rushworth & Dreaper
Cartmel Priory Church, Lancashire, England

Saville
First Baptist Church, Jacksonville, Fla.
Central Presbyterian Church, Longmont, Ohio
Washington Avenue Christian Church, Elyria, Ohio
Hope Lutheran Church, Ottawa Hills, Ohio
Seventh Day Adventist Church, College Place, Wash.
Guardian Angel Shrine, St. Viators, Las Vegas, Nev.

Schantz
Knoxville College, Knoxville, Tenn.
Mullins Methodist Church, Memphis, Tenn.
Chapel of St. Christopher, Rocky River, Ohio
Central Baptist Church, Fountain City, Knoxville, Tenn.
First United Church of Christ, Philadelphia, Pa.
Zion Lutheran Church, Dallas, Tex.

Schlicker
Chapel of Abiding Presence, Texas Lutheran College, Seguin
St. John's Lutheran Church, Seward, Neb.
Peachtree Presbyterian Church, Atlanta, Ga.
Trinity Lutheran Church, Tacoma, Wash.
Recital Hall, Michigan State U, East Lansing

Schuke
Der Philharmonie, Vilnius, USSR

Tellers
Army Post Chapel, Fort Sam Houston, Tex.

Wicks
St. John's United Church of Christ, Defiance, Ohio
Fine Arts Building, Belmont College, Nashville, Tenn.
First Methodist Church, Richardson, Tex.
Calvary Episcopal, Stonington, Conn.

TWO MANUALS

Aeolian-Skinner
First Church of Christ, Scientist, Asbury Park, N.J.

Allen
Alice Tully Hall, Lincoln Center, New York City

Andover
First Parish Church, Duxury, Mass.

Balcom & Vaughan
Our Lady of Victory Church, State College, Pa.

Beckerath
Three at DePauw University, Greencastle, Ind.

Berkshire
Kerr residence, Springfield, Mass.

Bosch
Zion Lutheran Church, Deerfield, Ill.

Cannarsa
Our Lady of Victory Church, State College, Pa.

Casavant
Wightman College, Scarrit College, Nashville, Tenn.
Christ Church, Pelham Manor, N.Y.

Church Organ Company
Church of the Advent, Cape May, N.J.

Delaware
Trinity Lutheran Church, Harvey, Ill.

Durham
St. Andrew's Episcopal Church, Douglas, Ga.

Flentrop
St. Petersburg Presbyterian College, St. Petersburg, Fla.

Freiburger
Girl's School, Waldkirch, Germany

Fritsche
Alvernia College chapel, Reading, Pa.

Geddes
First Congregational Church, Granby, Conn.

Greenwood
Central United Methodist Church, Kings Mountain, N.C.

Gress-Miles
Grace Lutheran Church, Monroe, Mich.

Hallman
Lutheran Church of the Resurrection, St. Paul, Minn.

Hartman-Beatty
Methodist Church, Millersville, Pa.

Hendrickson
Trinity Lutheran Church, Clinton, Iowa

Hillgreen-Lane
Trinity Presbyterian Church, Nashville, Tenn.

Hofmann
St. Mary Magdalen Church, Abbeville, La.

Holloway
Main Street Methodist, Kokomo, Ind.

Holtkamp
St. John's Lutheran Church, Summit, N.J.

Hook & Hastings-Witham
Masonic Temple, Laconia, N.H.

Hook-Parsons
Atlanta, N.Y. Presbyterian Church

Howell
Zion Lutheran Church, Clinton, Iowa

Hradetzky
Schoenberg Hall, UCLA, Los Angeles, Calif.

Janke
St. Thomas Kirche, Helmstadt, Germany

Johnson
First United Presbyterian, Attica, N.Y.

Klais
St. Kilian's Cathedral choir organ, Würzburg, Germany
Sisters of St. Joseph, St. Trudpert, Germany

Kney
Huntingdon College, Montgomery, Ala.

Krieger
Catholic Church, Würzburg-Zell, Germany

Lima
Christ Evangelical Lutheran, Greenville, Ohio

Loris
Bethany United Church of Christ, Montpelier, Vt.

McManis
Nelson Art Gallery, Kansas City, Mo.

Mander
Westminster College, Fulton, Mo.

Möller
Heinz Chapel gallery, Pittsburgh, Pa.
Nativity Evangelical Lutheran, Allison Park, Pa.
St. Dominic's Church, Baltimore, Md.

Mudler-Hunter
Ventnor Community Church, Ventnor, N.J.



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Reuter
St. John's Episcopal Church, Ames, Iowa

Roche
Rehoboth Congregational Church, Rehoboth Village, Mass.

Roderer
Practice organs, Valparaiso University, Valparaiso, Ind.

Ruffati
St. John the Baptist R.C. Church, Columbus, Ohio

Saville
Union Temple, Brooklyn, N.Y.

Schantz
Faith Lutheran Church, Akron, Ohio

Schmid
Catholic Church, Hawangen, Germany

Schoenberger
Our Lady of Holy Cross College, New Orleans, La.

Schoenstein
Church of St. Augustine, Pleasanton, Calif.

Sheffield
Dudley Baptist Church, Dudley, England

Steiner
Our Lady of Perpetual Help, New Albany, Ind.

Stone
El Seminario Episcopal de Caribe, Carolina, Puerto Rico

Tellers
St. Bernard's R.C. Church, Madison, Wis.

Ulm
Our Saviour's Lutheran Church, Mankato, Minn.
Walker, J. M.
Merton College chapel, Oxford, England

Walker, R. H.
All Saints Church, Chalfonte St. Peter, England

Wicks
First Baptist Church, Mattoon, Ill.

Wilhelm
Parish Church, Beaupré, Quebec

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St. Matthew's Parish, Wilton, Conn.

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Lake Hills Presbyterian Church, Knoxville, Tenn.

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