

# THE DIAPASON

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

Sixty-second Year, No. 10 — Whole No. 742

SEPTEMBER, 1971

Subscriptions \$4.00 a year — 40 cents a copy

There could hardly be a finer setting for an organist's meeting than the university town of Cambridge, England. For sheer density of choirs, organs, chapels, parish churches, musicians, and musical performances, it excels in all ways, and this musical spot in the fen country brought almost 500 people to the little (6 miles across, 100,000 population) town for the 1971 Congress of the Incorporated Association of Organists from July 31 to Aug. 5. The IAO is the "grass roots" association for British organists, existing for the help and betterment of the average parish organist, and leaving the business of degree bestowing to the RCO. In its 50 years of existence, the IAO has grown immensely, and there are regional centres all over the British Isles as well as in Australia and New Zealand. Its purpose is to bring grass roots musicians together with top professionals, to raise sights and standards, and to refresh its members with inspiring events, both musical and didactic. The annual congress, therefore, is usually very didactic in nature, although a few performance-oriented congresses are interspersed with the mainly didactic ones. The activity and availability of performance groups at Cambridge put heavy emphasis on performance in this year's congress.

To be sure, the didactic process was not ignored. Several major papers were delivered by experts in the field: "Words and Music in Church" by Erik Routley; "The British Organ Concerto" by Charles Cudworth; "The Organist in the Permissive Society" by Lionel Dakers; "The Swell Organ — Whence and Whither" by Cecil Clutton; and "The Organ of the Future?" by Colin Wash-tell. Both Dr. Routley and Mr. Dakers (organist of Exeter Cathedral and president designate of the IAO) dealt with problems arising out of the new liturgical revisions now being undertaken by the Church of England and which are providing musicians and the musical tradition of that church with a certain measure of chaos and fear. Mr. Cudworth traced, with the help of taped examples, the history of the British organ concerto — not an extensive history, but an interesting one. As a university librarian, he is one of the most well-versed scholars in this field. Mr. Clutton's paper was the lead-off for a forum on organ design, and it set the stage for some new ideas in English organ building. Not advocating the ditching of the swell box, he did advocate a change in approach to its size (smaller), balance with the rest of the organ (balancing its flue chorus with the Great), space (smaller in height with  $\frac{1}{2}$  and  $\frac{1}{4}$



King's College Chapel, built between 1446 and 1515.

## Incorporated Association of Organists 1971 Congress — Cambridge, England



The organ case, King's College Chapel; Thomas Dallam case of 1605, "choire" organ case by Lancelot Pease, 1661 and 1674. Present organ by Harrison's, 1934.

length reeds, perhaps as a *Brustwerk*), and its use (particularly in German and French literature). Four organ builders were permitted reaction or interaction with the subject. Mr. John Norman (Hill, Norman & Beard), M. I. Forsyth-Grant (Grant, Degens & Bradbeer Ltd.), Noel Mander, and Alastair Rushworth (Rushworth & Dreaper Ltd.) gave their varying views on the swell box, ranging from typical English advocacy of it (Mander, in less degree Norman) through a classical view of it (Rushworth) to complete distaste for it (Forsyth-Grant). In the absence of Dr. Peter Williams of Edinburgh, the forum was given an American view of the swell division by Robert Schuneman. Colin Wash-tell's talk had to do with the shortcomings and problems relating to the so-called electronic organ, together with an appraisal of the present state of development in that field. He used his own electronic instrument to demonstrate his lecture. Finally, a demonstration of pipe-making was given by William Johnson.

But it was clearly the performances heard at the congress which carried the day, and this writer cannot remember when such a varied program of such fine quality has been heard at a musicians conference. We have president Peter Le Huray and his IAO staff to thank for organizing all this, particularly Trevor and Margaret Tildsley (treasurer), and Glyn Jenkins, secretary. So that the congress members could participate in the performances, a "congress choir" was formed to rehearse every morning in preparation for the final service when music by Palestrina, Byrd, Holst, and Britten was sung.

This, too, turned into a learning session, for the rehearsals were led each day by a different master: Bernard Rose, choirmaster of Magdalene College, Oxford; David Willcocks, choirmaster of King's College, Cambridge; George Guest, choirmaster of St. John's College, Cambridge; and Peter Le Huray of St. Catharine's College, Cambridge. Thus, each singer was afforded the opportunity of working one hour with some of England's finest choirmasters.

### Handel's *Solomon*

Hugh Macdonald conducted a performance of Handel's oratorio *Solomon* on the opening evening of the congress as part of the larger Cambridge Festival series of concerts. Held at King's College, the performance was finely done, stylistically accurate, but clearly slowed down by the massive acoustics of King's College Chapel where instruments and voices must be in absolute balance and where clarity of detail is difficult in fast passages. All of the soloists acquitted themselves well to the task, even though dramatics were held to a minimum. Handel's organ concerto in B-flat, opus 7, no. 3 was played between parts 1 and 2 of the oratorio by Peter Le Huray. Since we were on the other side of the organ screen from the orchestra, we benefitted completely from the sound of the organ (which spoke toward us) to the detriment of the orchestra (which spoke the other direction). Clearly the distance between organist and orchestra hampered the performers, and we wished for a small chamber organ among the orchestra players.

(continued, page 2)



St. Catharine's College close, headquarters of the Congress.

#### King's and St. John's Choirs

The choirs of both King's College and St. John's College each sang one full concert and one Evensong for the Congress. One must marvel that two such choirs exist within a city block of each other, perfectly complimenting each other. One is hard pressed to determine "the best" among them, for they are very different in musical approach and style. St. John's voices are bright, vivacious, slightly edgy in tonal quality, colorful, and their approach to the music is flexible and dramatic. King's Choir has a more solid and broad tonal quality, resonant but not biting, and tends to do things much more broadly and forcefully. One can listen to the absolute perfection of both of them for lengthy periods without tiring. They are in total technical control of the music. Diction and enunciation are clear and uncontrived with both, and they both sing with a resonance that can scarcely be rivaled by American choirs. We suspect that their style is determined a great deal by the buildings in which they sing daily, for King's Chapel is large and cathedral-like in acoustics, whereas St. John's is somewhat more intimate. Both choirs were at their best for these concerts: King's Choir holding to a completely British musical diet; St. John's venturing out into music of continental Europe. We shall not forget these masterful performances, and the singers and their conductors are to be thanked and praised for the experience.

Choir of King's College; David Willcocks, director; Ian Hare, organist; July 31: Laudate nomen Domini, Tye; Festal Psalm 145, Gibbons; Te Deum (Collegium Regale), Howells; Preludio al Vespro di Monteverdi, Tippett; Prelude and Fugue on a Theme of Vittoria, Hymn to St. Cecilia, Britten; Rhapsody in C-sharp minor, Howells; Mass for Double Choir, Vaughan Williams.

Choir of St. John's College; George Guest, director; Stephen Cleobury, organist; Aug. 2: O Lord, in Thy Wrath, Gibbons; Exultate Deo, Palestrina; Christe qui lux es, Whyte; Ascendus Christus in altum, Victoria; Variations on Mein junges Leben, Sweelinck; Three Motets, Bruckner; Three Pieces from La Nativité du Seigneur, Messiaen; Messe Solennelle, Langlais.

#### Voices and Brass

Trinity College Chapel was the scene of a concert for voices and brass band. The university chamber choir also sang a double motet by Bach, and the brass band players got in a few pieces of their own. Although the chamber choir sang cleanly, the women had some trouble with the high tessitura of the Bach, and there were plain moments of agony from poor intonation. The brass band was fine, considering that the performers were all youthful teenagers. As with the choir, there were some intonation problems that a professional band might avoid, but they at least had the notes together. As for the music, with the exception of the Bach, all of it was mostly of only mild interest to us. The four anthems and one carol were commissioned by Novello for this performance. Conservative in style,

loaded with clichés, all of it distinctly harmonic, not much of it was given convincing performance, for the choir lacked conviction and intensity against the brass. The anthems by Christopher Steel and Bryan Kelly, perhaps held more musical interest than the others; the former using a great deal of "pop" devices but not giving in to pure copying of the idiom, and the latter being a very intense setting in ABA form.

The Cambridge University Chamber Choir, Richard Marlow, director; The Redbridge Brass Band, John Ridgion, director; Aug. 1: Little Suite No. 1 for Brass, Malcolm Arnold; Two Chorale Preludes for Brass, Gordon Jacob; O Clap Your Hands, Christopher Steel; Out of the Deep, Bryan Kelly; Spell Out the News, Alan Gibbs; Mater ora filium, Bax; Hail to the Lord's Anointed, Eric Ball; Praise Ye the Lord, Peter Aston; Komm Jesu, Komm, Bach.

#### Cambridge Consort

With the audience practically sitting in the laps of the players who sat in the crossing of Jesus College Chapel, The Cambridge Consort provided a delightful program of old music, stylistically well-done, technically wanting in part. With good string players who knew how to control excessive vibrato, and with excellent direction from continuo player Peter Le Huray, the group performed well. Perhaps the weakest part of the ensemble was singer Peter Herron, whose voice was tight, and whose singing was musically tense, and whose handling of the German texts in the Bach arias left much to be desired.

The Cambridge Consort, Margaret Crofts and Robin Stowell, violins; Jack Lucy, cello; Ivor Pemberton, double bass; Peter Le Huray, organ and harpsichord; and Peter Herron, baritone; July 31: Sonata 4 in D, Colista; 2 Songs from A pilgrimes Solace, Dowland; Sonata 1 in B minor, Purcell; Wenn Trost und Hülf from Cantata 117, Jesus ist ein Schild from Cantata 42, Trio Sonata in C BWV 1037, Bach.

#### Organ and Orchestra

David Willcocks again provided the congress with a first-rate concert in King's College Chapel, leading his youthful (mostly teenagers) chamber orchestra through a staggering program with expertise seldom found in professional players. Starting off the program with a very stylish and finely ornamented Handel concerto grosso, the audience was treated to alternating dances with Handel's lyric slow movements. Perhaps a little less vibrato and playing more at the tip of the bow would have provided a cleaner performance, lighter in texture, but one shouldn't fault the performance for that alone. Two new organ concerti were played in this program by Robert Munns. In every way, the performances were finely done; ensemble and cohesiveness were produced under very hard circumstances (the organ console is not in sight of the conductor, thus necessitating the use of closed-circuit TV), and moments of great power and beauty were brought out of even the weakest spots in the compositions. Arthur Will's concerto is the most conservative of the

(continued on page 4)



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### MIXED VOICES

(a cappella unless otherwise indicated)

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BACH, J.S. — Durch Adams Fall ist ganz verderbt (BWV 705), SATB (1-309)	.30
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SCHIEDT — Hosanna, filio David (Latin). SSATB, Organ (1-139)	.75
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Rachel Barron Pierce, professor emerita of organ and music theory, retired from Converse College, Spartanburg, S. C., in June after 21 years of service to the School of Music faculty. A graduate of Mount Holyoke College with a B.A. degree and Vassar with an M.A., she earned her M.S.M. from the School of Sacred Music, Union Theological Seminary. Miss Pierce also holds a diploma from the American Conservatory at Fontainebleau, France.

Prior to joining the Converse music school in 1950, she taught at Northfield School for Girls, Northfield, Mass., Wheaton College, Norton, Mass. and at Limestone College, Gaffney, S. C. She also served as assistant organist at Vassar and was organist and choir director at the First Methodist Church in Yonkers, N. Y. Miss Pierce was first dean of the Spartanburg Chapter of the AGO and is a member of Pi Kappa Lambda and Delta Omicron, honorary music societies.

The Board of Trustees honored Miss Pierce with a resolution stating that "she has earned and merited the abiding respect and affection of a host of students and colleagues," and that "she has distinguished herself as both a teacher and performer and contributed generously to the music life of the college and community."

In May Miss Pierce was honored by faculty members who presented her with an antique brass hanging vessel. The presentation was made following an organ recital by Miss Pierce and many of her students.



John Boe has been appointed to Southern Illinois University, Carbondale, as associate professor in music history and literature beginning this September. Dr. Boe will direct the Collegium Musicum founded several years ago by Wesley Morgan.

Dr. Boe has been chairman of organ and church music at Ball State University in Muncie, Ind. for five years. He is a past dean of the Muncie Chapter and the Illinois North Shore Chapter of the AGO. He will be succeeded at Ball State by Kirby Korioh of Kent State University, Ohio.

THE THIRD ANNUAL BOYS' CHOIR Festival will be held in Saltillo, Mexico, from Dec. 28, 1971 to Jan. 1, 1972. Registrations will take place at the airport in San Antonio, Tex., with charter bus service provided from San Antonio to Saltillo and return. Home hospitality will be arranged for a limited number of delegates wishing to spend a night in San Antonio during the return trip. Because of heavy Christmas traffic, choir directors planning to attend or to send boys to the festival are advised to obtain block reservations on airline flights to San Antonio on Dec. 28 and from San Antonio on Jan. 1 or 2. Write Shallway Foundation, Connelville, Pa. for further information.

# THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

ROBERT SCHUNEMAN  
Editor

DOROTHY ROSER  
Business Manager

WESLEY VOS  
Assistant Editor

SEPTEMBER, 1971

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Official Journal of the  
Union Nacional de Organistas of Mexico

*The Diapason*  
Editorial and Business Office  
434 South Wabash Avenue, Chicago,  
Ill.; 60605. Telephone 312-4A7-3149  
Subscription price, \$4.00 a year in  
advance. Single copies 40 cents. Back  
numbers more than two years old, 75  
cents. Foreign subscriptions must be  
paid in United States funds or the  
equivalent thereof.

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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

All subscribers are urged to send  
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two, alternating dramatic declamation with almost impressionistic sections. It is loaded with "modern" clichés, reminiscent of Hindemith and Bartok, and formally spun out in long periods. Particularly the last movement does not hold together, giving one the impression that the composer was searching for more material. The episodes simply appear one after the other with not much reason. With a compositional technique that spins out development from intervallic and motivic material, such a looseness tends to drop the intensity and movement. Kenneth Leighton's new work, however, is a most powerful statement with an economy of material. His technique is now clearly delineating itself in all of his works, and, indeed, some people are asking whether he has anything new to offer because of his consistent use of the same materials. But then, Bach also used the same materials — working and reworking them differently each time. Why should not Leighton do the same? The work is in three movements, *Lament, Toccata, Chorale and Variations*. Throughout the whole piece, there is a counterpoint of textures set up between organ and orchestra. Motivic counterpoint (later over percussion ostinato) in the orchestra vie with massive chords and variations on the chords throughout the whole first movement. The chords build, persist, and finally dominate the action with a great cluster. Strings play pizzicato against a scherzo-like movement in the *Toccata*, and the timpani returns with its ostinato from the first movement. The final chorale is introduced with a string melody that appears as ritornello-like material between variations of the non-tonal chorale which is played on the organ. The variations build in intensity until roles between organ and strings are reversed, the continuity is continued through an interrupting slow section which uses the opening string theme, and the movement is brought to a close with a return of the three-chord ostinato of the first movement, providing a marvelously massive and triumphant ending. It is a powerful work, and we feel that it will find its place in the literature of this century with no difficulty at all. The string orchestra is to be commended for bringing a fine little serenade for strings by Elgar to performance between the two concerti. Nothing could have fit better in programming, and it was just the right sort of thing to separate such large pieces.

London Chamber Soloists; David Willcocks, conductor; Robert Munns, organist; Aug. 4: Concerto Grosso, opus 6, no. 11 in A, Handel; Organ Concerto, Arthur Wills; Serenade for Strings, Elgar; Concerto for Organ, String Orchestra and Timpani, opus 58, Kenneth Leighton. —RS

### Lionel Rogg

Lionel Rogg was the featured recitalist for the congress (and also conducted a master class the following morning on Bach's *Schübler Chorales*), and his recital on the restored Smith-Hill organ at Great St. Mary's Church was excellent. His technical mastery put us immediately at ease, and his rhythmic vitality and expressive playing engaged our interest throughout the evening, even though he was not helped much by the very ordinary sound of the organ or by the acoustics. The audience, which filled the church to overflowing, must have been a great stimulus, but it did rather dry up the sound. The music, however, emerged triumphant, at least for this listener.

Mr. Rogg has both the carefully studied articulation and the rhythmic freedom that are the necessary factors in satisfying organ playing. Bach's Trio sonata sang when it should have sung, and fiddled when it should have fiddled, and the effect of the whole was in fact much like that of a fine chamber ensemble. There was no superimposed, pedantic "system" in evidence, only Bach with his clear and convincing inflections. The chorale prelude on *O Mensch bewein' dein Sünde* was tasteful and expressive, although it fell short of true eloquence for this listener.

Franck's third *Chorale* was performed in a highly individual manner, very musical and at times thrilling, though not entirely Franckian in style. The swell pedal was used in the final crescendo, but not in the adagio trumpet

solos. In spite of certain rhythmic idiosyncracies that seemed strange, Mr. Rogg's Franck was always alive and breathing, even with such a fast pulse rate.

Also worthy of mention were his playing of the Clérambault suite, which emphasized properly the rococo rather than its baroque qualities; and also a delightful little bell-like piece upon lamiré by an anonymous composer of the English virginalist school.

Toccata 6 in F, Muffat; Upon la mire, Anon.; Miserere, Byrd; A short verse, Tomkins; Fantasia in G, Farnaby; Fantasia in Echo, Sweelinck; Suite du deuxième ton, Clérambault; Trio Sonata 5 in C, O Mensch bewein' dein Sünde gross', Bach; Chorale in A minor, Franck. — Philip Gehring



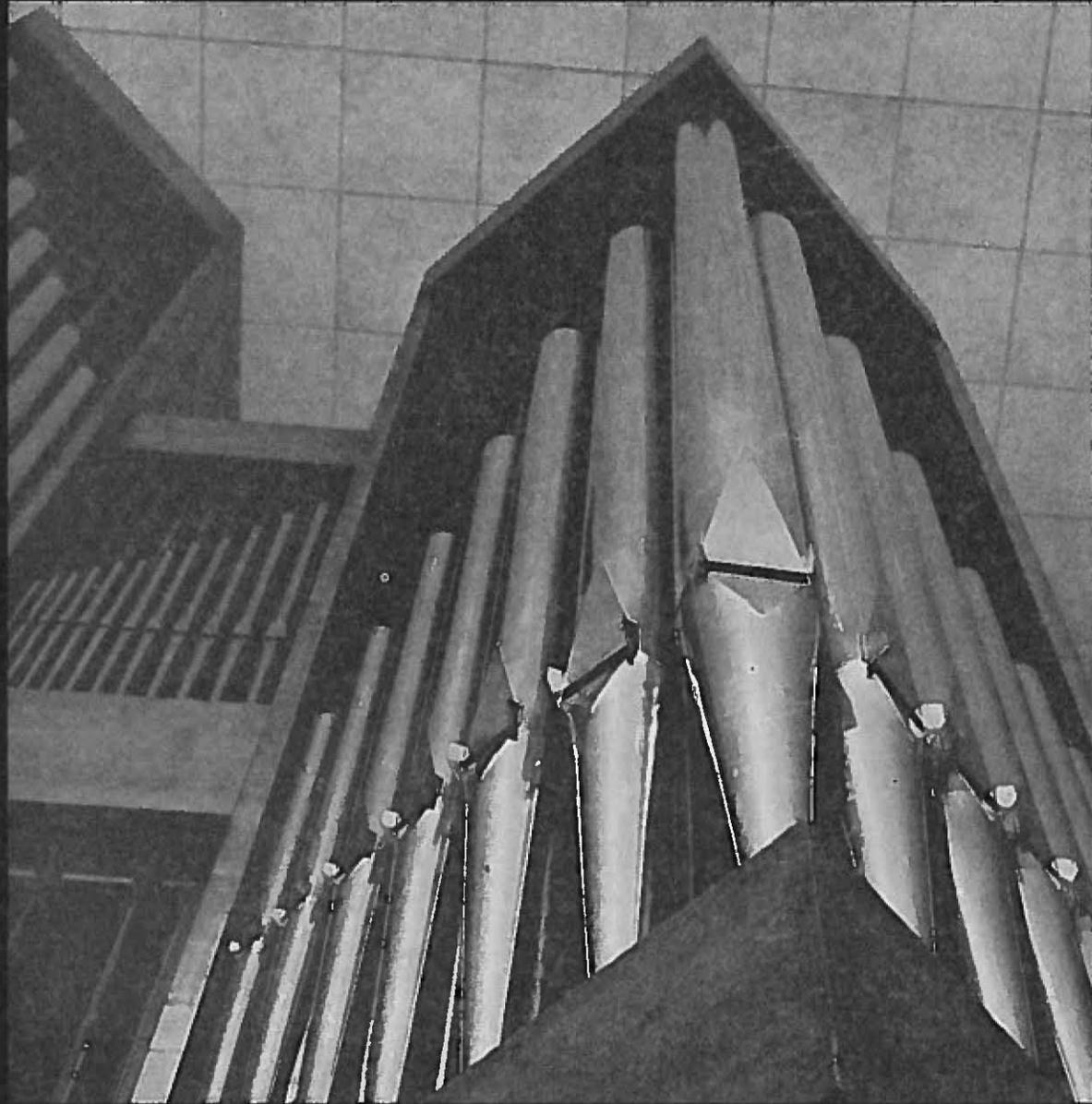
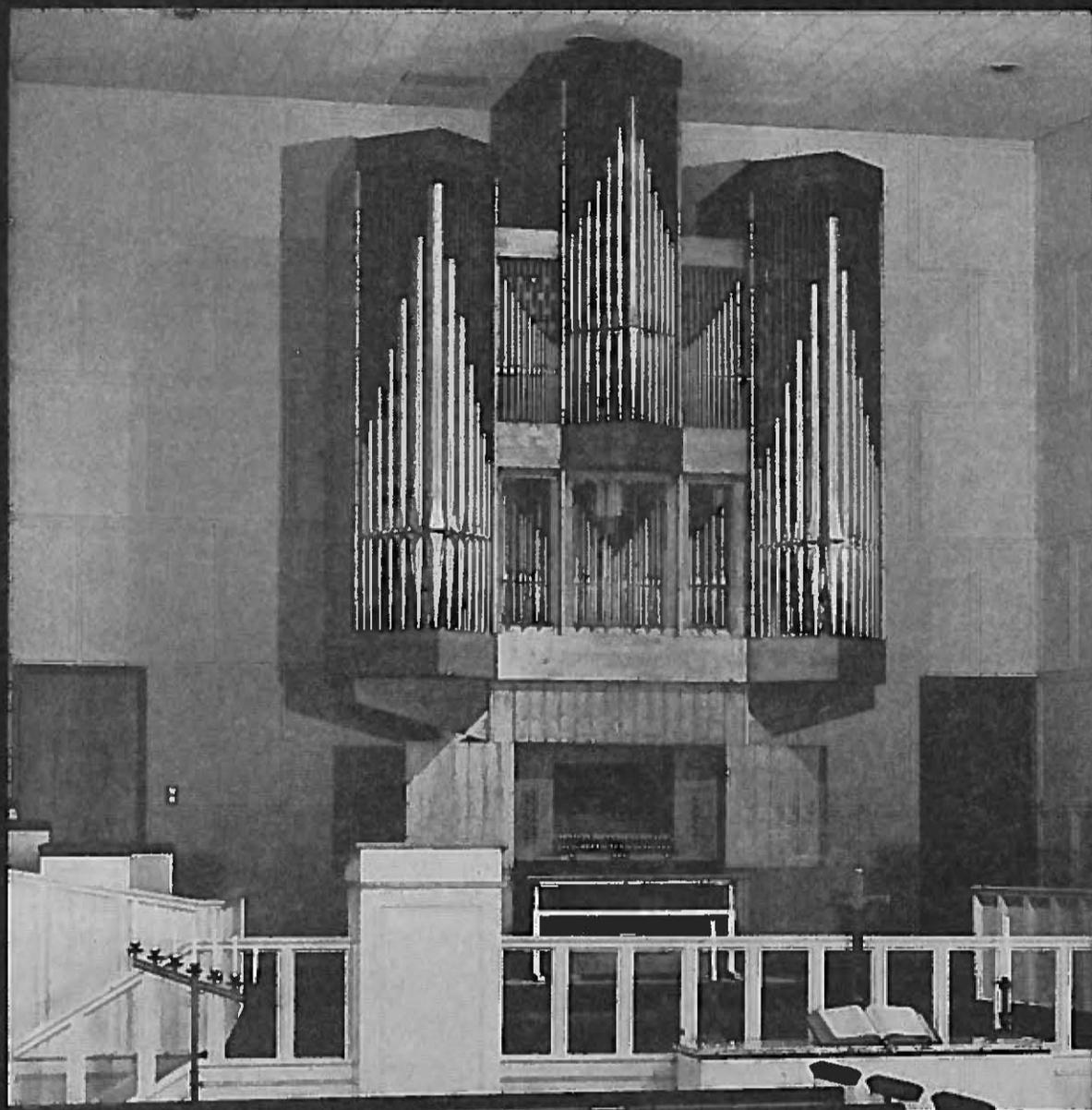
Father Smith organ case (1698) at Great St. Mary's Church.

### Miscellanea

Congress participants were afforded the opportunity to take two side trips — one to Ely Cathedral where an RSCM choir did an admirable Evensong, and the other to Bury St. Edmunds, where Harrison Oxley demonstrated the new cathedral organ. An organ playing contest in two sections (junior and senior grade) was also held, and the quality of playing was disappointing by all measurements. The junior grade was restricted to students of high school age, and the senior to that of college-age students. Unfortunately, three of the senior grade contestants had to withdraw, and the "contest" was therefore left to two people. Winner of the senior grade contest was Fiona M. D. Low of Clydebank, and the winner of the junior contest was John Dexter of Guilford. Finally, in typical English fashion, it rained for the evening of the congress dinner, thus spoiling the program of madrigals on the river Cam. The Granta Singers, under the direction of Ian Hare of King's College did their thing indoors, however, but it would have been much nicer to see and hear them on the float of punts from which they usually sing on the river.

### Coda

Among the fine things that can be said about this congress must be the people themselves. Jovial, friendly, mannered and kind, all the participants were in high humor and very conversant with each other. Part of the success of such an event is simply the opportunity to talk with colleagues and friends. Chatting and the bull session is worthwhile. But one can't do that if things are hurried, as many conventions and meetings are, and it takes ample free time and well planned programming to produce a relaxed atmosphere. Such was the case at Cambridge. There were not too many events of the same kind, not too many scheduled closely, and there was great variety to the events as they were. Then too, the quality of the events was first-rate. This makes for a wonderfully relaxed meeting, one that is of value, and one which does not tire the participant so much that he needs a vacation to recover from his congress or convention. Yes, high quality of performance, careful planning, good food, ample free time, un rushed scheduling, and friendliness do make the difference in a convention or congress. The IAO at Cambridge in '71 proved that. — RS



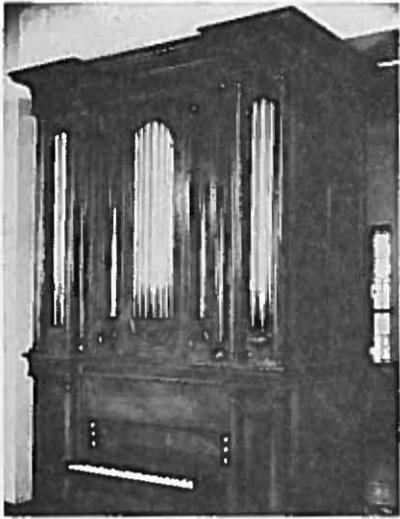
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### 1838 Organ in Zelienople, Pa. Church Restored Completely

The 1838 organ of St. John's (Burry's) Church, Zelienople, Pa., has recently been completely restored, and a service of dedication was played on it on April 18. The organ was built by Joseph Harvey of Pittsburgh, Pa., an organ builder who had come to this country some time before 1823. The instrument was purchased by the church at a price of \$572, was used in the first building until 1859 when it was relocated to the second building. It continued to serve the congregation until the dedication of the present building in 1928, at which time it was rebuilt by W. A. Miller. The



instrument has been restored by Phillip Johnson of McKeesport, Pa., and Virgil Johnson of Dormont, Pa., and has been placed in the center of the church's balcony. The photographs show the case, and also the organ with the front pipes in the case removed. It has one manual of 54 keys, no pedal, and completely mechanical action. The keys, windchest and action were not changed in the restoration, but a new electric blower was added to supply wind.

**MANUAL**  
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Stopped Diapason-Bass 8 ft.  
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Fifteenth 2 ft. 54 pipes

tained and encased with the console attached to the case.

**MANUAL I**  
Holzgedeckt 8 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes

**MANUAL II**  
Rohrflöte 8 ft. 61 pipes  
Principal 2 ft. 61 pipes

**PEDAL**  
Gedecktpommer 8 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes

### Dr. Bess Hieronymus Gets New Residence Organ

The Aeolian-Skinner Organ Co. has recently installed a new 2-manual and pedal organ in the residence of Dr. Bess Hieronymus, a member of the organ faculty at San Antonio College, and organist-director at First Presbyterian Church and Temple Beth El, San Antonio, Texas. The mechanical action instrument is entirely self-con-

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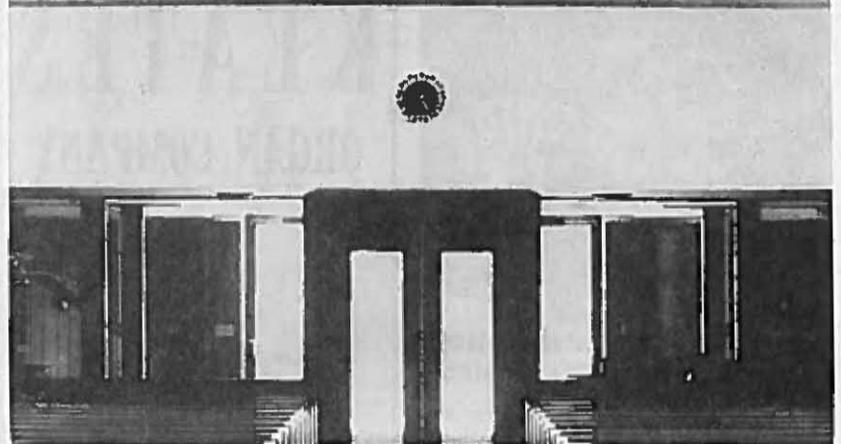
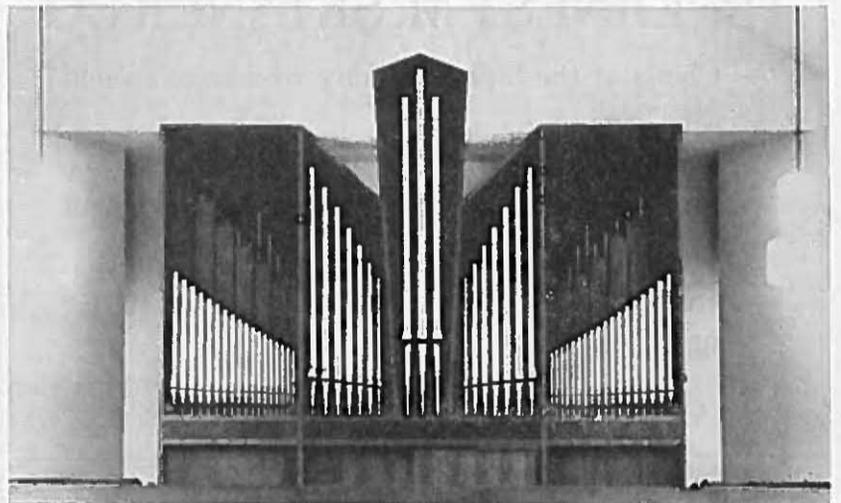
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## New Möller in Historic Church

Christ Lutheran Church, York, Pa. occupies a unique position in the history of American organ building. Sometime between 1798 and 1803 Christ Church commissioned David Tannenberg to build an organ specified in the will of a York widow. In the spring of 1804 the completed instrument was brought to York where Tannenberg and his assistant worked five weeks to install it. This was Tannenberg's 35th church organ, and he did not live to see it completed. While tuning the instrument, which was installed on the rear gallery, Tannenberg suffered a stroke, fell from the scaffolding and died three days later on May 19, 1804. The organ was first played formally at his funeral service. The Tannenberg organ was kept in playing condition until 1945 when it was given to the York Historical Society which has restored the instrument. It may be seen in the headquarters of the Historical Society.

In 1880 the congregation contracted for the installation of an organ to be built by Derrick Felgemaker, Erie, Pa. This instrument was installed in chambers divided to the left and right of the chancel. The organ served until 1926 when M. P. Möller Co. rebuilt and refurbished it with the inclusion of new wind chests and a new console.

In 1968 and 1969 planning was carried out for a new instrument by the Rev. Robert Johnson, consultant for the church, and Ronald F. Ellis and John H. Hose of the Möller Co. The design of the Ruckpositiv was inspired by the case of the Tannenberg organ. The new instrument was formally dedicated on June 2 with a recital played by Drexel N. Weikel, Gettysburg College.

**RUCKPOSITIV**  
 Holzgedackt 8 ft. 61 pipes  
 Prinzipal 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Quinte 1 1/2 ft. 61 pipes  
 Zimbel (1/2 ft.) 3 ranks 183 pipes  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

**PEDAL**  
 Prinzipal 16 ft. 32 pipes  
 Rohrbordun 16 ft. 12 pipes  
 Oktave 8 ft. 32 pipes  
 Rohrflöte 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Rauschquinte (2 1/2 ft.) 2 ranks 64 pipes  
 Acuta (1 1/2 ft.) 2 ranks 24 pipes  
 Posaune 16 ft. 32 pipes  
 Krummhorn 4 ft. 32 pipes

## F. PERCIVAL PRICE RETIRÉS AT U. OF MICHIGAN

Frank Percival Price, carillonneur and professor of campanology, retired July 1 after 32 years at the University of Michigan, Ann Arbor. Mr. Price's interest in bells began in 1921 when he toured the Netherlands, Belgium and Germany. The following year at Toronto he became the first North American carillonneur and the first to fill a professional carillon post outside of Europe.

In 1927 he was the first non-European to graduate from the carillon school at Mechelin, Belgium. Under his direction the University of Michigan was the first academic institution to offer carillon performance for credit. He was the founding father of what is known today as the Guild of Carillonners of North America, a 250-member society.

Campanological research has taken him to 20 European, seven Middle Eastern and four American countries. He is writing a book entitled *Bells and Man* for Oxford University Press. His previous book, *The Carillon*, is now a classic reference work. His book, *Campanology Europe 1945-47*, deals with the destruction and relocating of historic European bells after World War 2.

Mr. Price has written more than 100 works for the carillon and carillon ensemble and about 1400 free arrangements, transcriptions and editings. He studied conducting under Felix Weingartner and composition with Arthur Willner and Karol Szymanowski. His symphony, *St. Lawrence*, won a Pulitzer Prize in 1934.

TRINITY CHURCH, Wall Street, New York City, sponsored Sounds of the Seventies from June 22-July 27. Folk singers, Rock and Roll groups and gospel singers were heard in lunch-hour concerts.

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 Bordun 8 ft. 61 pipes  
 Oktave 4 ft. 61 pipes  
 Weitzprinzipal 2 ft. 61 pipes  
 Mixtur (1 1/2 ft.) 4 ranks 244 pipes  
 Trompette 8 ft. 61 pipes

**SWELL**  
 Rohrbordun 16 ft. 12 pipes  
 Rohrflöte 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Gemshorn Celeste 8 ft. 49 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Prinzipal 2 ft. 61 pipes  
 Sesquialtera (2 1/2 ft.) 2 ranks 98 pipes  
 Scharf (1 ft.) 2 ranks 183 pipes  
 Trompette 8 ft. 61 pipes  
 Schalmei 4 ft. 61 pipes  
 Tremulant

LAWRENCE

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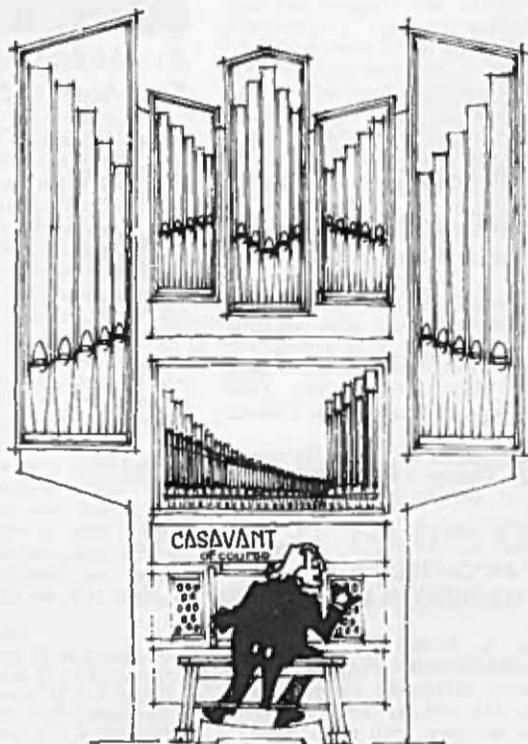
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## DAVID BRUCE-PAYNE

First American performances in April and May by this talented young English recitalist who is Music Master of the Westminster Abbey Choir School in London and an assistant organist at the Abbey. Mr. Bruce-Payne, who was himself a chorister at King's College, Cambridge, under Boris Ord and David Willcocks, will also be available for boychoir workshops.



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—Express and Echo, Exeter, England, 1970

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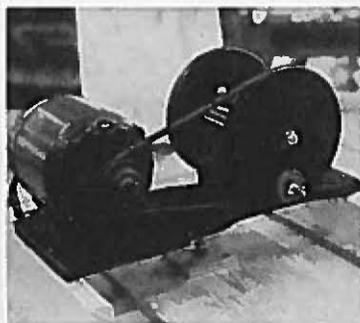
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## Brombaugh Builds Small Residence Organ in Ohio

John Brombaugh & Co., organ builders of Middletown, Ohio, have recently completed a small, 1-manual and pedal organ for the residence of Martin Littmann, Middletown, Ohio. The instrument has mechanical action with a 49-note keyboard compass and 27 notes in the pedal which are permanently coupled to the manual. The Praestant 8' is a Gedackt from C-B, and a Principal 4' from C'-C''. The case is of fumed oak, and the largest pipes of the four sections of front pipes are embossed.

### MANUAL

Praestant 8 ft.  
Gedackt 8 ft.  
Praestant 4 ft.  
Flute 2 ft.

### PEDAL

Permanent Coupler

## JOHN HODGINS APPOINTED TO CHORAL FEDERATION

John Hodgins has been appointed executive director of the Ontario Choral Federation. The OCF is under the auspices of the Ontario Council for the Arts.

Mr. Hodgins has been responsible for the success of many Toronto choirs, from the age of 17 when his first group won the city championship. His choirs have sung throughout Canada, in England and Wales. Mr. Hodgins has been an examiner at the Royal Conservatory of Music for nearly 30 years.

As director of the federation he will visit all parts of the province assisting the more than 110 church, community, ethnic and school choirs to increase techniques, repertory and effectiveness in concert presentations.

## MILLERS APPOINTED TO HIGH POINT, N.C. CHURCH

Roger and Elizabeth Miller have become minister of music and organist-director of children's choirs, respectively at the First Presbyterian Church, High Point, N.C. They come to High Point from Westminster Presbyterian Church, Montgomery, Ala.

Mr. Miller is a graduate of Westminster Choir College. Mrs. Miller is a graduate of the Philadelphia Musical Academy.

## DE WITT APPOINTED TO LEESBURG, FLA. METHODIST

Thomas A. DeWitt has been appointed organist-choir director at Morrison United Methodist Church, Leesburg, Fla. He will be in charge of a full music program with five choirs.

Mr. DeWitt received his BMus in performance and MSM from the University of Michigan. His organ teachers have been Bertha Leenstra, George Shirley, Robert Clark, and Donald Williams.

THE DUQUESNE UNIVERSITY SCHOOL of Music organ studio was filled almost to overflowing in the summer organ workshop on July 16-18. Jeanne Joulain, organist of the Cathedral of St. Maurice, Lille, France, and professor of organ in the conservatory of Lille, was the workshop leader.

She concluded the weekend with a recital at Calvary Episcopal Church, Pittsburgh.



Flor Peeters will arrive in this country Sept. 30 for a nine-week transcontinental tour, opening with a recital at Texas Lutheran University, Seguin, on Oct. 3. This tour will be the 25th anniversary of Mr. Peeters' first appearance in the U.S. at Philadelphia in 1946.

He will be heard at Boys Town Oct. 6 and will then be on the Pacific Coast for two weeks, appearing in Los Angeles Oct. 10, Pasadena Oct. 11, Palo Alto Oct. 15, and at Stanford University on Oct. 16. On Oct. 18 and 19 he will give a recital and conduct a master class for the San Diego AGO Chapter at La Jolla Presbyterian Church.

Other appearances will be at the University of New Mexico, Kansas City, Mo., Knoxville, Tenn., Traverse, Mich., Statesboro, Ga., Tallahassee, Fla., Chambersburg, Pa., Minneapolis, Evanston, Ill., Washington, D.C., Miami, and Milwaukee. Dates and times will appear in the calendar page.



## New Holtkamp Organ to East Aurora, N.Y.

The Holtkamp Organ Co. of Cleveland, Ohio, has recently installed a new 2-manual organ in St. Matthias' Episcopal Church, East Aurora, N.Y. The new instrument stands in a new gallery at the rear of the church which also provides a new location for the choir. The location of choir and organ were previously in the chancel. The new instrument has mechanical key action, electric stop action, a detached console which projects out slightly from the gallery rail to allow for one row of choir members between it and the organ case. The swell division is housed underneath a combination pedal-great chest which is housed in one case of natural oak with red enamel trim. Donald G. Bliss is organist of the church, and the instrument was dedicated with a recital by Frederick Burgomaster of Buffalo, N.Y. on May 16.

### GREAT

Principal 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture IV 1 ft. 244 pipes  
Trumpet 8 ft. 61 pipes

### SWELL

Gamba 8 ft. 61 pipes  
Copula 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Cornet II 122 pipes  
Scharf III 1/2 ft. 183 pipes

### PEDAL

Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Flauto 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Fagott 16 ft. 32 pipes

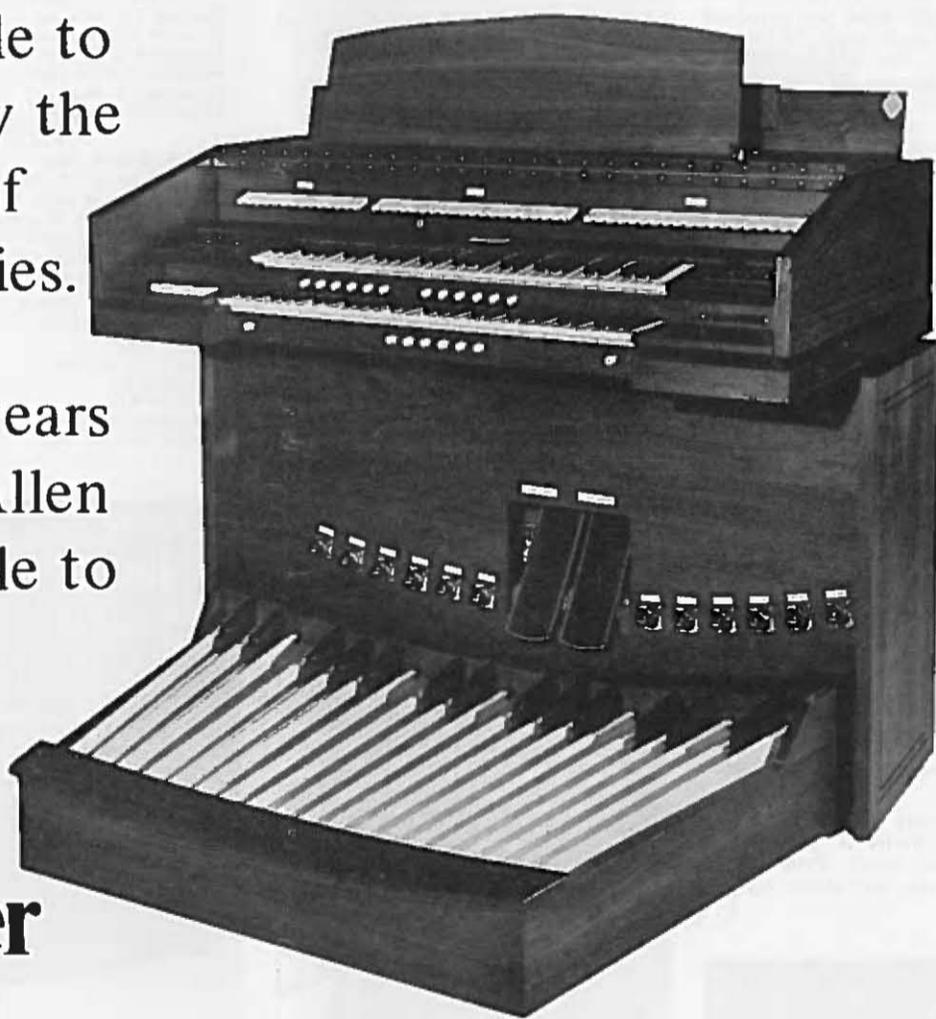
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# The Organ Facilities at Concordia Teachers College, Seward, Nebraska

When Concordia Teachers College, Seward, Nebraska, made designs for its new music building on the campus, organs for teaching and practicing were a major part of the plans. The college, a four year Lutheran teachers college, has a large music department which is premised on the fact that many of the graduates will teach in parochial schools where church music is an important part of the educational endeavor. Many graduates also share their vocation as teacher with that as a parish musician, and there are therefore many organ students at Concordia, 185, to be exact, during the 1970-71 academic year. Of these, 31 were organ majors.

The new music building was dedicated in 1966, and practice rooms were equipped over the following years with organs representing the work of many major domestic organ builders and two European firms. What is unique about all these organs is the fact that each organ builder was free in developing the physical and tonal design of each instrument. A comparative look at the instruments is interesting in that it shows how each organ builder individually developed solutions and ideals to the problems inherent in such a project. Although these practice and studio organs are not the only organs on campus (there are two larger 3-manual organs in the campus church and campus chapel which have been listed in THE DIAPASON previously), they share the usual limitations of space and purpose which such facilities demand. For that reason, we list the specifications here as a survey of what several organ builders did in the same situation.

The organ faculty at Concordia College consists of Charles W. Ore (chairman), Theodore Beck, Paul Rosel, Marilyn Schinnerer, and David Schack.



**Werner Bosch & Cie., Germany, 1968**  
Action: Mechanical

**MANUAL I**  
Gedackt 8 ft. 56 pipes  
Principal 2 ft. 56 pipes

**MANUAL II**  
Harfpommer 8 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Gemshorn 1 1/2 ft. 56 pipes

**PEDAL**  
Sordun 16 ft. 30 pipes

## Schlicker Organ Co., 1964 Unit Organ

**SUMMARY**  
Gedeckt 73 pipes  
Quintadena 85 pipes  
Principal 73 pipes  
Krummhorn 61 pipes  
Mixture 183 pipes  
Sordun 32 pipes  
Rohrflöte 73 pipes

**GREAT**  
Quintadena 16 ft.  
Gedeckt 8 ft.  
Quintadena 8 ft.  
Octave 4 ft.  
Quintadena 4 ft.  
Nasat 2 1/2 ft.  
Rohrflöte 2 ft.  
Mixture III  
Krummhorn 8 ft.

**POSITIV**  
Quintadena 8 ft.  
Rohrflöte 4 ft.  
Octave 2 ft.  
Quintadena 2 ft.  
Terz 1 1/2 ft.  
Larigot 1 1/2 ft.  
Sifföte 1 ft.

**PEDAL**  
Untersatz 16 ft.  
Gedeckt 8 ft.  
Quintadena 8 ft.  
Octave 4 ft.  
Gedeckt 4 ft.  
Rohrflöte 2 ft.  
Rauschquint II  
Sordun 16 ft.  
Krummhorn 8 ft.  
Krummhorn 4 ft.



## AEolian-Skinner Organ Co., 1966 Unit Organ

**SUMMARY**  
Gedeckt 97 pipes (lower 24 wood, remainder chimney flute)  
Spitzflöte 85 pipes

**GREAT**  
Spitzflöte 8 ft.  
Gedeckt 8 ft.  
Spitzflöte 4 ft.  
Rohrflöte 4 ft.  
Rohrnasat 2 1/2 ft.  
Spitzflöte 2 ft.

**POSITIV**  
Spitzflöte 8 ft.  
Gedeckt 8 ft.  
Spitzflöte 4 ft.  
Rohrflöte 4 ft.  
Rohrflöte 2 ft.  
Spitzquinte 1 1/2 ft.  
Spitzflöte 1 ft.

**PEDAL**  
Gedeckt 16 ft.  
Spitzflöte 8 ft.  
Gedeckt 8 ft.  
Rohrflöte 4 ft.  
Spitzflöte 4 ft.  
Rohrflöte 2 ft.



## Recital Hall, Wicks Organ Co., 1966 Action: Unspecified

**GREAT**  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture III 183 pipes

**SWELL**  
Gedeckt 8 ft. 61 pipes  
Kleine Principal 4 ft. 61 pipes  
Spielflöte 4 ft. 61 pipes  
Spitzprincipal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Sesquialtera II 122 pipes  
Trumpet 8 ft. 61 pipes

**PEDAL**  
Subbass 16 ft. 32 pipes  
Bourdon 16 ft.  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft.  
Spielflöte 4 ft.  
Rohrflöte 2 ft.  
Posaune 16 ft. 12 pipes



## Wicks Organ Co., 1969 Action: Mechanical

**MANUAL I**  
Rohrflöte 8 ft. 56 pipes  
Prinzipal 4 ft. 56 pipes  
Flachflöte 2 ft. 56 pipes

**MANUAL II**  
Stillgedeckt 8 ft. 56 pipes  
Spillpfeife 4 ft. 56 pipes  
Quint 1 1/2 ft. 56 pipes

**PEDAL**  
Subbass 16 ft. 32 pipes

## Schantz Organ Co., 1968 Unit Organ

**SUMMARY**  
Rohrflöte 73 pipes  
Principal 73 pipes  
Quintaton 37 pipes  
Gedecktbas 12 pipes  
Quinte 49 pipes

**MANUAL I**  
Rohrflöte 8 ft.  
Principal 4 ft.  
Flöte 2 ft.  
Mixture II

**MANUAL II**  
Quintaton 8 ft.  
Rohrflöte 4 ft.  
Nasat (tc) 2 1/2 ft.  
Principal 2 ft.  
Quinte (tc) 1 1/2 ft.

**PEDAL**  
Gedecktbas 16 ft.  
Rohrflöte 8 ft.  
Principal 4 ft.  
Mixture II



## Reuter Organ Co., 1966 Action: Electropneumatic

**MANUAL I**  
Rohrflöte 8 ft. 61 pipes  
Prinzipal 4 ft. 61 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture III 183 pipes

**MANUAL II**  
Gedeckt 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Klein Nasat 1 1/2 ft. 61 pipes  
Regal 8 ft. 61 pipes

**PEDAL**  
Untersatz 16 ft. 32 pipes



## Schlicker Organ Co., 1970 Action: Mechanical

**MANUAL I**  
Gedeckt 8 ft. 56 pipes  
Principal 2 ft. 56 pipes

**MANUAL II**  
Quintadena 8 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Nasat 1 1/2 ft. 56 pipes

**PEDAL**  
Gedecktbas 16 ft. 30 pipes

**Snyder-Neuman, 1966 (below)  
Unit Organ**

**SUMMARY**

Principal 85 pipes  
Spitzflöte 80 pipes  
Gedeckt 80 pipes  
Bourdon 12 pipes  
Rohrschalmei 61 pipes

**GREAT**

Principal 8 ft.  
Spitzflöte 8 ft.  
Gedeckt 8 ft.  
Octave 4 ft.  
Gedeckt 4 ft.  
Spitzflöte 2 ft.

**POSITIVE**

Gedeckt 8 ft.  
Spitzflöte 4 ft.  
Gedeckt Quint 2 3/4 ft.  
Principal 2 ft.  
Gedeckt Larigot 1 1/2 ft.  
Rohrschalmei 8 ft.

**PEDAL**

Bourdon 16 ft.  
Principal 8 ft.  
Gedeckt 8 ft.  
Octave 4 ft.  
Gedeckt 4 ft.  
Spitzflöte 2 ft.  
Rohrschalmei 4 ft.



**Holtkamp Organ Co., 1965  
Unit Organ**

**SUMMARY**

Quintadena 85 pipes  
Gedeckt 85 pipes  
Principal 73 pipes  
Cymbal 122 pipes

**MANUAL I**

Gedeckt 8 ft.  
Principal 4 ft.  
Quintadena 4 ft.  
Cymbal II

**MANUAL II**

Quintadena 8 ft.  
Gedeckt 4 ft.  
Principal 2 ft.  
Larigot 1 1/2 ft.

**PEDAL**

Quintadena 16 ft.  
Gedeckt 4 ft.  
Principal 4 ft.  
Quintadena 4 ft.



**Schantz Organ Co., 1966  
Unit Organ**

**SUMMARY**

Rohrflöte 73 pipes  
Principal 73 pipes  
Quintaton 37 pipes  
Gedeckt bass 12 pipes  
Quinte 32 pipes

**MANUAL I**

Rohrflöte 8 ft.  
Principal 4 ft.  
Flöte 2 ft.  
Mixture II

**MANUAL II**

Quintaton 8 ft.  
Rohrflöte 4 ft.  
Nasat (tc) 2 3/4 ft.  
Principal 2 ft.

**PEDAL**

Gedeckt bass 16 ft.  
Rohrflöte 8 ft.  
Principal 4 ft.  
Octave 2 ft.



**Austin Organ Co., 1965  
Unit Organ**

**SUMMARY**

Gedeckt 97 pipes  
Principal 73 pipes  
Quinte 73 pipes

**HAUPTWERK**

Gedeckt 8 ft.  
Principal 4 ft.  
Quinte 2 3/4 ft.  
Gedeckt 2 ft.  
Mixture II

**POSITIVWERK**

Gedeckt 8 ft.  
Gedeckt 4 ft.  
Principal 2 ft.  
Quinte 1 1/2 ft.  
Cymbel II

**PEDALWERK**

Gedeckt 16 ft.  
Gedeckt 8 ft.  
Principal 4 ft.  
Gedeckt 4 ft.  
Principal 2 ft.



**Möller Organ Co., 1966  
Unit Organ**

**SUMMARY**

Gedeckt 85 pipes  
Principal 73 pipes  
Larigot 61 pipes  
Rankett 61 pipes  
Gedeckt bass 16 pipes

**GREAT**

Gedeckt 8 ft.  
Principal 4 ft.  
Gedeckt 4 ft.  
Principal 2 ft.  
Nasat (tc) 2 3/4 ft.  
Mixture II

**POSITIVE**

Gedeckt 8 ft.  
Gedeckt 4 ft.  
Principal 2 ft.  
Larigot 1 1/2 ft.  
Rankett 16 ft.  
Rankett 8 ft.

**PEDAL**

Gedeckt bass 16 ft.  
Gedeckt 8 ft.  
Gedeckt 4 ft.  
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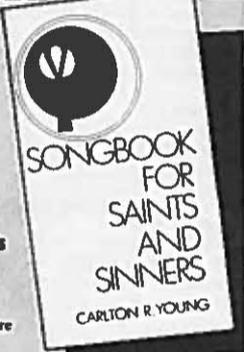
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# Organs for America

A Communication from Maarten A. Vente

The title is borrowed from William Armstrong's appealing book devoted to David Tannenberg, one of the 18th-century Moravian Brethren, who as a child emigrated from Europe to Pennsylvania to become one of the new world's first organ builders. Although the title is the same, the subject of this article is entirely different: it deals with organs which now, in the early '70's, are directly exported from Europe to America, especially to the United States.

The importation of European organs to the United States already is an age-old tradition, but formerly it was not quantitatively important. Only in the 20th century has the number of organs exported become larger, while at the same time the size of the instruments has increased. But however many organs may have been imported in the earlier part of the 20th century, they only formed a small quantity compared with the instruments built in America itself. Although many accessories such as pipes, parts of the action, etc., also found their way to America — and still do — I expressly want to leave this aspect out of consideration, because American organ builders use these parts for their own production.

European organ-building, especially that in Germany, the Netherlands, Switzerland and Scandinavia, has experienced an enormous boom since 1945. The great devastations of the Second World War, the stagnation in production for a number of years thereafter, and the rapid increase of prosperity gave rise to an almost insatiable demand for new organs. As a result, the existing firms raised their production and many new ones were founded. The need for rapid production in most cases has not kept pace with an improved quality of the instruments. It has often had even the reverse effect: a great number of instruments built since 1945 are of mediocre or bad quality. The reasons for this are obvious: the necessity to increase production often resulted in accelerating the training of the journeymen at the cost of thoroughness and versatility, and the finishing of the instruments — the most demanding stage, necessitating the best trained and consequently the highest paid workmen — was neglected. In spite of the favorable influence of the Organ Reform Movement, which was inspired by the principles of classic organ-building, the majority of the post-war organs are of dubious quality.

On the other hand, however, it is an undeniable fact that a limited number of old and new firms have dissociated themselves from this regrettable development. They have taken advantage of the favorable business outlook to maintain a high artistic level, a technical and material refinement, the stocking of good quality materials and the consolidation of their financial positions. They have been courageous and wise enough to keep their businesses comparatively small, giving their customers the choice of accepting a long waiting period until the instruments can be delivered, or applying to their faster-working competitors. A remarkable and most gratifying phenomenon has resulted: the best organ builders—consequently those with the longest terms of delivery—have maintained their attraction to those buyers preferring high quality to rapid de-

*Dr. Vente is curator of the Institute of Musicology, Utrecht University, Holland. He is the author of many articles and books on the organ, one of the most recent of which is Five Centuries of Zwolle Organs (1971).*

livery. And it has been precisely these conservatively-led firms which, apart from the production of new instruments have also applied themselves to the financially risky and technically complicated restoration of old classic organs, which from an artistic point of view, though, is most satisfying and instructive. The experiences acquired from these restorations could only improve the quality of their new instruments. The most striking fact about these firms is that in spite of their long terms of delivery, they have obtained, mostly unsolicited, important orders from beyond the frontiers of their own countries; part of these orders have come from America.

For some years the situation in West Germany, and to a lesser extent also in the Netherlands, has been entirely changed. The post-war boom has come to an end. The waiting lists have disappeared. The lessening church attendance coupled with an increase of prosperity, the change of mentality and view of the church authorities and other factors have given rise to a rapid and almost abrupt decline in the demand for organs. The consequences can easily be guessed: a fierce competition has suddenly flared up, the profit margins have become smaller, and the efficacy of the entire enterprise has become endangered. Some factories have been compelled to cut down the working hours and their staff. For the sake of the core of good craftsmen which the organ-builders wanted and were forced to keep, and to offset the debts incurred in enlarging their businesses, which were not entirely paid off, they had to try to acquire new outlets. These were sought in the United States, Canada and Japan.

In this course of events, great dangers exist both for American and European organ building. I write the present article with the intention of pointing out these dangers, in the hope that this warning may lessen the amount of expensive accidents.

In American circles the idea often prevails that imported articles are by definition better than their domestic equivalents; this holds true for some fashion articles, luxury items, wines, jewelry, objects of art, etc. This does not automatically hold true for organs. Both in Europe and in America good, mediocre and bad organs are built. Thus one must be selective. There are two possible reasons why one would consider buying an imported organ from Europe. The first is that European organs are often less expensive; it cannot be denied that European organs are often offered at prices against which American firms cannot compete. However, if an organ is very cheap, the low price has to be the result of a rapid, consequently coarse, production, using cheap materials and construction methods. It is of no use to buy such organs, since they are short-lived and their upkeep is expensive. The manufacturers of these instruments are often not informed about particular climatological conditions—subject to regional changes—so that they have not adapted their choice of materials accordingly, if they have actually been informed of these influences, this is still no guarantee of a good choice of materials. These manufacturers are often more interested in selling their instruments than in repairing them. There is sometimes no factory-trained repairman in the country, necessitating major repairs by a technician who is totally unfamiliar with the instrument.

The second reason for importing organs from Europe is that one may want to have an organ of a unique

quality, finished personally by a craftsman. This does not merely mean an instrument with tracker action and slider chests, for these are built by almost all European and also by several American and Canadian organ builders. It concerns the construction of the organ as a whole. A good instrument is born from a basic concept in which all the components play an important part. The choice of materials, the wind chests, wind pressure, disposition, intonation, and action are inseparable, and the whole is placed in a good case which harmonizes with the architecture of the room in which the organ is mounted. Such an organ has a personal quality, that of the builder X, Y or Z. Although such good instruments are also built in the new world, it is possible that the customer may want an organ with a strikingly personal stamp — a sound which he does not happen to find in America, but which he may find in Europe. *In my opinion this is the only justified reason why one should prefer to buy a European organ.*

I believe that the importation of European organs to America and elsewhere presents grave problems. The American buyer must be extremely selective. Should he definitely prefer a European organ, then that organ builder must be well-informed about the local climatological conditions and heating methods, and be fully capable of adapting his instrument to these special demands, without loss of the characteristic qualities of the instrument. Besides, the European enterprise must be sound enough financially to stand by its guarantee 100%. Should someone buy an organ from a European maker who cannot stand unconditionally behind his guarantee, then the transaction is risky and consequently unjustified.

I mention another, safer method: if a sound, reputable American business (not itself producing or copying organs of the European type) would be willing to import these instruments and back their quality with a guarantee of its own, the commercial responsibility with regard to the customer would not rest with the European, but with the American firm. Good business practice would dictate that the American importer would choose only the longer-lasting — and consequently the best-made — instruments, thus further protecting both the customer and himself.

Owing to the increased selling difficulties in Europe itself, the urge to export organs to the United States, Canada and Japan will be intensified. There is a real danger that American organ-builders will feel threatened by the increasing European competition and take advantage of the already protectionist tendency of American commercial policy to bring about an organ import prohibition or restriction. However, such a general measure would hurt both the good and bad organ builders. Therefore, it would be better if the importation of European organs remains relatively small with the customers exercising greater selectivity. The weaker European enterprises would thus be forced to improve or disappear from the American market. The really good organs would pass the frontier unimpeded and would stimulate the American organ world.

However, in that case it is necessary that expert, impartial and financially independent information be given in the selection of an organ builder and his instrument. In this domain lies a difficult but honorable task for the *bona fide*, really expert advisor.

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Pictured above is the class of the Catharine Crozier Organ Institute held at the Ohio State University, Columbus. Organists from eight states attended. Seated, from left to right, are Gordon Wilson, director of the Institute, Miss Crozier, and Grady Wilson, Teacher's College, Columbia University.

Pictured below are many of the more than 50 registrants who attended the Organ Workshop at Northwestern University, Evanston, Ill. July 19-30. Organists and teachers in attendance spent four hours per day in classes conducted by Dr. Harold Gleason and Catharine Crozier. Miss Crozier played a recital in Millar Chapel on July 20.

Standing, from left to right, are Richard Enright, chairman of the department of church music and organ, Dr. Gleason, Miss Crozier, and Karel Paukert, associate professor of church music and organ.



THE 47TH ANNUAL MEETING of the NASM will be held at the Sheraton-Boston Hotel, Boston, Mass., Nov. 2-24, 1971. Commission Meetings will start on Nov. 17. Executive Secretary is David A. Ledet, Suite 650, One Dupont Circle, Washington, D.C. 20036.

RALPH E. MARRYOTT celebrated his 45th anniversary as organist at the United Presbyterian Church, Jamesburg, N.J. on July 4. The anthems and organ music performed in the morning service were his own compositions.



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

### The Organ Crisis, Part II More Information & Responses

In our June issue editorial, we stated that we needed more information dealing with international trade in pipe organs, and we advanced some ideas about the state of the present crisis among American organ builders. As expected, there was heavy response to that editorial (most of it favorable), and some of it contained information which we would like to convey here. Some of the responses also raised serious questions in the realm of artistic ideas, and these also need to be dealt with further. This editorial will be in two parts, the first part dealing with vital information which we did not have in June and the second with the other ideas. Most of this editorial is being written as we attend the IAO Congress in Cambridge, England, and we are gratified that printed material is not subjected to tariff regulations.

#### Regarding Tariff Regulations

From 1930 to the present, the U.S. rate of duty on pipe organs has been reduced drastically. In 1931, the rate was established at 35% *ad valorem* on the "constructed value" (more on that later) of the organ. It was reduced to 25% *ad valorem* in 1936, and to 17.5% in 1939 as a result of concessions granted in bilateral trade agreements with Canada. Neither of these concessions had any great effect on the imports of pipe organs to the U.S., partly because the war years intruded into world trade. After the war, the duty on pipe organs was reduced to 15% *ad valorem* in 1948, and then to 10% in 1951, both in consequence of concessions in early rounds of negotiations under the General Agreement on Tariffs and Trade (GATT). Imports rose moderately in the late 1940's and the early 1950's, but were relatively small in comparison with U.S. production. The rate of duty remained 10% until 1968, when the most recent concessions were granted as a result of the 1967 Kennedy Round negotiations under the GATT. These concessions are in five annual stages so that the duty on pipe organs was reduced to 9% in 1968, 8% in 1969, 7% in 1970, 6% in 1971, and will become 5% on Jan. 1, 1972, the last stage of the concessions. It must be remembered here that the duty is the same on a pipe organ entering this country from any other country outside the national boundary, including Canada, except for those coming from a communist bloc country. We cannot emphasize enough here that these concessions and agreements are applicable to and derived from much more than simply trade in pipe organs. They have to do with the entire balance of international trade and national economies. A pipe organ is only one small item in a galaxy of items traded, and it is only a very small portion of the volume of trade. Then too, these rates are established in relation to the basic economic strengths, weaknesses, dependencies and relationships

between other countries and ourselves. The fairness of such agreements can only be measured in terms of the entire market.

The value in dollars for organs and parts for pipe organs imported to the U.S. rose steadily from 1951 to 1970, reaching a dramatic jump in 1965 and peaking out in 1970. We do not have accurate figures regarding the actual number of organs (in units) during this period. We must therefore lump both entire pipe organs and parts and supplies for pipe organs together during the period. The figures look like this (according to the U.S. Tariff Commission):

1951 — \$ 425,000
1952 — 371,000
1953 — 477,000
1954 — 488,000
1955 — 487,000
1956 — 454,000
1957 — 493,000
1958 — 616,000
1959 — 547,000
1960 — 612,000
1961 — 1,100,000
1962 — 1,134,000
1963 — 1,163,000
1964 — 961,000
1965 — 1,619,000
1966 — 1,484,000
1967 — 1,788,000
1968 — 1,968,000
1969 — 2,360,000
1970 — 2,512,000

These figures have been rounded out to the nearest thousand dollars. Canada led the way in all years, followed closely by West Germany and The Netherlands.

The duty on an imported pipe organ is determined on its "constructed value." According to *Exporting to the United States* (#33, p. 55) published by the Bureau of Customs, U.S. Department of the Treasury, "Constructed value is the sum of: (1) the cost of materials, labor, and fabrication; (2) the usual general expenses, such as factory and administrative overhead, and the usual profit realized in the manufacture of merchandise of the same general character; and (3) the cost of packing and other expenses incident to preparing the merchandise for shipment to the United States. The statute provides that the amount added for general expenses must be at least 10 percent of the costs under item (1) and that the amount added for profit must be at least 8 percent of the sum of such costs and general expenses." A problem which has arisen from this definition involves the cost of installation and tonal finishing, a sizeable sum which in the past has not been subjected to duty, but (with some urging from American organ builders) may be brought under the interpretation of the law in the near future. It is obvious that the dutiable cost of an imported organ has often been less than its price (cost) to the customer buying it in the U.S.

Tariff regulations, as we have stated previously, are determined largely on the basis of reciprocal balances of imports and exports between countries in relation to the size of each's economy and dependence on each other. Canada, for instance, had an economy in the 1960's that was approximately 1/15th that of the U.S., and its imports were roughly 70% derived from the U.S. as opposed to those from other countries during that period. This is why Canada is allowed to levy a higher duty on an American organ entering Canada than that which we levy on Canada's organs coming here. It is clear that Canada is economically at the disadvantage in economic size, and it is also clear that they are completely dependent on the U.S. in trade. Even though one of its organ manufacturers is large enough to exist without this kind of protection, all the rest of its organ builders would suffer greatly without it.

Another part of this discussion should deal with parts and supplies for pipe organs. Many U.S. firms who build pipe organs do not manufacture all the items which go into their product. Many buy parts and supplies, windchests, keys, pipes and other equipment from European and foreign firms, and they assemble or utilize these items in an organ sold here. These things can be obtained cheaper in this way than they can be gotten from American manufacturers. Were the duty to be raised on these

items, American builders would have to pay the higher price for these items. It would follow then that American pipe organ prices would be more expensive in some cases with such an action.

We wonder whether a higher rate of duty is the answer to the present problem facing American organ builders, and we suspect that only part of the answer is contained in a discussion of duties and tariffs. To be sure, European organs are cheaper because of differences in the cost of labor. We have recently heard of a price quotation from a major respected European firm for an American church which is considering buying a pipe organ that was at least \$600 per stop cheaper than its cheapest American counterpart (for an organ of the same design and construction) and \$1000 cheaper per stop than its Canadian counterpart. It is probably going to make the decision simple for this church to justify buying a foreign-built organ.

#### The Artistic Challenge

A letter (among others) received by us from a U.S. representative of a Canadian firm addresses itself to another problem, however, and we consider it to be a major challenge to the American organ builders. (We would print this, and other letters, were it not for the fact that they contain allegations about the quality or kind of work being engaged in by another organ builder. Even though our columns are open as a forum on this subject, we will not print allegations by members or representatives of one firm about another's work.) The gist of this particular letter is that the plight of American organ builders is the result of several things: (1) incredible mismanagement in failing to heed the decline in sales which was evident already in late 1969 and which should have been recognized and dealt with at that time; and (2) that there is not a single major American (U.S.) organ builder, excepting a few small builders, who will and can build an organ which is a priceless "work of art." This particular letter writer is convinced that many Americans have bought European organs because of their artistic merit, not because of their price, and that they did this because there were no major American firms who were able to equal this artistic merit. He points out that after the first Von Beckerath organ arrived in the U.S. in 1957, the next three instruments by that builder were imported into Canada. Unlike American firms, says the writer, Canadian firms studied these instruments, listened to them carefully, and resolved to learn how to build an instrument the artistic equal of any European firm. The writer goes on to point out that many instruments in Europe have been designated as "historical monuments", as priceless works of art, and that many European firms excel in building modern instruments equal in merit to those old instruments which have lived and played for so long. He states that American builders will not settle any longer for inferior workmanship and inartistic products, and that American builders must get down to the job of learning how to build first-rate organs, must learn to change things before the Japanese get into the act.

All of this seems to us to be a severe challenge to the American builders. We don't agree with the total indictment, but we do agree with the premise that only an artistic instrument (not only artistic in terms of tonal design, but also in craftsmanship and workmanship) will survive in this world. And we do agree that the American consumer product has often, but not always, been short on quality. But we also feel that not everyone will agree on what an "artistic instrument" should be. When it comes to quality of work and materials, this is a little easier to define and evaluate.

Nevertheless, the indictment has been made, and we are not the first to state it publicly. We are sure that these words have been said before, and that they will be said again. American organ builders must and can answer to it. To let it be, to ignore it, is to invite its acceptance as truth. Is the poor artistic quality of the American organ the real reason for the upsurge in imported organs? We feel that the answer is part yes and part no. We would invite

### A Look into the Past

50 years ago, in the September, 1921 issue —

The death of Dr. Victor Baier, organist of Trinity Church, Wall St., New York for 25 years, and warden of the AGO was noted on the front page.

A letter from Stanley R. Avery described the life and work of American students at Fontainebleau, where Widor came once per week to hear his pupils.

Articles included "Some Original Developments in Organ Tone" by William E. Haskell, "Léon Boëllmann — A Short Biography and Analysis of His Organ Works" by the Rev. Adélarde Bouvilliers, OSB, "How to Take Care of Chorus Choir Music" by William Ripley Dorr, and "The Metamorphosis of a Small Organ" by William Robert Crawford.

25 years ago, in the September, 1946 issue —

Announcement was made of the new Holtkamp organ for the Cathedral of St. John the Evangelist, Cleveland, and the new Möller organ for Washington U. Chapel, St. Louis, Missouri.

Bernard R. LaBerge marked his 25th anniversary as an organ impresario with a message to his friends.

Jack H. Ossewaarde was appointed organist and choirmaster of St. Stephens Church, Wilkes-Barre, Pa.

Lilian Carpenter marked 25 years as a member of the Juilliard School of Music, New York City.

Marcel Dupré brought his series of concerts at Rockefeller Chapel, Chicago, to a close with nearly two hours of stunning improvisation.

10 years ago, in the September, 1961 issue —

Casavant's first modern mechanical-action organ designed by Lawrence Phelps and his assistant, Karl Wilhelm, was pictured on page 3.

Announcement was made that Marcel Dupré would play the dedicatory recital on the newly rebuilt organ at Central Methodist Church, Detroit.

Articles in the "two-manual issue" included "Designing a 2-Manual Organ" by Lawrence I. Phelps, "2-Manual Organ: It's Essential Idea" by Ernest White, "Organ Design in the Sixties" by Joseph Blanton, and "The Evolution of a Studio Organ" by Flor Peeters.

American organ builders to share these pages with us in responsibly answering the indictment made above. One European scholar has already spoken on the subject, and his words appear elsewhere in this issue. We welcome others to join the discussion.

*P.S. As this issue goes to press, President Nixon has just announced his new economic policy, part of which includes the imposition of a 10% import tax surcharge on all items not currently included in present quota restrictions. This tax will undoubtedly be applied to foreign pipe organs, and will be added to the tariff rates quoted above. This, along with the "devaluing" of the dollar which will surely result from closing the gold market, will change the whole picture regarding imported pipe organs immeasurably.*

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## Organ Music

Associated (Doblinger) has published a *Concerto in C* by Michael Haydn for organ, obligato viola and strings (full score \$7.50). There are three movements: allegro moderato, adagio, and prestissimo. Paul Angerer, the editor, has provided cadenzas for both organ and viola.

Bertold Hummel's *Tripartita* (Associated-Simrock 3362 \$5.00) is of a fast-slow-fast form. Thematic material and textures are economical yet imaginative. Technical demands are moderate.

An interesting and somewhat perplexing piece is Alexander Tcherep-

nin's *Sonata da Chiesa*, Op. 101 for organ and viola da gamba (Associated-Simrock 3325 \$3.75). There is a generous amount of chording in the gamba part, so that a transferral to cello is unfeasible. The smallest organ (with pedal) would be sufficient for the implied sonority.

Two previously unpublished voluntaries by John Blow are now available from Novello (Belwin) in an edition by Hugh McLean (35 p). The second of these is of genuine interest in that it is a prototype of the later echo voluntary as well as a charming piece in its own right.

Also from Novello-Belwin is Peter Dickinson's *Fanfares & Elegies* for brass and organ (about \$3.00). Instrumental parts are included. As the composer

points out in a short preface, a performing space with considerable reverberation is required. It is interesting that while notation and technique throughout are traditional, the musical effect borders on the aleatoric school of tone clusters and the like. Duration is 15 minutes. Three trumpets and three trombones are called for.

A really exciting piece from Novello-Belwin is Jonathan Harvey's *Laus Deo* (30p). Mr. Harvey's description of this piece originating in a vivid dream is not unbelievable. The Dionysiac frenzy present here will have to be resisted long enough to learn quite a few nasty chords filled with accidentals. Hand clusters and forearm clusters are also used. A large organ and reverberant room are absolute necessities.

Concordia (Kistner & Siegel) sends *Tokkata II* by Wolfgang Stockmeier (\$2.75). The conception is traditional in the sectional, one-movement form and the virtuosic demands. However, a pointillistic technique and a highly abstract shaping of sound-masses are typical of the German avant garde.

Two new items from Rayner Brown are his *Chorale Preludes: Book One* (Western International Music, Inc. \$2.00) and a *Sonata for Viola and Organ* (\$3.00, viola part included.) Of the chorale prelude the treatment of "O Sacred Head" is especially interesting. A quasi-passacaglia format builds to a fine climax and subsides. The Sonata has attractive allegro and pastorale movements, but the concluding fugue is overlong. —WV

## Letters to the Editor

Paris, France, August 1, 1971 —  
To the Editor:

In the very interesting letter from my eminent colleague, Mr. Clarence Watters, published in your June 1971 issue, I had the honor of being mentioned twice. For that reason, may I ask for the privilege of having the attached note published? I should appreciate it very much.

It goes without saying that I have no intention of writing an article on Franck's true style. However, I could do so, for I knew three of Franck's students well: Adolphe Marty, Albert Mahaut and Joséphine Boulay; and I heard them perform their master's works. All three gave the same interpretation. These three artists liked to repeat that Franck played his works "with great freedom." Albert Mahaut, who was my professor of harmony and who in 1896 at the Trocadéro was the first to perform Franck's complete works, used to add that we had no idea of the liberty taken by the composer of the Three Chorales when he played his own works.

From the historical point of view, too, I think it is interesting to know that Tournemire was the first to hear Franck play his Three Chorales. They were played, immediately after he composed them, on a piano in Franck's apartment with Tournemire playing the pedal part while his master played the manual part.

Of course, Widor and Guilmant too knew Franck, but they were only colleagues of the organist of St. Clothilde. We all know that the edition of Franck's works by Marcel Dupré is based on what Guilmant had taught him. How then can we explain the fact that this edition is so far from the Durand edition which was corrected by Franck? Why did Guilmant take the liberty of changing the registrations and of leaving out the fer-

mata — to speak of only these two great mistakes?

I cannot resist the temptation of citing the following fact: in 1929 in Marcel Dupré's organ class at the Conservatory, I was playing Franck's Fantasy in C. In the second part in F-minor, I was interpreting the musical phrase in D-flat major as it is written in the Durand edition, that is, the right hand on the flute, the left hand on the trumpet. "Do the opposite," Dupré told me. "I am playing what is written in my edition," I answered. "Guilmant did what I am asking you to do." Reply: "Marty, who took first prize in 1896 with this Fantasy, did what is written in the Durand edition." There was a long silence, and I can still hear Dupré telling me with a tone of great displeasure, "If Marty did it, do it."

I make no claims to being an "oracle" because of being the organist at St. Clothilde. I claim only that Franck's three students whom I have mentioned, whom I have heard play, all told me the same thing — as did a fourth named Guy Ropartz, and a fifth, Charles Tournemire, and Robert César Franck, the grandson of the great master we are considering, and Mme. Choppy-Franck, Robert César Franck's sister. With all of these I had the privilege of speaking and from all of them I learned. I claim then that I did perhaps have the opportunity of forming an accurate idea of Franck's style.

The word "tradition" always has great meaning for me. I think I have drawn this tradition from proven artists who had true veneration for their master unlike those who took the liberty of giving little importance to the exact and clearly expressed indications of the author of the Grande Pièce Symphonique.

I beg Mr. Clarence Watters not to consider me a contradictor but only a friend since we serve the same art with the same heart and in the same good faith.

Sincerely yours,

Jean Langlais  
Organist, St. Clothilde

Grass Valley, Calif., Aug. 4, 1971—  
To the Editor:

Nothing dramatizes more tragically the terrible waste caused by the slaughter on our highways than the sudden deaths of Clarence and Ruth Mader.

Those of us who were privileged to study with Clarence Mader, even briefly, will never forget the unfailing kindness and consideration he showed in correcting errors, the idealism with which he chose and explained music, the wisdom with which he encouraged individual thought and musicianship in its interpretation.

No one can calculate the tremendous impact on a generation of organists made by this unassuming, gifted teacher, recitalist and church musician, and through his pupils, many of them distinguished in their own right, the entire musical world. When he spoke at professional gatherings, he was listened to with respect, for what he said was with authority, forcefulness and often humor.

He was knowledgeable in all areas of church music, and generous in helping his students and colleagues with any problems encountered. The musical compositions he wrote and the organs, small and large, that he helped plan, both formally and informally, will remain a permanent monument to this outstanding organist.

It was a privilege to have known this fine Christian gentleman and his lovely and talented wife. The world is a much better place for their having lived in it.

Sincerely,

Ruth P. Rockwood

Midwest City, Okla., July 20, 1971—  
To the Editor:

. . . I am an organist of the most rank amateur standing. Strictly non-professional, but one of the greatest champions of organ music. I do play for church services (any church, any service) when the occasion demands, but that is the extent of my playing.

I did enjoy my Vietnam service (1967-68) when I played seven different church services each Sunday for one year.

. . . One thought from a non-professional listener of music: I am of the opinion that the American organist has been undersold and understated by the movies and TV throughout the years. I have nothing against Baroque music, but each time the organ is heard on TV or in the movies, one only hears the high, twittering sounds of the first measures of Bach or Buxtehude and thus the King of Instruments is sold to the listening public as a weak sister. Most average laymen have only heard the organ played by some old "Aunt Het" at church each Sunday morning. Aunt Het is terrified by the very instrument used is the very minimum (to keep the dragon behind the swell shades), so another generation is sold short. I would like to see more public performances (via TV and etc.) of great works by Franck, Dupré, Widor and other romantic writers. Works that bring to light the great majesty of the organ. Unleash the dragon from behind the swell shades and show this generation of listeners that the organ is truly the King of Instruments. . .

Sincerely,

John J. Engle

Islamorada, Fla., July 12, 1971—  
To the Editor:

Thank you for the cover feature to Marcel Dupré. I had received the news from Paris of his death in May from a cousin. I was stunned, needless to say. Though I know he was advanced in years, when one watched him play, those years rolled away and he seemed young, vital and so complete! It shall be very hard to enter St. Sulpice later this summer and know he isn't there. He may have been "too busy for memoirs," but think of the music he gave and left to the world. Therein lies our "joy" from this giant!

Yours truly,

R. W. Parker



Before becoming organist of Winchester Cathedral, Martin Neary (now at St. Margaret's, Westminster) will return to North America in October for a three week tour. He will play in North West Canada, the West Coast, St. Louis, Wichita and North Carolina. The tour ends with the dedicatory recital on the rebuilt Holtkamp at Wooster College, Ohio.

This visit follows his tour last Spring when he played over 20 concerts and broadcasts.

### SEARLE WRIGHT TAKES POST IN CINCINNATI

M. Searle Wright has been appointed organist and choirmaster of Christ Church, Cincinnati, succeeding Gerre Hancock. In addition to his duties at Christ Church, he will also serve on the faculty of the College-Conservatory of Music, University of Cincinnati, teaching organ and improvisation. Mr. Wright, who is immediate past national president of the AGO, leaves the position he has held since 1952 as director of music at St. Paul's Chapel, Columbia University, New York City, and as instructor of composition, organ, and improvisation at the School of Sacred Music, Union Theological Seminary, New York.

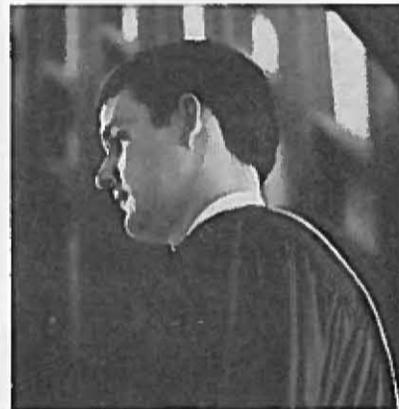


Barbara Ann Gray became organist and choirmaster at Christ the King Catholic Church, Oklahoma City, Okla. on July 1. She is one of three winners of the 1970 Mu Phi Epsilon Sterling Staff International Competition. As such she is being presented throughout the U.S. in organ recitals in 1970-72.

She was named to Who's Who among Students in Universities and Colleges in 1968 and Who's Who among Outstanding Young Women in the U.S. in 1971. Her organ study has been with Irah Dixon and Mildred Andrews.

KLEPPER MARSHALL KING ASC, LTD. have announced their association as acoustical consultants at 475 Fifth Ave., N.Y., N.Y. 10017.

MOZART'S REQUIEM MASS was heard in a performance at Riverside Church, New York City, on July 23. Grady Wilson was organist.



Leon S. Nelson has become organist of the First Presbyterian Church, Deerfield, Ill. He leaves a similar post at The Hillside Church, Evanston. Mr. Nelson is a native of Minnesota and received his early music training in Toronto. He is a graduate of the Moody Bible Institute, Chicago, where he studied with Robert Rayfield. He has also studied with Robert Lodine.

A COMPETITION FOR A MASS for congregation, choir, organ, and optional instruments is being sponsored by St. Mary's Church, Hamilton Village, 3916 Locust St., Philadelphia, Pa. 19104. Further information may be obtained by writing to the Chairman, Liturgy and Arts Committee at the church. Deadline for receipt of compositions is Dec. 31, 1971.

AT A CEREMONY in London on July 23 the diploma of associate of the Royal College of Organists was conferred on David Pizarro, music director of First Church in Cambridge Congregational, Cambridge, Mass.

J. MASSIE JOHNSON has been named assistant dean of the school of music of the North Carolina School of the Arts, Winston-Salem.



Lionel Rogg will arrive in this country in early October to open a five-week trans-continental recital tour which will include performances on the Pacific Coast in late October. The tour will open in New Haven, Connecticut, on Oct. 10, and continues westward through November. Complete dates are listed in the calendar page. Mr. Rogg has had a very busy schedule this summer, playing recitals in England and on the Continent, and conducting the organ academy at Montreux during late August. He played recitals at the Festival of Montreux and also at the Festival of Stresa.

THE ONTARIO YOUTH CHOIR held its summer session at Lakefield, Ont. under the direction of Brian Law. Forty-eight young singers from various parts of the province were in attendance.

WILLIAM SELF will become organist and master of the chorists at Grace Church, Utica, N.Y. on Sept. 15, after 17 years at St. Thomas Church, New York City.

Pipe scaling in 19th-century American organs is a relatively uninvestigated field. The American instruments have always been over-shadowed by their European counterparts, but they deserve more attention than they generally receive. E. & G. G. Hook (later Hook & Hastings) organs are among the better examples of American organ building of this period. Pipe scaling of the Great divisions in six representative Hook organs will be examined in this study. The six organs were built between 1849 and 1895, and only the two most recent have had any major repairs and/or alterations.

Töpfer's Normal Scale<sup>1</sup> is the basis of comparison. It is the most commonly used scaling norm, in which the circumference halves every 17 pipes, and the reduction per octave is  $1/\sqrt[17]{8}$ . A computer program was written to compute a set of values for all pipe circumferences (in tenths of pipes) of the Normal scale. Pipe circumferences, measured in the organs considered, were compared to the standard. The circumferences of the pipes are outside circumferences, and mouth heights are average values where arched mouths occurred. In order to improve the notation,  $\pm n\text{NM}$  where  $n \geq 0$  will represent the number of pipes, wider or narrower, a given rank deviates from Normal Scale. The organ dispositions, scaling graphs, and data tables are found in charts on pages 26, 27 and 28.

#### HINSDALE, N.H.

The oldest organ under study is an 1849 E. & G. G. Hook located in the Congregational Church, Hinsdale, N.H.<sup>2</sup> The instrument is the largest organ Hook had built up to that time and is a fine example of Hook's work. The organ was originally located in the First Congregational Church, Springfield, Mass., and was subsequently moved to Hinsdale in 1881. The organ rests centered in the front of the church and is presently in very poor condition. The old organ has been out of use since an electronic replaced it about ten years ago. Some of the pipework has been removed and much has been damaged.

Hinsdale, N. H., Congregational Church  
2-Manual Hook, 1849, Op. 93

#### GREAT

8 ft. Op. Diap.  
8 ft. St. Diap. Treble (c)  
8 ft. Melodia (c)  
8 ft. Dulciana (c)  
8 ft. St. Diap. Bass  
4 ft. Principal  
4 ft. Flute (c)  
2 3/4 ft. Twelfth  
2 ft. Fifteenth  
1 3/4 ft. Tierce  
Sesquialtra II  
8 ft. Trumpet (c)  
8 ft. Trombone (GG-B)  
8 ft. Cremona (c)

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# Pipe Scaling In Hook Organs 1849-1895

By William J. Conner

#### SWELL (enclosed)

16 ft. Dou. St. Diapason (c)  
8 ft. Op. Diap. (c)  
8 ft. St. Diap. (c)  
8 ft. Viol di Gamba (c)  
4 ft. Principal (c)  
4 ft. Night Horn (c)  
2 3/4 ft. Twelfth (c)  
2 ft. Fifteenth (c)  
8 ft. Trumpet  
8 ft. Hautboy

#### SWELL (unenclosed)

St. Diap. Bass  
Dulciana Bass  
Principal Bass

#### PEDAL

16 ft. Dou. Op. Diap  
Tremulant Swell  
Bellows Signal  
Cou. Gt. Or. & Sw. Unison  
Cou. Gt. Or. & Sw. at Bva  
Coupler Pedals & Gt. Or.  
Coupler Pedals & Sw. Bass

Upon examining the pipe scales, one observes that the ranks of the Principal chorus, excluding the 8' Open Diapason and Mixture, are scaled similarly. The Open Diapason and Sesquialtra are scaled around ONM, approximately five pipes wider than the others, and they deviate minimally from low to high notes. The 4' 2 2/3', 2' and 1 3/4' ranks begin between four and five pipes narrower than Normal Scale and become uniformly wider. The Tierce eventually becomes 3 1/2 pipes wider than Normal Scale.

The mouth-width ratios in the Principal chorus of the organ in Hinsdale follow a similar pattern to that of the pipe scales. The 4', 2 2/3' 2' and 1 3/4' Principal scaled ranks have like mouth-width to circumference ratios as they have like scales. The Octave is about 1/4.4, and the Tierce about 1/4.6. The mouth-width ratios differ in the Open Diapason and Sesquialtra. The Open Diapason has much wider mouths at 1/4 to 1/3.7 and the mouths of the Sesquialtra are quite narrow at 1/5 to 1/6.

The mouth-heights vary somewhat more than the widths. The Open Diapason cut-up is a standard 1/4, the Octave more than 1/4, the Twelfth 1/4, the Fifteenth slightly less than 1/4, and the Tierce about 1/4.5. There is very little discernable variation in the cut-up within each rank, but the higher pitched a given rank is, the less cut-up. This particular fact is consistent with the graph of the scales of each rank. The scaling becomes wider in the trebles, giving the higher notes a flutier quality. The higher-pitched ranks have a lower cut-up, which compensates somewhat for the heavy quality created by the wider scale. The insufficient data prevent a valid analysis of the Sesquialtra.

The Dulciana is scaled at 10 to 11 pipes narrower than Normal Scale throughout its range. It has a smaller mouth-width to circumference ratio. Both figures are about 1/4.5, and the cut-up is somewhat less in two instances. The low cut-up combined with the narrow scaling encourage the overtones and produce the so-called string quality of the stop.

The Melodia, Stopped Diapason, and 4' Chimney Flute have similar characteristics in that they are considerably narrower in the basses than in the trebles. The Stopped Diapason is -6NM at 8'c and increases to -1NM at 1/2'c. The 4' Flute begins at -5NM and increases to +1/2NM, somewhat similarly to the curve of a Harmonic Flute. The Melodia is interesting because it begins at +2 1/2NM and increases to +8NM in only two octaves.

The three wide scaled stops also show uniformity in their cut-up and mouth-widths. All of them have somewhat narrow mouths. The Stopped Diapason

Mr. Conner is a graduate of Phillips Exeter Academy and a junior at Grinnell College, Grinnell, Iowa, where he is majoring in mathematics and music. He studies organ and harpsichord with James Wylie.

is about 1/4.5, the Melodia about 1/4.5, and the 4' Flute almost 1/5. The cut-up tends to be quite high to enhance the fundamental tone. The Stopped Diapason cut-up is 1/3.6 in the bass and increases to 1/2.6 in the trebles. This enhances the already wide scaling in the trebles of the stop. The 4' Flute begins at 1/2.9 in the basses and decreases to 1/4 in the trebles, possibly to compensate for the wide scaled trebles. The Melodia pipes measured have a smaller cut-up, probably to compensate for the extreme wide scaling in the stop. The cut-up for 2'c is 1/4 and for high c is 1/6.3. This is a very small cut-up for a flute stop, but the c is 8 pipes wider than normal scale, so that the small cut-up counteracts the effect of the wide scaling.

#### EXETER, N.H.

A second example of Hook's work is in the Methodist Church, Exeter, N.H.<sup>3</sup> Built in 1854 with two manuals and 14 ranks of pipes, the organ is much less colorful than the organ in Hinsdale. The Exeter organ is located at the center front of the church and has false, gold-painted facade pipes. The floor is built up around it, so the organist must step down to the console.

Exeter, N. H., Methodist Church  
2-Manual Hook, 1854

#### GREAT

8 ft. Open Diapason  
8 ft. Viol d'Amour (f)  
8 ft. St. Diapason Bass (C-c)  
8 ft. Melodia Treble (f)  
4 ft. Principal  
4 ft. Flute (c)  
2 3/4 ft. Twelfth  
2 ft. Fifteenth

#### SWELL

8 ft. Op. Diapason (f)  
8 ft. St. Diapason Bass (C-c)  
8 ft. Viol d'Amour (f)  
8 ft. St. Diapason (f)  
4 ft. Principal (f)  
8 ft. Hautboy (f)

#### PEDAL

16 ft. D'ble Dulciana  
Swell Tremulant  
Sw. to Gt.  
Swell to Pedals  
Gt. to Pedals  
Bellows Signal

The 8', 4', 2 3/4' and 2'c Principal scaled pipes make up the Plenum of the 1854 organ. There is considerable uniformity in the scaling of the Plenum, but it varies from the instrument in Hinsdale. The differing factor is the wider scaling of the pipes operated by the middle c key in the 4', 2 2/3' and 2' ranks. The Twelfth and the Fifteenth are nearly 4 pipes wider at middle c than they are at either neighboring c. The Octave shows less variation. The Open Diapason, as usual, is fatter than the other Principal scale stops. It also has the sudden widening in the scaling, but an octave higher at 1'c.

In comparing the scaling to the organ in Hinsdale, one notes that the bass pipes of the 4', 2 2/3' and 2' Principal scale stops in each organ are between -4NM and -5NM. They are also similar in the trebles, where the Twelfth and Fifteenth are only -1NM, and the Octave remains nearly constant with only a slight increase in the trebles. The Open Diapasons in each organ are scaled the same: approximately five pipes wider than the rest of the Plenum. For some unknown reason, the scaling varies considerably in the middles of the stops, but each organ is consistent within itself.

The variations of the mouth features of the Principal chorus in the 1849 and 1854 organs are very interesting. The mouths in the 1854 organ are nearly uniformly narrower than the older instrument. The Open Diapason and the Fifteenth exhibit the most notable difference. The cut-up is generally greater in the 1854 organ; how-

ever it follows a different pattern than the 1849 organ. The cut-up in the 1849 organ is about the same throughout each rank of pipes. In the Exeter organ, the cut-up is less uniform, and decreases in the trebles of the 4' and 2' ranks. The Twelfth does exactly the opposite by increasing in the trebles. There is no apparent reason for the illogical variation in the mouth dimensions other than the voicer's preferences.

The Viol d'Amour in the 1854 Hook is little more than a tapered Principal as far as the scaling is concerned. The scaling at the mouth is almost the same as the 4' Octave, and the pipes are tapered less in the upper register than in the bass. The mouth widths vary considerably. At 1/2'c, it is slightly less than 1/4 and on 1/8'c the mouth width is less than 1/5. Probably the narrow mouth compensates for the less tapered treble pipes. The cut-up is typically low 1/4.5 to 1/5 to assist in creating the string quality of the stop.

There are only two wide scale stops in the organ at Exeter - a 4' Flute and an 8' Melodia. Both are of open wood, but the scaling is dissimilar. The 4' Flute is much like a Harmonic Flute. It begins on ONM at +2'c and increases to +8.5 NM on 1/2'c. The pattern is much like the 4' Chimney Flute in the 1849 Hook, but 7 pipes wider than the Chimney Flute. The 4' Flute mouths are about 1/4.4, which is narrower than standard Principals, but the cut-up is the usual high flute cut-up (between 1/3 and 1/3.7).

The Melodia, which begins at -2NM and increases to +5NM, is narrower than the Melodia in the Hinsdale organ. The mouths are slightly wider than the 4' Flute, and the cut-up is about the same. As noted previously, the flutelike quality is achieved by the higher cut-up as well as the wide scaling.

#### NEWBURYPORT, MASS.

The next organ to be considered is a 2-22 E. & G. G. Hook, built in the Presbyterian Church, Newburyport, Mass. in 1866.<sup>4</sup> The organ is centered in the rear gallery, and the bass Open Diapason pipes make up the facade. This organ is in very poor condition. Air leaks abound, much of the pipework is clogged with dirt, and many of the pedal trackers are disconnected, but the instrument is still used regularly.

Newburyport, Mass., Presbyterian Church  
2-Manual Hook, 1866

#### GREAT

16 ft. Bourdon Bass (C-B)  
16 ft. Bourdon Treble (c)  
8 ft. Op. Diap.  
8 ft. Keraulophone Bass (C-B)  
8 ft. Keraulophone Treble (c)  
8 ft. Viol da Gamba (c)  
8 ft. St. Diap Bass (C-B)  
8 ft. Melodia  
4 ft. Octave  
4 ft. Flute Harmonique  
2 3/4 ft. Twelfth  
2 ft. Fifteenth  
Mixture II  
8 ft. Krum Horn (c)  
8 ft. Trumpet Treble (c)  
8 ft. Trumpet Bass (C-B)

#### SWELL

8 ft. Op. Diap. (c)  
8 ft. Eolina  
8 ft. St. Diap. Bass (C-B)  
8 ft. St. Diap. Treble (c)  
4 ft. Flauto Traverso  
4 ft. Violina  
2 ft. Piccolo  
8 ft. Clarinet  
8 ft. Bassoon (C-B)  
8 ft. Oboe (c)

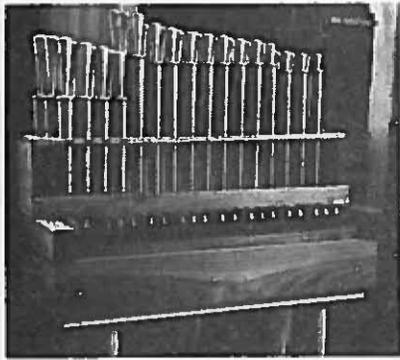
#### PEDAL

16 ft. D'ble Op. Diap.  
16 ft. D'ble St. Diap.

Thunder Stop

Sw. to Gt.  
Sw. to Pd.  
Gt. to Pd.  
Bellows Signal  
Tremulant

The scaling in the Plenum of the 1866 organ is similar to the previous examples. The 8', 4', 2 2/3', 2' and Mixture share the trait of becoming wider in the trebles where all but the Twelfth display a nearly smooth, ascending curve on the scaling graph. The difference between the extreme pipe widths is about five pipes, as in  
(Continued, p. 26)



### Regal, Portative Built by Peter Crisafulli

Peter Crisafulli, of Evanston, Ill., has recently built two small instruments. The most recent one is a regal organ which was finished this year. It has a 49-note compass from AA-c<sup>'''</sup> with a short octave in the bass. It has direct pin action, and the wind pressure is 1 1/8". The natural keys are covered with ebony, and the sharps are covered with padauk. The case is of hand-rubbed walnut.

The second instrument is a positive built in 1967. It has mechanical key action with slider chests, 1 1/2" wind pressure, and is finished in walnut. The keyboard compass is C-D-c<sup>'''</sup>. This instrument has been used frequently by Mr. Crisafulli in concerts with his wife, a recorder player. The Chicago Symphony used the instrument in its spring performances of the *St. Matthew Passion* by Bach, and it will be used, along with the regal organ, in a recital this fall at the University of Chicago.

#### MANUAL

Holzgedackt 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.

VICTOR URBAN played the five Bach toccatas and fugues in the inaugural recital of the "Festival del organo 1971" at the Auditorio Nacional, Mexico City, on July 22. This marks the 12th annual organ festival there.

### New Aeolian-Skinner Organ for Grand Forks, N.D.

The first Presbyterian Church, Grand Forks, North Dakota, has contracted with the AEolian-Skinner Organ Co., Randolph, Mass., for a new 3-manual organ. Installation of the new instrument is expected to be completed by the end of this year. The instrument will have electro-pneumatic action, and it will be installed in an existing case from an older instrument with all new polished tin front pipes. The specification and design were drawn up by Robert L. Sipe of the AEolian-Skinner firm in collaboration with Merrill N. Davis III, the firm's midwest representative.



### Mont-Carmel, Que. Has New Providence Tracker

Providence Organ Inc., St. Hyacinthe, Que., has completed a 2-manual tracker organ in the church of Mont-Carmel, Que. Pipework is in tin and oak. The entire tracker mechanism is of aluminum. Casework is of mahogany.

#### GRAND-ORGUE

Flûte Bouchée 8 ft.  
Principal 4 ft.  
Mixture 3 ranks

#### POSITIF

Bourdon 8 ft.  
Flûte à Cheminée 4 ft.  
Chalumeau 8 ft.

#### PÉDALE

Soubasse 16 ft.

THE UNIVERSITY OF SOUTHERN Mississippi played host to the second annual Church Music Workshop held July 14-16 under the joint sponsorship of the USM Department of Music and the Mississippi Arts Commission. Vernon de Tar was director and guest recitalist at the workshop which was attended by more than 50 musicians from six states.

#### GREAT

Gedecktpommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Spillflöte 2 ft. 61 pipes  
Mixture IV-V 281 pipes  
Trompette 8 ft. 61 pipes

#### SWELL

Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzprincipal 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu IV 244 pipes  
Basson 16 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes

#### POSITIV

Gedeckt 8 ft. 61 pipes  
Spitzgedeckt 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Sesquialtera II 122 pipes  
Scharf III 183 pipes  
Krummhorn 8 ft. 61 pipes

#### PÉDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Spitzgedeckt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture IV 2 ft. 128 pipes  
Posaune 16 ft. 32 pipes  
Rohrschalmei 4 ft. 32 pipes

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Don Tyler. An Advent anthem for two-part mixed chorus. Suitable also for children or youth. Easy. SATB. APM-692. 25¢

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John Corina. Reflective theme of this text from I Peter makes it suitable for Lent or Communion as well as general use. Mildly contemporary musical treatment. Moderate. SATB. APM-604. 35¢

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Beryl Vick, Jr. General anthem for youth or adult choir. Simplicity of musical lines and limited vocal range—excellent for small church with average volunteer choir. Moderately easy. SATB. APM-602. 25¢

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John Corina. General anthem for average adult choir for church or school. May be used for dedication of building, church anniversary or festival with optional brass parts. Moderate. SATB. APM-552. 60¢

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John Corina. A group of short compositions for use in church, studio, or recital. These are mildly contemporary settings of traditional Christmas music suitable for large or small organs. Moderate.  
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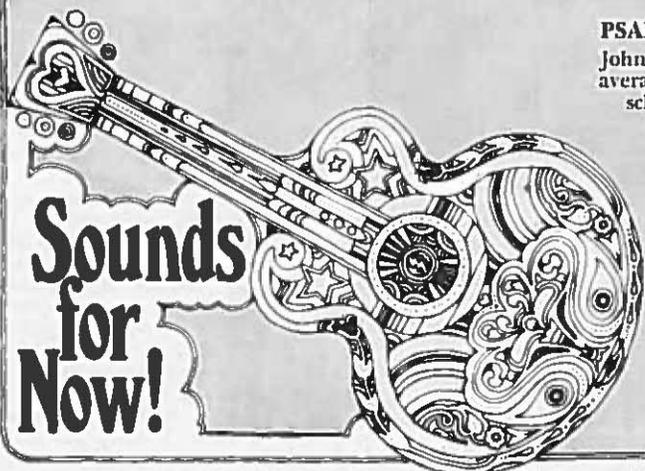
#### • Cantata •

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It will be helpful to our discussion to recognize that churches have, for the last 200-300 years, primarily provided the setting, the needs, and the means for pipe organs and their imitations intended to produce so-called serious music. Churches have established traditions requiring the use of an organ, and the changes of musical taste have sometimes sooner, often later, found their expression in the kinds of organs built. There have been exciting periods of great interest in organs which resulted in the creation of masterpieces. There have also been dull periods in which organs were more often than not plainly tools necessary to keep a tradition functioning. Such periods produced dull organs.

It is my feeling that we have rather recently witnessed such a dull period in America during the 1940's and early 1950's. Concurrent with the growing interest in early music came the need for exciting instruments. Initially, this was mostly fulfilled by organs imported from Europe. Now North America has a number of organ builders capable of creating contemporary instruments of real artistic merit. As a matter of fact (I say this at the risk of sounding presumptuous), the combination of enthusiasm, know-how, and artistic ability in a number of American builders makes them potentially more capable creators of truly beautiful organs than our European friends. But now, and actually rather suddenly, there is an incredible stirring within the churches. Everyone must now realize that a new kind of Reformation is occurring in virtually all the churches. No tradition remains exempted from re-examination. Our churches find themselves jubilant with a new spirit of search-for-truth, and at the same time frightened because the comfort of all those beautiful traditions has come tumbling down.

It is understandable that an organ which was merely the tool of tradition cannot be justified any more. Thus the organist, begging to have a nice, fat organ with all the right stops to preserve Cesar Franck's or, for that matter, J. S. Bach's heritage will find himself soon to be drowned out by a bunch of groovy kids happily and (I hate to tell you this) convincingly praising their Lord Jesus (who did not have much of a traditionalist hangup, we must admit) on some out-of-tune guitar. I suppose any valid reaction to a cultural ill must at first manifest itself strongly in order to be seen. So we now have organs very much on the defensive side of things. After all, to most people organs still belong to that last "dull period", and even that which has been done in the more recent "exciting" manner has been too often predominantly historically oriented.

Concurrently, and often related to the present re-examination and resulting unrest, is the cold fact that churches find themselves painfully short of money. This in turn must be allocated to so many new causes that the mere preservation of an organ tradition becomes a rather unattainable luxury.

Most of us here have considered the perpetuation of the organ art as their main task. My statements above ought to sound sobering, indeed. As a matter of fact, some of my friends who are organ builders and organists are preparing themselves (at least mentally) for disaster. I propose that we consider as an alternative what steps we may take.

Among the available options is that we educate people who care for good music to recognize that an organ can be an exciting musical instrument. Since organs have been primarily purchased in the "institutional size" for, say, \$40,000.00 and upwards, we ought to realize that there is a wealth of beauty and sheer fun in any of those organ types which we lump together as "small organs." I am not about to deny that many big organs are beautiful, truly stimulating musical instruments. But so are many tiny organs. They also have some very appealing tonal advan-

Mr. Noack is head of the Noack Co., Inc., of Georgetown, Mass., a firm which specializes in the manufacture of mechanical action organs, both large and small. The preceding article was a paper read at the Westchester regional convention of the AGO held in Bronxville, N.Y., earlier this summer.

# Designs for Small Organs

by Fritz Noack

tages. There is none of the aloofness which sensitive, non-organist musicians so consistently dislike about big organs. Intimacy, musical presence, and controllability are definite advantages in small organs. Furthermore, there are times when such mundane matters as mobility, physical dimensions, purchase price, and maintenance undeniably favor the small organ.

It is true, of course, that not all organ literature can be played on any small organ, but then there is no organ that can be used adequately for all styles of organ music. If we make music primarily for the joy of music-making, the fact that some pieces simply cannot be played in reasonably good taste on a small organ seems to be a rather tolerable drawback. I might point out that more often than not it is the quality and not the quantity of stops that makes an organ suitable for certain pieces. I would also like to bring to your attention the compilations of good organ music suitable for 1-manual organs by Carlton Russell (as reprinted in *THE DIAPASON*) and Robert Reich (available from the Andover Organ Company). Improvisation seems to have become a lost art in our "museum age" with its total availability of music of all periods. I assure you that improvisation is twice the fun on an organ that is simple and responsive. I also do not trust the old maxim which holds that a large organ is necessary for congregational singing. Isn't this a rather flimsy excuse for a \$60,000.00 to \$80,000.00 expenditure? If a church can afford the noble and rewarding job of being, among other tasks, a purveyor of culture, a large, artistically designed organ is the answer. Educational and other cultural institutions actually have, in my opinion, even more reason to foster this branch of the arts. But for the other churches and especially for individual music lovers everywhere, let us think about small organs.

Arbitrarily, I shall call a small organ any organ of less than about 15 stops. Let us examine such instruments roughly in order of size:

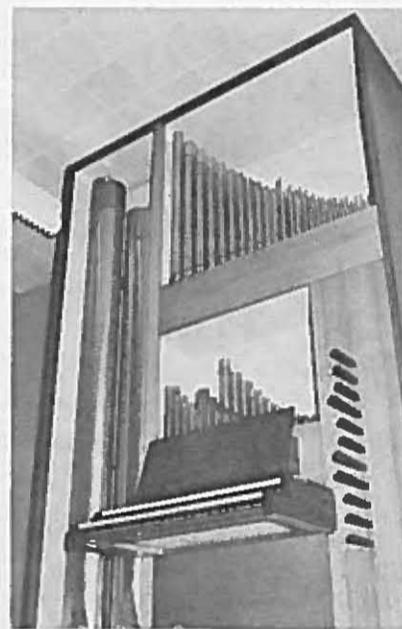
1. The *Portative* (from the Latin *portare*, to carry) or *Organetto*. This is a little organ usually held on one

knee while playing. It has 1½ to 3 octaves, and usually contains no pipe longer than 3 feet. As a historic instrument, it experienced total extinction, but has been revived sporadically. It is a melody instrument. Mix it with recorders and ancient reeds for fun sometime! Some inventive people have even had a little blower installed and use it to play the chords of a thorough-bass. In a Schuetz motet or Bach cantata this sounds better than many organs which I have heard, even though it is not authentic.

2. The "Semi-Portable" *Positive* (from the Latin *ponere*, to set down), or *Chamber Organ*. A bewildering variety of types in this general category exists. A typical specification would consist of a Gedackt 8', a Flute 4', and a Principal 2'. Compatible in sound and shape

with other legitimate musical instruments, it was used throughout the baroque period in ensemble playing. We often hear Bach's cantatas accompanied by a harpsichord, but most of the time a chamber organ would be more appropriate. Whoever has experienced the pleasure of singing with a set of 8' and 4' flutes in a small organ located immediately nearby knows how beautifully it supports singing. The 2' stop can give glitter to even the largest of ensembles, and I might mention Handel's organ concerti as an example of authentic and timelessly beautiful music for an organ such as this. For use with an ensemble, such an organ does not need a pedal board. The bulk would be a handicap in moving the organ, which happens often. Contemporary versions of this type of "positive" often allow the players to see across the instrument, a distinct aid when there is a conductor. In this case the sound emerges on the side opposite the keys. The chest is located as close to the floor as possible.

3. The "Chapel Positive". If we were to use an organ as I have described above to serve in a small church for its traditional purposes, one would add a pedal board. In a small room there is no need for a set of 16' pipes. Thus the pedal would be permanently coupled to the manual. It is truly amazing how much of the standard organ literature can be played successfully on such a simple organ. To help simulate a quick manual change, the stop controls must be located where they can be reached with either hand. Versatility is increased when separate stop controls for the bass and treble half of each stop are provided. Particularly players who know how to improvise with imagination will benefit from such divided stops. We are often asked to consider "one more stop" on such a positive with pulldown pedal, or "chapel organ" as I call it for identification. The resulting stop lists (e.g., Gedackt 8', Flute 4', Principal 2', Quint 1½'; OR Gedackt 8', Principal 4', Flute 2', Mixture III) are always a bit clumsy, and I much prefer a 5-stop specification, namely Gedackt 8', Principal 4', Flute 4', Gemshorn 2', and Mixture III.



Boston University, organ by C. B. Fisk, Inc., 7 voices.



Residence-studio of Dr. Lee H. Bristol, Princeton, N.J.; organ of 11 stops by Noack Organ Co., Inc.

The advantages of this well-balanced stoplist are obvious. To this one may then add a Bourdon 16' in the pedal which results in a simple, quite inexpensive, but very exciting organ. It could properly lead a congregation of 50 people if the architect and the organ builder are skilled in their art. Often there is an elevated spot from which the sound of an instrument can properly emerge if it is laid out like the chamber organ we have described earlier with its chest close to the floor. When an organ is on the same floor level as the congregation, however, the chest must be elevated at least above keyboard level, otherwise the sound would be absorbed too much by the listeners nearby it. We might remind ourselves here that any sound source ought to be in line-of-sight of every listener in order to be articulate and discernible, and that the difference in loudness at different listening positions is least when the difference in distance from the sound source is least. This, of course, has always been the most potent argument for the classical rear gallery placement.

4. The Large 1-Manual Organ. We ought to build some grand 1-manual organs! Not that this is anything new; throughout organ history this was quite a normal thing until the "age of the gadget" came upon us. Let us assume, for instance, that we have a big building and we want a rich sound with lots of fun. And there is not much money. The number of possible solutions is enormous. Let us consider, for example, the following:

**MANUAL**  
Principal 8 ft.  
Gedackt 8 ft.  
Open Flute 4 ft.  
Nazard 2½ ft.  
Superoctave 2 ft.  
Mixture VI  
Trumpet 8 ft.

**PEDAL**  
Bourdon 16 ft.  
Trombone 16 ft.  
Coupler

In a solid, not too fancy case this organ would cost less than the more common design for this kind of price, which usually looks something like this:

**MANUAL I**  
Chimney Flute 8 ft.  
Principal 4 ft.  
Mixture III

**MANUAL II**  
Gedackt 8 ft.  
Flute 4 ft.  
Principal 2 ft.  
Krummhorn 8 ft.

**PEDAL**  
Subbass 16 ft.

Since the cost of an organ is in large part due to the long time it takes to build it, such an organ of larger physical dimensions (with less time consumed in fitting) is often less expensive to build, even though its case might cost more. To eliminate an organ case for the sake of cost is usually self-defeating; the instrument needs a case for proper focusing of the sound except under very unusual circumstances.

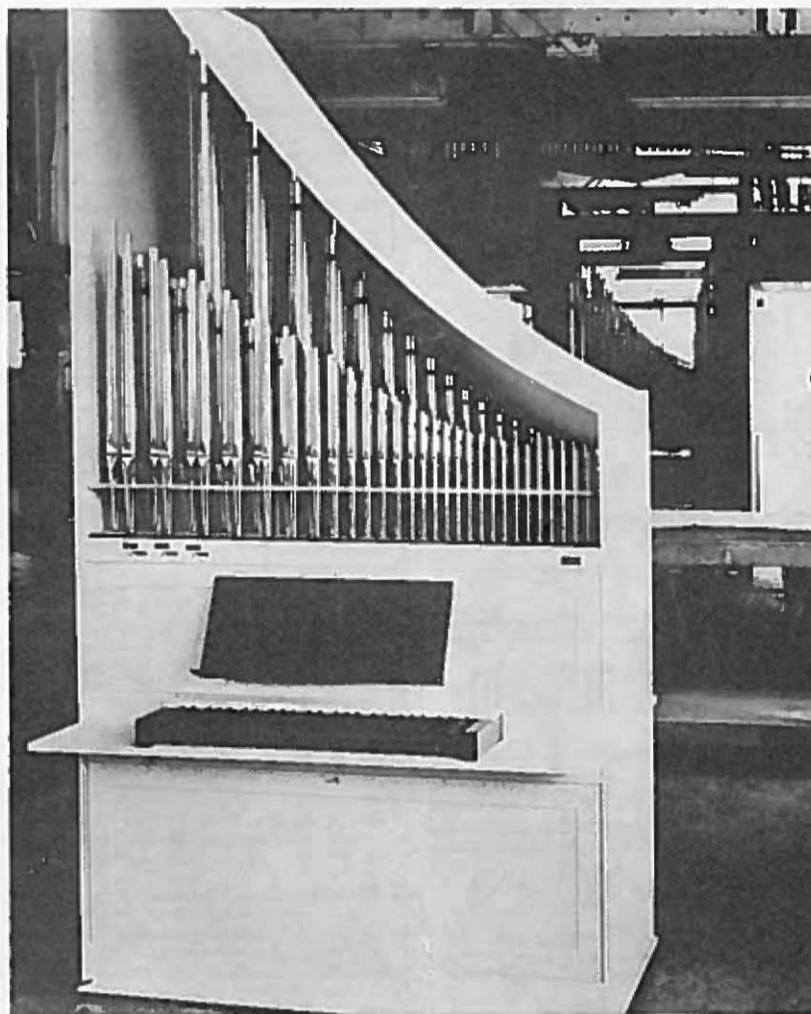
5. 2-Manual Organs. More often than not it is the placement and the scaling/voicing that really make the small 2-manual organ successful. A typical stoplist would be as follows:

**GREAT**  
Chimney Flute 8 ft.  
Principal 4 ft.  
Blockflöte 2 ft.  
Mixture IV

**POSITIVE**  
Gedackt 8 ft.  
Flute 4 ft.  
Principal 2 ft.  
Krummhorn 8 ft.

**PEDAL**  
Bourdon 16 ft.  
Pommer 8 ft.  
Choral Bass 4 ft.

When such an instrument is installed in a rather small room, placement of the two divisions on the same chest is satisfactory. In such a case there is absolutely nothing wrong with the two 8' manual stops sharing a common bass. The reed, being in back, would be a bit farther away from the player, an advantage in a small room. For a larger room, a few adjustments (other than rescaling, of course) must be made. First of all, we must not bury the secondary division behind the primary division. So the great division would be placed above the positive. The pedal would remain on one or both sides of the other divisions. We might also replace the great 2' with a Sesquialtera II, something that never works well in



First Unitarian Church, Milton, Mass.; Noack organ of 3 stops.



All Saints Church, New York, N.Y.; Noack organ of 12 stops.

a small and/or dead room. This would also help a 4' Principal-type organ to gain some "gravity" in the ensemble. The more orthodox uses of the Sesquialtera are obvious, of course. If we add to this organ a Principal 8' on the great and a 16' reed in the pedal, we will have a very satisfactory and versatile instrument for a reasonable price. I might add here that the enclosure of one division in a swell box will not enhance an organ of this size. It is not very effective in this type of stoplist, and its bulk and cost are definite disadvantages.

6. Practice Organs. The task which a practice organ in a school or home fulfills is unique, and to provide an organ that is built to provide all the different colors one might encounter "out in the field" is an incredible waste. Consider, for instance, a school which must provide at any one given time facilities for two instructors and four practicing students. The typical solution found today would include three unit organs (which offer very little to the education of fingers and/or ears), a recital hall organ (big and expensive to maintain and located in a hall which is seldom available for practice), and two 9-15 stop, 2-manual straight organs, often with mechanical action. I invite you to consider this alternative at roughly half the cost, namely four practice organs with the following stoplist:

**MANUAL I**  
Gedackt 8 ft. (from II)  
Flute 4 ft.

**MANUAL II**  
Gedackt 8 ft.

**PEDAL**  
Bourdon 8 ft.  
Flute 4 ft. (from I)

We have built quite a number of these instruments and there is not much in the organ literature that cannot be practiced on it. The sound is pleasant, even in a very small room. When it has a good mechanical action, it can teach clean keyboard technique. Theoretically it will not need much maintenance. Since projection of sound is not at all a problem when the player is usually the only listener, regular casework is not needed. The hall should have only a chamber organ stored in a small off-stage room where it can be used as an additional practice organ. Organ recitals will not sound right in the hall anyway, and there are usually churches which will allow an occasional recital. We therefore plan a 3-manual teaching organ of perhaps only 16 stops so that instructors can point out the finer things of registration and performance. By thinking small we have provided six usable organs at half of the usual price, and we have achieved more.

There are some technical requirements common to most of these organs:

1. Except where noted above, unification and borrowing do not improve a small organ any more than they do a big one. The gaps in the musical texture associated with normal unification are a terrible drawback. If we are that desperate, an electronic instrument might still be a preferable solution.

2. Mechanical action is an absolute necessity. The fun of "really feeling things," of intimate communication, in other words, the very things we cherish in small organs, cannot be destroyed by an "indirect" action.

3. A shallow case is necessary if sound is to project. In large rooms this is especially imperative, for if we have only limited amounts of sound, at least let us not lose any more than is necessary. The placement of both manuals and/or pedal on the same chest may be tolerable in small rooms, and we recognize, of course, that this does save some money.

4. We assume that voicing and scaling are done with taste and insight. More often than not this will call for relatively low wind pressures, not too flamboyant scaling, and clear, pleasant voicing with no careless nicking. Exaggerated modes of tonal design (scaling, voicing) must be avoided.

In summary, then, a small organ is in no way an inferior organ. We should use more imagination in the design of small organs and have the courage to break the tiny 2-manual habit in favor of more complete 1-manual organs. We must not confuse the demands of a student practicing the gamut of organ literature with those of true music-making. The latter is one of the most beautiful means of interhuman communication.

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**Organ Recitals**

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

Noel Rawsthorne, Liverpool, England — Chester Cathedral June 5: Sinfonia Cantata 29, Wachet auf, Ach bleib bei uns, Kommst du nun, Passacaglia and Fugue in C minor, Bach; Psalm-Prelude 1, Howells; Choral in A minor, Franck; Le banquet celeste, Messiaen; Prelude and Fugue on BACH, Liszt.

Thomas A. DeWitt, Leesburg, Fla. — Hill Auditorium, Ann Arbor, Mich. July 9: Concerto 5 in F, Handel; Movements, Parish Mass, Couperin; Prelude and Fugue in D, Bach; Wie soll ich dich empfangen, Mit Freuden zart, Pepping; Introduction, Passacaglia and Fugue, Willan.

Catharine Crozier, La Jolla, Cal. — Northwestern University, Evanston, Ill. July 20: Fantasia and Fugue in G minor, Bach; Gloria, Agnus Dei, de Grigny; Trois Danses, Alain; The Despair and Agony of Dachau, Siffer; Symphonie Gothique, Widor; Fantasia and Fugue on BACH, Liszt.

George Decker, Syracuse, N.Y. — Grace Cathedral, San Francisco, Cal. July 18: Cortege and Litany, Movements from Fifteen Pieces, Op. 18, Dupré; Toccata, Adagio and Fugue BWV 564, Bach; Prelude and Fugue in G minor, Chorales, Op. 28, Prelude and Fugue in B, Dupré.

Thomas McBeth, Princeton, N.J. — Baylor University, Waco, Tex. July 13: Fantasia in G minor, Pachelbel; Prelude and Fugue in D, Buxtehude; Suite du deuxième Ton, Clerambault; Seven Little Pieces, Op. 51, Nielsen; O Welt, O wie selig, Herzlich tut mich erfreuen, Brahms; Improvisation, Op. 150 No. 4, St. Saëns; Finale, Symphony 2, Widor.

Joanna Beth Paule, Burlington, Ia. — First United Presbyterian Church June 20: Toccata and Fugue in F, Buxtehude; Christ Lay in the Bonds of Death, Toccata in F, Bach; Sonata 1, Mendelssohn; Fog and Rain, Juanita Jamison; Le banquet celeste, Messiaen; Final, Franck.

John Rose, Oradell, N.J. — St. Margaret's, Westminster, London, England July 31: Fantasia in A, Franck; Variations on Wondrous Love, Barber; Prelude and Fugue in B, St. Saëns; Sonata 6, Mendelssohn; Fantasy on Ein feste Burg, Reger.

Allan Moeller, Des Moines, Ia. — All Saints' Church, Beverly Hills, Cal. July 11: Partita on Jesus I Shall Ne'er Forsake, Walther; Stations of the Cross 1, 8, 11, 12, Dupré; Scherzo, Symphony 2, Vierne; We Shall All Be Joyful, With Sweetest Joy, Praise Be to God, Pepping; Passacaglia and Fugue in C minor, Bach.

Granville Munson, Richmond, Va. — St. Stephen's Episcopal Church, July 7: Fantasia and Fugue in C minor, Bach; Fantasia in A, Franck; In the Peace Enlightened by Divine Love, Messiaen; Thou Art the Rock, Mulet; Sonata, Reubke.

Bedrich Janacek, Lund, Sweden — Malmö Museum July 15: Toccata 2 and 5 (1637), Frescobaldi; Two Choral Preludes, Strung; Passacaglia in G minor, Georg Muffat; Toccata 3, Gottlieb Muffat; Jesu meine Freude, Bach; Movements from Convent Mass, Couperin. Münster, Freiburg i. Br. July 20: Prelude and Fugue in G, Buxtehude; Passacaglia in G minor, Georg Muffat; Wachet auf, Meine Seele erhebt, Kommst du nun, Toccata Adagio and Fugue in C, Bach; Hymnus organi, Thyrestam; Vigilia, Martinu; Phrygian Toccata, Tynsky. Ravenna, Basilica di S. Vitale July 26: Prelude and Fugue in D, Buxtehude; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue on BACH, Liszt; Finale, Franck.

William Whitehead, Bethlehem, Pa. — First Presbyterian Church, Bethlehem, Pa. July 28: (all-Bach) Toccata Adagio & Fugue in C BWV 564, Sleepers Wake, Jesu, Joy of Man's Desiring, Toccata & Fugue in D minor BWV 565, Passacaglia & Fugue in C minor, Fugue in G minor BWV 578, Allegro (Sonata 1), Prelude and Fugue in A minor BWV 543.

Ann Akin Swisher, Missoula, Mont. — University of Montana master's recital July 27: Prelude and Fugue in E minor BWV 548, Bach; Sonata 1, Hindemith; Symphonie-Passion, Dupré.

C. Randall Williams, Baltimore, Md. — Washington Cathedral July 11: Prelude and Fugue in C, Come Saviour of the Gentiles, Bach; O Lamb of God, Pachelbel; How Brightly Shines, Buxtehude; Benedictus, Reger; Two Intermezzi, Schroeder; Sonata 1, Mendelssohn.

Grady Wilson, New York City — The New York Cultural Center Aug. 1: Prelude in C, Bruckner; Prelude and Fugue on BACH, Liszt; Fugue on BACH, Sketch in F minor, Schumann; Prelude and Fugue in A minor, Brahms; Sonata, Reubke.

Mrs. William Furlow, Rochester, Minn. — Christ United Methodist Aug. 3: In Quiet Joy, Langlais; What God Ordains, Manz; In Thee, Lord, Bach; Adagio, Finale, Symphony 2, Widor.

Tom Hennessey, Minneapolis, Minn. — Christ United Methodist, Rochester Aug. 10: Three Sonatas, Hindemith.

Henry Woodward, Northfield, Minn. — Christ United Methodist, Rochester Aug. 17: To God on High, Böhm; Dayspring of Eternity, Lord Christ of God Supernal, Walcha; Adagio, Symphony 3, Vierne; How Lovely Shines the Morning Star, Dear Christians One and All Rejoice, Reger; Toccata in C, How Lovely Shines, To God on High, Pachelbel.

John O'Donnell, New South Wales, Australia — Knox Grammar School, Wahroonga, N.S.W. July 25: (all Bach) Prelude and Fugue in D, Nun komm der Heiden Heiland (3 settings), Sonata 2, Concerto in D minor, Christ unser Herr, Aus tiefer Noth, Jesus Christus unser Heiland, Prelude and Fugue in B minor.

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Nashville, Tennessee 37220

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# Organ Recitals

Henry T. Abley, Saskatoon, Sask., Canada — St. Andrew's Church, Presteigne, Wales June 13: Suite, Purcell; Prelude and Fugue in G minor, Buxtehude; Organ Concerto 2, Avison; Prelude and Fugue in G minor BWV 546, Bach; Choral, Symphony 2, Vienne; Air and Gavotte, S. Wesley; Chorale in A minor, Franck. Brinkburn Priory, Northumberland, England June 19: Fantasia in G BWV 572, Suite from Anna Magdalena Notebook, Bach; Concerto in C, Ernst; Movement from Parish Mass, Couperin; Air and Gavotte, S. Wesley; Sonata 3, Mendelssohn; Now Thank We All Our God, Karg-Elert. Broadmead Baptist Church, Bristol, England July 6: Agincourt Hymn, Dunstable; Prelude and Fugue in G minor, Buxtehude; Concerto 2, Avison; Prelude and Fugue in C minor, Bach; Sonata, Augustyn Bloch; Le jardin suspendu, Alain; Joie et clarté, Messiaen; Choral, Symphony 2, Vienne.

David Wheeler, Richmond, Va. — St. Stephen's Episcopal Church July 14: Chaconne in E minor, Buxtehude; Two Psalm Preludes, Howells; The Ascension, Messiaen; Noël, Daquin; Cortege and Litany, Dupré.

Ronald Stafford, Washington, D.C. — St. Stephen's Episcopal Church, Richmond, Va. July 21: Kyrie, God the Holy Spirit, If Thou But Suffer, Lord Jesus Christ, Prelude and Fugue in C, Bach; Bright, Blithe and Brisk, Charterhouse, Ballade for English Horn and Organ, Sowerby; Final, Symphony 1, Vienne, John Marvin, English Horn, assisted.

Bruce Stevens, Champaign, Ill. — St. Stephen's Episcopal Church, Richmond, Va. July 28: The Ascension, Messiaen; Chorale in B minor, Franck; Veni Creator, Durullé.

Claire Arnold, New York City — Interchurch Center June 7: Te Deum, Langlais; Herzlich tut mich verlangen, Brahms; Meine Seele erhebet, Nun freut euch, Bach; Litanies, Alain.

Ann Labounsky Steele, Pittsburgh, Pa. — Calvary Episcopal Church July 18: Prelude and Fugue in E-flat, Bach; Chorale in B minor, Franck; Lamento, Toccata, Vienne; Crucifixus, Passion Symphony, Dupré; Scherzo Cats, Langlais; Final on Ave Maris Stella, Joulain.

Ralph S. Holland, Austin, Minn. — Christ United Methodist, Rochester Aug. 24: Concerto in A minor, Vivaldi-Bach; Savior of the Heathen, O Whither Shall I Flee, Bach; Deck Thyself, Brahms; From Greenland's Icy Mountains, Holland; Intermezzo, Toccata Op. 59, Reger.

Juan Bosco Corro, Mexico City — Auditorio Nacional July 2: Prelude in D, Pachelbel; Four Sonatas, Scarlatti-Vignaneli; Echo Fantasy, Sweelinck; Prelude and Fugue in E-flat, Bach; Cortege & Litanie, Dupré; Golondrinas, Bossi; Humoresque, Yon; Westminster Carillon, Vienne.

Larry King, New York City — Trinity Church Aug. 5: Prelude and Fugue in F-sharp minor, Buxtehude; Voluntary on Old 100th, Purcell; Diversion, Mader; Chorale Prelude on Marion, Sowerby.

Betty Jean Bartholomew, Seattle, WA — Cathedral of St. John the Evangelist, Seattle July 31: Prelude, Fugue and Chaconne in C, Fugue in C (Jig), Buxtehude; Paduana hispanica, Sweelinck and Scheidt; Paso suelto, Santa Maria; Tiento de falsas de cuarto tono, Heredia; Preludi, Elias; Veni Creator, Brandon; Chorale Prelude for Esquisses Liturgiques, Benoit; Veni Creator, Schroeder; Come O Creator Spirit BWV 631, Fugue in G minor BWV 578, Dear Christians let us now rejoice BWV 734, Toccata and Fugue in D minor BWV 565, Bach.

Ronald Dawson, Nevada, Mo. — Central Methodist Church, Kansas City July 13: Prelude and Fugue in E minor, Buxtehude; Sleepers Wake, Bach; O World, I Now Must Leave Thee, Deck Thyself, My Soul, Brahms; Petite Suite, Bales; Ein feste Burg, Herzliebster Jesu, Walcha; Mit freuden Zart, Gelobet seist du, Pepping; Adagio, Nyquist; Fantasia and Fugue in G minor BWV 542, Bach.

Norma Stevingson, Commerce, Tex. — North Texas State Univ., Denton doctoral recital July 2: Ave Maris Stella, de Grigny, Titelouze; Priere, Franck; Trois Danses, Alain.

Charles S. Brown, Denton, Tex. — Messiah Lutheran Church, Oklahoma City, Okla. June 22: Dorian Toccata and Fugue, Bach; Nun komm der Heiden Heiland, Bruhns; Wie schön leuchtet der Morgenstern, Pepping, Buxtehude, Kaminski.

David Fienen, Ft. Wayne, Ind. — Christ Church Cathedral, Indianapolis, June 27, Redeemer Lutheran Church, Ft. Wayne July 17: Variations on a theme of Hugo Distler, Op. 38, Jan Bender; Suite on the First Tone, Clérambault; Litanies, Alain; Prelude and Fugue in B minor, Bach; O God, Thou Faithful God, Brahms; Passacaglia, Symphony in G, Sowerby.

Robert M. Finster, Denver, Colo. — St. John's Cathedral, Spokane, Wash. July 10: Prelude and Fugue in G minor, Buxtehude; Diferencias sobre el canto del caballero, Cabezon; Toccata per l'elevazione, Frescobaldi; Liebster Jesu (two settings), Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Adagio, Symphony 2, Vienne; Laudation, Dello Joio.

Kathleen Dow, Bellevue, Wash. — St. John's Cathedral, Spokane July 24: Fanfare for Organ, Proulx; Jesu, Meine Freude, Walther; Prelude and Fugue in E. Lübeck; Jesus Christus, unser Heiland, An Wasserflüssen Babylon, Fugue sopra il Magnificat, Bach; Aria, Angles; Fugue in G minor, Oxanagas; Recit de nazard, Clérambault; Scherzetto, Vienne; Prelude Liturgique 12, Litaize; Prelude and Fugue, Schroeder.

Johnnye Egnot, Chicago, Ill. — Moody Bible Institute June 30: Fanfare, Proulx; Concerto in G minor, Meck-Walther; Nun bitten wir den heiligen Geist, Walcha, Buxtehude; Mein Leben ist ein Pilgrimstand, Walcha; Fantasia and fugue in G minor, Bach; Chorale in B minor, Franck; Sonata 3, Hindemith; Le banquet celeste, Messiaen; Final, Symphony 5, Vienne.

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Wallace M. Coursen, Bloomfield, N.J. — St. Paul's Chapel, NYC Aug. 4: Choralpartita, Verleih uns Frieden gnädiglich, Ahrens; O Lamm Gottes, Prelude and Fugue in B minor, Wir glauben, Ach bleib bei uns, Wo soll ich fliehen hin, Fugue in G minor, Aug. 18: (all Schroeder) Sonata 1, Es ist ein Ros, O Traurigkeit, Prelude and Fugue on Christ lag in Todesbanden, Aug. 25: Seven Gregorian Miniatures, Schroeder; Sonata 2, Hindemith; Introduction and Toccata in G major, Walond.

John Russell, Montpelier, Vt. — Methuen Music Hall, Methuen, Mass. Aug. 11: Offertoire, Sanctus, Elevation, Agnus Dei, Convent Mass, Couperin; Variations on Christus, der ist mein Leben, Pachelbel; Prelude in E-flat, Kyrie, Gott Vater, Wir glauben all', Dies sind die heiligen zehn Gebot', Fugue in E-flat, Bach; Sonata 1, Hindemith; Choral in E major, Franck.

Karen Laycock Leonard, West Chelmsford, Mass. — Methuen Music Hall, Methuen Aug. 18: Concerto Op. 4, No. 5, Handel; Passacaglia and Fugue in C minor, Bach; Allegretto giocoso, Handel; Prelude and Fugue in G minor, Dupré; Giga, Bossi; Sonatine for Pedals Alone, Persichetti; Communion, Purvis; Final, Symphony 1, Vierne.

Donald H. Olson, Methuen, Mass. — Methuen Music Hall Aug. 25: Trumpet Tune, Johnson; Partita on Was Gott tut, Pachelbel; Drop, drop, slow tears, Persichetti; Prelude and Fugue in C minor BWV 546, Bach; Partita on Jesus Christus, unser Heiland, Distler; Divinum mysterium, Johnson; Fugue in D, Selby; Rhapsodie Gregorienne, Langlais.

Donald Dame, Boston, Mass. — Methuen Music Hall, Methuen Sept. 1: Fantasia and Fugue in G minor BWV 537, Prelude and Fugue in A BWV 536, Prelude and Fugue in B minor BWV 544, Bach; Symphony 2, Vierne.

John Upham, New York City — St. Paul's Chapel June 2: Movements, Parish Mass, Couperin; Suite Médiévale, Langlais. June 23: Allein Gott in der Höh sei Ehr' (three settings), Prelude and Fugue in B minor, Bach.

Roberto Licon, Morelia, Mexico — Auditorio Nacional, Mexico City June 25: Prelude and Fugue in D, Buxtehude; Sonata in G, Scarlatti; Chorale Prelude, Bach; Concerto in A minor, Vivaldi-Bach; Toccata, Somma; Pastoral, Franck; Canzona, Voix celeste, Dialogue on the Mixtures, Langlais; Litanies, Alain.

Francisco X. Hernandez, Guadalajara, Mexico — Auditorio Nacional, Mexico City June 29: Passacaglia and Fugue in C minor, Chorale Prelude, Bach; Theme and Variations, Bossi; Suite Gothique, Boellmann; Berceuse, Gianfriglia; Final, Franck.

Gordon Zeller, Salem, Ore. — Kaufbeuren, Germany June 10; Budapest, Hungary June 14; Padua, Italy June 17; Milan, Italy June 21; Landshut, Germany June 24; Cambridge, England June 28: Acclamations, Langlais; Herr Jesu Christ, Prelude and Fugue in C, Concerto in C, Bach; Schonster Herr Jesu, Schroeder; Thou Art the Rock, Mulet; The Majesty of Christ, Messiaen; Westminster Carillon, Vierne.

Bruce Bengtson, Dallas, Tex. — St. John's Cathedral, Spokane, Wash. July 17: Prelude in C, We all believe in one God, Fugue in G minor, Bach; Capriccio CuCu, Kerll; Fantasie in E-flat, Saint-Saëns; Melodia, Reger; A Mighty Fortress, Peeters; Pastorale, Rowley; Plainte, Langlais; Fanfare, Cook.

Steven L. Egler, Ann Arbor, Mich. — Hill Auditorium, Ann Arbor July 18: Concerto del Signor Meck, Walther; Vor deinen Thron, Passacaglia and Fugue in C minor, Bach; Fantasie in A, Franck; Veret pour la dedication, Messiaen; Prelude et Danse Fugue, Litaize. St. Luke's Episcopal Church, Dixon, Ill. June 27: same program plus O Traurigkeit, Brahms.

Gary John Savoie, Mrs. Eugene Gibson, Lafayette, La. — St. John's Cathedral, Lafayette June 26: Concerto 1 in C, Soler — Mr. Savoie and Mrs. Gibson; Prelude on the Ave Verum, Mozart — Mr. Savoie.

Jon Kevin Gossett and Todd Joseph Gresick, Steubenville, O. — Zion United Church of Christ June 27: Sonata 1, Borowski; I Call To Thee, Bach; Gothic Fanfare, Groom; Reflections After An Old French Air, Whitlock; Festival Toccata, Fletcher — Mr. Gossett. Prelude and Fugue in B minor, Bach; Air, Hancock; Allegretto, Poco Vivace, Schroeder; Tallis' Canon, Evan, Hymn to Joy, Young — Mrs. Gresick.

Grady Wilson, New York City — Riverside Church July 6: Tiento de quarto tono, Araujo; Fantasia on Komm, heiliger Geist, Allein Gott in der Höh sei Ehr, Bach; Oyigiyigi, Sowande; Passacaglia quasi Toccata on BACH, Sokola; Sonata, Reubke.

Edward G. Mead, Cincinnati, O. — Church of the Holy Sepulchre, London, England June 23: Allegro Vivace, Sammartini-Edmundson; Prelude and Fugue in C, Bach; Air, Tartini-Edmundson; Gigue Rondo, J.C.F. Bach-Edmundson; Andante Religioso, Liszt; King's Weston, Down Ampney, Randolph, Magda, Mead.

Frederick Swann, New York City — Trinity Church Aug. 12: Flourish and Fugue, Cook; Recit de tierce en taille, Couperin; Dialogue, de Grigny; Air, Hancock; Introduction, Passacaglia and Fugue, Wright.

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# Organ Recitals

Christopher King, Winchester, MA — St. Thomas Church, New York City June 20: Trio Sonata 5, Bach; Sonata on Psalm 94, Reubke. National Cathedral, Washington, DC July 4: same Bach and Reubke, Prelude on Deus tuorum militum, Sowerby.

David Rumsey, Sydney, Australia — St. Stephen's Church, Willoughby, Australia, June 25: Dorian Toccata and Fugue, Pedal Exercitium, Fugue in G minor BWV 578, Bach; Ciacona in F minor, Pachelbel; Joies from Trois danses, Alain; 3 Chorale Preludes, Buxtehude; 3 Chorale Preludes from opus 67, Toccata and Fugue in D minor and major, Reger.

Timothy L. Zimmerman, Allentown, Pa. — St. John's Church, Washington, D.C. June 9: Sonata on Tone 1, Lidon; Offertoire sur les Grands jeux, Couperin; Allein Gott, Prelude and Fugue in E minor (wedg), Bach; Variations on a theme of Jannequin, Alain; Prelude and Trumpetings, Roberts.

Wayne Fisher, Cincinnati, Ohio — St. Mary Church, Hyde Park, Cincinnati July 18: Incantation pour un jour Saint, Langlais; Trumpet Voluntary, Toccata for Flutes, Stanley; Tierce en taille, Basse de cromorne, Guilain; Prelude and Fugue in F minor, Bach; Three movements from Suite Francaise, Langlais; Souvenir, Op. 27, No. 1, Dupré; Lo Canigo, Roget.

David McConkey, Abilene, Kan. — University United Methodist Church, Salina June 6: Toccata in F, Buxtehude; Movements from Parish Mass, Couperin; Christ lag in Todesbanden, Prelude and Fugue in C minor, Bach; Sonata 2, Mendelssohn; O Gott, du frommer Gott, Brahms; Maestoso, Andante sostenuto, Schroeder; Lyrical Canticle, Peeters; Ich ruf zu dir, Herr Jesu Christ, Walcha; Festival Toccata, Fletcher.

J. Thomas Strout, Los Angeles, Cal. — All Saints Episcopal Church, Pasadena July 13, First United Methodist Church, Whittier, July 11: Clavierübung III, Bach.

Robert E. Jacoby, Topeka, Kan. — First Presbyterian Church Aug. 29: Prelude and Fugue in E-flat, Bach; Sonata 3, Hindemith; Fantasy No. 2, Alain; Prelude and Fugue in G minor, Dupré.

Frederick Monks, Chevy Chase, Md. — Washington Cathedral June 6: Chaconne in G minor, Couperin; Aria, Peeters; Prelude and Fugue in D, Bach; Adagio, Nyquist; Flute Solo, Arne; Chorale Prelude, Zechiel; Choral in A minor, Franck.

Calvin Hampton, New York City — Calvary Episcopal Church June 6, 13, 20 and 27: Les Corps Glorieux, Messiaen.

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

Jack Hennigan, Yale University — First Baptist Church, Worcester, Mass. National Competition Presentation May 3: Ricercare, Musical Offering, Bach; Passacaglia in D minor, Buxtehude; Choral-Phantasia, Op. 52, No. 3, Reger; Prelude and Fugue in E minor BWV 548, Bach; Priere, Franck; Prelude and Fugue in G minor, Dupré.

Charles E. Callahan, Cambridge, Mass. — St. John's Church, Washington, D.C. June 30: Fanfare, Shelley; Very Slowly, Sowerby; Humoresque, Yon; Pavane, Elmore; Variations on America, Ives.

Marianne Webb, Carbondale, Ill. — St. Timothy's Episcopal Church, Massillon June 16: Concerto on Es sungen drei Engel, Michaelssen; Flute Solo, Arne; Prelude and Fugue in C BWV 547, Bach; Sonata 1, Mendelssohn; Impromptu, Vierne; Prelude and Fugue in B, Dupré.

Jerry Jewett Field, Richmond, Va. — Sacred Heart Cathedral, Richmond July 25: Prelude and Fugue in G minor, Buxtehude; Vater unser, In dulci jubilo, Prelude and Fugue in A minor, Bach; Noel, Daquin; Meditation, Langlais; Cortège et Litanie, Dupré.

Thomas L. Bailey, Richmond, Va. — Sacred Heart Cathedral, Richmond Aug. 1: Prelude and Fugue in B minor, Largo, Sonata 2, Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Krebs; Concerto 3, Soler; Song of Peace, Langlais; Processional Music, Berlinki. Kathiline Hughes assisted at the harpsichord in the Krebs and Soler.

Clark Kelly, Evanston, Ill. — Northwestern Univ. June 22: Fantasia on Komm, heiliger Geist, An Wasserflüssen Babylon, Trio on Herr Jesu Christ, Concerto in A minor, Bach; Priere, Franck; In Festo Corporis Christi, Heiller.

McNeil Robinson, New York City — Methuen Music Hall, Methuen, Mass. Aug. 4: Choral in A minor, Franck; Seven Pieces, Op. 27, Dupré; Choral in B minor, Final, Franck; Improvisation.

Rosalind Mohnsen, Le Mars, Ia. — Bloomington, Ind., IU doctoral recital July 30: Grande Pièce Symphonique, Franck; Symphonic Chorale: Ach bleib mit deiner Gnade, Karg-Elert; Cantabile and Allegro, Symphony 6, Widor. Christ Church Cathedral, Louisville, Ky. July 18: same program plus Offertoire, L'office de Noël, Tournemire.

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the previous examples, and the remaining ranks are spaced between the outer ones. They are not clustered as in the earlier examples. The bass pipes of each rank are between -6NM and -1NM and increase to between -2NM and +3NM in the trebles. There are exceptions, but the general characteristics in the scaling of the Plenum are identical.

In the 1866 organ, the mouth dimensions vary from stop to stop. The higher a stop is pitched, the narrower the mouth is. The Twelfth is the most consistently narrow stop and is generally slightly narrower than the Fifteenth. With the exception of the Fifteenth, the narrower a stop is scaled, the narrower the mouth. It is also worth noting that the mouths of the pipes within a rank become narrower in the trebles.

The cut-up in the mouths of the Principal chorus is high. Only two of the sample pipes have a cut-up of less than 1/4. The cut-up of the Open Diapason is between 1/3.5 and 1/2.6, and in the Octave it is around 1/3.5. The cut-up of the Twelfth and Mixture is greater than 1/3 and the Fifteenth is cut up about 1/3.5 or slightly less. It is interesting to note that with the exception of the Open Diapason, the narrowest stops have the highest cut-up. One feature of this organ is that

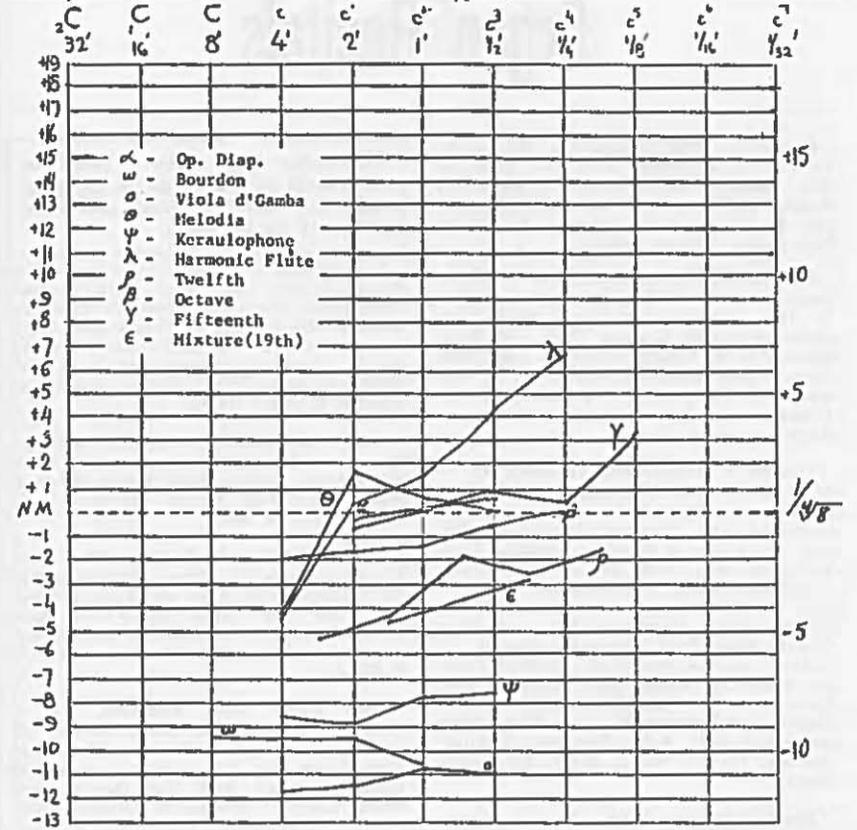
the cut-up increases in the trebles of each Principal scaled rank, while in the 1849 organ the cut-up did not vary at all. In the 1854 organ, no consistent trend exists.

Whoever voiced the 1866 organ apparently planned a more fundamental sound for the Plenum. A combination of the slightly wider scaling (on the average), and the higher cut-up of mouths, gives the sound a more fundamental quality.

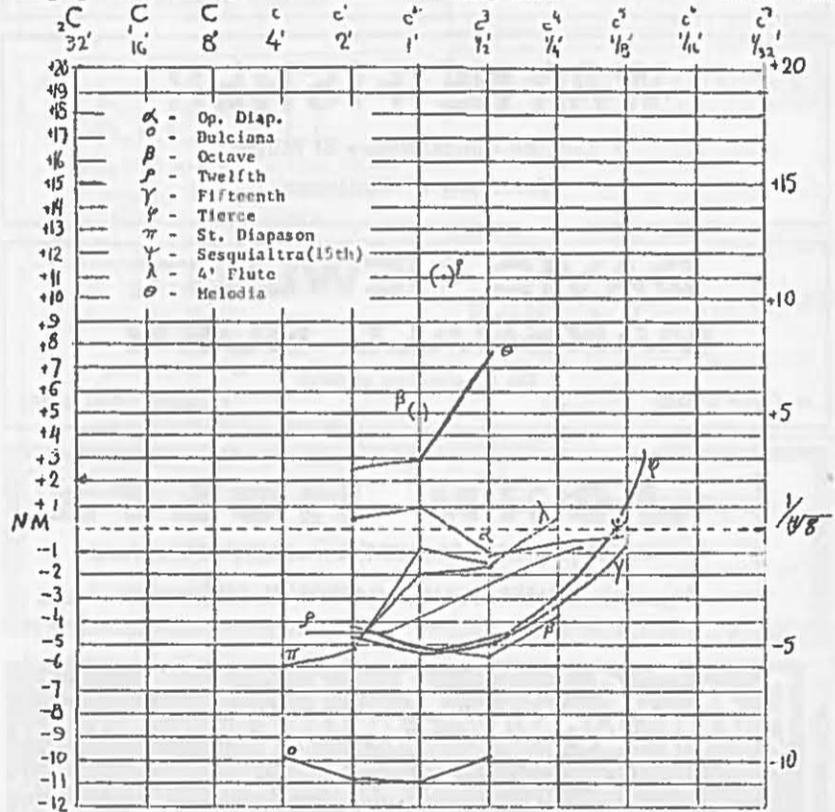
The two string stops in the 1866 organ have the same general characteristics of the Dulciana in the 1849 organ. The Viola d'Gamba is between -12NM and -10NM, and the Keraulophone is between -9NM and -7.5NM. Their graphs are very nearly parallel since each stop has similar irregularities, and they follow nearly the same paths as the string stops in the older organs.

The mouths follow a pattern similar to the Principal scaled pipes. The Keraulophone, which is wider than the Viola d'Gamba, has the narrower mouths. The mouth-widths of the bass Keraulophone pipes start at 1/4.2 and narrow to 1/5.4. The cut-up in each works in reverse. The Keraulophone cut-up begins narrower than 1/3 and increases to 1/2.3. The Viola d'Gamba begins at 1/3.8 and ends at 1/3.5. Possibly the higher cut-up in the Keraulo-

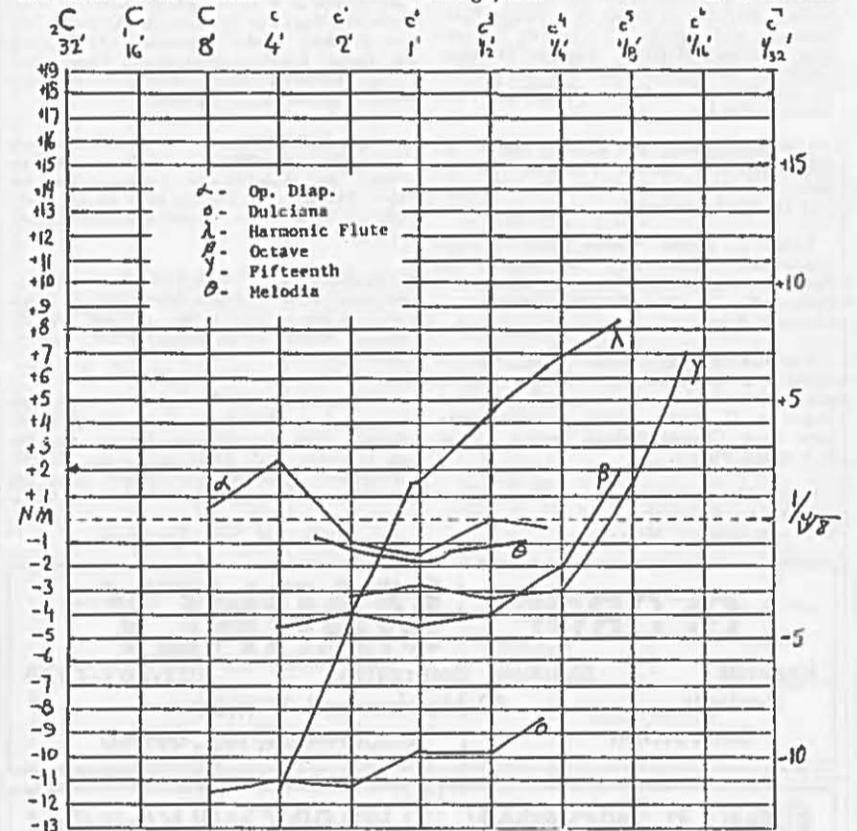
Presbyterian Church Newburyport, Mass. Hook 1866



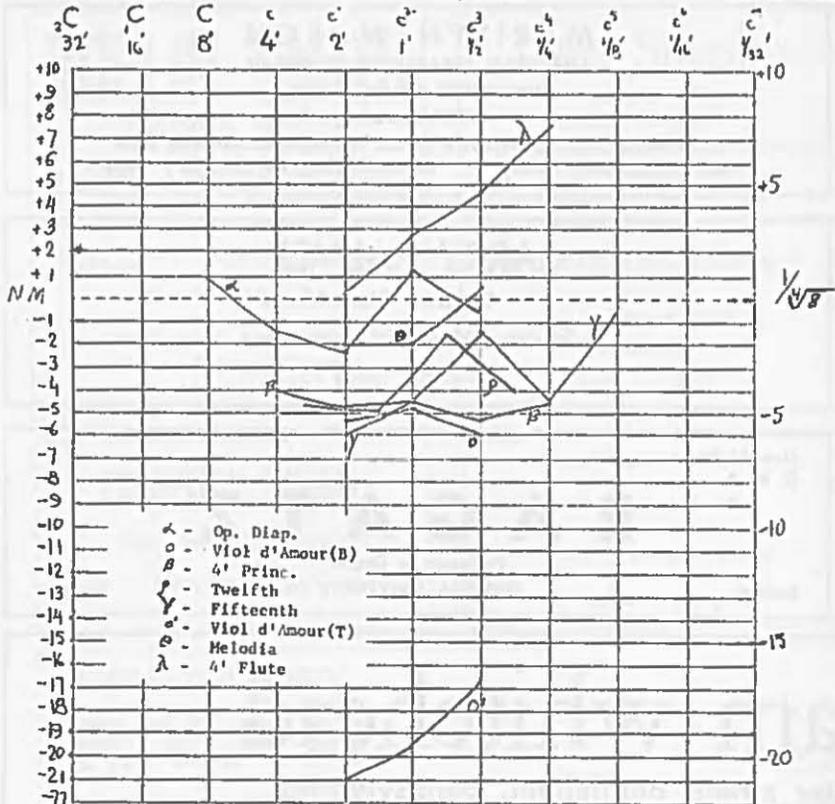
Congregational Church Hinsdale, N.H. Hook 1849



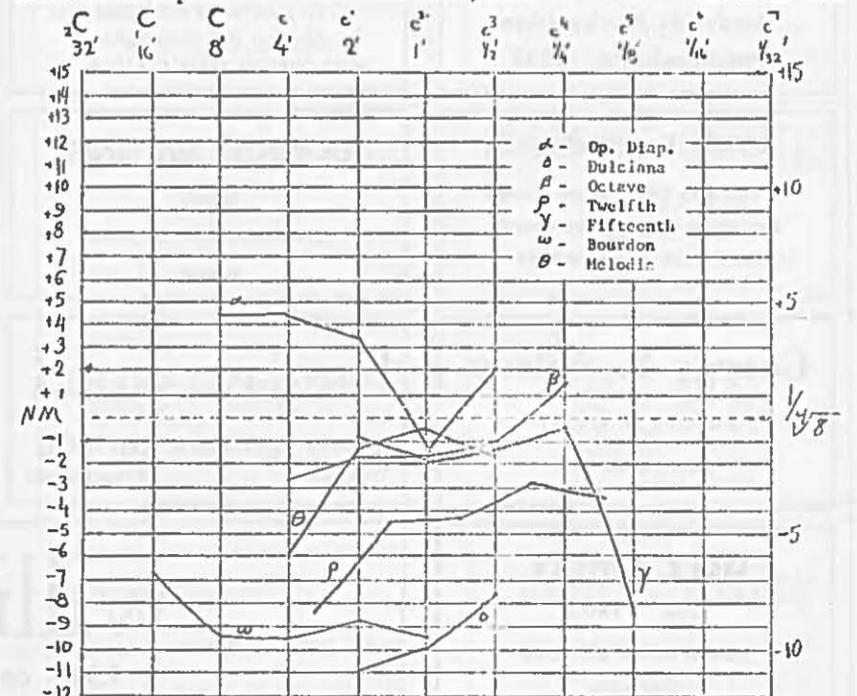
Our Savior P.E. Church Chicago, Ill. H. & H. 1884



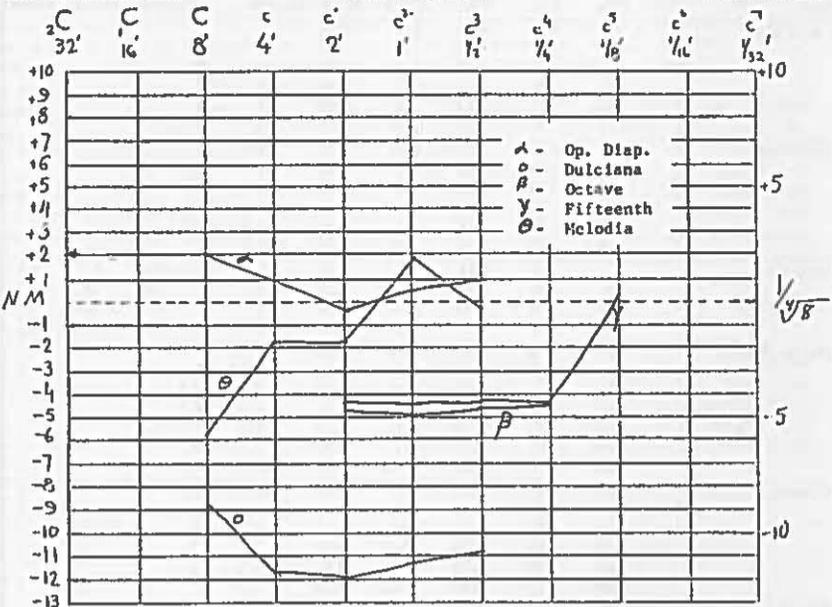
Methodist Church Exeter, N.H. Hook 1854



Portland St. Baptist Haverhill, Mass. H. & H. 1885



Unitarian Church Haverhill, Mass. H. & H. 1895



phone compensates for the narrower scaling of that stop. The trend of the increasing cut-up in each stop may partially compensate for the narrowing mouth-widths. It is interesting to note that the string stops are cut up more in the older organs than were the Principals. The higher cut-up increases the full body of the sound, the same as in the Principals.

The 16' Bourdon is a third narrow scaled stop in the organ, but the tone quality is not that of the usual so-called string stops. Instead, the Bourdon sounds like a 16' Quintadena. One reason for the flutelike quality is that stopped pipes cut out all of the even-numbered overtones. The Bourdon has mouths about 1/4.3 of the circumference and an extremely high cut-up of between 1/1.6 and 1/1.7. The combination of the stoppers, the narrow scaling, and the high cut-up determines the quality of sound produced.

The wide-scaled stops are the 8' Melodia and 4' Harmonic Flute. The Melodia is scaled slightly erratically, and there is no apparent reason or compensation for the irregularity. All but the first pipe are scaled wider than the Principal pipes. The mouth-width is again narrow (about 1/4.4 to 1/4.6), and the cut-up decreases slightly from 1/2.2 to 1/2.6. The mouth widths are nearly the same as those of the older organs, but the cut-up is considerably higher. The scale is between the two earlier examples.

The Harmonic Flute is similar to the two 4' Flutes examined earlier, but covers an even wider range in widths from bass to treble pipes. At 4'c it is -5NM and at 1/4'c it is +7NM, a very dramatic change. The mouth-widths are again narrow (between 1/4 and 1/5). All three 4' Flutes examined show, to some extent, the narrower mouth cut-ups in the treble pipes.

One very interesting feature of the 1866 organ is the high cut-up throughout the organ. Possibly a fuller, more fundamental tone quality was sought in the construction of the organ or perhaps an error was made in matching the scaling to the acoustics of the building, and the sound had to be made to fill the room. It would seem more probable that the fuller tone quality was preferred, because the cut-up mentioned above would be difficult for a voicer to achieve on location, while a pipe maker in the factory could make the pipes with little variation in the preferred scales and mouth dimensions.

CHICAGO, ILL.

The next organ under consideration is an 1884 Hook & Hastings, located in Our Savior Protestant Episcopal Church, Chicago, Ill. The pipework is in poor condition, as is the wind system, but the organ was playable as recently as 1965. It was not then in regular use.

Chicago, Ill., Our Savior Protestant Episcopal; 2-Manual Hook & Hastings, 1884

GREAT

- 8 ft. Open Diapason
- 8 ft. Dulciana
- 4 ft. Octave

- 2 ft. Fifteenth
- 8 ft. Melodia
- 4 ft. Harmonic Flute

SWELL

- 8 ft. Open Diap. (c)
- 8 ft. Viola (c)
- 8 ft. Dolce
- 8 ft. St. Diap. (c)
- 8 ft. St. Diap. Bass (C-B)
- 4 ft. Violina
- 4 ft. Harmonic Flute
- 16 ft. Bourdon
- 8 ft. Oboe

PEDAL

- 16 ft. Subbass (C-B)
- 16 ft. Bourdon
- 8 ft. Open Flute
- Tremolo
- Sw/Gt
- Sw/Gt 4 ft
- Gt/Pd
- Sw/Pd

The Principal chorus of the 1884 organ is somewhat smaller than in the previous example; there are only 8', 4', and 2' Principal scaled stops. The same general scaling of the Plenum is found in this organ as in the older examples. The Octave and Fifteenth are scaled alike, beginning at -4NM and increasing in the trebles. The Open Diapason remains near ONM and does not show a marked increase in the trebles as the 4' and 2' stops do. Also note that the gap between the narrowest and widest-scaled rank is somewhat less than in the older examples.

The Open Diapason has wider mouths than do the Fifteenth and the Octave. The Open Diapason mouth-widths average about 1/4.3, while the Octave and Fifteenth average around 1/4.7. The cut-up of the Principal scaled stops tends to decrease similarly in the trebles of each rank, ranging from an average of 1/3.5 cut-up in the basses to 1/5 in the trebles. The lower cut-up in the trebles compensates for the wide scale of the high pipes.

The Dulciana in the 1884 organ is scaled similarly to previously encountered strings at -11NM to -9NM. The mouth-width is nearly constant at slightly less than 1/5 of the circumference. This figure is slightly less than the Dulciana in the 1849 organ and is between the two string stops of the 1866 organ. The cut-up decreases from 1/3 to 1/4 compensating for the increase in the width of the pipe scale. The decrease in cut-up has only been seen once before in the Viol d'Amour in the 1854 organ. Generally, the open cylindrical pipes have had either constant or increasing cut-ups.

The two wide scaled stops also show repeated trends in their scaling. The 8' Melodia is scaled almost like the Open Diapason as it was in the 1854 and 1866 organs. The mouth-widths are about the same as the Octave and the cut-up is standard for this stop.

The 4' Harmonic Flute shows the same standard pattern as previous 4' Flutes. At 4'c it is -12NM and increases sharply in width until it is +7NM at 1/4'c. The mouth width varies minimally around 1/4.7. The pattern of the cut-up is very interesting. At 4'c the cut-up is 1/3.2 and decreases to 1/3.4 at 2'b. At 1'c the cut-up increases to 1/3 and decreases again to

1/3.3 at 1/8'a. The break takes place where the harmonic pipes begin.

A sense of uniformity is prevalent throughout the 1884 organ. One notable example is the closeness of scaling in the Principal chorus. The ratios of mouth-width to circumference are more uniform throughout each rank than are any previously-examined organ, and the patterns in cut-up are the same throughout the Great organ.

HAVERHILL, MASS. (BAPTIST)

The fifth organ is an 1885 Hook & Hastings located in the Portland Street Baptist Church, Haverhill, Mass. The instrument is in excellent condition and is used regularly. Some alterations have been made in the organ, mainly the addition of a 4' Flute and alteration of the Mixture. (These two stops are not included in the discussion of the organ.) The organ has also had some tonal alterations, which create problems in analyzing the organ.

Haverhill, Mass., Portland St. Baptist Church; 2-Manual Hook & Hastings, 1885, Renovated by Andover Organ Co. in 1964

GREAT

- 16 ft. Bourdon
- 16 ft. Bourdon Bass
- 8 ft. Op. Diap.
- 8 ft. Dulciana
- 8 ft. Melodia
- 4 ft. Octave
- 4 ft. Flute
- 3 ft. Twelfth
- 2 ft. Fifteenth
- Mixture III
- 8 ft. Trumpet

SWELL

- 8 ft. Op. Diap.
- 8 ft. Voix Celeste (c)
- 8 ft. Viola
- 8 ft. Std. Diap.
- 4 ft. Flauto Traverso

- 2 ft. Flauto
- 8 ft. Bassoon (C-B)
- 8 ft. Oboe (c)

PEDAL

- 16 ft. Op. Diap.
- 16 ft. Bourdon
- Tremolo
- Swell to Pedal
- Great to Pedal
- Swell to Great

The scaling of the Plenum follows a pattern similar to that found in the older organs; however, two exceptions exist. Most notably, the bass pipes of the Open Diapason are very wide scaled. This is partially due to the large facade in the organ, where pipe scaling practices are relaxed. Also, the 1/5'c in the Fifteenth suddenly becomes much narrower than the rest of the stop. This is possibly due to the replacement of a pipe or an inaccuracy in a measurement.

The two exceptions aside, the Plenum is very similar to those found in the previously-examined organs. The Twelfth is slightly narrower than those seen earlier, but the difference between widest and narrowest ranks of about five pipes still exists. The increase of width in the trebles is similar to the earlier examples.

The mouth widths of the Open Diapason and the Fifteenth remain about constant. The mouth width tends to decrease in the trebles for the Twelfth and the Octave. Due to irregular figures, it is very difficult to discern much about cut-up. However the Twelfth and Fifteenth are cut up about the same, as are the Open Diapason and the Octave. The Open Diapason and Octave are cut up more than the other two, but patterns and trends within each rank are impossible to find, due to the inconsistent data collected.

(Continued, p. 28)

Hinsdale, N.H. Congregational Church E. & G. G. Hook 1849

Stop	Pipe	Cir.	M.W. Cir.	Mouth Width	M.H. M.W.	Mouth Height	T.H. Dia.	Inside Depth	Inside Width	Thick. Wood
Open Diap.	C									
	c									
	c1	176	4.00	44	4.00	11	8			
	c2	107	3.96	27	3.86	7	6			
Dulciana	C									
	c									
	c1	191	4.34	44	4.40	10	4			
	c2	109	4.74	23	3.83	6	3			
St. Diap.	C									
	c	226	4.43	51	3.64	14	62	51	8	
	c1	138	4.31	32	3.56	9	37	32	7	
	c2	100	4.55	22	3.14	7	28	22	5	
Melodia	C									
	c									
	c1	192	4.36	44	4.00	11	52	44	8	
	c2	116	4.64	25	4.17	6	33	25	6	
Octave	C									
	c	144	4.36	33	3.67	9	6			
	c1	125	6.58	19	3.80	5	4			
	c2	48	4.80	10	3.33	3	2			
Twelfth	C									
	c	177	4.54	39	3.90	10	6			
	c1	105	4.38	24	4.00	6	5			
	c2	121	9.31	13	3.25	4	3			
Fifteenth	C									
	c	26	4.33	6	4.00	1.5	1.5			
	c1	142	4.30	33	4.13	8	2			
	c2	82	4.82	17	4.25	4	3			
Tierce	C									
	c	121	4.65	26	4.33	6	5			
	c1	69	4.60	15	5.00	3	3			
	c2	42	4.67	9	4.50	2	2			
Sesquialtra	C									
	c	21	4.20	5	5.00	1	1			
	c1	15	5.9	5.36	11	4.4	2.5	2		
	c2	15	35	5.00	7	3.5	2	2		
Flute 4'	c	137	4.79	29	2.90	10	5			Chimney Dia. 10
	c1	94	5.22	18	3.00	6	4			7
	c2	57	4.75	12	4.00	3	3			4
	c3	37	4.63	8	4.00	2	2			4
Cremona	c	84								
	c1	76	600	330						
	c2									
	c3	49	72							
Trumpet	C									
	c									
	c1	190		30		580				
	c2									
Reed Thickness = 6/1000"	c3	150		30		135				

The Dulciana is scaled similarly to the ones in the 1849 and 1884 organs. It is between -11NM and -8NM, but it widens in the trebles more than previous examples. The ratio of the mouth-width to the circumference decreases in the trebles, as does the cut-up. The decrease of the mouth size compensates for the wider scaling.

The Melodia, as usual, is scaled slightly wider than most of the Principal chorus, and is nearly the same as the Open Diapason. There is no uniform trend in the scaling of the Melodia, as in those previously encountered. The mouth-width becomes slightly narrower in the trebles like the Melodias in the

older instruments. The mouth-width is somewhat narrower and the cut-up higher than the Open Diapason. At 4/c the cut-up is 1/3.3 and increases to 1/2. The high cut-up is typical of all the Melodias, but the increase in the trebles has not been encountered before.

In the 1885 organ there is some degree of uniformity throughout the Great organ. The mouth-widths are very similar, most of them being around 1/4.5. The cut-up varies considerably, possibly due to voicing problems in the church or due to alterations in the pipework since construction. The scaling of each stop corresponds to all the previously encountered examples.

Exeter, N.H. Methodist Church E. & G. G. Hook 1854

Stop	Pipe	Cir.	M.W. Cir.	Mouth Width	M.H. M.W.	Mouth Height	T.H. Dia.	Inside Depth	Inside Width	Thick. Wood
Open Diap.	C	513	4.10	125	6.25	20				
	c	272	4.53	60	4.00	15	8			
	c1	160	4.57	35	3.50	10	6			
	c2	109	5.45	20	3.64	5.5	4			
Viol d'Amour	c1	133/70		32	4.57	7	4			
	c2	84/44		20	5.00	4	2			
	c3	47/30		9	4.50	2	1.5			
Melodia	c1	158	4.16	38	3.17	12		41	38	8
	c2	94	4.27	22	3.14	7		25	22	5
	c3	62	4.33	15	3.75	4		16	15	5
Principal 4'	C	244	4.44	55	3.44	16	8			
	c	140	4.52	31	3.88	8	5			
	c1	85	5.00	17	3.40	5	3			
	c2	49	4.90	10	5.0	2	2			
Fifteenth	C	133	4.43	30	3.75	8	5			
	c	84	3.25	16	3.20	5	3			
	c1	58	5.80	10	3.33	3	2			
	c2	30	5.00	6	4.00	1.5	2			
Twelfth	C	177	4.43	40	4.44	9	5			
	c	103	4.48	23	4.60	5	3			
	c1	72	5.53	13	4.33	3	2			
	c2	38	5.07	7.5	3.75	2	1.5			
Flute 4'	c	174	4.35	40	3.33	12		47	40	7
	c1	116	4.46	26	3.71	7		32	26	5
	c2	74	4.35	17	3.09	5.5		20	17	4
	c3	50	4.55	11	3.67	3		14	11	3

Newburyport, Mass. Presbyterian Church E. & G. G. Hook 1866

Stop	Pipe	Cir.	M.W. Cir.	Mouth Width	M.H. M.W.	Mouth Height	T.H. Dia.	Inside Depth	Inside Width	Thick. Wood
Octave 4'	C	268	4.19	64	3.76	17	10			
	c	162	4.15	39	3.55	11	8			
	c1	97	4.21	23	3.28	7	7			
	c2	60	3.33	18	4.50	4	5			
Melodia	c	240	4.36	55	2.20	25		65	55	12
	c1	186	4.43	42	2.63	16		51	42	7
	c2	106	4.61	23	2.30	10		30	23	5
	c3	60	4.62	13	2.60	5		17	13	4
Open Diap.	C									
	c									
	c1	168	4.00	42	3.50	12	9			
	c2	102	4.25	24	3.43	7	7			
Viola d'Gam.	C									
	c	175	4.17	42	3.81	11	7			
	c1	106	4.08	26	3.71	7	4			
	c2	66	4.40	15	5.00	3	2			
Keraulophone	C									
	c	200	5.13	39	3.00	13	5			
	c1	118	5.13	23	3.29	7	3			
	c2	73	5.62	13	3.25	4	2			
Bourdon 16'	C									
	c	322	4.35	74	1.68	44		87	74	15
	c1	192	4.36	44	1.62	27		52	44	10
	c2	114	4.38	26	1.63	16		31	26	5
Harm. Flute	C	237	4.16	57	3.35	17	8			
	c	174	4.97	35	3.50	10	7			
	c1	110	4.23	26	2.89	9	6		8	
	c2	73	4.29	17	3.78	4.5	4.5		5	
Twelfth	C	170	5.00	34	2.83	12	6			
	c	106	5.05	21	3.00	7	4.5			
	c1	70	5.83	12	3.00	4	3			
	c2	40	5.71	7	2.80	2.5	2			
Fifteenth	C	170	4.10	41	4.10	10	8			
	c	102	4.43	23	3.29	7	6			
	c1	63	4.50	14	3.50	4	4			
	c2	37	5.29	7	3.50	2	3			
2 Rank Mix. 19th	C	105	5.00	21	3.00	7	6			
	c	66	5.50	12	2.67	4.5	3.5			
	c1	40	5.71	7	2.80	2.5	2			
Crumhorn	c#	107		610						
	c1	80		340						
	c2	62		180						
	c3	51		91						
Trumpet	C									
	c	272/35		1000						
	c1	210/30		560						
	c2	160/30		250						

Chicago, Ill. Our Savior P.E., 530 Fullerton Hook & Hastings 1884

Stop	Pipe	Cir.	M.W. Cir.	Mouth Width	M.H. M.W.	Mouth Height	T.H. Dia.	Inside Depth	Inside Width	Thick. Wood
Open Diap.	C	498	4.33	115	3.48	33				
	c	325	4.45	73	3.47	21				
	c1	165	4.13	40	4.00	10	9			
	c2	97	4.22	23	4.60	5	5			
	c3	61	3.81	16	4.00	4	3			
	a3	41	4.56	9	4.50	2	2			
Dulciana	C	296	5.10	58	3.05	19				
	c	180	5.14	35	3.18	11	4			
	c1	106	5.30	20	4.00	5	3.5			
	c2	67	5.15	13	3.25	4	2			
	c3	40	5.00	8	5.33	1.5	1.5			
	g#3	29	4.83	6	4.00	1.5	1			
Melodia	f	226	4.81	47	3.13	15		66	47	8.5
	f1	130	4.48	29	3.22	9		36	29	6.5
	f2	78	4.33	18	3.62	5		21	18	5
	f3	48	4.80	10	3.33	3		14	10	4
Harm. Flute	C	176	4.76	37	3.22	10/13				
	c	145	4.68	31	3.44	8/10	5			
	b	114	4.75	24	3.43	6/8	4.5			
	c1	110	4.58	24	3.00	7/9	4.5			
	c2	75	4.69	16	3.20	4/6	5			
	a#2	50	4.55	11	3.38	2.5/4	4			
Octave	C	241	4.55	53	3.53	15				
	c	145								
	c1	85	4.47	19	3.17	6	4			
	c2	51	4.86	10.5	3.50	3	3			
Fifteenth	C	151	4.58	33	3.67	9				
	c	91	4.67	19	3.90	5	4.5			
	c1	53	4.82	11	3.14	3.5	4			
	c2	32	4.57	7	3.50	2	2.5			

Haverhill, Mass. Portland Street Baptist Church Hook & Hastings 1885

Stop	Pipe	Cir.	M.W. Cir.	Mouth Width	M.H. M.W.	Mouth Height	T.H. Dia.	Inside Depth	Inside Width	Thick. Wood
Open Diap.	C	59	4.37	135	3.86	35				
	c	352	4.40	80	4.00	20				
	c1	192	4.27	45	2.05	22	9			
	c2	92	3.68	25	4.17	6	5			
	c3	69	4.60	15	5.00	3	4			
Dulciana	C									
	c									
	c1	107	5.35	20	2.86	7	2			
	c2	66	5.08	13	3.25	4	1.5			
Bourdon	C	610	4.52	135				170	135	20
	c	352	4.54	71	2.37	30		90	71	12
	c1	194	4.51	43	3.31	13		54	43	8
	c2	118	4.72	25	2.50	10		34	25	7
	c3	68	4.43	15	2.14	7		19	15	5
Melodia	C									
	c	222	4.44	50	3.33	15		61	50	8
	c1	168	4.54	37	2.18	17		47	37	7
	c2	100	4.35	23	2.30	10		27	23	5
	c3	58	4.83	12	2.00	6		17	12	4
Octave	C	256	4.39	59	2.95	20	9			
	c	161	4.03	40	4.00	10	7			
	c1	97	4.22	23	3.83	6	5			
	c2	59	4.54	13	4.33	3	3			
	c3	38	4.75	8	4.00	2	3			
Twelfth	C	150	4.05	37	4.63	8	5			
	c	105	4.20	25	4.17	6	4			
	c1	63	4.20	15	3.75	4	2			
	c2	40	4.44	9	4.50	2	1.5			
Fifteenth	C	170	4.25	40	3.64	11	7			
	c	97	4.22	23	5.60	5	4			
	c1	58	3.22	18	6.00	3	3			
	c2	36	4.50	8	4.00	2	2			

Haverhill, Mass. Unitarian Church Hook & Hastings 1895

**HAVERHILL, MASS. (UNITARIAN)**  
 The last organ to be analyzed is an 1895 Hook & Hastings in the Unitarian Church, Haverhill, Mass.<sup>7</sup> The organ was moved to the church in 1965 to replace an 1898 Hutchings-Votey tubular-pneumatic organ. The Hook is located in the rear balcony and lacks a case. The organ, which is used regularly, is in excellent condition.

Haverhill, Mass., Unitarian Church  
 2-Manual Hook & Hastings, 1895, Renovated by Andover Organ Co. in 1965

**GREAT**

- 8 ft. Open Diapason
- 8 ft. Dulciana
- 8 ft. Melodia
- 4 ft. Octave
- 2 ft. Fifteenth
- 8 ft. Trumpet

**SWELL**

- 16 ft. Bourdon
- 8 ft. Stop'd Diapason
- 8 ft. Viola
- 4 ft. Flute
- 2 ft. Flageolet
- Mixture II
- 8 ft. Bassoon(C-B)
- 8 ft. Oboe(c)

**PEDAL**

- 16 ft. Bourdon
- 8 ft. Open Diapason
- Swell to Pedal
- Great to Pedal
- Swell to Great
- Tremolo

The Principal chorus, consisting of 8', 4' and 2' stops is scaled like the older examples. The Octave and the Fifteenth are scaled identically at -5NM and remain constant. The Fifteenth increases dramatically in the last octave to ONM. The Open Diapason stays around ONM, about five pipes wider than the Fifteenth and Octave.

The mouth-widths of the Principal chorus all decrease in the trebles, and very little deviation in size exists among ranks. The cut-up increases in the Open Diapason and the Fifteenth, and is constant in the Octave. The Open Diapason is cut up somewhat less than are the Octave and Fifteenth. The Open Diapason is cut up between 1/4.2 and 1/3.8; the Octave, at 1/3.5; and the Fifteenth, at between 1/4 and 1/2.5.

The Dulciana is scaled as the older ones, at about -11NM. The mouths are quite narrow but become less so in the trebles (1/5.8 to 1/4.7). The mouths have generally been in the vicinity of 1/5 the circumference in all the examples, but the cut-up has either increased or decreased, as the pipes get smaller, depending on the organ. As found in some earlier examples, the cut-up is higher than the ranks of the Plenum.

The scaling of the Melodia corresponds to the scaling of previously examined ones. It is similar in scale to the Open Diapason, but does not narrow or widen in any regular manner. The mouth-width is greater than that of the Dulciana, but less than the Principals. The mouth-widths are about the same throughout the stop. The cut-up is slightly less than 1/2 throughout the stop and is higher than any other stop in the division. The mouth-width and cut-up practices of the Melodia are nearly the same as in the older organs examined, and their relations to other stops have been about the same in all six organs.

**SUMMARY**

No massive generalizations or profound conclusions can be drawn from only six examples of Hook's work, but some comparisons and minor conclusions can be made. The differences among organs must be considered as peculiarities of one or another instrument. Not until more organs are measured can characteristic differences among groups of instruments be determined and generalized. The similarities among the six organs are considerably more significant. When six random examples from a 44 year period show similar traits, then it is probable that other organs have the same characteristics.

One of the most pronounced similarities is the nearly identical scaling of the Principal choruses. No rank of the Plenum is more than five pipes wider or narrower than any other rank with the occasional exception of the Open Diapason facade pipes. The bass notes

of each rank of the Plenum are always between -5NM and ONM (except occasionally the Open Diapason), and they increase in the trebles. Very little consistency exists in the mouth-widths and heights from organ to organ.

The Dulciana and other open cylindrical string stops show the same degree of uniformity as the Principals. All of the string stops are scaled between -12NM and -8NM, and most of them lie between -11NM and -10NM. Again, as in the Principals, the mouth-widths and cut-up vary considerably from organ to organ. The two narrow scaled Bourdons are similarly scaled, but also vary in mouth characteristics.

The wide scaled stops also show similarities in scaling. The Melodias characteristically show no regular widening or narrowing throughout the rank. With the exception of the oldest

organ, they are scaled in the vicinity of the Open Diapason. As usual, the mouth dimensions are irregular, except they are always cut-up more than any Principal or narrow scaled stops in the Great division.

The 4' Flutes also have similar scaling characteristics. Each is much narrower in the bass than in the treble, and they increase in width very rapidly. The Harmonic Flutes are scaled about the same, while the other flutes cover various ranges. The mouth characteristics are again irregular and do not seem to have any similarities among the organs.

Hook apparently took great care in scaling his pipes. The various groups of stops follow the same general pattern in each organ. The mouth dimensions vary much more, but the mouth features depend on the voicer for their final shape. The growing technology of the 19th-century did not seem to affect

the art of pipe scaling and voicing. The human ear and time honored scaling and voicing methods remained.

<sup>1</sup>J. G. Töpfer wrote *Die Orgelbaukunst nach einer neuen Theorie dargestellt und auf mathematische und physikalische Grundsätze gestützt* (1833) which describes the system used.

<sup>2</sup>Mr. Edgar Boadway and Mrs. Mark Chamberlain were helpful in gaining access to the organ.

<sup>3</sup>Rev. Contenelli kindly gave permission to use the organ.

<sup>4</sup>Mr. Thomas Murray did the necessary groundwork for visiting the organ.

<sup>5</sup>Mr. James Wyly provided the data for this organ.

<sup>6</sup>Rev. Donald Taylor permitted me to use this organ.

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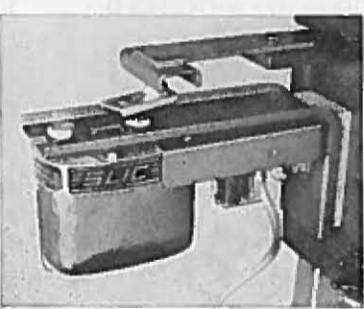
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