

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICORD AND CHURCH MUSIC

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## Lynnwood Farnam — Master Organist of the Century

by Jeanne Rizzo

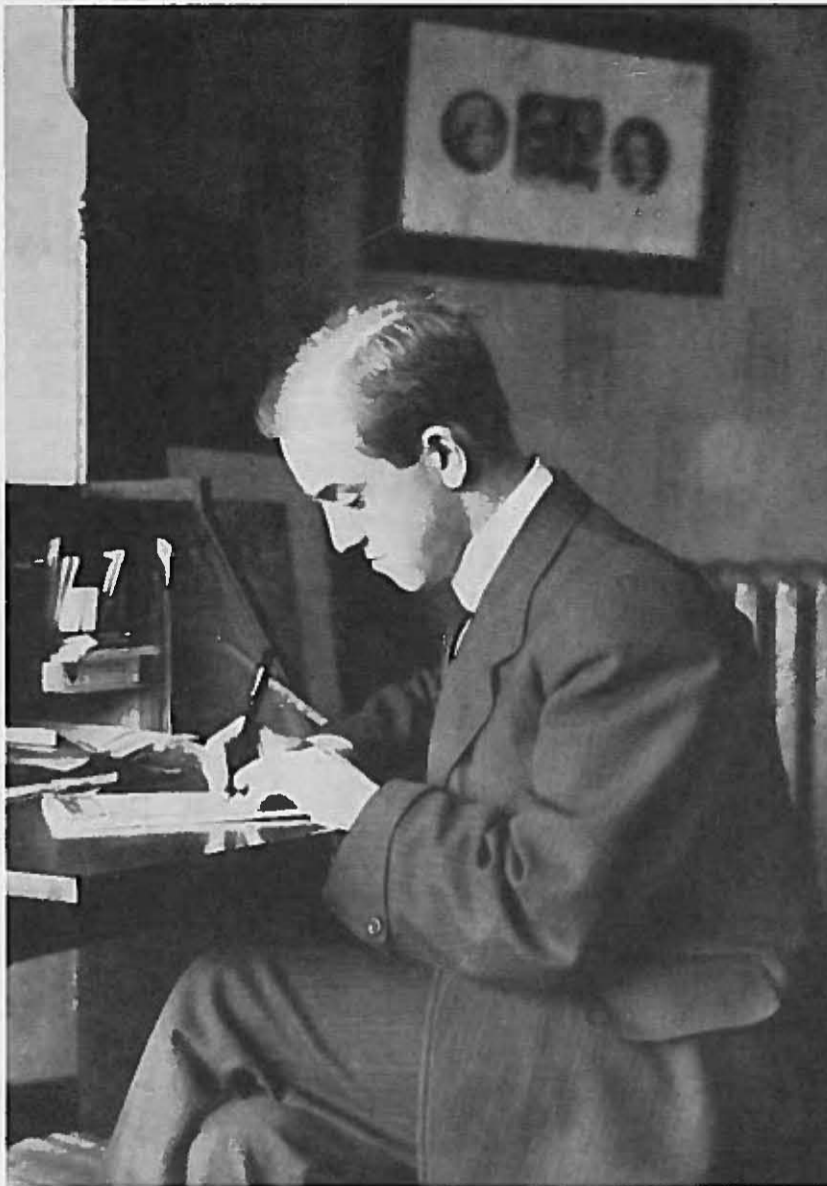
"When Lynnwood Farnam died he took into the grave with him a peculiar perfection of art which has never been duplicated." This statement by T. Scott Bruhnan, expresses the consensus of opinion of Farnam's contemporaries. New York Times critic Richard Aldrich, in a tribute to Farnam after his death, refers to him as having been perhaps the greatest organist in the United States, "in executive power, in artistic sense, and in the range and comprehensiveness of his knowledge of organ literature."

He is remembered today as the first American organist to give a complete performance of the Bach organ works, but he was also the champion of the modern music of his time, playing more contemporary American music than any other organist.

His outstanding pupils included Robert Cato, Harold Gleason, William Hawke, Helen Hewitt, Clarence Mader, Alexander McCurdy, Robert Noehren, Hugh Porter, Carl Weinrich and Ernest White. In his teaching he stressed technical accuracy, precise rhythm, colorful but appropriate registration and musicality; through his pupils he has probably influenced every well known organist today.

Although Lynnwood Farnam spent most of his professional life in the United States, he was a Canadian citizen. One of his most notable ancestors was Walter F. Farnam, his great-great-grandfather, who introduced the plow into Canada. Walter Farnam also had great business ability, inventing a plow with a cast iron mould-board which brought him a considerable fortune, said to have been between \$75,000 and \$100,000. After retirement he bought a farm, raised stock, and owned the fastest trotting horse in Canada. Although his name appears in the parish register and on his tombstone as "Sir" Walter Farnam, it has not been proven that he was knighted, despite some legal procedures along that line. It is possible that he was the offshoot of a titled family, and he himself used to sign his name with the prefix "Sir". His wife, however, is listed in the parish register by her name only, without the prefix "Lady".

Farnam's father, Arlington I. Farnam, born in a remote part of Dunham Township, Quebec, in 1857, had an inventive mind and with his uncle, invented an evaporator for boiling maple syrup, but, characteristically, did not exploit it and made no money on it. As his father, he too was a farmer, having no musical experience until, at the age of 21, he invested \$7.50 in a dilapidated brass cornet. He did not have great talent, and his lip was not of good formation for cornet playing, but his love of the instrument and determination were great enough for him to travel ten miles for band practice. His mother's family, the Ingalls, had traced their history back 300 years in England, finding noted musicians and inventors. Of his family, one sister was a cornetist, another a fine soprano. When he married into the Wood family, a small country store was started, later changing to a tin and hardware store in the Village of Sutton. Lynnwood Farnam was born on January 13, 1885; two years later, in September, 1887, a sister, Arline, was born and named for a band quick-step. Lynnwood's mother had been born in



Lynnwood Farnam at his writing desk.

the township of Dunham, village of Dunham Flats, Lower Canada, as it was then called, in 1857. Her father was a farmer; after her mother's death she was cared for by an elder sister. She was an accomplished pianist with a remarkable memory that stayed with her until she was in her eighties. Many outstanding musicians are found in her ancestors of the Woods and Curtis families. She taught her son to sing "Jockey Hat and Feather" when he was two or three years of age. This was so well done that callers often asked for it. As a child, he had some peculiar habits, among them the checking of every glass or dish with his spoon or fork for a musical pitch. A word from his elders would stop him for a while, but soon he would try again. At an early age he was not only willing but very happy to sit at the side of the performer at the piano as long as the music continued. It was at one of these sessions that his absolute pitch was discovered. His father taught him to play the cello before he was big enough to hold it, but he also made a

stand for it so that the small boy could stand beside the instrument to play it.

When he was six, he began to show an interest in the piano and his mother taught him some simple songs. She soon felt that a better teacher was needed, and the Dunham Ladies' College accepted the talented boy for piano lessons. His teacher was Miss Lillian Jackson, to whom he remained intensely devoted all his life. During these years, he was expected to practice a certain number of hours a day, but could not always comply with it. His sister says that he often would be heard practicing one moment, then away at something else, and then back to the piano. Mixed in with practice time would be tinkering with toys of his own making, such as a box with spools attached with strings as belts hitched up to a sewing machine to make the spools spin and rattle.<sup>2</sup> His fascination with machinery and railroad locomotives led him to keep notebooks with the numbers of locomotives behind which he had ridden. He loved to make a great noise, and on one occasion he

attached a heavy chain to his ankle. With heavy boots crashing to the floor, and his puffing to imitate a locomotive, he took the family by surprise by making a great noise!

Around the farm, he helped with the chores and was a good milker. At school, Greene relates that he was remembered as not particularly bright in his studies and impatient for recess when he could go to the school organ and pretend to play on it. He kept notebooks of advertisement photos of organs, and he wrote to reed organ builders for specifications against the advice of his parents. He did not discontinue the practice until one company asked the small boy to act as their sales agent.

His first opportunity to play a pipe organ was on a tiny instrument in the Anglican church in Dunham. On a trip to Montreal with his father, he visited the minister who had performed the marriage ceremony of his parents, and his baptism, and asked the organist for permission to play the organ. He was refused because the organist felt he was too young to command the large instrument, but after watching this organist operate the many stops, manuals and pedals, it was always in his mind. He kept up his piano studies, and we find the earliest printed program with his name on it entitled, "A Musical Evening!" at Victoria Hall, Bedford, with "Master Farnam" doing two unnamed piano solos. He was also asked to substitute for the woman who played the reed organ at the family church. He was delighted to play the hymns, but he could not reach the air-pedals while playing. He would enlist a choir member to work the foot-pedals. He obtained his first organ pupil at the fee of \$5.00 for 24 lessons. It was the daughter of an American war veteran; her progress was reported as fair. As he grew older, he made many trips to play different instruments to satisfy his own desire to see these organs, and to give others the pleasure of hearing him, although the listener often paid dearly by having to pump air for these impromptu performances.

During his last two years at the Dunham Ladies' College, Farnam's piano teacher was George W. Cornish, who was also the organist of Calvary Methodist Church of Montreal. He later said that this teacher laid the basis for his technical development, and that he never varied from the standards set down by Mr. Cornish. When he was 15, Cornish prepared him for the Lord Strathcona Musical Scholarship competition, held in Montreal, which he won. His mother's elder sister, who had cared for her after their mother's death, offered to go to England with the boy, taking the place of his mother. In May, 1900, Farnam accompanied by his aunt, Mrs. Alice A. Rublee, and her son Herbert, sailed on the Tunisian for England. After two years she and her son returned to Canada. A year later Farnam's progress was judged great enough for the faculty of the Royal College of Music to offer him a complimentary year, which he accepted.

A look into his diaries from those days shows a busy schedule of practice, lessons, teaching and playing church services as well as many recitals. He often did substitute church work, at a

(Continued, page 3)

*The Season's warmest greetings and best wishes  
for the New Year from all of us to all of you!*

Robert Schuneman  
Dorothy Roser

Wesley Vos  
Larry Palmer

Victor Weber

## Letters to the Editor

Durham, NC October 18, 1974  
To the Editor:

The current discussion on choir placement (apsidal vs. west wall) is stimulating, to be sure, but no one has as yet mentioned the *real* reason why most Roman Catholic choirs sing from the rear of the church. The traditional and time-honored hostility between the Roman clergy and their musicians gives us the reason for the retreat of the choir to the nether regions of the nave. I once winged the archbishop of Cleveland with a well-aimed sixteen foot prinzipal, and he retaliated by appointing me to his diocesan music commission, which, as we all know, is banishment unto oblivion.

Sincerely,

Clifford Sanderson

San Francisco, CA October 11, 1974  
To the Editor:

I would like to add the following to the article on Darius Milhaud by Rollin Smith (*THE DIAPASON*, Oct. 1974, p. 5):

(1) The *Sabbath Service* contains not only the morning liturgy, as stated by Mr. Smith, but the Friday Evening Prayers as well. They are published together in one volume.

(2) Mr. Milhaud has also contributed a setting of the fourth chapter of Proverbs for baritone and organ, published in *Music and Prayer* by the late Cantor Rinder of Temple Emanu-El, San Francisco.

(3) A special setting for baritone, mixed choir and organ of the opening prayer for Sabbath Eve, the *L, cho Dodi*,

was commissioned additionally by Temple Emanu-El and subsequently published in an anthology of Jewish music.

(4) The congregation, alluded to too vaguely by Mr. Smith, is the above mentioned Temple Emanu-El, San Francisco, which has and is commissioning many works by leading composers, including Milhaud and Ernest Bloch. It has been my privilege to serve this congregation as organist and choir director for 37 years.

(5) Darius Milhaud attended our services often while teaching at Mills College, Oakland, and he conducted personally the world premiere of his *Sabbath Service*. He always worshipped with us during the High Holidays and came to our concerts of sacred music. Before returning to his native France for good, he wished to be at Emanu-El for his final Sabbath in the U.S., and we honored him by giving fifteen of his works during that service.

Let me end by relating an incident, so characteristic of Milhaud. When the city of Jerusalem celebrated its 3000th anniversary a few years ago, Mr. Milhaud was asked to compose an opera, *David*, for the occasion. He went to hear the premiere. Upon his return to San Francisco I had an opportunity to talk with him at a small party given in his and his wife's honor. I asked among other things how the performance went. He praised it but had reservations about the conductor, who evidently took too many liberties. Mr. Milhaud said, "I want performers, not interpreters!"

An observation to make us think, don't you think?

Sincerely,

Ludwig Altman

## Appointments

PETER CRISAFULLI became organist and choirmaster of St. Mark's Episcopal Church, Evanston, Illinois in September, 1974. In his new position he will train and direct the St. Mark's Choristers, a choir of men and boys now in its 87th year of continuous service, as well as a choir of young women and a handbell choir. Mr. Crisafulli holds the MusB and the MM degrees from Northwestern University where he studied organ with Richard Enright and Karel Paukert. He began his musical training at age seven in the choir of men and boys at St. Luke's Lutheran Church, Evanston, Illinois, then under the direction of Thomas Matthews.

HUW LEWIS has been appointed director of music at St. John's Episcopal Church, Detroit, Michigan. He succeeds August Mackelberghe in the position. Mr. Lewis, born in Wales, received most of his education in Great Britain, studying at the Royal College of Music in London, and at Cambridge University where he was organ scholar of Emmanuel College. His organ teachers were John Birch and Ralph Downes. Before coming to the U.S. in 1972 he had obtained performing and teaching diplomas of the Royal College and the Royal Academy of Music (ARCM, LRAM), and had been awarded Limpus Prizes for both diplomas of the Royal College of Organists (ARCO, FRCO). He is presently working with

Robert Clark towards the MMus degree at the University of Michigan where he has been a teaching fellow in music theory. Mr. Lewis was the first place winner of the 1974 National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana.

DALE G. RIDER has been appointed organist at Christ Church Episcopal, St. Joseph, Missouri. A former member of the RLDS Auditorium staff of organists in Independence, Missouri and founder of White Harvest Music Publications, Inc., Mr. Rider received Associate and BA degrees in music education from Graceland College, Lamoni, Iowa. At Wittenberg University, Springfield, Ohio, he was a graduate teaching assistant in applied organ from 1971 to June, 1973, when he and his wife, Twila Rose Hidy, became the first husband-wife team to receive Wittenberg's MSM degree. They received advanced instruction in organ, voice, and composition with Frederick Jackisch, Aurora Smith, and Jan Bender. The Riders recently spent a month in Germany studying the art of music engraving with Christa Wiebecke, renowned music engraver in the firm of her father, Erhart Henniger, graphics artist of Wiesbaden, West Germany. The Riders have opened their own firm in Stewartville, Missouri.

# THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ,  
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## Nunc Dimittis

EDGAR B. NEWCOMER died on October 4, 1974 in Washington, D.C. With his brother Harold, Mr. Newcomer founded the Newcomer Organ Company in Washington. Since 1939 the firm has been responsible for the installation and maintenance of several hundred organs in the Washington metropolitan area. He is survived by his wife, Charlotte G. Newcomer; his son, Jay Edgar Newcomer; and his brother, Harold L. Newcomer.

F. ERIC DAWES, British organist, died on April 28, 1974 at the age of 72. A solicitor by profession, Mr. Dawes received the Doctor of Music degree in 1933 at Trinity College, Dublin, and the FRCO in 1941. He was organist of the Baptist Church of the Redeemer, Birmingham, England. Mr. Dawes was one of the music editors of the Baptist Hymn Book in England.

KNUD JEPPESEN, well known Danish musicologist, died in June. He was 81. Though his main work was in the study of polyphonic music of the 16th and 17th centuries, he also studied composition with Carl Nielsen and wrote several large-scale choral works, an opera, a symphony, and other vocal and instrumental works. He taught at the Royal Danish Conservatory, Copenhagen, and he was for many years organist at the Holmens Kirke, Copenhagen. In 1946 he became professor of music at Aarhus University.

Dr. Jeppesen was president of the International Society for Musicology and editor of its Journal, *Acta Musicologica*. His best known book was his influential study of dissonance in Palestrina's music, published in 1930.

WILLIAM LAWRENCE SMOLDON, well-known British musicologist and medievalist, died on August 17, 1974. He was 82. Dr. Smoldon was born at Forest Gate, England, and trained as a teacher. His musical training included a period at Trinity College. He received the BMus and PhD degrees from the University of London. He held teaching posts at Stratford Grammar School from 1934 to 1947, and at Cheshire Training College, Alsager from 1948 to 1962. Dr. Smoldon was an authority on medieval liturgical music drama, and was a contributor on the subject to Grove's Dictionary, the New Oxford History of Music and to various learned societies. He is probably best known to musicians for his practical editions of Daniel, Herod, and Visitatio sepulchri, three medieval musical dramas. His History of Music, written primarily for London College of Music students, was published in 1968, and he completed a general study of medieval music drama shortly before his death, a work which is to be published soon. Dr. Smoldon lectured at Waterloo University, Canada, and at New York University in 1967 and 1968. He also composed music for teaching purposes.

F. C. J. SWANTON died recently in Dublin, Ireland. Mr. Swanton, a frequent correspondent with THE DIAPASON, was organist of the Church of St. Philip and St. James, Dublin, Ireland, the Mariner's Church and St. Andrew's Church, Blackrock, Ireland. He was president of the Leinster Society of Organists.

Mr. Swanton, a pupil of Dupré, was well known as a recitalist in Ireland and England, where he gave many first performances of the works of his teacher.

## Farnam

(Continued from p. 1)

low fee, or in return for practice time. He visited and played many organs, always writing down their specification in one of the notebooks he kept for this purpose. One such entry lists the stops for St. James' Church, Piccadilly, W., with the notation, "Organist — Leopold Stokovski." He obtained Stokovski's autograph on one page of this copied stop-list, and wrote above it, "Wednesday, February 17th, 1904, 4 o'clock p.m."

During these four formative years he developed many of the thorough habits he maintained throughout his life. His teachers included Franklin Taylor, F. A. Sewell, James Higgs, W. S. Hoyte and Sir Walter Parratt, among others. His most important organ teacher was Hoyte, then well known in England as a recitalist as well as organist and choir-master of All Saints Church. He had a "powerful influence" on Farnam, as well as strong admiration for him and his work. After leaving London in 1904 Farnam did not study formally with a teacher, but he studied and learned by hearing others play.

The Strathcona scholarship was for piano study, awarded on the basis of his piano playing. While preparing for it, and after arriving in London, his teachers tried to discourage his desire to play the organ and he spent his energy on the piano except for a rare hour at the organ when the opportunity presented itself. This conflict was the cause of much correspondence with his parents, whose advice he generally heeded. One letter in particular shows his determination (written from London on June 26, 1901):

I showed Mr. Reilly your letter concerning the organ, and he said it was his firm belief that the organ couldn't hurt piano playing as all organs are now made with electric or tubular pneumatic action, which with all the couplers is as easy if not easier than any piano. As to the time I will spend with it, I can't spend more than four hours a week, as I am only allowed two hours at the College, and one hour on Saint Gabriel's

organ. I think I will get Douglas Smith, Mr. Higgs, or someone to write you about it. You cannot have written to Mr. Taylor yet or I would have heard something about it before this. The organ cannot be learned without good hard work any more than the piano. It is very hard in the pedalling to get contrary motion between the left hand and the feet as there is a tendency for the feet to follow in the same direction as the left hand. Of course, if you play a hymn-tune or anything like that you do not notice it as in a fugue.

He was eventually allowed to concentrate on organ, resulting in a great improvement in both his piano and organ playing, attested to by the Quarterly Reports from the College, which are now at the Curtis Institute. By the end of his third year he had won the Prince of Wales diploma in piano and had become an Associate of the Royal College of Organists and also an Associate of the Royal College of Music. The standards for these honors were high and the examinations difficult; of 150 applicants for the former only 40 passed.

Farnam's father had expressed a desire for his son to go to school again when he returned to Canada, but he did not. While in England, he took some academic courses at night, but most of his energy went into music. In fact, he went about it with so much energy and enthusiasm that he returned to Canada a physical wreck from overwork and was unable to complete a series of recitals that had been prearranged for him. His health required him to be placed under a doctor's care.

Farnam settled in Montreal from 1904 to 1913. For the first year he was organist of St. James' Methodist Church; then he went to St. James the Apostle Church, or St. James the Impossible, as he called it, until his appointment in 1908 as organist and choirmaster of Christ Church Cathedral. At St. James the Apostle he immediately set out to have the Kern organ improved or replaced, and he gave a series of recitals, mostly assisted by a violinist, singer or pianist for whom he played the orchestral reductions of concertos on the organ. His relations with the choir and congregation were excellent, despite the inadequacy of the choir master, and he formed many friendships. Friends who attempted to dissuade him from taking the cathedral job failed, however, and he set to work with the choir there, even holding extra rehearsals despite his very low \$1200 a year salary. He made brief comments in his diaries as to the quality of particular Sunday performances, but there was little enthusiasm shown in them.

He began to play recitals; they were so well attended that extra recitals were added to the series. Even at this time, he had at least 100 pieces ready on a moment's notice. His good taste was praised by the critics, but his church committee at times told him he was playing too much over the heads of people at his recitals. Farnam noted the collection from these recitals in his diary. For a while half went to him and half to the improvement of the organ. He had extra couplers added to the 1859 Hill organ at the Cathedral, which had been "modernized" in the 1890's by Casavant. His addition made more of the organ playable from the

great manual. The manual compass, however, was shorter than normal and the pedal keyboard was short, making it necessary for him to practice certain pieces on other organs. He also sang in the choir of one of the Catholic churches in order to learn the great masses. Mass was one hour earlier than the service he played at the Cathedral, so he went to the nearby church until it was time to leave, and then rushed to the Cathedral to play.

During the 1912-1913 school year, Farnam taught organ at McGill Conservatory. He only had a few students, and the situation was not an altogether happy one as the director of the Conservatory objected to Farnam's habit of practicing on the concert hall Steinway while waiting for his next lesson!

Orchestral music in Montreal was increasing, and in his diary of about 1911 he notes that he heard Brahms' *First Symphony* for the first time. He was not much impressed, although it seemed to have a good tune in the last movement. His love of modern music had not yet developed, and his organ repertoire was standard for this era, including many of the Rheinberger Sonatas, five of the six Mendelssohn Sonatas, and much by Bach, although the chorale preludes were not well known by his English teachers and, as a result, he played mostly preludes and fugues.

He was offered the post at the Unitarian Church of the Messiah in Montreal and was tempted by the higher salary (\$1400) and better organ. He even thought of holding both jobs, but finally decided to stay at the Cathedral. He took frequent trips to nearby towns, and usually spent his two-month summer vacation visiting his parents in Saskatchewan, playing organ recitals en route.

He took one trip to Boston to meet and play for some of the great organists of the day, making a definitely positive impression. When the post of organist at Emmanuel Church in Boston became vacant in 1913 he was asked to audition for the position. To the committee's question of what he would play, he replied with his repertoire list of 200 titles neatly written in a notebook, and said "Anything in this book." The committee had thought they were auditioning a young and inexperienced organist, but after requesting and hearing one major work after another for two hours, there could be no doubt in their minds as to his ability and musicianship. He got the job. Once there, however, he quickly became dissatisfied with the organ; he even bought two pedal reed pipes to be used for final notes since there were no pedal reeds on the instrument. He set out to get a new organ. It was finally made possible through the gift of the gallery organ by the widow of a wealthy parishioner, Silas Reed Anthony, as well as through contributions from other parishioners towards the rebuilding of the chancel organ.

The pastor of the church, Elwood Worcester, relates it this way:

We had considered our organ an excellent one. Horatio Parker had frequently played on it. Arthur Hyde had been quite contented with it. But after a few months Farnam began to tell me that its resources were limited,

that it was inadequate and that we must have a new one — in fact, as he modestly stated, the greatest church organ in Christendom. By this time the great war was the one pre-occupation of the country, and I was constantly pleading with the people to curtail their expenses, to live economically, and to give all they had to the country and to the splendid home for soldiers and sailors we had established in Boston. I therefore besought Farnam to be satisfied with our old instrument and not to appeal at that time for the most expensive organ that money could buy. He would listen to me with his patient, inimitable smile as one would listen to a cat purring, but into every house he entered and at every parish meeting he would revert to the theme just as Cato used to end all his speeches with the words: "Carthago delenda est."

At last, to my surprise, a very generous woman came to me and informed me that she would give the great west organ in memory of her deceased husband, provided that the congregation would undertake the building of the chancel organ and an echo organ on which Farnam had set his heart.

Then followed what Farnam often told me was the happiest year of his life. At last the work was completed and on Sunday, Jan. 20, 1918, the organs were dedicated and were heard for the first time in a magnificent service Farnam had prepared for the occasion.

The organ was Casavant no. 700. At that time it was the third largest organ on the continent, surpassed only by Silas H. K. Curtis's private organ and the Wanamaker organ, both in Philadelphia. Farnam took a great interest in the building process and watched the workmen often during the installation. He himself designed the instrument and expressed great satisfaction with it when it was completed. But his ideas on organ tone and ensemble changed greatly during his life and he remarked later that he would have done things differently then. It consisted of a chancel organ and a gallery organ, both playable from a four manual console in the chancel. The chancel organ was to be of the English cathedral type, and the gallery organ was to be in the style of the west organs of French cathedrals, with many mixtures and sharper reeds. His fondness for modern French music shows in the specifications:

EMMANUEL CHURCH  
CASAVANT FRERES 1917

### CHANCEL ORGAN

#### GREAT

Open Diapason 16' 61 pipes  
First Open Diapason 8' 61 pipes  
Second Open Diapason 8' 61 pipes  
Gemshorn 8' 61 pipes  
Stopped Flute 8' 61 pipes  
Principal 4' 61 pipes  
Octave 4' 61 pipes  
Harmonic Flute 4' 61 pipes  
Twelfth 2 3/4' 61 pipes  
Fifteenth 2' 61 pipes  
Mixture III 183 pipes  
Mixture IV 244 pipes  
Trombone 16' 61 pipes  
Trumpet 8' 61 pipes  
Clarion 4' 61 pipes

#### SWELL

Bourdon 16' 73 pipes  
Violin Diapason 8' 73 pipes  
Spitz Flute 8' 73 pipes  
Salicional 8' 73 pipes  
Voix Celeste 8' 61 pipes  
Aeoline 8' 73 pipes  
Stopped Flute 8' 73 pipes  
Octave 4' 73 pipes

(Continued, page 4)

Jeanne Rizzo holds the MusB and MMus degrees from Eastman School of Music where she was a student of David Craighead. She also holds the Diploma of the Superior Degree from the Schola Cantorum in Paris where she studied with Jean Langlais. While in Paris, she also studied harpsichord at the Paris Conservatory. She is presently a member of the music faculty at Broward Community College, Pompano Beach, Florida.

Special thanks are extended by the author to Curtis Institute of Music for permission to use material in their Farnam Collection, including information gathered by John G. Greene for an unpublished book about Lynnwood Farnam.

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# Seasons Greetings

Reuter MEMBER APOBA

THE REUTER ORGAN COMPANY BOX 486AN, LAWRENCE, KANSAS 66044 (913) 843-2622

## Farnam

(Continued from p. 8)

Violina 4' 73 pipes  
Traverse Flute 4' 73 pipes  
Nazard 2 2/3' 73 pipes  
Piccolo 2' 61 pipes  
Mixture IV 292 pipes  
Contra Bassoon 16' 73 pipes  
Cornopean 8' 73 pipes  
Oboe 8' 73 pipes  
Clarion 4'

### CHOIR

Dulciana 16' 61 pipes  
Open Diapason 8' 61 pipes  
Viola di Gamba 8' 61 pipes  
Dulciana 8' 61 pipes  
Unda Maria 8' 49 pipes  
Melodia 8' 61 pipes  
Lieblich Gedeckt 8' 61 pipes  
Gemshorn 4' 61 pipes  
Violina 4' 61 pipes  
Wood Flute 4' 61 pipes  
Twelfth 2 2/3' 61 pipes  
Piccolo 2' 61 pipes  
Tierce 1 3/4' 61 pipes  
Trumpet 8' 61 pipes  
Clarinet 8' 61 pipes  
Musette 8' 61 pipes  
Clarion 4' 61 pipes

### PEDAL

Bourdon 32' 12 pipes  
Open Diapason 16' 32 pipes  
Open Metal 16' (Great)  
Violone 16' 32 pipes  
Bourdon 16' 32 pipes  
Echo Bourdon 16' (Swell)  
Dulciana 16' (Choir)  
Octave 8' 12 pipes  
Violoncello 8' 12 pipes  
Bourdon 8' 12 pipes  
Echo Bourdon 8' (Swell)  
Dulciana 8' (Choir)  
Super Octave 4' 32 pipes  
Bourdon 4' 12 pipes  
Mixture V 160 pipes  
Trombone 16' 32 pipes  
Bombarde 16' (Great)  
Bassoon 16' (Swell)  
Tromba 8' 12 pipes  
Clarion 4' 12 pipes

### GALLERY ORGAN

#### GREAT

Contra Gamba 16' 61 pipes  
Bourdon 16' 61 pipes  
First Open Diapason 8' 61 pipes  
Second Open Diapason 8' 61 pipes  
Stopped Flute 8' 61 pipes  
Harmonic Flute 8' 61 pipes  
Octave 4' 61 pipes  
Harmonic Flute 4' 61 pipes  
Fifteenth 2' 61 pipes  
Quint 5 1/2' 61 pipes  
Tierce 3 1/2' 61 pipes  
Twelfth 2 2/3' 61 pipes  
Tierce 1 3/4' 61 pipes  
Septieme 1-1/7' 61 pipes  
Mixture IV 244 pipes  
Trombone 16' 61 pipes  
Tromba 8' 61 pipes  
Clarion 4' 61 pipes

#### SWELL

Bourdon 16' 73 pipes  
Open Diapason 8' 73 pipes  
Viola di Gamba 8' 73 pipes  
Voix Celeste 8' 63 pipes  
Dolce 8' 73 pipes  
Stopped Flute 8' 73 pipes  
Gemshorn 4' 73 pipes  
Traverse Flute 4' 73 pipes  
Flautino 2' 73 pipes  
Sesquialtera III 183 pipes  
Double Trumpet 16' 73 pipes  
Trumpet 8' 73 pipes  
Oboe 8' 73 pipes  
Vox Humana 8' 73 pipes  
Clarion 4' 73 pipes

#### CHOIR

Stentorphone 8' 73 pipes  
Gross Flute 8' 73 pipes  
Viole d'Orchestre 8' 73 pipes  
Viole Celeste 8' 73 pipes  
Gemshorn 8' 73 pipes  
Quintadena 8' 73 pipes  
Harmonic Flute 4' 73 pipes  
Harmonic Piccolo 2' 61 pipes  
Orchestral Oboe 8' 73 pipes

#### SOLO

Tuba Mirabilis 8' 73 pipes  
Cor Anglais 8' 73 pipes  
Celesta

#### PEDAL

Bourdon 32' 12 pipes  
Open Metal 16' 32 pipes  
Gamba 16' (Great)  
Bourdon 16' (Great)  
Echo Bourdon 16' (Swell)  
Octave 8'  
Bourdon 8' (Great)  
Echo Bourdon 8' (Swell)  
Open Flute 4' 32 pipes  
Mixture IV 128 pipes  
Contra Trombone 32' 12 pipes  
Trombone 16' 32 pipes  
Small Trombone 16' (Great)  
Echo Trombone 16' (Swell)  
Tromba 8' 12 pipes  
Clarion 4' 12 pipes

The dedication program played by Farnam was as follows: *Paradise* by Horace Wadham Nicoll; *Berceuse (A Major)* by Louis Vierne; *Toccata in D (Dorian)* by J. S. Bach; *Improvisation-Caprice (E Minor)* by Joseph Jongen;

*Sixth Symphony in G (Op. 42)* by Ch. M. Widor; *Selection from "Les Heures Bourguignonnes," I. Sunrise, V. Shepherd's Song, VI. Noon, X. Song of the Wine-pressers,* by Georges Jacob; *Toccata (E Minor)* by Georges Krieger.

Farnam had written in his diary of 1915 that he had been dreaming of a new organ for two years. Now that it was a reality, his unusual practice hours continued and increased in length. Although implored by his friends to take regular meals, he often skipped dinner, buying 5 or 6 chocolate bars and eating them at the console as he worked until midnight. Complaints about the noise by local residents and the huge electric bills finally obliged the vestry to place limits on his practice time.

During his years in Boston, Farnam lived in rooming houses or apartments, sometimes sharing them with a friend. He took most of his meals out, often lunching with the church secretary, whom he would tell to finish everything on her plate! His only student in 1917 was Harold Gleason, who also became a close friend. Dr. Gleason relates that Farnam played "everything he could get his hands on" and he often would burst in on Dr. Gleason's practice time to enthusiastically show him a newly acquired piece of music.<sup>9</sup>



Farnam in military uniform.

Farnam liked Boston, despite the church boychoir, which was often a source of annoyance to him. The difficulties he encountered in getting people to understand his modern tastes in music was also annoying. Nonetheless, a few months after the dedication of the new organ he accepted an offer from Fifth Avenue Presbyterian Church in New York City to become their organist and choir director. The church minutes show he was negotiating with them as early as Dec. 18, 1917, but he did not accept the job until April 1918.<sup>9</sup> It is not really known what made Farnam leave Boston so soon after obtaining the new organ. Financially, the new position was certainly enticing — his new salary would be three times his salary in Boston. The minister at Fifth Avenue Presbyterian was a friend of his, a man he admired. Farnam had often expressed a desire to move to New York City, perhaps because it offered greater possibilities for him. Dr. Worcester, in his memorial address after Farnam's death, said, ". . . I remember saying that no other man living could have obtained such organs from our congregation at that time, and now that he had them I prayed God he would long sit on his bench and continue to play them. Alas, that was not to be. With the unerring sense of genius as to what is best for it, Farnam had already begun to turn to New York, where he soon gained a place and recognition which he had not found in Boston."<sup>10</sup>

He was supposed to start his new job on September 1, 1918, but he entered instead the Canadian Army and did not assume his duties until 1919. During the year that he was away, Harold Gleason filled his position at Fifth Avenue Presbyterian. Farnam had long felt that he should be part of the war effort, but the vision of his right eye was so impaired as to make him unfit for military service. Now, when men with physical defects were being taken, he reapplied. He was always very close

to his parents and felt, despite his 32 years, that he needed their consent to enter the army. They were opposed to the idea, but finally agreed. In July, 1918 he enlisted in the Canadian Royal Field Artillery, becoming a gunner. After training at Petewawa Camp in Ontario he was shipped to England. He was stricken with influenza and hospitalized; after his recovery he returned to army life, but his work was mainly clerical and orchestral. He also had a band in which he played piano. He even wrote down the tunes for their songs in one of his many notebooks. He was sent to Rhyl, North Wales, but was there only two weeks. In July, 1919, he was sent back to Canada and discharged.

He then took up his duties at Fifth Avenue Presbyterian Church. The church was rich in history, Lowell Mason having been its musical director in 1853. An E. M. Skinner organ of 88 stops had been installed there in 1913. Ernest Skinner wanted the organ to "in every way represent the modern organ at its best."<sup>11</sup> and took a great interest in its specification, action and case, which he copied from a "beautiful European organ," probably that of St. Bartholomew's Church, Armls, Leeds. Farnam later visited St. Bartholomew's and remarked on the similarity of their cases.

Farnam played a series of Thursday afternoon recitals at the church, and inaugurated a series of fifteen minute recitals preceding the Sunday afternoon church services. His repertoire included many contemporary works as well as works of pre-Bach composers, Bach, and Romantic composers. His last recital in the church was on May 30, 1920, when he played the following: *Allegro Giocoso (A minor)* by Saint-Saens; *Night* by Arthur Foote; *Concerto in C minor* by Handel; *My Inmost Heart Doth Yearn* by Brahms; *Evening Song* by Bairdow. In the program are the words, "This is Mr. Farnam's 500th Organ Recital and his 42nd in this church."<sup>12</sup>

In the 1850's, there had been a trend away from church music dominated by the choir towards more congregational singing. When Farnam came to Fifth Avenue Presbyterian, there was a solo quartet. He had planned to expand this to a choir of 12, to change the choir loft, and to make some changes in the organ. It appears, however, that the church committee did not carry out any of the changes.<sup>13</sup> One person's opinion was that Farnam preferred an Episcopalian type choir of men and boys. Another's was that the music committee wanted a more popular type of music. Had he stayed longer, he might have made changes and established a choir, as his successor, Harry Gilbert, did, but the existing music program of the church was not a compatible situation for him. When the job at the Church of the Holy Communion in New York became vacant by the appointment of David McK. Williams to St. Bartholomew's Church, Farnam tried out for the job and obtained it, beginning his duties there in October, 1920.

The Church of the Holy Communion, at 20th Street and Sixth Avenue, was a downtown church with a large endowment, but a very small congregation. The rector, Dr. Mottet, was an enthusiastic admirer of Farnam. He realized his greatness and gladly gave him a leave of absence to make his cross-country tour, as he felt that the world would benefit from Farnam's art. This church was a very productive place for Farnam, although his choir was less than exciting, possibly because the lack of a full congregation provided little incentive. However, they maintained a high standard and the musical services, held as frequently as they were previous to his arrival, were fairly well attended.

Farnam remained at Holy Communion Church until his death 10 years later. It was during these years that his impact on the musical world came to fruition. He performed for thousands of people, his reputation spread, and he attracted many fine pupils.

His first performance for a national professional group was at the 1920 AGO convention. Remarkable, unanimous admiration resulted. In the summer of 1923 he took a trip to France and England, writing a short article about it in *THE DIAPASON* of November 1, 1923. As he said, "At Notre Dame on Sunday mornings, one meets many Americans."<sup>14</sup>

Indeed, he saw there Professor and Mrs. Harold Geer, Chandler Goldthwaite and Mr. and Mrs. Rowland Dunham, among others. With J. G. Greene of Boston, he took a trip to Versailles. Mr. and Mrs. Dunham invited them to the American Conservatory at Fontainebleau, where they observed the organ class lessons by Libert and Widor. Widor, upon hearing Farnam play a Bach trio sonata movement, was said to have exclaimed, "Virtuose!"<sup>15</sup> In a postcard to Alfred Greenfield, written that day, Farnam also mentioned spending some time with Henri Mulet at the Eglise St. Philippe du Roule, and playing the recessional for a wedding while there. He remarks that it was "most interesting and thrilling to play a French organ." He must have gone "church hopping" on Sunday, for he said, "Heard some fine music on Sunday — Bonnet, Dupre, Mulet and Marchal; also met Tournemire."<sup>16</sup>

In England he attended services at York Minster, Westminster Abbey, Temple Church, St. Paul's Cathedral and St. Alban's, Holborn, remarking that he had yet to hear the organ at St. Alban's surpassed as a church instrument. In his quest for modern music, he typically remarked that, although he heard much good organ music in England, "of about 15 voluntaries I heard, only 4 were modern. *Carillon* by Vierne, the *Final* of Vierne's *Third Symphony*, the second movement of Saint-Saens' *Fantaisie in E flat*, and a chorale prelude by Parry."<sup>17</sup>

Notable on this trip, in the light of his later Bach series, are the three paragraphs of an article for *THE DIAPASON* that he devoted to Dr. Harold Darke's Bach recital, given September 12 at Darke's church, St. Michael's, Cornhill. Farnam noted that "the English musical public evidently will listen to all the organ Bach that Darke will give them in the same way that they devour the series of daily Bach piano recitals of Harold Samuel. Darke's style is a combination of sane and dignified treatment with fitting points of freedom in rhythm and interpretation."<sup>18</sup> Dr. Darke was playing a series of afternoon Bach recitals; Farnam did not begin his complete series until 1928 although many Bach works were in his repertoire long before that time and he gave several all-Bach recitals before then. Farnam's recital at Westminster Cathedral on the next day, Sept. 13, included the *Prelude and Fugue in F minor* by Bach, and two chorale preludes, "*Hark, a voice sayeth: All that is mortal*" and "*Now Rejoice, Ye Christians*," by Bach. Modern works included the Vierne *Scherzetto in F# minor* and the Healy Willan *Introduction, Passacaglia and Fugue in E-flat minor*.

He made another journey to France and England in June, 1924, this time spending several days with the Dupré family in Rouen. He played for the 10 and 11:30 Sunday Masses at St. Ouen, where the elder Dupré was organist, and remarks that "Marcel extemporized magnificently."<sup>19</sup> There were printed programs and a reception after the event. From there he went on to Paris with Marcel Dupré and his wife.

During his trip to Europe in the summer of 1927 he wrote a series of four articles for *THE DIAPASON*, giving his impressions of the instruments he had heard and played, of music he heard performed, and of musicians he had met. The first two articles are entitled, "Rambling Remarks of an Organist's Sojourn in England," the third is "Rambling Remarks of an Organist's Sojourn in France," and the fourth is "Rambling Remarks of an Organist's Sojourn in Europe." They are somewhat rambling, including comments on travel arrangements, local sight-seeing and church architecture. But his remarks about English choral music and organs are most interesting. He played a recital at the Liverpool Cathedral and referred to their new Willis organ as the greatest organ of his experience, praising it as a "triumph in all ways, musical and architectural."<sup>20</sup> He had high regard for the Willis firm, as he did for that of Harrison and Harrison, whose instruments he visited on this trip. In the third article he speaks of renewing his contact with Marcel and Mme. Dupré in a visit to them at Meudon. He describes the beauty of their home and their Cavallé-Coll, and discusses two two-hour organ classes of Dupré that he attended, one on improvisation and the other on Bach. He also heard Dupré in a private recital at

the Trocadero, visited the Bonnets at their summer home, heard Mulet at St-Philippe du Roule, and spent some time at the Couperin organ at St-Gervais, recently restored. About this organ he said, "It is well that now and then an ancient instrument should thus remain unchanged, so that the music of its period may receive original presentation, and that we may understand just what governed the style of writing of a past day, when the compass of manual (five in this case) was on three clavers, from CC to d (51 notes); the pedal from AA to c (28 notes), and combination movements, swell-boxes, pneumatic action and 'tirasses' did not exist."<sup>22</sup> He went on to discuss the specifications of the organ and its distinctive tonal qualities. In all, he commented on almost 30 organs in these articles, praising specific sounds or mechanical aspects, and occasionally criticizing others.

His last trip to Paris was in July, 1930, when he played recitals at St-Germain-des-Prés and Ste-Clotilde. Charles Tournemire, then the organist at Ste-Clotilde, was a close friend and admirer of Farnam. The two had exchanged numerous letters and apparently their admiration was mutual. Farnam included works by Tournemire on his recitals, and wrote to a friend in the United States during this trip, "One of Tournemire's improvisations Sunday, July 13, nearly tore me inside out it was so thrilling."<sup>23</sup> The Saskatoon Star-Phoenix of February 4, 1931, stated "When in France last year Farnam played chorale preludes to Tournemire — Tournemire told a friend at the time it was his greatest experience."

Farnam's recitals in this country during his last ten years are noteworthy in terms of their number, their content, the great crowds they attracted, and their influence on the course of American organ playing. At the Church of the Holy Communion, he played 129 programs 170 times; other recitals in New York were given in Town Hall, Carnegie Hall, the Cathedral of St. John the Divine, St. Thomas Church and St. Bartholomew's Church, among others. He had also played at Oberlin College, Vassar College, Stanford University, Yale University, the Harvard Club, the Library of Congress, Orchestra Hall in Detroit and the Cleveland Museum of Art, as well as in many cities and towns across the country. On June 4, 1928 he played for the opening of a \$100,000 municipal organ in the Minneapolis Auditorium. 9,000 people attended, thought at that time to be the largest audience ever assembled to hear organ music. Farnam considered it a milestone in his career; previously the largest crowd he had ever drawn was 3500 in St. Paul, Minnesota in 1922, and about the same number at Westminster Cathedral in 1923. He played a completely different program on the Minneapolis Auditorium organ the following night, to a similar crowd. Farnam had also dedicated the organs at Rockefeller Chapel of the University of Chicago, the Brooklyn Museum and the Toledo Museum of Art.

His programs were varied in content, with different approaches according to the audiences. A recital in a college or university or for other organists was more severe than in a church in a moderately sized town, where he played somewhat to the people's taste.<sup>24</sup> He always planned his programs very carefully, however, and in 1920 he remarked,

"A Bach piece should either be in good company on a program or not be there at all. You cannot precede or follow Bach by the work of any but a serious-minded man and have your program well-balanced. A Bach number should be left out altogether from a light or poor program. As to its position on a program, a Bach piece might well come either first or last, or in some programs in the middle. This would depend on the character of the other numbers. So with a symphony. I have no feeling that a composition of this sort should always be led up to gradually or be followed by something lighter. This custom, I think, is a needless concession to a false idea of an audience's ability. If a symphony has been well played, it speaks for itself, and the audience needs no sop to its sense of appreciation."<sup>25</sup>

William Hawke reports that his first years at Holy Communion showed some evidence in his programming that he sought popular acclaim. His first recital at that church, given on November 4, 1920 was *Hosannah* by Dubois; *By the Waters of Babylon* by Karg-Elert; *Intermezzo from the First Symphony* by



The Farnam family: presumably Lynnwood's father and mother, Lynnwood, and his sister, Arline.

Widor; *Prelude in D minor* by Clérambault; *Riposo* by Rheinberger; *Cantilène Pastorale* by Guilmant; and *Toccata in E minor* by Krieger.

Ensuing recitals had such works as *Serenade in A* by Grasse, *Elan du Coeur* and *Echo* by Pietro Yon, Stoughton's *In Fairyland*, none of which stayed in his later repertoire. It was a period of experiment evidently, and although he did get good-sized audiences, two or three hundred in a church which held four hundred, it was not until he began to specialize in 1924-25 that the crowds came.<sup>26</sup>

It must be remembered that a typical organ recital of that day, however, often included orchestral or piano transcriptions, organ reductions of oratorio choruses, and popular songs. Taken in the context of his era, Farnam's recital programs were always of high caliber.

In 1925 Farnam said that he had 900 pieces memorized and could prepare for performance any of them in two weeks of preparation. In 1926 a brochure distributed by his manager, Fay Leone Faurote, announced that "Farnam, the master organist of the century" had played over 600 public recitals in all parts of America and abroad and that "his repertoire includes more than 800 of the finest works written for organ, much of which he plays readily from memory without reference to notes or preliminary practice; always with an accuracy and correctness of registration which is alike marvelous and masterful."<sup>27</sup> This repertoire is notable not only for its volume but its content. With the exception of several pieces from the *Fitzwilliam Virginal Book* which he transcribed for organ, and the works Bach transcribed, he almost never played transcriptions. He was innovative in his search for modern music, playing more contemporary music than any other organist of his time. He was especially fond of contemporary French music, playing the works of Vierne, Dupré, Tournemire and Mulet as soon as he could get them. The Roger-Ducasse *Pastorale*, considered to be of almost unplayable difficulty when first brought to this country, was learned quickly by him and often included on recitals. He performed the Hindemith organ concerto with a chamber group from the Philadelphia orchestra, Stokowski conducting, at the Library of Congress in 1929. He did much to foster contemporary American organ music of his day, often playing works yet in manuscript form, and including them on recitals outside of this country as well. At Holy Communion Church he often played new works twice on the same program to better acquaint the audience with the music. On November 27 and 28, 1927, he played a recital of American music at Holy Communion Church:

*Calvinistic Hymn Prelude* by Sowerby; *Jesus, my Friend (Ms.)* by Sessions; *Dies Irae (Ms.)* by Simonds; *Allegro and Scherzo* by Barnes; *Gregorian Prelude* by Delamarter; *Rhythm of Easter* by Bingham; *Prelude and Fugue in C minor* by Bingham; *Divertissement (Ms.)* by Baumgartner; *Serenade in A* by Grasse; and *Reine des Fêtes (Ms.)* by Webbe.

He edited the Oxford edition of Bruce Simonds's preludes. Three contemporary compositions were dedicated to him; "Resurgam" by Harvey Grace, the *Symphony for Organ* of 1930 by Leo Sowerby, and the *Sixth Symphony* by Louis Vierne.

At the Church of the Holy Communion he gave three famous series of recitals; Brahms and Franck; Bach; and Bach and His Forerunners. The Brahms and Franck series was given in four recitals, each played twice, in December, 1927. Of Brahms, he played the 11 chorale preludes, the *Fugue in A flat minor* and the *Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid,"* of Franck, the *Six Pièces pour grand orgue* of 1860-62, the *Trois Pièces pour grand orgue* of 1878, the *Trois chorals* of 1890 and the *Meditation in G*. The composers were alternated on the program, and the Brahms works were repeated at the end of each program.

The famous Bach series was preceded by four all-Bach recitals of various works, given each February of 1926, 27 and 28. In April, 1928, Charles Haubriell, in THE DIAPASON, highly praised Farnam's recitals of the works of Franck, Brahms and Bach, calling them "the most important contributions made by any one artist to the cultural advancement of the community. This is not entirely because of Mr. Farnam's mastery of his instrument — for there is Mr. Toscanini, in a different field, to mention only one other — but it is due equally to the importance of the subject which Mr. Farnam presented. Those who value a well-rounded musical and aesthetic development cannot afford to forego hearing these programs in their completeness."<sup>28</sup> This sort of praise, for an organist in a city already saturated with concerts of all sorts, is remarkable.

During the 1928-29 season Farnam performed his series of the complete works of Bach. It is of note historically because it was the first such series to include such a complete presentation of Bach's organ works. Dupré's earlier series in Paris (1920-21) and later in Montreal omitted a number of them. Farnam's was the first such complete Bach series to be finished; he ended in 1929 while Riemenschneider, who had begun a series in 1927, did not complete his until 1931. Thus, Farnam was truly the first to complete a Bach series on the American continent. The programs were designed to be diversified in character

and the chorale preludes were played according to the season. There were twenty programs, each played twice, Sunday afternoon and Monday evening, except for those during February, which were played three times with the addition of a Saturday night performance. They took place during October and December of 1928 and February, March, April and May of 1929. The printed program was in the form of a brochure with an introduction by Albert Riemenschneider, a list of editions used, and the programs for each date, with the edition and volume number next to each composition. Arthur J. Thompson, writing in *The New Music Review* said, after Farnam's death, that his recitals had a great influence. There were always students and local organists there whom he "undoubtedly inspired" to raise their standards.<sup>29</sup> In a tribute to Farnam after his death, Nelson Sprackling wrote, in reference to the Bach series:

The music was played with a style to defy description. For Lynnwood Farnam had complete command at all times of his technical resources. He was always to be relied upon to give his best — a perfect legato or staccato in the most clearly molded phrases controlled by the surest rhythmical sense; a highly organized sense of all musical values, rhythmic and dynamic, harmonic and melodic, and a deep reading into the emotional message of the music. The sure pulse of rhythm might be his greatest gift, for it was the controlling element that kept him always at such even, powerful poise, that kept the steady but varied pace, the fullness of the resolving cadences, that chose the half-moments when changes in registration took place with apparent effortlessness and spontaneity — in short, that kept the flow of the music at such a pitch of perfection that the deep artist had the opportunity to communicate the inner message of the music. And so after all one would not be listening to virtuosity, although that was present in its finest sense, but to the ultimate ideas of the composer . . .

In playing the great preludes and fugues of Bach the subject was always announced with nobility and firmness of tempo, with never a prettifying in the episodes and never a "show" of emotion in the codas, but the inexorable logic of the music itself to the end, piling up its own inherent development.

In the Bach organ trio-sonatas, where a false note, a flaw in phrasing, an impeded movement in the onward flow, would stand out painfully, where the loveliness of the texture of the music is so fragile and so beautifully fine, he was very near perfection. His playing of these was a sheer musical joy. The concertos were brilliantly conceived and executed. But it was in the chorale preludes — these many-sided compositions of Bach's most intimate and deepest genius, these pieces that unveiled his soul, that voiced the deepest religious expression of himself and his people, these glorious, tender and free musings of the poet Bach in infinitely varied adornments upon the sacred folk-song — that Farnam was the supreme recreator. We have never listened to more deeply moving music. Farnam knew these least played and rarest heard of all Bach's organ music with a knowledge of both mind and heart.<sup>30</sup>

The series attracted large crowds of students, professionals and general music-loving public from start to finish; at the last recital, 1150 people were in attendance. At Farnam's request, all the recitals on the series were reviewed by Hubert D. Bruening in THE DIAPASON. His letter to Bruening shows a great deal of the man's humility and personality:

En route, Nov. 26, 1928

Dear Mr. Bruening:

It was very kind of you to send me the various articles regarding my Bach series and kinder still of you to write such an important one as that published in the Nov. 1928 Lutheran School Journal. And your letter expressing your varied reactions to the October offerings is most interesting and rewarding. I cannot thank you enough for your good words and for all the trouble you have taken. The Bach series is like a wonderful adventure as I keep on discovering such interesting things. Strange how one could miss for years a delightful work as the "Vivaldi" First Concerto. Then the variations have a lyric, orchestral quality that is surprising. The musical content of the "All glory be" series is rather thin, but on the organ they certainly sound well and are charming in effect.

I wonder if you would have the time and inclination to write about the Bach series in a comprehensive critical way for *The Diapason*? If so I feel sure Mr. Gruenstein would welcome your contributions. I should like to have the recitals "covered" in this publication and thus far no arrangement has been made. I wouldn't for anything put a troublesome burden upon you, so if for any reason

(Continued, page 6)

## Farnam

(Continued from p. 5)

You cannot do it please don't hesitate to decline.

Thanking you again for your kind interest and for expressing it so helpfully.

I am

Yours very sincerely,  
Lynnwood Farnam

(49 West 29th St., New York City)

Ensuing letters graciously thanked Bruening for his reviews, which appeared in five parts in January, February, April, June and July of 1929. In his opening comment of the first review, Bruening wrote,

'Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground' — thus do the great collaborators Widor and Schweitzer express the feeling that in being permitted to touch the sacred instrument and set forth the works of Johann Sebastian Bach a blessing has entered into their lives. Precisely in the same degree do all those who make their weekly pilgrimage to the Church of the Holy Communion, New York, feel that a blessing has entered into their lives in being permitted to hear the organ works of the immortal Bach played by Lynnwood Farnam, a genius of the first order.<sup>20</sup>

In the articles to follow, he did not attempt to give a detailed description of the performance of each piece, but rather highlighted matters of exceptional interest. The reviews, all laudatory in describing Farnam's technique, registration, interpretation and musicianship, are most interesting to read as they contain a great amount of historical information as well as suggestions that the reader acquaint himself with certain of the works performed.

Through these articles, Farnam's series influenced organists across the country and sparked the renewed interest in the works of Bach. Bruening himself said,

In attempting to describe another set of all-Bach programs as played by Lynnwood Farnam, I am again painfully aware of the fact that these efforts of mine fall far short of adequately picturing the true beauty and value of both the compositions and their artistic interpretation. If only one or the other reader who has not as yet given Bach much thought is moved to seek further acquaintance with this or that work of the only J. S. B., I shall feel myself amply rewarded for writing these reviews for the readers of *The Diapason*.<sup>21</sup>

In his last article, he summed up his feelings towards the series:

Mr. Farnam has done many an inestimable service by his complete Bach series. He has instructed us, inspired us, uplifted us. Henceforth Bach will be greater and more sublime to us than ever before. For all that Mr. Farnam has done, his hearers thank him, heartily. His is a service that shall never be forgotten.<sup>22</sup>

In the 1929-30 season he presented a series called "Bach and His Forerunners," repeating the greatest of Bach and, as a comparative study, organ music between Palestrina and Bach. In the very early years of his career, pre-Bach music was unknown to American organists. For Christmas of 1917, he received a copy of the first volume of Bonnet's "Historical Organ Recitals," which had just been published that year. He promptly learned, and included in his repertoire, almost every piece in the collection. In the ensuing years he added many other early works to his repertoire, and he included on this series works by Böhm, Bull, Buxtehude, Byrd, Cabezon, deGrigny, Des Pres, Du Mage, Erich, Fontana, Frescobaldi, Froberger, Gibbons, Hanff, Hofhaimer, Kellner, Kerll, Lübeck, Luzzachi, Muffat, Purcell, Raison, Roberday, Scheidt, Sweelinck, Titelouze and Walther. The full impact of this can only be realized by glancing at the organ recital pages of *THE DIAPASON* of 1929 and noticing the frequent performance of such works as Wagnerian opera transcriptions, *Les Préludes* of Liszt, the *Etudes* by Chopin and the *Prelude in C# Minor* by Rachmaninoff.

It is interesting to note the organ at the Church of the Holy Communion. It had its deficiencies. It was not everything Farnam could have wanted, yet he used it to its fullest possibilities. It was a Roosevelt, rebuilt by Skinner, and contained extensive borrowings. The specification was as follows:

### GREAT

Bourdon 16'  
First Open Diapason 8'  
Second Open Diapason 8'  
Philomela 8'  
Soft Flute 8'  
Erzähler 8'  
Octave 4'

Flute 4'  
Ophicleide 16' (Swell)  
Tuba 8' (Solo)  
Clarin 4' (Solo)

### SWELL

Bourdon 16'  
Gedeckt 8'  
Salicional 8'  
Voix Celeste 8'  
Spitz Flute 8'  
Flute 4'  
Flautina 2'  
Mixture III (12-15-17)  
Cornopean 8'  
Vox Humana 8'  
Tremulant

### CHOIR

Gamba 16'  
Concert Flute 8'  
Quintadena 8'  
Unda Maris 8'  
Flute 4'  
Piccolo 2'  
Clarinet 8'  
Orchestral Oboe 8'  
Celesta 4'  
Tremulant

### SOLO

Bourdon 16' (Great)  
Bourdon 8' (Great)  
Philomela 8' (Great)  
Concert Flute 8' (Choir)  
Flute 4' (Choir)  
Ophicleide 16'  
Tuba 8'  
Clarion 4'  
Bombarde 16' (Great)  
Bombarde 8' (Great)  
Octave Bombarde 4' (Great)

### PEDAL

Open Flute 16'  
Bourdon 16' (Great)  
Bourdon 16' (Swell)  
Gamba 16' (Choir)  
Open Flute 8' (Great)  
Bourdon 8' (Great)  
Echo Gedeckt 8' (Swell)  
Gamba 8' (Choir)  
Bourdon 4' (Great)  
Echo Flute 4' (Swell)  
Bombarde 16' (Great)  
Bombarde 8' (Great)  
Bombarde 4' (Great)  
Ophicleide 16' (Solo)  
Tuba 8' (Solo)  
Clarion 4' (Solo)

### COUPLERS

Great-Pedal 8', 4'  
Swell-Pedal 8', 4'  
Choir-Pedal 8', 4'  
Solo-Pedal 8', 4'  
Swell, Choir and Solo-Great  
Swell, Solo and Great-Choir  
Solo-Swell  
Great, Swell and Choir-Solo  
Great off  
Choir off  
Swell 16' and 4'  
Choir 16' and 4'  
Swell unison off  
Choir unison off

Farnam moved the Swell 2' to make a Tierce, and the Choir 2' to make a Larigot. He added a fifteenth to the Great, a few miscellaneous 16' pedal pipes in the transept to boost the weak effect of certain notes, and a few 32' bombarde pipes to carry the 16' Ophicleide of the solo downwards. He made notes on rebuilding the organ as early as 1921, and added to and revised his scheme often over the years, but the plan was never carried out. To compensate for the shortcomings of the instrument, he utilized every stop to its fullest value, often transposing up or down for a desired effect. For example, he would use the choir 2' piccolo alone, playing two octaves lower to obtain a soft 8' flute, or he would couple the Swell 16' bourdon to the great at 4' and play an octave higher for a 4' flute effect. Melville Smith said of Farnam,

No extremes of transposition to higher or lower octaves, expert changes of registers, . . . addition or subtraction of specific tone quality were too meticulous for him to accomplish if they gave him the effect he wished to hear. If a certain tone he desired was in the organ anywhere, he would find it. Registration was of extreme clarity; a minimum of registers was used at any one time to accomplish the effect desired.

Two great honors were bestowed upon Farnam in his last few years. In the Spring of 1927 he was appointed the director of the newly formed organ department at Curtis Institute, and on June 20, 1930, he was awarded an honorary Doctor of Music degree by the Cincinnati Conservatory. Dr. Harold Gleason feels that Farnam's real influence began with his tenure at Curtis Institute. From there his gifted pupils spread his ideals of perfection in organ playing and a high class of repertoire.<sup>24</sup> Even before that time, however, he attracted talented students. A student recital program of May, 1927 shows Alexander McCurdy began to study with him in 1924, Hugh Porter in 1923, and



Farnam and Marcel Dupré jesting.

Ernest White, Robert Cato, Clarence Mader and William Hawke in 1926. Of these, McCurdy and Cato continued their studies with him as students at Curtis, and Carl Weinrich also became his student there. Dr. Weinrich completed the recital series at Holy Communion Church that Farnam was giving when he died, and succeeded him as organist there.

Farnam planned to give the Bach series in Philadelphia the year he died. At this time he had given nearly 900 recitals and it had been a fond dream of his to repeat his first program on his 1,000th recital.

It is possible that he had a premonition of an early death, although we can never know for sure. His favorite Bach chorale was "Alle Menschen müssen sterben." In fact, he loved it so much that he would often play it just for himself. His sister writes that during his last few years he would not take long motor trips as it was too great a loss of time; according to her, he seemed to be driven by some unknown power. During one of his vacations at the family home in California, he learned 300 pages of Bach's music in several weeks. On June 14, 1930, while visiting his friends, the Anderson brothers who lived about 100 miles up the Hudson River, he fastened two four-leaf clovers which he had found on the lawn in their guest book with a sentimental note of "how I wish it didn't have to end." Two days later, back in New York, he made his will. Thirteen months prior to this he had taken out additional insurance, although his health examination found him to be in perfect condition at that time. During his July recital tour of Europe, however, he began to feel ill, and finally found it necessary to shorten the tour and return to New York. There, after medical consultation it was decided that he should enter the hospital. He first began his series of recitals planned for the coming winter, but before this last recital the great pain was evident in his appearance, although his sister says that before it began "the pain disappeared, his face brightened up, and he gave a most wonderful recital, never to be forgotten by many."<sup>25</sup> This last program he was ever to play, on October 12, 1930, at 2:30 PM, was as follows: *Prelude and Fugue in E minor* by Buxtehude; *Tender Mary* by Schlick; *Vivaldi Concerto in D minor* by Bach; *Duchess of Brunswick* by Bull; *Prelude and Fugue in G minor* by Frescobaldi; *O, Hark a Voice Saith and O, How Cheating* by Bach; *Grand Jeu* by DuMage; *Larghetto* by Bassani; and *Sonata IV: Un poco Allegro and Prelude and Fugue in E minor* by Bach.

At the end of the performance the pain returned, and he was nearly in a state of collapse. The next day he entered St. Luke's Hospital, and was operated on for gallstones on October 17. It was discovered that he had cancer of the liver and nothing could be done. His parents were summoned from California. They had taken up Christian Science since leaving Dunham, and a Christian Science practitioner, Mrs. Seton, was called in. Farnam said that he experienced some relief after her treatment, but only for a short time.

He died at St. Luke's Hospital on the evening of November 23. The funeral was held Tuesday afternoon, November 25, at Holy Communion Church. The ushers were a group of his pupils — Harold Gleason, Robert Cato, Alexander McCurdy, Ernest White, Alfred M. Greenfield, Hugh Porter and Carl Weinrich. The service was that of the Episcopal Church, but out of respect for Farnam, there was no music. The full choir, vested in silence behind the crucifer, who headed the funeral procession. Clergymen participating in the service were the Reverend Worcester Perkins, rector of the church, the Reverend J. W. Ferris, and the Reverend Fred J. G. Kepler. The body was cremated and the ashes taken to California by his parents. His will, filed for probate December 5, bequeathed his musical library to Curtis Institute, \$2,000 each to Christ Church Cathedral, Montreal and Holy Communion Church in New York City, with both legacies to be used for the churches' choirs, \$1,000 to Third Avenue United Church in Saskatoon, Saskatchewan, and \$500 to the United Church of Dunham. He left his personal and household effects to his sister in Los Angeles and a life estate in one-third of the residue and the principal of the other two-thirds upon the death of their parents, who received life estates in their residuary estates.

(To Be Continued)

### NOTES

<sup>1</sup> Buhman, T. Scott. "Transferring Farnam to Phono Disc." *The American Organist*, XXXVIII (Jan. 1955), 15.

<sup>2</sup> *The New York Times*, Nov. 30, 1930, Sec. ix, p. 8.

<sup>3</sup> Hawke, William. "Lynnwood Farnam; His Life." *The American Organist*, XLVII (July, 1964), 14. The bulk of the biographical information in succeeding paragraphs was drawn by the author from this article by Mr. Hawke.

<sup>4</sup> *Ibid.*, p. 18.

<sup>5</sup> *Loc. cit.*

<sup>6</sup> Worcester, Elwood. "Memorial Address on Lynnwood Farnam, the Modest Genius," *The Diapason*, XXII (Feb. 1931) 52.

<sup>7</sup> Greene, John G. "Preliminary notes for a biography of Lynnwood Farnam." In the Farnam Collection of the Curtis Institute, Philadelphia, Pa.

<sup>8</sup> Personal interview with the author, Dec. 29, 1973.

<sup>9</sup> Letter from Elfrida Kraege, historian of Fifth Avenue Presbyterian Church, to the author, August 3, 1974.

<sup>10</sup> Worcester, "Memorial address . . ." p. 52.

<sup>11</sup> Kraege, Elfrida. "The Early Organs of the Fifth Avenue Presbyterian Church." *The Tracker*, XVIII, Winter 1974, p. 9.

<sup>12</sup> Letter, Elfrida Kraege to the author, Aug. 3, 1974.

<sup>13</sup> *Ibid.*

<sup>14</sup> Farnam, Lynnwood. "Lynnwood Farnam Tells of Recent Trip to Europe." *The Diapason*, XIV (Nov. 1925), p. 29.

<sup>15</sup> Dunham, Rowland W. "From Yesterday." *The American Organist*, XXXVIII (Jan. 1955), p. 18.

<sup>16</sup> Farnam collection of Curtis Institute.

<sup>17</sup> Farnam, "Lynnwood Farnam tells of . . ." p. 9.

<sup>18</sup> Farnam, Lynnwood. "Lynnwood Farnam Tells of Recent Trip in Europe." *The Diapason*, XV (Jan. 1924), p. 17.

<sup>19</sup> Postcard, Lynnwood Farnam to his sister, Mrs. Arline Hall, June 30, 1924.

<sup>20</sup> Farnam, Lynnwood. "Rambling Remarks of an Organist's Sojourn in Europe." *The Diapason*, XVIII (Oct. 1927), p. 22.

<sup>21</sup> Farnam, Lynnwood. "Rambling Remarks of an Organist's Sojourn in France." *The Diapason*, XVIII (Nov. 1927), p. 22.

<sup>22</sup> Letter, Farnam to Alfred Greenfield, July 27, 1930.

<sup>23</sup> Letter, William Hawke to the author, July, 1974.

<sup>24</sup> *The Christian Science Monitor*.

<sup>25</sup> Letter, William Hawke to author, July, 1974.

<sup>26</sup> Dunham. "From Yesterday." p. 18.

<sup>27</sup> Haubriel, Charles. "Lynnwood Farnam's Art: An Appreciation." *The Diapason*, XIX (April 1928), p. 12.

<sup>28</sup> Bruening, Herbert D. "Critic Recalls Bach Series 25 Years Ago by Lynnwood Farnam." *The Diapason*, XLVI (Dec. 1954), p. 22.

<sup>29</sup> Sprackling, Nelson. "Great Artist and Gentle Man Taken in Farnam's Death." *The Diapason*, XXII (Jan. 1931), p. 20.

<sup>30</sup> Bruening, Herbert D. "Lynnwood Farnam's Complete Bach Series, I." *The Diapason*, XX (Jan. 1929), p. 26.

<sup>31</sup> Bruening. "Lynnwood Farnam's Complete Bach Series, III." *The Diapason*, XX (April 1929), p. 19.

<sup>32</sup> Bruening. "Lynnwood Farnam's Complete Bach Series, V." *The Diapason*, XX (July 1929), p. 19.

<sup>33</sup> Smith, Melville. Undated letter to J. G. Greene.

<sup>34</sup> Gleason, Harold. Letter to author, April 20, 1967.

<sup>35</sup> Hawke. "Lynnwood Farnam . . ." p. 17.

Herbert Howells' "Lambert's Clavichord"

by Larry Palmer

Wouldn't it have been wonderful for us if some Boswellian harpichordist had taken the time and trouble to write a book explaining the meanings of the titles and the names in the dedications of the clavecin pieces of François Couperin? What a goldmine of trivia; and what a help it would be in our attempts to recreate the moods of these gemlike works! With somewhat this purpose in mind I decided to contact 82-year-old composer Herbert Howells while in London during July so that I could find out without question to whom the titles of the twelve pieces in his LAMBERT'S CLAVICHORD refer. The hour I spent talking with this gracious man in his studio at the Royal College of Music must rank among the most stimulating and enjoyable hours of my life, and the information presented here should be of interest to all who play these charming neo-Elizabethan works.

Herbert Lambert (1881-1936) was not only a master photographer who delighted in making portraits of England's leading musicians (seventeen of whom were pictured in *Modern British Composers*, foreword by Eugène Goossens, London, 1923), but a builder of harpichords and clavichords as well. He devoted hours of research to experiments for strengthening clavichord tone and to developing a portable instrument. His work, cut short by his early death, was carried forward by Thomas Goff, who had been associated with Lambert beginning in 1933. LAMBERT'S CLAVICHORD was conceived by Howells as a tribute to his friend, and the first composition of the twelve was actually written in Lambert's home in Bath. Since each piece has its date of composition at the end, one will see that this first composition was written on May 14, 1926, while the remaining eleven are dated July, August, and September 1927.

Howells' original intent had been to have twelve pieces by twelve composers — a garland of tributes from various musicians who had been photographed by Lambert. Each had agreed to contribute to the work, but none did so; thus, a year after the inception of the idea, Howells decided to complete the project himself.

The volume was originally published in an oblong format one-half the height of the present edition. Howells and Lambert signed 100 copies of a special limited edition of which, Dr. Howells told me, even he doesn't have a copy. Copy number one was intended for his wife, but, as he went to lunch that day with Ravel, who was visiting London, Ravel spied the volume in his coat pocket, asked to see it, and didn't return it!

I asked Dr. Howells if he had any objections to having these pieces played on the harpichord. He replied that he had no objection whatever, and that he himself sometimes played them at the piano (at which point he demonstrated *Hughes' Ballet* remarking that he was probably playing it too fast, and that Holst had been rather put out with him once for playing that very piece at such a clip!) The first performance of the entire set of pieces took place at the headquarters of the music department, Oxford University Press, which in 1929, were newly set up in sumptuous quarters in the Aeolian Hall, London. Howells did play them on a clavichord, but told me that he really had no knowledge of early keyboard instruments. Indeed a visiting German musicologist confronted him after the recital and asked him to explain his personal theory concerning the "Bebung." Howells' asked innocently, "What is 'Bebung?'" at which the disgruntled academician left in horror! Also at this recital William Primrose, at that time a violinist, and Arthur Benjamin, pianist, played Howells' *Violin Sonata* to "clear the air" from so much clavichord music (in the words of the composer).

And now to a short examination of the music and an identification of the persons mentioned in the titles. We will not print musical examples, but refer the reader to the Oxford University Press volume, Howells' opus 41, which is still available.

Number one, *Lambert's Fireside*, is marked "slow and grave" and bears the unusual key signature of f-sharp and b-flat. It should be played quietly (there is no dynamic in this piece above a mezzo-forte), and with extreme legato. Howells claims this dreamlike work as one of the two he most favors among



Herbert Howells in the 1923 photograph by Herbert Lambert of Bath.

the twelve.

Number two, *Fellowes' Delight*, was written to honor the Rev. Edmund H. Fellowes (1870-1951), director of the choir at St. George's Chapel, Windsor; author of the book *English Cathedral Music*, musicologist, and specialist in Tudor music. "With easy movement" characterizes this piece in ABA form.

Number three, *Hughes' Ballet*, owes something, I think, to Stravinsky (a hint of *Petrouchka*, perhaps?). Hughes of the title is Herbert Hughes (1882-1937), music critic of the *London Daily Telegraph*, also a composer, and one of the founders of the Irish Folksong Society. This piece works extremely well at the harpichord; indeed its jangle and bouncy rhythms have made it a favorite every place it has been played. It reflects well the character of the man who has lost a position for writing a review of a concert which never took place.

*Worham's Gronde* (four) is a single page with seven repetitions of the 15-note bass theme. The dedicatee is Hugh E. Worham (1884-1959), music critic for the *London Morning Post*, and subsequently assistant music critic of the *Daily Telegraph*. From 1934 he was known as "Peterborough" in the feature "London Day by Day;" a man of wide-ranging interests, he wrote eight books, including studies of Oscar Browning and Marcus Aurelius.

*Sargenti's Fantastic Sprite* (five) is a fine example of subtle melodic changes in a dance-like piece of repetitive nature. It characterizes the conductor Sir Malcolm Sargent (born 1895) who had studied organ at the Royal College of Organists in London. He was knighted in 1947.

Number six, *Foss's Dump*, is "wicked biography" according to the composer. He asked me point-blank if I liked this piece, and I had to confess that I found it rather dry. "Quite so," he said. "Foss was a bad composer and a dull one, and I've tried to show this quality in 'his' piece." Hubert Foss (1899-1953) began the music department of Oxford University Press in 1924, and remained as its head until 1941.

*My Lord Sandwich's Dreame* (seven) is a beautifully-elegiac ABA piece in B-flat major. The title refers to George Charles Montagu (1874-1962), ninth Earl of Sandwich, who succeeded to the title in 1916. Howells mentioned that the Earl was devoted to art and beauty and that visits to his home, Huntington House, were artistic experiences.

Eight, *Samuel's Air*, is for Harold Samuel (1879-1937), the great English pianist and Bach specialist. More highly chromatic than the other pieces, it is one of the most difficult of the set to manage at the harpichord.

Howells' favorite (and mine) is the next work, *De la Mare's Pavane*. This work, for Howells' great friend, the poet Walter De la Mare (1873-1956), typifies well that quality often found in the composer's music and identified by Hugh Ottaway in his article "Herbert Howells and the English Revival" (*Musical Times*, 1967, pp. 897-899):

... Even the mood of vague melancholy may be considered basic, though in much of the later music this is sharpened and intensified into something far more urgent — an elegiac vein of considerable grandeur and ecstasy.

Howells has a picture of De la Mare on the bulletin board of his studio in the Royal College of Music; their friendship was life-long, and the Pavane, al-

ways among the most expressive of Elizabethan dance movements serves the same intense function for the neo-Elizabethan composer. "Slow and grave" is the tempo indication, but one should be certain to keep the forward motion of the four-pulse dance rhythm in mind. A slight quickening at the *piu forte* is effective; there is an accidental missing in measure 24: the right-hand chord, beat two, second half, should contain a C-sharp.

*Sir Hugh's Galliard* (ten) refers to Sir Hugh Allen (1869-1946), director of the Royal College of Music in London from 1918 until 1937. Also Professor of Music at Oxford University, he was knighted in 1920. In measure 30 the second eighth-note on the third beat should be a C-natural, corresponding to the same passage in the A section. This sprightly piece has a particularly buoyant cadence, with its alternating cross-relationships between C and C-sharp.

Eleven, *H. H. His Fancy*, is, of course, a fugue. The most "learned" of the set it was originally intended for George Bernard Shaw. Howells found him a brilliant man but such a snob that he decided at the time of publication simply to make it his own. This lengthy work, the longest of the twelve, has some problem spots and some questionable accidentals; since I did not ask about this text, however, I will not suggest my own solutions to the several places where G-flats seem to be needed but not noted! This will leave something for the next visitor to discuss with the composer.

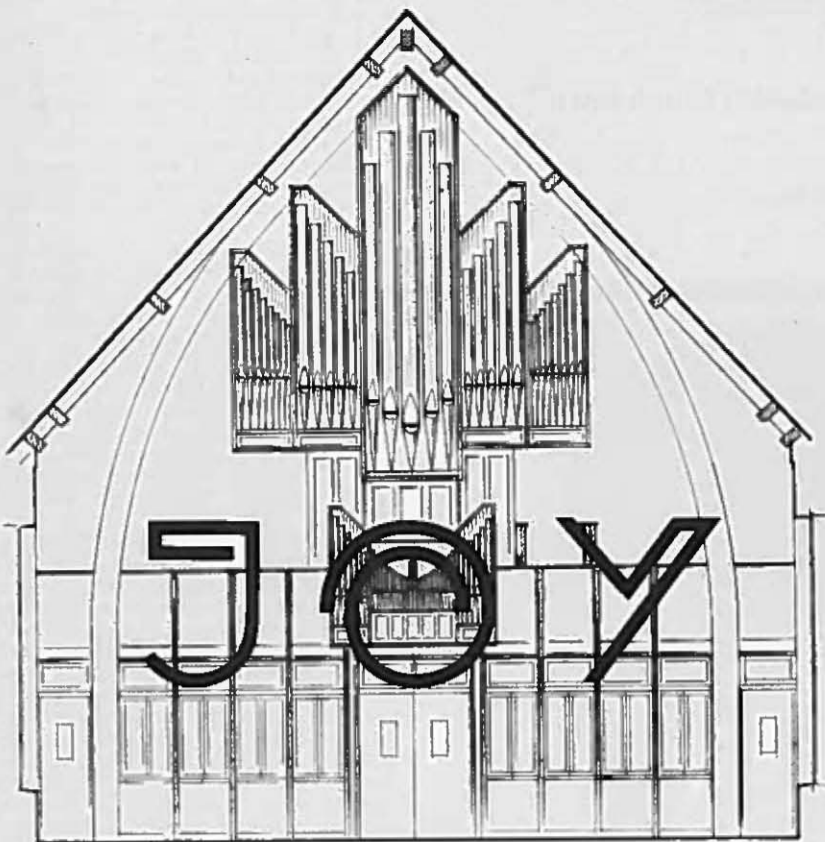
Twelve is *Sir Richard's Toye*, written for Sir Richard Terry (1865-1938), first director of music at the Catholic Cathedral of Westminster. He was knighted in 1922. Similar in texture to *Hughes' Ballet*, it is slightly more difficult rhythmically with its occasional measures of quintuplets against eighth notes.

Howells has stated that he prefers to write music either for a person or a place. (One thinks at once of his notable series of canticles for churches and cathedrals throughout England). In a more recent two-volume set of clavichord pieces entitled *HOWELLS' CLAVICHORD* (published by Novello in 1961) the composer offers twenty more pieces in neo-Elizabethan forms dedicated to his friends, but in this publication the friends are identified. However, old friends are usually best, one finds, and I find the earlier set more gratifying to play than the later, particularly when adapting them to the harpichord: the works from the twenties have sparer textures, more reliance on linear writing, and thereby provide fewer problems when played on our instrument.

After answering my questions about LAMBERT'S CLAVICHORD, Howells talked on, offering some personal glimpses and observations: the youngest of eight children, he is the last survivor of the six boys and two girls. He sleeps only six hours a night; he said that lack of sleep killed his father at age 58, but that all the rest of his family has been long-lived. His brother, an etcher, still had a steady hand at 92; his last surviving sister died last year, also in her nineties. Such a long and productive life is especially surprising to one told, as Howells was in 1919, that he had but one year to live. His pulse rate was alarmingly high at that time, but the trouble was discovered (in his thyroid). Treated with radium for three years, he had to lie in bed five days out of each seven. (Perhaps then he was able to store up enough rest for the remainder of his years!)

Howells mused that he found it strange not to have written anything in these pieces for Benjamin Britten, since Britten had been stopping by his studio in the RCM from the age of seventeen, and the two composers continue to be friends. He commented on various people he had known: "Hubert Parry was the greatest man I ever knew." Telling the story of playing *Hughes' Ballet* too fast and Holst's reaction, he quoted Brahms' remark to Stanford, "Play me on the slow side," and added, "Perhaps Adrian [Boult] takes this a bit far, especially in Elgar's *Nimrod* of the *Enigma Variations*." Concerning Charles Ives, "I'd like to have known him as a man; I hate him as a composer. No composer has the right to be unmanageable."

(Continued, page 8)



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## Howells

(Continued from p. 7)

Howells spoke with great admiration of Lambert's photography, and of having been there on the day that Lambert's remarkable photograph of another dear friend, Ralph Vaughan Williams, was made, in "RVW's 50th year." So, ranging through British musical history of the past half-century, the time passed far too quickly for me. Howells was

working at the time on three commissions — a *Te Deum* for the Sheffield Festival in October; a setting of verses by John Bunyon for the enthronement of the new bishop at Lincoln Cathedral; and something again for a place: "Warwick Parish Church, one of the loveliest in England." As he accompanied me to the door of the RCM he, too, was on his way out to walk a mile to his barber. "My hair is too long," he said; "I'd hate to look like a musician."

## HARPSICHORD NEWS

SUSAN INGRID FERRÉ, a doctoral candidate at North Texas State University, Denton, played three recitals in Brazil during August: in Belo Horizonte on the 15th, in Sao Paulo on the 17th, and in Rio de Janeiro on the 19th. The program: *Tocatta Ottava*, Frescobaldi; *Tocatta in D minor*, Fra Jacinto; *Toccatas in F minor and C Major*, Seixas; "Italian" *Concerto*, J. S. Bach; *Suite in D minor*, Louis Couperin; *Ordre 4*, Francois Couperin.

LEONARD RAVER played harpsichord continuo with the New York Philharmonic, Pierre Boulez, conducting, for the programs of October 3, 4, 5, and 15th. The instrument was the orchestra's John Challie harpsichord; the work, *Ballet Suite from the Opera "Les Indes Galantes"* by Rameau, selected and edited by Christoph Wolff. Dr. Raver also played this recital at the Brandywine River Museum, Chadds Ford, Pennsylvania, on October 6: *Tocatta in A (L. 16)*, *Variations on Onder een linde groen*, Sweelinck; "French" *Ouverture in B minor*, S. 831, Bach; *Sonata for Harpsichord (1951)*, Persichetti; *Sonatas*, K. 105, 86, 215, 216, Domenico Scarlatti. The instrument, a 1971 William Dowd.

THE LOUISVILLE BACH SOCIETY concert for October 12 included the *Bach Concerti for Three Harpsichords (S. 1064)* and *Four Harpsichords (S. 1065)* with harpsichordists Doris Owen, Margaret Dickinson, Jeremiah Starling and Sarah Griffith. Melvin Dickinson conducted this opening program of the Society's eleventh season at St. Agnes Catholic Church.

MOHAWK TRAIL CONCERTS presented a "Telemannathon" on October 12 in Charlemont, Massachusetts. Maria Gregoire and Robin Stone played a Sassmann Harpsichord (tuned at "Baroque Pitch" — A-421) for this three and one-half hour program (which was, incidentally, sold out): *Concerto in G for Four Violins, Arias for Soprano with Flute Obbligato, Canonic Sonata 4 in D minor, Concerto in F (Recorder and Bassoon), Quartet in E minor (Flute, Violin, Cello), Cantata 17 (Soprano with Recorder Obbligato); Sonata in G (Flute and Viola), Gulliver Suite (2 Violins), Concerto in G (Viola and Strings), Duet for Two Recorders, Sonata in D minor (Cello), Arias (Soprano with Violin Obbligato), Concerto in E minor (Recorder, Flute, and Strings)*, all by Telemann!

Music for Organ and Harpsichord made up the program of BRUCE GUSTAFSON and ARTHUR LAWRENCE at Chapel of the Sermon on the Mount, Associated Mennonite Biblical Seminaries, Elkhart, Indiana, on October 13. The program: *Concertos in D Major and G Major*, Soler; *Sonata in F Major*, W. F. Bach; *Musete de Choisi and Musete de Taverni*, F. Couperin; *Ut re mi fa sol la*, Byrd; (all organ and harpsichord). *Prelude in D minor*, L. Couperin (harpsichord solo), and three chorale preludes from *Clavieruebung*, Part III, Bach (organ solo). The instruments: Schlicker organ (1969) and William Dowd harpsichord (1970).

ARTHUR LAWRENCE played this program in the Golden Age of the Harpsichord series at Saint Mary's College, Notre Dame, Indiana, on October 20: *Fantasia in G minor*, C.P.E. Bach; *Andantino in C Major*, J. G. Schwanenberger; *Four Duets*, S. 802-805, J. S. Bach; *Sonata in C Major*, Platti; *Rondeau, La Pothouin*, Duphy; *Sonatas*, K. 380, 208, 209, 518, 544, 545, 516, 517, D. Scarlatti.

BARBARA MYERS BAIRD, graduate student in harpsichord at Southern Methodist University and instructor of

harpsichord at Texas Christian University, played a concert inaugurating TCU's French double harpsichord by Richard Kingston on October 20: *Toccata Nona*, Frescobaldi; *Variations "Unter der Linden gruene"*, Sweelinck; *Ordre 4*, F. Couperin; *Sonatas*, K. 420, 421, 263, 264, D. Scarlatti; *Partita in D Major*, S. 828, J. S. Bach.

The Harpsichord Society of Dallas presented guest artist MICHAEL CHIBBETT in recital at Canterbury House, Dallas, on November 5. The program: "Lacrimae" *Pavan and Galliard*, Morley; *Variations, "Ich voer al over Rhijn"*, Sweelinck; *Tocatta II*, Froberger; *Partita in E minor*, J. S. Bach; *Suite in D minor*, Marchand; *La Triomphante, Musette en Rondeau, Tambourin, Les Tourbillons, Les Niais de Sologne*, Rameau. The instrument, a French double by Richard Kingston.

Mr. Chibbett, harpsichordist to the Russell Collection in Edinburgh as well as a doctoral student at the University there, played eight harpsichord programs on his just-completed first American tour: at St. Paul's Chapel of Trinity Parish, New York City (instrument by William Dowd); in Grand Rapids, Michigan (instrument by Keith Hill); in Columbus, Ohio (instruments by Brueggermann and Sperrhake); at Washington University, St. Louis (instrument by Walter Burr); in Midland and Lubbock, Texas, and Albuquerque, New Mexico — harpsichord and organ programs, using a Herz kit harpsichord; and in Dallas.

VICTOR WOLFRAM, Oklahoma State University, Stillwater, played this "Celebration of Scarlatti" at the University on November 19: *Sonatas*, K. 105, 206, 207, 376, 377, 380, 381, 3, 208, 209, 513, 152, 153, 54, Domenico Scarlatti. Harpsichord by William Dowd.

THE TWELFTH INTERNATIONAL FORTNIGHT OF MUSIC will take place in Brugge, Belgium from 26 July through 9 August, 1975. On the program, international competitions for recorder playing, traverso playing and woodwind ensembles with a jury composed of F. Brueggen (Holland), S. Devos and W. Kuijken (Belgium), C. Dolmetsch (Great Britain), G. Scheck (West Germany), F. von Huene (USA), and K. Yokoyama (Japan); interpretation courses, lectures, recitals and evening concerts; an exhibition including a selection of recorders, woodwind, bowed and plucked stringed instruments (original, copies and modern instruments), editions, books, scores, and records. FROM MONTEVERDI TO MOZART is the concert theme for the two weeks; among the performing groups will be the Monteverdi Choir of Hamburg, the King's College Choir of Cambridge; the Monteverdi Orchestra (London), the Collegium Aureum, and the Toelzer Knabenchor. For more information, a leaflet on the competition is now available from Secretary Int. Muziekdagen, C. Mansionstraat 30, 8000 Brugge, Belgium.

FRANS BRUEGGEN, virtuoso recorder and baroque flute artist and ALAN CURTIS, one of America's finest harpsichordists are now booking for their forthcoming American tours: October 1975 and October/November 1976. For information about these events, the address is Lee McRae, 2130 Carleton St., Berkeley, California 94704.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.





Gerald Bales (left) is shown having the FRCCO degree, honoris causa, conferred upon him in recognition of "his contribution and encouragement of Canadian Church Music" as a composer and performer. The national president of the Royal Canadian College of Organists, Walter Kemp (right) was present to confer this honor on Mr. Bales and to read the citation prepared by Robert Bell at a meeting of the Ottawa Centre of the RCCO on Sept. 28 at Fourth Avenue Baptist Church, Ottawa. Also present was the oldest living past president of the RCCO, Charles Peaker (center), now honorary president of the RCCO and newly made Companion of the Order of Canada by the Governor General in late October. Dr. Peaker was guest speaker for the unique occasion, and he regaled the eighty members and visitors present with liberal quotes from Shakespeare and reminiscences of Saskatchewan in his talk, "Of Men and Angels." Mr. Bales is presently chairman of the Ottawa Centre of the RCCO, and associate professor of music at the University of Ottawa where he teaches organ, choral techniques, orchestral conducting, and orchestration. His orchestral, choral and organ compositions have been widely performed throughout the U.S. and Canada as well as in Europe. Mr. Bales was organist and choir-master of the Cathedral Church of Saint Mark, Minneapolis, Minn., from 1959 until 1971, when he returned to his native Canada.



### New Casavant to Canadian University

Casavant Frères have just completed the installation of a 2-manual mechanical action organ in Grant Hall at Queen's University, Kingston, Ontario. The 16-stop, 20-rank instrument is located on a side gallery of this spacious auditorium. Hauptwerk and Brustwerk divisions are in the traditional position in the main case, with a separately encased Pedal behind. Under the overall artistic and technical direction of Gerhard Brunzema, who drew up the specification and scaled the pipework, a team of artist-craftsmen brought to the supervision, design and fabrication of this instrument more than seven hundred and fifty years experience in organbuilding. Production was co-ordinated by factory superintendent Roger Delisle and his departmental foremen and assistants, Georges Chicoine, Paul Demers, Jean-Paul Frenière, Gilles Lemonde, Roger Lemonde, Germain Ledoux, Paul Lemieux, Germain Petit and Paul-Emile Phaneuf. Artistic conception and case design was by Jean-Claude Gauthier; chest layout and action design by Gaston Bonin and Jean-Guy Dupont; key-boards and console action by Normand Giard; wind chests by Guy Danserault and Guy Roy; case construction by Rosaire Bourgault, Jean-Paul Lemonde and David Beaudoin; pipes by Guy Godbout, Jean-Guy Beauchamp, Laval Lemaire, Georges Lusignat, Jean-Paul Tanguay; voicing by Paul Roy, Gaetan Robert, Gilles Chabot, Gerald Archambault and Raymond Duguay; installation by Denis

Campbell, Denis Mailhot and Jean Robichaud; and final finishing in the auditorium by Paul Roy and Gerald Archambault.

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Oktave 4' 32 pipes  
Fagott 16' 32 pipes



Thomas Matthews has announced his retirement as dean of the Evergreen Conference School of Church Music, Evergreen, Colorado, a position he has held with distinction for 20 years. On the same day that his resignation was accepted by the Conference Board of Trustees, the Board elected him to the position of Chairman of the Board and Chancellor of the Conference. During last summer's conference, Dr. Matthews was honored on his 20th anniversary as dean with a special dinner with many invited guests helping to celebrate the occasion. There was a gift presentation and a special concert was given in his honor in the Episcopal Church of the Transfiguration with music performed by members of the faculty, staff and conferees. Dr. Matthews continues as organist and choir-master of Trinity Church, Tulsa, Oklahoma, and as professor of organ and theory at Tulsa University.



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EXAMPLE 2

EXAMPLE 3

EXAMPLE 4

EXAMPLE 5

# The Organ Concerto Arrangements of Johann Gottfried Walther (Conclusion)

by Sarah E. Hanks

Greater musical consistency and coherence are among Walther's most important contributions. An accompanimental line found with Torelli's second thematic statement in the tutti is already accompanying the first statement in Walther's version. From this it is clear that he has carefully studied the design of the original and is not merely transposing notes. In his concern for clarity and audibility in the organ medium Walther avoids an overly complicated texture, often simplifying that of the Torelli version. When the theme appears in Torelli's viola part with the two violin parts above, Walther leaves only one voice above and composes a new part which is placed at a pitch level below the theme. Thus, in Walther's arrangement, the theme appears to be in only the soprano or alto voices. The opening tutti therefore demonstrates Walther's redesigning of the bass line to move in a general downward direction, taking advantage of the weight of the pedal division in the ensemble and making strategic use of it, recomposing an accompanimental line, and repositioning the theme for improved audibility on the organ. It would seem that substantial study and experimentation preceded this version.

The solo sections show Walther redesigning the bass line so that it combines the functions of both the original bass line plus harmonic filling in the middle range. Some violinistic figures with wide leaps in the solo sections have been recast to fit the organist's hand without losing their intrinsic quality. Conventional trill signs are added to the inner parts as well as the highest voice. There is also some written-out elaboration in both tutti and solo sections.

The Concerto in B-flat Major after Torelli is based on a *Sinfonia a 2 Violini* in D Major.<sup>17</sup> In this case Walther has arranged only two movements of what is probably a three-movement work. The first movement is fast and is arranged for manuals and pedal, while the Adagio is for manuals only. The transposition from D Major to B-flat appears to have been made necessary by Walther's desire to use the lowest note of the pedal, CC (it occurs five times in the first movement).

The structure of this work, being based on a *Sinfonia*, differs from the usual ritornello design one expects in Torelli. Basically an A B A form, the opening movement has an extensive opening section in B-flat (22 measures) in which the bipartite theme is heard several times (in B-flat, twice in F, again in B-flat, and in G minor). A brief soloistic interjection appears in this section. The middle section (m. 22-43) is mainly soloistic with several tutti interjections (in G major, C major, and F major). The concluding portion (m. 43-64 plus coda) is a close reiteration of the material presented in the first section.

The Adagio, viewed in terms of the tonal design, has an A B A form, also. The first A section is in F major (modulating to the dominant, C), and the middle section is in D minor. The final A section simply moves back to F in the concluding phrases where material heard in the dominant (end of m. 10) is repeated in the tonic (end of m. 12). The total length of the movement is 15 measures.

The third Torelli-Walther arrangement, the *Concerto in A Minor*, is the most extensive example, since Walther has arranged all three movements. This arrangement has been transposed from the original key of C Minor of Torelli's Op. VIII, No. 8.<sup>18</sup> The highest note in the transposed version is c'''. Some

detailed comparisons of the two versions will be shown here.

The first movement uses ritornello design with certain peculiarities. There are three tutti and two solo sections. Contrary to what one might expect, Torelli opens the concerto with a solo of two measures length. The solo material is clearly recognizable as a major theme appropriate for the beginning of a concerto. In this sense it belongs to the ritornello. Yet the full orchestral tutti enters only at the end of the second measure with four block-like chords which continue into a sequential passage. The opening solo is accompanied only by the basso continuo. In performance on the organ this solo should be treated differently from the tutti (which commences on beat 4 of m. 2). This can easily be accomplished by playing the continuo accompaniment on the more lightly registered manual while keeping the solo on the Great. The left hand then simply moves to the Great for the tutti chords. A parallel situation occurs in m. 7-9 where Torelli repeats the opening material in the dominant minor.

(Example 1)

There is no full cadence at the end of the ritornello. Instead there is a cadence on a dominant with a seventh present as the result of a suspension. The solo enters on the second half of the second beat of m 14. This is difficult to recognize in Walther's version because the entrance of the solo overlaps with the conclusion of the bass line in the pedal, which Walther has altered to make a stepwise descent to E. Walther maintains the tutti texture up to this point, whereas the tutti clearly drops out on the dominant cadence two beats earlier in the Torelli version.

(Example 2)

In the second appearance of the ritornello, the opening solo passage is omitted and the section begins with the tutti chords. The repetition at a secondary tonal level is deleted but the sequential material is extended. The final tutti also begins with the tutti chords, but, as in the opening ritornello, the tutti is presented first in the tonic and then in the dominant. At the opening of the dominant section the violin solo which was heard at the very outset is heard again. As in the opening tutti, the movement closes on a cadence on the secondary dominant, and then leads without pause into the Adagio movement.

In the elaboration of phrases Walther has gone further in this concerto than was the case with Torelli's Op. VIII, no. 7. At times all the lines are virtuosic. Even the pedal is occasionally given 16-note figures. In fact, Walther has transformed the movement by taking a motive of four 16th notes from the end of the opening violin solo (transposed version, c b c a) and systematically applying it in the elaboration of all the other parts throughout the movement. He varies and approaches it in different ways, incorporating the original notes used by Torelli into the pattern. In the first half of the opening ritornello alone, it is used six times. This device creates great richness and musical coherence at the substructural level. Walther uses many other motives in a similar way. In applying such techniques he has converted the 8th-note pulse of Torelli's version into an almost perpetual 16th-note pulse in both tutti and solo sections. The untouched, block-like quarter-note chords of the tutti are thus thrown into even greater relief.

Changes in the bass line include moving it up an octave and elaborating it in 16th notes (as can be observed in Ex. 1), and introducing an 8th rest followed by a pick-up 8th note as a more lively alternative for a half note (m. 4 and 5 of Ex. 1).

A harmonic change is made in the tutti chords of the second ritornello, serving to link it more closely to the rest of the ritornello by moving to G major, the dominant of the ensuing C major portion.

(Example 3)

Revisions also occur in the solo sections. In the first solo, m. 17-19, the melody in Walther's version is quite smooth compared with the wide intervals of the original; a much improved bass line is more lively, and a rhythmically active inner voice is freely added and subtracted.

(Example 4)

Another interesting alteration may be seen in the second solo. Here Torelli calls for an echo effect with *forte* (m. 36, beats 3-4) and *piano* (m. 37, beats 1-2) markings in alternation. Walther has repositioned this effect so that it occurs on beats 4 and 1, and 2 and 3, respectively. This displacement is the result of Walther's having inserted a cadential chord (on beat 3 of m. 36). The result of this new placement is less square and more propulsive. The *forte* and *piano* markings are missing from the Walther score but should be observed by the organist. This effect can be achieved by keeping the left hand always on the more lightly registered manual and alternating the right hand between the two manuals.

(Example 5)

The second movement is improvisatory and admits improvised elaboration. The concerto element is preserved in the alternation of solo melody with tutti chords. Walther has introduced very few changes in this movement.

The basic ritornello design of the first movement is again employed in the third (T-S-T-S-T). The opening phrase is given out in the tonic by the tutti first violins, and then in the dominant by the tutti second violins. The ritornello continues and concludes with a sequential passage which cadences on the dominant minor.

(Example 6)

Walther has raised the bass line an octave at the opening and cast it into roudades of 16th notes to be taken with the left hand. A new middle voice is added. The pedal is reserved for cadence definition. The melody is frequently ornamented with passing tones.

Dr. Sarah E. Hanks is a native of Milwaukee, Wisconsin where she began music study at the Wisconsin Conservatory of Music. She received her A.B. degree from Wellesley College where she pursued studies in music history with Owen Jander, and in organ with Melville Smith, Frank Taylor and Lois Pardue. At Smith College she studied with Vernon Gotwals, Edwin London, and Alvin Eller while earning the M.A. in music. Her professional study continued at the University of Iowa with Gerhard Krapf, Albert T. Luper, Eugene Helm, Robert Donington, and W. T. Atcherson.

Her research includes studies of the pontalon, a musical instrument; Portuguese keyboard music, the concerto, and of Johann Ernst of Weimar. Her doctoral dissertation is entitled "The Early Unaccompanied Keyboard Concerto in Germany." More detailed documentation of certain points in this article may be found in Chapter III of that work (University of Iowa, 1972). The present article represents further study of the organ concerto arrangements of Johann Gottfried Walther.

Dr. Hanks has taught music history and literature courses at the University of Georgia and is currently musicologist at Western Illinois University, Macomb, Illinois. She has held church positions as organist and choirmaster for many years.

An excellent example of the rich effect of Walther's version may be seen in the closing measures of the opening tutti, where he again uses the motive developed from the opening violin solo of the first movement to create a satisfying conclusion of the tutti. This procedure is even more fully developed in the final ritornello at the end of the movement. The middle ritornello remains truer to the original Torelli version.

(Example 7)

The intervening solo passages reflect virtuosic violin writing: wide leaps, arpeggios, string crossing, and bariolage. The second solo contains arpeggiated string crossing patterns of wide leaps which would be difficult to render on the organ at a fast tempo. Walther has cleverly repositioned the pitches so that they fall within the same octave, yet preserve the violinistic string-crossing effect.

(Example 8)

The concluding ritornello is clearly set apart from the preceding solo by Walther in the following manner: the solo concludes with a cadential tonic chord and a quarter rest, both absent from Torelli's version. In this way two extra quarter-note beats have been inserted. Walther's revision underlines the formal division of the movement and strengthens the finality of the concluding ritornello, while facilitating the re-positioning of the right hand of the performer (see Ex. 8).

Only the most striking and significant of Walther's adaptations have been cited here. The substantial number of changes do not alter the essential formal, melodic, and harmonic outlines of the Torelli original. They tend to preserve the feeling of the original, yet succeed in adapting the violin idiom to the organ while creating a rich contrapuntal and ornamental texture and strengthening the musical design of the original.

The study of Walther's art of arranging presents an impressive image of his understanding of tonal and technical problems and of the musical insight and logic which he brings to his work. Not only do these arrangements<sup>10</sup> make these works part of organ literature, they also demonstrate essential differences in the exploitation of the violin and the organ, and afford insight into form and style of the originator and the arranger. A comparison of the two versions especially demonstrates the effectiveness of consistent patterns of elaboration which in turn affords insight into works of other composers — Bach, for example, where in many cases no unornamented version is available for comparison.

All the changes noted in the keyboard version will have their effect in performance and cannot help but change to some degree the aesthetic impression made on the listener. The change from a basic 8th-note pulse to the 16th-note unit as well as the problem of rendering several highly ornamented parts on a single instrument will slow the tempo of performance in the organ version. The less flexible dynamic properties of the organ in comparison with drawing a bow across a string will create a more static effect. The sense of contrast, partly visual, possible in an ensemble of players, is less evident on the organ, which can offer, however, other types of musical satisfaction. Walther's arrangements tend to emphasize contrasts of a purely musical nature in terms of texture, pitch, elaboration, rhythmic factors, and the tonal divisions of the organ.

In considering the performance of these works, the organist should recall that Walther, while seeking to make these works for violin playable on the organ, endeavored to retain much of their violinistic feeling. Much of this flavor can be preserved on the organ if the performer will stop to consider the vitality of phrasing resulting from particular patterns of down and up bowing and slurring and articulation on the string instrument. The patterned repetition of violinistic figuration should suggest patterns of articulation to the organist. In slow movements, imagining a melody being performed by a violin should be suggestive to the organist.

Broader conclusions to be drawn from this study might commence with the realization that the concerto in the early 18th century was a musical genre still in the formative stage. The concertos represented in this collection tend to have either three or four movements. While the majority have at least one movement in ritornello form, some seem to be related to other genres such as the sonata, suite, sinfonia, and fugue. In a few cases the concerto aspect seems to consist merely of alternating *piano* and *forte* markings or of sporadic insertions of soloistic material into the pervading ensemble texture. There seem to have been various schools of thought regarding the number and make-up of the movements of a concerto, often reflecting regional prefer-

ences. Certainly some of the most interesting aspects of the study are observance of the wide range of possibilities in the concerto, the interaction with other genres, and the distinct desire to imitate on the keyboard properties of music conceived for a quite different medium.

Walther's collection of concerto arrangements may be regarded as a treasury of preserved examples of many types of concertos which would otherwise be forgotten, a distinctive contribution to organ literature, and a fascinating documentation of the concerto and the concerto principle in the early 18th century. The investigation of these works and their performance is a pleasure for performers, audiences, and scholars alike.

(Notes for this article are continued on p. 12)

EXAMPLE 6

EXAMPLE 7

EXAMPLE 8



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## Walther Concertos

(Continued from p. 11)

### NOTES

<sup>1</sup> Johann Gottfried Walther, *Gesammelte Werke fuer Orgel*, ed. Max Seiffert (1906), rev. Hans Joachim Moser in *Denkmaeler deutscher Tonkunst*, Vols. 26-27 (Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- u. Verlagsanstalt, 1958).

<sup>2</sup> Johann Gottfried Walther, *Ausgewählte Orgelwerke*, 3 vols., ed. Heinz Lohmann (Wiesbaden: Breitkopf & Härtel, 1966). Volume III contains the concertos and other free compositions.

<sup>3</sup> Additional discussions of this point are included in S. E. Hanks, *The Unaccompanied Keyboard Concerto in the Early 18th Century including the Works of Walther, Bach, and their Contemporaries* (Ph.D. diss., University of Iowa, 1972), 204-6; see also the forthcoming article by the author on "Johann Ernst, Prince of Weimar" in *Grave's Dictionary of Music and Musicians*, 6th ed., ed. Stanley Sadie.

<sup>4</sup> J. G. Walther, *Ausgewählte Orgelwerke*, ed. Lohmann, I, vii.

<sup>5</sup> See Bernhard Paumgartner, "Albinoni," *Die Musik in Geschichte und Gegenwart* (hereafter cited as *MGG*), 14 vols. & supp., ed. F. Blume (Kassel: Bärenreiter, 1949-), I, 277-99.

<sup>6</sup> J. G. Walther, *Musicalisches Lexicon oder musicalische Bibliothec* (Leipzig, 1732), facs. ed., R. Schaal (Kassel: Bärenreiter, 1933), 275; and Franz Giegling, "Gentili," *MGG IV* 1736-7.

<sup>7</sup> Franz Giegling, "Gregori, Giovanni Lorenzo," *MGG V*, 784-5.

<sup>8</sup> See the two articles by Claudio Sartori, "Mancia," in *MGG VIII*, 1563-4, and "Il dilettante Luigi Mancia dignitario dell' Imperatore," in *Rivista musicale italiana LV/4* (Oct.-Dec. 1953), 404-25.

<sup>9</sup> Walther, *Musicalisches Lexicon*, 394.

<sup>10</sup> See François Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles La Cense (Amsterdam, 1696-1743)* (Paris: Heugel, 1969), p. 62 of the facsimile of the *Catalogue des livres de musique* (1737), and the "Tableau de cotages" on p. 91 of Lesure's study, just preceding the *Catalogue*.

<sup>11</sup> For further discussion of this point, see Hanks, *The German Unaccompanied Keyboard Concerto . . .*, 104-7. See also William S.

Newman, *The Sonata in the Baroque Era* (Chapel Hill: University of North Carolina Press, 1959), 153, and Luigi Petrobelli, "Taglietti," *MGG XIII*, 50-51.

<sup>12</sup> See fn. 3.

<sup>13</sup> Telemann's testimony is quoted by Walter Kolneder in *Antonio Vivaldi, His Life and Work*, tr. Bill Hopkins (Berkeley & Los Angeles: University of California Press, 1970), 107-8. Telemann's concertos have been studied by Siegfried Kross, *Das Instrumentalkonzert bei Georg Philipp Telemann* (Tutzing: Hans Schneider, 1969).

<sup>14</sup> Lowell Mason, *Musical Letters from Abroad* (New York: Ditson, 1853; repr. with introduction by Flwyn Wiennandt, New York: Da Capo Press, 1967), 142-6; Letter XXXIV, written from Darmstadt, June 19, 1852.

<sup>15</sup> Franz Giegling, *Giuseppe Torelli, ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts* (Kassel: Bärenreiter, 1949; reviewed by W. Thomas Marrocco in *Journal of the American Musicological Society IV/2* (Summer 1961), 164-5. See also F. Giegling, "Torelli," *MGG XIII*, 560-62.

<sup>16</sup> The Torelli version is available in Arnold Schering, *Geschichte der Musik in Beispielen* (Leipzig: Breitkopf & Härtel, 1931), No. 257.

<sup>17</sup> The author does not know of any source for this arrangement other than the manuscript located at Dresden by Seiffert. The work does not appear in the thematic catalog included in Giegling's study, *Giuseppe Torelli*, cited above in footnote 15.

<sup>18</sup> For the original, see Giuseppe Torelli, *Concerto in C Minor for Violin and String Orchestra*, Op. VIII, No. 8, ed. Ernst Praetorius (New York: Eulenberg, 1950). The last movement is available in Archibald T. Davison and Willi Apel, *Historical Anthology of Music*, 2 vols. (Cambridge, Mass.: Harvard University Press, I, 1946; II, 1950), II, No. 246. This latter version has the advantage of an interesting continuo realization.

<sup>19</sup> Six of the Walther organ concerto arrangements may be heard in a recording by E. Power Biggs, Columbia Stereo M31205. The author gratefully acknowledges the assistance of Professor Albert T. Luper of the University of Iowa in reading the manuscript and making helpful suggestions.

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## Competitions

**THE BOSTON CHAPTER AGO** announces a **YOUNG ARTISTS' COMPETITION** to be held on Saturday, May 3, 1975 in Memorial Church, Harvard University, Cambridge, Massachusetts. Interested applicants under the age of 30 must submit a tape recording and application before April 5, 1975, for the preliminary judging. The winner will receive a cash prize of \$500 and will appear on the 1975-76 organ series sponsored by Harvard University. The only required piece will be the Toccata, Adagio and Fugue by J. S. Bach. For complete details and entry blanks, write: Young Artists' Competition, c/o Mr. Henry Lowe, Christ Church of Hamilton and Wenham, South Hamilton, Mass. 01982.

**THE SECOND NATIONAL ORGAN PLAYING COMPETITION** sponsored by the **RUTH AND CLARENCE MADER MEMORIAL SCHOLARSHIP FUND** will be held in Los Angeles, California on Saturday, May 3, 1975. Applications, including a tape recording and a written proposal for the use of the \$1000 award in an organ study program, must be postmarked no later than Feb. 1, 1975. Prospective competitors should write to the following for information and application forms: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, Calif. 91104.

**BOWLING GREEN STATE UNIVERSITY** School of Music announces its **FIRST ANNUAL ORGAN COMPETITION** open to students who will be seniors in an accredited high school during 1974-75. The winner in the competition will receive a \$500 scholarship to Bowling Green School of Music contingent on admission to the University. The competition will be held at the School of Music in Bowling Green on Feb. 15, 1975. Applications must be received by December 31, 1974. Each contestant will be allowed 20 minutes playing time, and are required to play one work by J. S. Bach, one piece composed before 1750 (other than by Bach), and one composition written since 1750. Memorization is optional. A panel of judges will be selected from the School of Music faculty. For application forms, write: Dr. Vernon Wolcott, University Organist, School of Music, Bowling Green State University, Bowling Green, Ohio 43403.

**THE BRYN MAWR PRESBYTERIAN CHURCH**, in cooperation with the Brick Presbyterian Church of New York City and Princeton Theological Seminary, announces an **ANTHEM WRITING COMPETITION FOR THE AMERICAN BICENTENNIAL**. The competition is sponsored in order to give expression to the great spiritual heritage of our country and to provide for churches anthems useful in their own observance of the Bicentennial. The competition is directed to composers between the ages of 20 to 35 who are students or alumni of an accredited music school or department. Composers are free to set any text of their choice relating to such themes as the Sovereignty of God, the Freedom of Conscience, the Sacredness of the Individual, or the Responsibility of Free Persons. Anthems may be for any combination of voices and instruments. First prize will be \$500 and publication by Carl Fischer, Inc. Second and third prizes are \$350 and \$200. Winning anthems will be performed by the sponsoring churches and seminary during the Bicentennial celebration. Judges for the competition will be William Smith, assistant conductor of The Philadelphia Orchestra; Gerre Hancock, organist and choirmaster of St. Thomas Church, New York City; and Robert Carwithen, organist and choirmaster of Germantown Presbyterian Church, Philadelphia, Pennsylvania. For further information and brochure, write: Bicentennial Anthem Competition, Bryn Mawr Presbyterian Church, Bryn Mawr, Pa. 19010.

**THE THIRD ANNUAL ORGAN COMPETITION** at the **FIRST PRESBYTERIAN CHURCH, OTTUMWA, IOWA**, will be held on Friday, April 11, 1975. Any undergraduate student in a college is eligible to compete. The

first place winner will receive \$300, and the second place winner \$150. Gerre Hancock, organist and choirmaster of St. Thomas Church, New York City, will be the judge for the contest. Tapes are to be received by March 8, 1975. The competition is held in conjunction with a masterclass and concert by Mr. Hancock. Information and entry blanks are available from: Dr. Herb Wormhoudt, First Presbyterian Church, Fourth and Marion Streets, Ottumwa, Iowa 62501.

## Balcom & Vaughan Builds for Southern Oregon College

A new 36-rank, 3-manual and pedal pipe organ has been installed in the recital hall of Southern Oregon College, Ashland, Oregon. Built by Balcom and Vaughan Pipe Organs, Inc. of Seattle, Washington, the new instrument is encased on a shelf behind the stage. A pipe signing ceremony was held in October, and the organ was used for the first time in December for performances of Handel's *Messiah*. The official dedication of the new instrument will be on January 24, 1975, with Ladd Thomas playing a recital.

**GREAT**  
 Quintade 16' 61 pipes  
 Prinzipal 8' 61 pipes  
 Rohrflöte 8' 61 pipes  
 Oktave 4' 61 pipes  
 Superoktave 2' 61 pipes  
 Mixture IV 1 1/2' 244 pipes  
 Trompete 8' 61 pipes

**SWELL**  
 Bordun 8' 61 pipes  
 Viole de Gambe 8' 61 pipes  
 Viole Celeste 8' (GG) 56 pipes  
 Prinzipal 4' 61 pipes  
 Blockflöte 2' 61 pipes  
 Sesquialtera II (TC) 98 pipes  
 Scharf III 1' 183 pipes  
 Hautbois 8' 61 pipes

**POSITIV**  
 Koppelflöte 8' 61 pipes  
 Rohrflöte 4' 61 pipes  
 Prinzipal 2' 61 pipes  
 Quinte 1 1/2' 61 pipes  
 Sifflöte 1' 61 pipes  
 Krummhorn 8' 61 pipes

**PEDAL**  
 Subbass 16' 32 pipes  
 Quintade 16' (Great)  
 Oktave 8' 32 pipes  
 Metalgedackt 8' 32 pipes  
 Choral Bass 4' 32 pipes  
 Mixtur III 2' 96 pipes  
 Stillposaune 16' 32 pipes  
 Rohr Schalmey 4' 32 pipes

## New Phelps Organ for Fort Collins, Col.

A new 2-manual and pedal organ built by Lawrence I. Phelps and Associates of Erie, Pa., has been installed in St. Luke's Episcopal Church, Fort Collins, Colorado, and will be dedicated on November 10 in a joint recital given by Robert Cavarra and Mary Lou Kallinger, organist of the church. The new instrument, inspired by the French classical tradition, is completely encased with mechanical key action and electronic stop action.

**GRAND ORGUE**  
 Bourdon 16' 56 pipes  
 Montre 8' 56 pipes  
 Flûte à cheminée 8' 56 pipes  
 Prestant 4' 56 pipes  
 Flûte conique 4' 56 pipes  
 Doublette 2' 56 pipes  
 Fourniture V 1 1/2' 280 pipes  
 Cornet V (Low F) 8' 255 pipes  
 Trompette 8' 56 pipes  
 Voix humaine 8' 56 pipes

**POSITIF**  
 Voix celeste (Low F) 8' 50 pipes  
 Salicional 8' 56 pipes  
 Bourdon 8' 56 pipes  
 Prestant 4' 56 pipes  
 Flûte à fuseau 4' 56 pipes  
 Nasard 2 1/2' 56 pipes  
 Quarte de nasard 2' 56 pipes  
 Tierce 1 3/4' 56 pipes  
 Larigot 1 1/2' 56 pipes  
 Cymbale IV 3/4' 224 pipes  
 Cromorne 8' 56 pipes  
 Tremulant

**PEDALE**  
 Montre 16' 32 pipes  
 Soubasse 16' 32 pipes  
 Octave basse 8' 32 pipes  
 Bourdon 8' 32 pipes  
 Basse de choral 4' 32 pipes  
 Fourniture IV 2' 128 pipes  
 Bombarde 16' 32 pipes  
 Trompette 8' 32 pipes  
 Chalumneau 4' 32 pipes



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**CALENDAR****DECEMBER**

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

**JANUARY**

	1	2	3	4		
5	6	7	8	9	10	11
12	13	14	15			

**DEADLINE FOR THIS CALENDAR WAS NOVEMBER 10****5 December**

Herbert Burtis, Busch-Reisinger Museum, Cambridge, MA 12 noon  
Linda Miller, soprano; Immanuel Congregational, Hartford, CT 12 noon  
James Leaffe, St Thomas Church, New York, NY 12:10  
Larry King, Trinity Church, New York, NY 12:45 pm  
Pocono Boy Singers, Trinity Lutheran, Palmerton, PA 7 pm  
Worth-Crow Duo, Biloxi, MS  
Chamber Singers Festival of Christmas Music, Baylor U, Waco, TX 8:15 pm (also Dec 4, 8:15 pm)  
Messiah by Handel, Grace Cathedral, San Francisco, CA 8 pm

**6 December**

Virral Fox, Colby College, Waterville, ME  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
Advent Concert, Fifth Ave Baptist, Huntington, WV 12:20 pm  
Marilyn Kelsner, First Church of Christ, Scientist, Lakewood, OH 8:30 pm  
Messiah (Pt 1) by Handel, Cantatas 191 and 71 by Bach; Louisville Bach Society, Melvin Dickinson, dir; Christ Church Cathedral, Louisville, KY 8 pm (also Dec 7, 8 pm)  
Christmas Madrigal Dinner, Eastern Kentucky U, Richmond, KY 6 pm  
Christmas Concert, Baylor U, Waco, TX 8:15 pm  
Robert Cundick, First Congregational, Los Angeles, CA 8 pm

**7 December**

Pocono Boy Singers, Altoona Symphony Orchestra, Altoona, PA 8 pm  
Worth-Crow Duo, Biloxi, MS  
Concerto in F (Opus 4/4) by Handel, George H Pro, Cedar Rapids Symphony, Cedar Rapids, IA (also Dec 9)

**8 December**

Hendricks Chapel Choir, Craig A Otto, dir; Syracuse U, Syracuse, NY 8 pm  
Advent-Christmas Choral Concert, First Presbyterian, Beacon, NY 3:30 pm  
Islip Long Island Chorale, Riverside Church, New York, NY 2:30 pm  
Messiah Pt 1 by Handel, St Bartholomew's Church, New York, NY 4 pm  
Choral Concert, The Welch Chorale, New Age Brass Ensemble; St Philip Neri Church, New York, NY 4 pm  
Magnificat by Gerald Busby (world premiere), Fifth Ave Presbyterian, New York, NY 4:30 pm  
Cantata 70A by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
Amahl and the Night Visitors by Menotti, Madison Ave Presbyterian, New York, NY 5 pm (also Dec 9, 8 pm)  
Music of Henry Purcell, St Thomas Church, New York, NY 4 pm; followed by Gerre Hancock, 5:15 pm  
George Novak, Church of St Mary the Virgin, New York, NY 5:30 pm  
Cantata Sacra by Rudolph Palmer (world premier); Christmas Oratorio by Sain-Saëns; Church of Our Saviour, New York, NY 7:30 pm

**9 December**

Alastair Cassels-Brown, Grace Church, Ulica, NY 8:15 pm  
Virgil Fox, Trenton State College, Trenton, NJ  
Arthur Poister, masterclass, Meredith College, Raleigh, NC (also Dec 10)  
Ted Alan Worth, First Presbyterian, Naples, FL 8 pm

**10 December**  
Norman D Mackenzie, Fifth Ave Presbyterian, New York, NY 12:10 pm  
Wall Street Choral Society, Trinity Church, New York, NY 12:45 pm  
Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Diane Bish, Miami Christian U, Miami, FL 10:45 pm  
Lord Nelson Mass by Haydn, Festival Chorus, Baylor Symphony, Daniel Sternberg, dir; Baylor U, Waco, TX 8:15 pm

**11 December**  
Diane Brehmer, mezzo soprano; Interchurch Center, New York, NY 12:05 pm  
Ceremony of Carols by Britten, St Thomas Church, New York, NY 12:10 pm  
Renaissance and contemporary music for brass and organ; Mercer Brass Quintet; All Saints Church, New York, NY 12:30 pm  
Judith Hubbell, soprano; Wendy Gillespie, viola da gamba; Louise Basbas, harpsichord; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Lessons and Medieval Corals, Lester Benenbrock, dir; Draw U, Madison, NJ  
Northwood H S (Silver Spring, MD) Madrigal Singers; at St John's Episcopal, Washington, DC 12:10 pm

Gloria by Paulenc, Church of the Assumption, Pittsburgh, PA 3 pm  
Lessons and Carols, Johnson Mem Church, Huntington, WV 5 pm  
Concert Choir of Notre Dame of Maryland, Paul Davis, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Te Deum by Charpentier, All Saints Church, Chevy Chase, MD 5 pm  
Kenneth and Ellen Landis, Church of the Holy City, Washington, DC  
Cantata 140 by Bach; Rejoice Emmanuel Shall Come by Louie White; Christ Church, Alexandria, VA 4 pm  
Choral Concert, Hyde Park Community Methodist, Cincinnati, OH 5 pm  
Messiah by Handel, Eastern Kentucky U, Richmond, KY 7:30 pm  
Music of Benjamin Britten; Chicago Chamber Choir; Church of Our Saviour, Chicago, IL 7 pm  
John Obetz, Fortnightly Musical Club, St Joseph, MO 3 pm  
Messiah Pt 1 by Handel, First Baptist, Kansas City, MO 11 am  
Paul Manz, Hymn Festival, First United Methodist, El Dorado, AR 4 pm  
Messiah by Handel, St Mark's Cathedral, Seattle, WA 8 pm  
Messe de minuit pour Noël by Charpentier, First Unitarian, Portland, OR 4 pm  
Music for the Feast of Christmas, St Bede's Episcopal, Menlo Park, CA 8 pm  
Cantata 140 by Bach, First United Methodist, Santa Barbara, CA 9:30 and 11 am  
David McVey, Pomona College, Claremont, CA 8:15 pm  
Toccatas and Flourishes, James St Baptist, Hamilton, Ontario  
Christmas Choral Music, First St Andrew's United Church, London, Ontario 4 pm

**9 December**

Alastair Cassels-Brown, Grace Church, Ulica, NY 8:15 pm  
Virgil Fox, Trenton State College, Trenton, NJ  
Arthur Poister, masterclass, Meredith College, Raleigh, NC (also Dec 10)  
Ted Alan Worth, First Presbyterian, Naples, FL 8 pm

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Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Diane Bish, Miami Christian U, Miami, FL 10:45 pm  
Lord Nelson Mass by Haydn, Festival Chorus, Baylor Symphony, Daniel Sternberg, dir; Baylor U, Waco, TX 8:15 pm

**11 December**

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Renaissance and contemporary music for brass and organ; Mercer Brass Quintet; All Saints Church, New York, NY 12:30 pm  
Judith Hubbell, soprano; Wendy Gillespie, viola da gamba; Louise Basbas, harpsichord; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Lessons and Medieval Corals, Lester Benenbrock, dir; Draw U, Madison, NJ  
Northwood H S (Silver Spring, MD) Madrigal Singers; at St John's Episcopal, Washington, DC 12:10 pm

Huw Lewis, St John's Episcopal, Detroit, MI 12 noon  
Madrigal Dinner, Tabernacle Presbyterian, Indianapolis, IN 7 pm

12 December  
Quadrivium Collegium, Marleen Montgomery, dir; Busch-Reisinger Museum, Cambridge, MA 12 noon  
Hazel Somerville, Immanuel Congregational, Hartford, CT 12 noon  
Herbert Burtis, St Thomas Church, New York, NY 12:10 pm  
James A Simms, Trinity Church, New York, NY 12:45 pm  
Terry Charles, Christmas Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm (also Dec 13, 8:15 pm)  
Ted Alan Worth, Baton Rouge, LA

13 December  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
Marvin Bienema, St John's Lutheran, Easton, PA 12:05 pm  
Advent Concert, Fifth Ave Baptist, Huntington, WV 12:20 pm  
Baylor Chorale Christmas Concert, Robt H Young, dir; Baylor U, Waco, TX 8:15 pm

14 December  
Quadrivium Collegium, First Church, Cambridge, MA 8:30 pm  
Chamber Music Concert, St Luke's Chapel, New York, NY 8 pm

15 December  
Susani for organ, tape and choir by Richard Felciano (world premiere); Star of Bethlehem by Rheinberger; John Haltz, dir; Center Congregational, Hartford, CT 4 pm  
Christmas Candlelight Choral Service, South Congregational, New Britain, CT 5 pm  
Messiah Pt I by Handel, Zion Parish Church, Wappinger Falls, NY 8 pm  
Wachet auf cantatas by Bach and Distler; Church of the Ascension, New York, NY 11 am

Herbert Beattie, bass; Riverside Church, New York, NY 2:30 pm  
Pageant of the Holy Nativity by D Mck Williams, St Bartholomew's Church, New York, NY 4 pm  
Ceremony of Carols by Britten, St Thomas Church, New York, NY 4 pm; followed by Robert Kennedy, 5:15 pm  
Rejoice Beloved Christians by Buxtehude, Fifth Ave Presbyterian, New York, NY 4:30 pm

Messiah by Handel, First Presbyterian, New York, NY 4:30 pm  
Messiah Pt I by Handel, Grace Church, New York, NY 4:30 pm  
Magnificat by Bach, Holy Trinity Lutheran, New York, NY 5 pm

Stephen Kolarac, Church of St Mary the Virgin, New York, NY 5:30 pm  
J Clifford Welsh, assisted by Daniel Mele, tenor; St Patrick's Pro-Cathedral, Newark, NJ 4 pm  
Earl Music Players, St Mary's Abbey, Morristown, NJ 4 pm

John Rose, Rutgers U, New Brunswick, NJ 8 pm  
Carols for Choirs, Orchestra and Congregation, Trinity Church, Princeton, NJ 8 pm  
Christmas Oratorio by Saint-Saëns, Tenth Presbyterian, Philadelphia, PA 7:15 pm

Lessons and Carols, Pocono Boy Singers, East Stroudsburg State College, PA 8 pm  
Gloria by Paulenc, Woodland Presbyterian, Pittsburgh, PA 7 pm  
Ceremony of Carols by Britten, Johnson Mem Church, Huntington, WV 8:45 and 11 am

Carol Service, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Lawrence Robinson, St John's United Church of Christ, Richmond, VA 8 pm  
Christmas Choral Music, First Presbyterian, Wilmington, NC 11 am

Music for choirs and brass quintet, First Presbyterian, Burlington, NC 5 pm  
Choral works by Charpentier, Pinkham; Independent Presbyterian, Birmingham, AL 5 pm

Christmas Story by Petzold; Untp Us a Child is Born by Bach; Fairmount Presbyterian, Cleveland Heights, OH  
Candlelight Carol Service, Christ Church, Cincinnati, OH 5 pm  
Allen Cook, Redeemer Lutheran, Flint, MI 8 pm

Advent-Christmas Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm  
William Ferris Chorale, St Chrysostom Church, Chicago, IL 7:30 pm

Lessons and Carols, Ebenezer Lutheran, Chicago, IL 4:30 pm  
Barbara Hulac, St John's Cathedral, Denver, CO 4 pm

Glendale College Choir, Milton B Young, dir; "Music with a Seasonal Touch," St Mark's Episcopal, Glendale, CA 4 pm

16 December  
Choral Concert, St John's United Church of Christ, Richmond, VA

17 December  
Douglas Rafter, City Hall Auditorium, Portland, ME 8:15 pm  
Richard Morris, Fifth Ave Presbyterian, New York, NY 12:10 pm  
St Peter's Choristers, Trinity Church, New York, NY 12:45 pm

John Rose, organ; Louise Natale, soprano; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Ceremony of Carols by Britten, Christ Church, Cincinnati, OH 12:10 pm  
Messiah by Handel, Apollo Musical Club, Orchestra Hall, Chicago, IL 8:15 pm (also Dec 18, 8:15 pm)

18 December  
Lessons and Carols, Interchurch Center, New York, NY 12:05 pm  
Carol Service, St Thomas Church, New York, NY 12:10 pm  
Magnificat by Bach, All Saints Church, New York, NY 12:30 pm

Jenneke Barton, soprano; Marsha Heller, oboe; John Upham, organ; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm  
Rollin Smith, all-Dupré, Frick Collection, New York, NY 5:15 pm  
James Dale, St John's Episcopal, Washington, DC 12:10 pm

Choral Concert, St John's United Church of Christ, Richmond, VA  
Huw Lewis, St John's Episcopal, Detroit, MI 12 noon  
Come Redeemer of the World by Bach, Grace Lutheran, River Forest, IL

19 December  
First Church Choir, James Johnson, dir; Busch-Reisinger Museum, Cambridge, MA 12 noon  
Jesse Eschbach, St Thomas Church, New York, NY 12:10 pm

Choir of Trinity Church, Trinity Church, New York, NY 12:45 pm  
Pocono Boy Singers, Belvidere H S, Belvidere, NJ  
Lessons and Carols, St John's United Church of Christ, Richmond

20 December  
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight  
Jean Halbing Hay, St John's Lutheran, Easton, PA 12:05 pm  
Advent Concert, Fifth Ave Baptist, Huntington, WV 12:20 pm

21 December  
Coronation Mass by Mozart, St Luke's Church, New York, NY 11 am  
Messiah by Handel, Pocono Boy Singers, East Stroudsburg United Methodist, East Stroudsburg, PA 8 pm

22 December  
Christmas Concert, Trinity Church, Newport, RI  
Ceremony of Carols by Britten, South Congregational, New Britain, CT 10 am

Lessons and Carols, Zion Parish Church, Wappinger Falls, NY 4 pm  
Lessons and Carols, St Thomas Church, New York, NY 11 am and 4 pm  
Messiah Pt I by Handel, St Luke's Church, New York, NY 1 am

Ceremony of Carols by Britten, St. Bartholomew's Church, New York, NY 4 pm  
Candlelight Carol Service, Riverside Church, New York, NY 4 and 6:30 pm  
Carol Service, Brick Presbyterian, New York, NY 4 pm

Carol Service, Grace Church, Brooklyn Heights, New York, NY 4 pm  
Carol Service, St Phillip Nerl Church, New York, NY 4 pm  
Christmas Oratorio (Pts I, II, III) by Bach, Fifth Ave Presbyterian, New York, NY 4:30 pm

Carol Service, First Presbyterian, New York, NY 4:30 pm  
Frederick Grimes, Holy Trinity Lutheran, New York, NY 4:30 pm; followed by Carol Service, 5 pm  
Messiah Pt I by Handel, Abyssinian Baptist, New York, NY 5 pm

Stephen Kolarac, Church of St Mary the Virgin, New York, NY 5:30 pm  
Candlelight Carol Service, Presbyterian Church, Madison, NJ  
Music for Advent and Christmas, St Mary's Abbey, Morristown, NJ 4 pm

Pocono Boy Singers, Mt Airy Lodge, Swiftwater, PA 8 pm  
(Continued, p. 16)

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 60th Annual Carol Concert, Emmanuel Church, Baltimore, MD 11 am  
 Candlelight Carol Service, Covenant Presbyterian, Charlotte, NC 5 pm  
 Mary Murrell Faulkner, Cathedral of the Risen Christ, Lincoln, NE 4 pm  
 Christmas Concert, Grace Cathedral, San Francisco, CA 4 pm  
 Christmas Oratorio by Bach, La Jolla Presbyterian, La Jolla, CA 7:30 pm

**23 December**  
 Christmas Concert, First Church, Cambridge, MA 8:30 pm  
 Pocono Boy Singers, Buck Hill Inn, Buck Hill Falls, PA 8 pm

**24 December**  
 Pageant of the Holy Nativity by Williams, Zion Parish Church, Wappinger Falls, NY 5 pm  
 William Whitehead, Fifth Ave Presbyterian, New York, NY 12:10 pm  
 Lessons and Carols, Riverside Church, New York, NY 8 pm

Carol Service, Grace Church, New York, NY 8 pm  
 Lessons and Carols, All Saints Church, New York, NY 10:30 pm  
 Lessons and Carols, Brick Presbyterian, New York, NY 11 pm

Carol Service, First Presbyterian, New York, NY 11 pm  
 Wonder Tidings by LaMontaine, All Saints Episcopal, Atlanta, GA 10:30 pm  
 Lessons and Carols, Independent Presbyterian, Birmingham, AL and 6 pm  
 Clyde Holloway, St Mark's Episcopal, Shreveport, LA

Christmas Oratorio by Saint-Saëns; Fairmount Presbyterian, Cleveland Heights, OH 11 pm  
 Christmas music by Schoenberg, Holst, Bruckner; St Paul's Church, Chattanooga, TN 11 pm

**26 December**  
 Gerre Hancock, St Thomas Church, New York, NY 12:10 pm  
 AGO Midwinter Conclave, Houston, TX (thru Dec 28)

**28 December**  
 Bear's Head and Yule Log Festival, Christ Church, Cincinnati, OH 5 pm (also Dec 29 at 3 and 5 pm)

**29 December**  
 Christmas Oratorio by Bach, St Bartholomew's Church, New York, NY 4 pm  
 Cantata 122 by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
 Emily Cooper-Gibson, St Thomas Church, New York, NY 5:15 pm  
 McNeil Robinson, Church of St Mary the Virgin, New York, NY 5:30 pm

Annual Carol Service, Christ Episcopal, Bloomfield, NJ 3:15 pm  
 James Dale, U S Naval Academy, Annapolis, MD 4 pm  
 Messiah Pt I by Handel, Johnson Memorial Church, Huntington, WV 7:30 pm  
 Messiah Pt I by Handel, First United Methodist, Ashland, KY 4 pm  
 Lessons and Carols, St Paul's Episcopal, Chattanooga, TN 10:30 am

**31 December**  
 Judith and Gerre Hancock, organ and harpsichord, St Thomas Church, New York, NY 8:30 pm  
 Frederick Swann and Robert MacDonald, piano and organ concert of old favorites, Riverside Church, New York, NY 10:45 pm  
 Roger Ruckert, Fifth Ave Presbyterian, New York, NY 12:10 pm  
 Alvin Lunde, First Baptist, Washington, DC 10:30 pm  
 Peter DuBois, C Ralph Mills; Johnson Memorial Church, Huntington, WV 10:30 pm

**1 January 1975**  
 Happy New Year! Nothing scheduled.

**3 January**  
 Baltimore Symphony Orchestra, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Church Music Workshop, Coral Ridge Presbyterian, Fort Lauderdale, FL (thru Jan 5); Organ dedication, Diane Bish, 8 pm (also Jan 4 at 8 pm)

**5 January**  
 Lessons and Carols, All Saints Church, Albany, NY 5 pm  
 Virgil Fox, Northport H S, Northport, NY 8:30 pm  
 The Childhood of Christ by Berlioz, St Bartholomew's Church, New York, NY 4 pm  
 Christmas Oratorio Pt V by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
 David C Dasch, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Richard Peek with orchestra, Covenant Presbyterian, Charlotte, NC 7:30 pm  
 Lessons and Carols, St George's Episcopal Choir (La Canada), David Fay, dir; at St Mark's Episcopal, Glendale, CA 4 pm  
 Gillian Weir, Santa Ana, CA  
 John Holtz, program of contemporary American and English music; Hauptkirche St Petri, Hamburg, West Germany 8 pm

**6 January**  
 Robert Schuneman, AGO workshop on German Romantic music, Fort Lauderdale, FL

**7 January**  
 Douglas Haas, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

**9 January**  
 Marion Anderson, Busch-Reisinger Museum, Cambridge, MA 12 noon

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10 January

Frederick Swann, West Side Presbyterian, Ridgewood, NJ

C Ralph Mills, First Presbyterian, Greenville, NC 8 pm

Music for organ and instruments, Whittier College, Whittier, CA

11 January

Frederick Swann, masterclass, William Patterson College, Ridgewood, NJ

Herman Berlinski, Festival for the Performing Art, El Paso, TX

12 January

Art of Fugue by Bach (organ), Victor Hill, Williams College, Williamstown, MA

Mass in G by Schubert, St. Bartholomew's Church, New York, NY 4 pm

Cantata 65 by Bach, Holy Trinity Lutheran, New York, NY 5 pm

John Tuttle, Trinity Lutheran, Lancaster, PA 6 pm

Noye's Fludde by Britten, Cathedral of Mary Our Queen, Baltimore, MD 5:30 and 8:30 pm (also Jan 13 at 8:30 pm)

Student Organ Recital, Second Presbyterian, Indianapolis, IN 8 pm

Cantata 79 by Bach, Dettingen Te Deum by Handel, Messe Modale by Alain, St John's Cathedral, Denver, CO 4 pm

Funeral Music of Queen Mary, Te Deum by Purcell, Suite for Trumpet and Orchestra by Clark, First Unitarian, Portland, OR 4 pm

Organ recital programs have been omitted in this issue due to the length of the calendar and the scarcity of space. They will be resumed as usual next month.

John Holtz, program of contemporary American organ music; Notre Dame Cathedral, Paris, France 4 pm

13 January

Ted Alan Worth, Severna Park H S, Severna Park, MD 8:30 pm

William Teague, Washington, DC

14 January

John Pagett, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Ted Alan Worth, Cantonsville H S, Cantonsville, MD 8 pm

Daniel Roth, Shrine of the Immaculate Conception, Washington, DC

Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon

William Albright, Concordia Senior College, Fort Wayne, IN 8 pm

Gerre Hancock, Christ Church, Cincinnati, OH 8:15 pm

Marilyn Mason, Biola College, La Mirada, CA

15 January

William Teague, Lawrenceville School, Lawrenceville, NJ

Gerre Hancock, AGO masterclass, Cincinnati, OH

Marilyn Mason, masterclass, Biola College, La Mirada, CA (also Jan 16)

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