

THE DIAPASON

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

Sixty-Sixth Year, No. 9 — Whole No. 789

AUGUST, 1975



Above: Eileen Hunt demonstrating 1893 Johnson organ at First Universalist Church, Meriden. Below: Stephen Long playing the 1874 Hook & Hastings organ at St. Casimir's Church, New Haven.

The Organ Historical Society was founded in 1956 by ten organ enthusiasts who felt that the history of organ building in America had been too long neglected. Their meeting occurred during a National Convention of the American Guild of Organists in New York, and the group broke away from the Convention program for a day of visiting old organs in lower Manhattan. Every year since, the Society (now grown to 750 members) has met in various areas for the purpose of conducting the Society's business affairs, visiting organs in the chosen area, and sharing knowledge pertaining to the history of organs and organ building.

The 1975 Convention was held in central Connecticut, with headquarters at Choate School in Wallingford. The Convention Committee (Chester H. Berry, Joseph F. Dzeda, Richard C. Haimar, Alan M. Laufman and Stephen Lohrer) had arranged a three-day program beginning June 24 with the possible extension of a fourth day for those hardy individuals who can't seem to get enough.

A short recital on two organs—the 2-18 Flentrop of 1972, and a 1-4 Wilhelm portativ of 1971—was presented by Brian Jones and John Skelton playing works of Tomkins and Soler as a prelude to the annual meeting.

Two chapters of the Society (Greater New York City and Northern Virginia) have been in existence for some years, but it was announced that applications for chapter charters in St. Louis, Missouri, and in Central New York State, were being submitted for ratification. Other routine business included the adoption of a budget of nearly \$9000 for the coming year, and the election of Alan M. Laufman as President of the Society with Thomas L. Finch as Vice-President.

In 1972 the Society adopted a policy of sponsoring organ recitals on instruments of particular historic significance. One of these was presented by Edith Ho at the United Methodist Church in Westville where the 1852 E. & G. G. Hook organ, Opus 141, has served for over a century. Miss Ho played works by Brahms, Bach, Pinkham, Franck and Ives, the latter being his Variations on "America" in which the recitalist brought out much of the humor intended by the composer.

The Society has bestowed upon only five individuals the rank of Honorary Membership. These are the late Albert Schweitzer, F. R. Webber (also deceased), E. Power Biggs, William H. Barnes and Dr. Maarten Vente of The



Netherlands. We were most fortunate that Dr. Vente could attend this convention during which he gave two talks of great interest. The first was a lecture on organ case design illustrated by about 100 color slides of cases in Germany, Holland, England, France and America.

At Trinity Church-on-the-Green in New Haven, conventioners were thrilled with a service of Evensong presented by the choir of boys and men in the true English tradition. The Rev. Philip Wiehe was officiant with the choir directed by Stephen Lohrer and the accompaniments provided on the 1935 Aeolian-Skinner organ by 16-year old Thomas Whittemore. The Introit was Richard Farrant's *Call to Remembrance*, and the service music included Thomas Tallis' settings of the *Preces* and *Suffrages* and the *Magnificat* and *Nunc Dimittis* by Charles Stanford in C. Elgar's *As Torrents in Summer* was the anthem after the Third Collect, and the one hymn (with descant) was Noble's tune for *Come, labor on*. A spirit of exaltation was created which lasted long after the service was over.

Stephen Long, director of music at Trinity Lutheran Church in Worcester, Massachusetts, presented a recital on the 1874 E. & G. G. Hook & Hastings organ, Opus 750, at St. Casimir's R. C. Church, New Haven. The unaltered 2-25 instrument, still in its original

Organ Historical Society Holds 20th Annual Convention

A Report by Albert F. Robinson

setting, was in excellent condition and Mr. Long, in spite of great heat and high humidity, did justice to a program which included works by John Knowles Paine (the *Variations on "Austria"*), Walther, Bach, Arne, Brahms, Vaughan Williams, and concluding with Mendelssohn's *Second Organ Sonata*.

The second day of the Convention we traveled to Hartford, there to be greeted by Frederick Mitchell, vice president of Austin Organs, Inc., who supervised a tour of the Austin organ factory. Pouring molten metal into sheets for cutting into pipes, building and rebuilding wooden pipes, console work, and the manufacture of chests for organs in New York, Pennsylvania and Georgia were parts of our observation. Many conventioners posed interesting questions to several of the 60-odd craftsmen working there.

A visit to the Wadsworth Atheneum afforded an opportunity for a short recital by Joyce B. Auchincloss on the 1-4 Henry Erben chamber organ of 1840. Wind is now supplied by an electric blower, but the foot pump is still operable and was used for this program which included works by Walond, Eberlin and Distler.

Dr. Vente's second lecture—on "Restoration"—revealed that in The Netherlands funds for restoring truly monumental organs may be supplied by the government, as much as 90% of the total costs. He advocated the retaining of original wind pressures and temperaments in restoring very old instruments.

Each OHS convention has included a novelty, and this year it was a visit to the Branford Trolley Museum in East Haven. We rode on some of the ancient cars and inspected others, and enjoyed a good box lunch while there.

George Becker, an orthopedic surgeon from Willimantic, and a very fine organist, was assisted by Robert Ingliss, oboist, and Greig Shearer, flutist, in a delightful program of organ and ensemble music at Killingworth Congregational Church where the 1875 2-17 E. L. Holbrook organ is still in its original setting. Their program included two preludes and fugues (A minor and C minor) by Bach, the Telemann *Trio Sonata in A minor*, Hindemith's *Second Organ Sonata*, and the eighteenth century *Deuxième Recreation de Musique* by Jean-Marie LeClair. There was a perfect ensemble, and the organ alone had a most pleasant sound.

This convention was held in conjunction with Choate School's summer organ-harpsichord seminar whose principal instructor was the distinguished Bernard Lagacé of Montreal. Mr. Lagacé is an old friend of OHS, having performed at previous conventions. This time he gave a recital on the 1968-69 3-66 Casavant tracker organ in the school chapel—a great master on a fine, (Continued, page 2)



Above: The 1872 Hook & Hastings at Christ Church, Quaker Farms (Oxford), Carrol Hassman playing. Below: George Bozeman, Jr., presents Historic Organ citation to United Methodist Church, Westville, for its 1852 Hook organ.



OHS Convention

(Continued from p. 1)

modern instrument. His Scheidt and Sweelinck selections were paragons of the classic style, and his Bach (*Partita in G minor*) was humane and deep in feeling, revealing the warmth and beauty of Baroque music. The Titelouze and Raison pieces were in true French classic tradition, and the *Prière* by Morel (1954) was played with such expression that the polytonality had a strong appeal. The majestic and magnificent *Second Symphony* by Vienne showed unerring wisdom in registration and that the organ could respond to the demands placed upon it by this master performer. It was truly a glorious evening.

On Thursday morning we met at Meriden's First Universalist Church where we heard Eileen Hunt play the 3-34 1893 Johnson & Son organ, Opus 788. The beautiful original case and unaltered instrument was in top condition for Mendelssohn's *Third Organ Sonata*, and the pieces by Brahms, Bach and Langlais came off well.

David Dunkle gave a good account of himself and the organ at St. Francis R. C. Church in Naugatuck. The 3-25 1890 Geo. H. Ryder organ is the only known surviving 3-manual Ryder. The acoustics of this church were admirable, and the organ sounded out beautifully in the selections by Elgar (*Sonata in G*) and Franck (*Prière*).

At Quaker Farms (Oxford) Christ Episcopal Church, Carrol Hassman performed a program of music particularly well suited to the 2-13 1872 E. & G. C. Hook & Hastings organ, Opus 666.



Above: The 1899 Felgemaker organ in Trumbull's Congregational Church, being played by Sue Marchant. Below: Workmen casting pipe metal at the Austin Organs, Inc. factory. (Photos by Chester H. Berry)



Compositions by Boyce, Greene, Bach (the "Little" Fugue in G minor), Merkel, Stanford, and Eugene Thayer's *Variations on the Russian National Hymn* were well played on this well-preserved instrument.

Another medical doctor, Kenneth Wolf of Newton, Massachusetts, gave a delightful performance of Froberger's *Capriccio, Three Pieces for a Musical Clock* by Haydn, and three short chorale preludes on the 1-5 Simmons & McIntyre organ of 1849. He plays with meticulous precision, yet expressively, and is truly clever. The concluding piece was a Bach chorale prelude for two manuals, yet Dr. Wolf was able—through ingenious registration—to make the work sound as though the organ had two manuals.

The 2-21 1899 A. G. Felgemaker & Co. organ, Opus 686, in Trumbull's Congregational Church, was demonstrated by Sue Marchant, who played pieces by Brahms, Franck, Rheinberger and Bach. The organ is an original installation.

The Methodist Church in Derby has J. H. & C. S. Odell's 2-21, 1868, Opus 65. It appears to be in excellent condition, and is currently being restored by Richard C. Hamar who serviced most of the organs heard in this convention. Rosalind Mohrnsen, of the faculty of Westmar College in LeMars, Iowa, played a memorized recital of works by Myron Roberts, John Blow, Bach (*Fantasia and Fugue in G minor*), Reginald Brindley, Langlais and Widor. The *March from Widor's Third Organ Symphony* was spirited and much enjoyed.

The crowning glory of the convention was Charles Krigbaum's recital on the great Woolsey Hall organ of Yale University in New Haven. The organ was in fine condition, despite the hot weather, and a large audience enjoyed Elgar's *Second Sonata*, Messiaen's "L'Ascension", Mendelssohn's *Fourth Organ Sonata*, and Widor's *Second Organ Symphony*. Here again, a great master of the organ coupled with an outstanding instrument produced superb performances of some of the great organ literature.

The fourth (optional) day tour included visits to the 3-54 1971 von Beckerath tracker organ at Dwight Memorial Chapel of Yale University, the 2-47 1969 Flentrop tracker organ at Branford's Congregational Church, the 3-56 1967 Hillebrand tracker organ at the United Church on-the-Green in New Haven, and 3-59 1971 Fisk tracker organ at the Center Church-on-the-Green; also available were Holtkamp's 1951 organ in Battell Chapel of Yale University, and a tour of the organ chambers of the Woolsey Hall 1928 Skinner.

So, another convention became history. The Society is looking forward with keen anticipation to the 1976 Convention which will be centered at Lebanon, Pennsylvania. Norman Walter, chairman of this event, has virtually completed the plans already with many new features. Membership in the Society is open to all who have a sincere interest in the organ and the history of its building in America.

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music

AUGUST, 1975

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ROBERT SCHUNEMAN

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New Recordings

The Organ "In Cornu Epistolae" of San Petronio, Bologna. Archille Berruti, organist; Chorus of the Immacolata, Bergamo, directed by Egidio Corbetta. (Kyrie degli Apostoli, Anon.; Frottola, "Cantai mentre nel core," by Marchetto Cara; Frottola, "Hore che 'l ciel e la terra," by Bartolomeo Tromboncini; Ricercare, by Cavazzoni; Three Ricercare by Fogliano; Ricercare per musica ficta in sol, and another Ricercare, by Giulio Segni, Messa della Dominica, J. Brumel.) Musical Heritage Society, MHS 1874.

Francois Couperin. Livre d'Orgue: Messe à l'usage des paroisses; Messe propre pour les couvents. Marie-Claire Alain playing the organ of Saint-Pierre de Poitiers, France. Musical Heritage Society, MHS 1881/1882.

Here are two historic organs expertly played on fine recordings originally released on European labels in previous years. The first is of the 1475 organ by Lorenzo di Giacomo da Prato (and altered in the 16th, 17th, and 18th centuries by other organ builders) in Bologna. It is a perfect instrument for the music played here. Mr. Berruti, organist and harpsichordist of Milan, does a fine and stylistically appropriate job of playing the music, and the alternation style used in the Brumel mass shows the flow of the music in its proper perspective.

Marie-Claire Alain's excellent recordings of the Couperin Masses is now well known from the original Erato recordings from which this pressing is taken. Certainly there are few organs that would serve this music better than that of Poitiers, one of those French baroque gems still in its original condition and full of life and energy. Miss

Alain knows the French baroque style well, and this is exemplary playing of the works.

Both recordings include copious notes on the music, the organs, and the performers. The notes for the Italian recording were written by Luigi Ferdinando Tagliavini and Oscar Mischiati. We don't know who the author for the French recording notes is — the insert containing the continuation of the notes from the liner back was missing from our review copy.

Recordings Received:

Baroque Organ Masters. Kenneth Gilbert playing the Casavant organs of St. Jean and Joliette, Quebec. (Prelude, Fugue and Chaconne in C, Chaconne in E minor, Buxtehude; Partita on "Ach wie nichtig", Prelude and Fugue in D minor, Böhm; Concerto del Sig. Torelli, Partita on "Jesu, meine Freude", Walther) Orion, ORS 74155.

Antoine Bouchard, organ. Casavant organ (1964) in the Church of St-Pascal de Kamouraska, Quebec. (Prelude, Fugue and Chaconne in D minor, Pachelbel; Trio Sonata III in D minor BWV 527, Toccata, Adagio and Fugue in C BWV 564, Bach.) Radio Canada International, Stereo 401.

Noëls Français. Antoine Bouchard playing the Casavant organ (1964) in the Church of St-Pascal de Kamouraska, Quebec. (Five Noëls by Daquin, Two Noëls by Balbastre, Five Noëls by Dandrieu, and One Noël by Corrette.) Radio Canada International, Stereo 402.

— Robert Schuneman

The National Convention of the Royal Canadian College of Organists

A Report by Robert Schuneman

The National Convention of the Royal Canadian College of Organists, held this year in Toronto, Ontario from July 7th through the 10th, was an unqualified success. A large group of Canadian members, joined by a much smaller group of visitors from the United States, enjoyed the relaxed pace of the convention headquartered at the posh and comfortable new Hyatt Regency Hotel. Varied programs of musical performances and instructional workshops were intermingled each day with merry social events, and no day was without at least some free time for conventioners to choose activities of their own. The city of Toronto, having now grown to a clean and cultured ultra-modern city, provided the convention with churches and organs (both new and old) of excellent quality for the musical programs, and all manner of excellent cultural attractions for individual pleasure.

For the visitor from the United States, Toronto impressed me that it was indeed a foreign city. Indeed, its very quietness made me know that I was no longer in the U.S., and particularly in my own noisy city of Chicago. Subways run on rubber tires, automobiles seldom blow their horns, traffic runs smoothly, the people do not shout or talk loudly, and there is a sense of English civility in the way people act on the street. Restaurants are quiet, and the noise of jet planes was not to be heard. This was all the more evident on my return to Chicago, whose hum of background noise immediately assaulted my ears.

If Toronto is a quieter and more relaxed city than those of the U.S., so is the RCCO more relaxed in comparison to its neighbor organization to the south. AGO conventions always seem to have a frenetic, almost frantic pace about them, and conventioners are hard pressed to prevent the constant press of activity from exhausting them by the third day. Not so with the RCCO. Far fewer activities in a much more relaxed schedule allow all conventioners to enjoy, to learn, and to listen without tiring. It is a welcome change for the visitor from the U.S., and might be recommended to a future convention of the AGO.

There was no central theme of this convention, and it can best be described by the various single events in chronological order.

National Organ-Playing Competition

The field of 17 entrants by tape recording were eliminated to eight semi-finalists previous to the opening of the convention. Of these, four contestants were chosen to play in the finals, and all were required to play a piece by Bach, a Romantic work, and another of their own choice. None of the pieces played in the finals could be pieces previously played in the contest. Taking the whole morning to hear the competition pieces at St. George's United Church, a very tired audience finally got the decision of the judges (Marilyn Mason, Bengt Hambræus, and Barrie Cabena) early in the afternoon. Although the level of maturity, both technically and musically, was low in comparison with other competitions of a national stature, all the contestants were equally matched, and the judges felt it necessary to award a first prize.

The rest of the day was given over to RCCO National Council meetings and a reception given the delegates to the convention by the Honourable Pauline M. McGibbon, Lieutenant Governor of the Province of Ontario, at her suite at the Ontario Parliament Building in Queen's Park, a short walk from convention headquarters.



The Hon. Pauline M. McGibbon (5th from left), Lieutenant Governor of the Province of Ontario receives Dr. Walter Kemp (to her right), President of the RCCO, Mrs. Kemp, Alan Jackson and Mrs. Jackson, and visitors from the U.S. (to her left) Dr. Marilyn Mason and Mrs. Lilian Murtagh. (Photo by John Luna)

tist Church, July 7, 8:30 p.m. Program: Organ Solo (Festival Mass), Janacek; Prelude and Fugue in E-sharp minor, Buxtehude; Concerto V in G minor for organ and orchestra, Arne; Divertimento for organ, strings and 2 oboes, Robert Fleming; Introduction, Passacaglia and Fugue, Searle Wright.

With beastly hot temperatures, Toronto's non-air-conditioned churches became daytime ovens, and Yorkminster Park Baptist Church was no exception. The large crowd which turned out (the public was admitted to most major events by ticket) for Fred Swann's concert with the Chamber Players of Toronto did not help to lower the temperature in this church. With excellent acoustics and a large organ now rebuilt somewhat from that which Lynnwood Farnam dedicated in 1928, the audience was treated to rich organ sound and the highest level of professional performance by Mr. Swann and the instrumentalists without director. Undaunted by the stifling heat, Mr. Swann produced a thoroughly workmanlike and clean performance of works, most of which were chosen for him on request by the RCCO. If they were not the greatest of works, at least they were treated to musical quality. After spritely and colorful renditions of the Janacek and Buxtehude pieces, Mr. Swann did his best to add interest and color to Arne's concerto, a work with some nice moments but still less interesting than his overpowering contemporary, Handel. Robert Fleming's piece is unabashedly Romantic in content and concept, leaning to the "soupy" in good part, containing nothing new. Written in 1970 for the dedication of Deer Park United Church's new Casavant tracker organ, the work exhibits virtually no nod to contemporary contrapuntal styles, and worked extremely well on this richly Romantic organ. It contains a lyrical *Adagio* movement followed by a standard French toccata-like movement which is interrupted by two lush, lyrical declamations. The instrumentalists provided rich and warm ensemble, as they also did for the Arne concerto. Probably no better performance could be made of Searle Wright's work than what Mr. Swann gave us. A work of less musical quality than of generous manipulation of a large and colorful instrument, it received sympathetic treatment from both the performer and the organ. One might have wished for more musical "meat" on such an opening program, but the excellent performance more than made up for it, thanks to Mr. Swann.

Presentation of Diplomas

The Annual General Meeting of the RCCO was held on Tuesday morning, and the presentation of diplomas was made. Honorary FRCCO diplomas were awarded to Dr. Glenn Fruspe and Dr. Godfrey Ridout, and Raymond L. Barnes of Ottawa was made an Honorary Life Member. The only FRCCO diploma by examination was awarded to a U.S. citizen, G. Nicholas Bullat, faculty member of American Conservatory of Music in Chicago. ARCCO diplomas were awarded to Helen Jaap and Wesley Warren; the Choir Training Diploma was awarded to Edward Francis Pius Moroney; Certificates of Proficiency were awarded to Marion Miller and Edward F. P. Moroney; and the Service Playing "A" Certificate was awarded to G. Wayne Brodland.

Workshop on Music for Small Organ

Conrad and Travis Grimes presented a workshop on music for small organ, using the 1973 Casavant tracker organ at the faculty of music building at the University of Toronto. Mr. Grimes handed out a large list of music appropriate to small organs, and his wife, Travis, demonstrated contemporary music by Bender, Johnson, Pepping, Gehring, Micheelsen, Ratcliffe, Ore, Baum, Bissell, Rogg, and Felciano. Mr. Grimes qualified his talk with criteria which he holds to define what is a small organ as well as its music. Well organized and competently delivered, the workshop still did not come to grips with one of the major problems involved with the subject. That is, a small organ of one keyboard and 10 stops has the ability of making a larger plenum sound in a large acoustic than an organ of two manuals and pedal (or even three manuals and pedal) of twice or triple its size in a small room setting. Surely the music intended for manuals only in various periods does differ according to these criteria, so that, for instance, an English Voluntary written for Winchester Cathedral is a different thing musically than one written for a Snetzler cabinet organ of approximately the same number of stops. The same problem is true of contemporary music. Sooner or later this distinction must be realized, and the nature of small organs in differing locations with varying room acoustics and plenum characteristics must be realized. Not all music playable on one manual is "chamber music." Nevertheless, Mr. Grimes provided those who are faced with an instrument of limited resources with lots of help and ideas.

All-Bach Program

William Wright, Deer Park United Church, July 8, 3:45 p.m. Program: Allein Gott in der Höh sei Ehr BWV 715, Trio Sonata in E minor BWV 528, Six "Schübler" Chorales BWV 645-650, Toccata, Adagio and Fugue in C BWV 564, J. S. Bach.

Organist at Deer Park United Church, First Vice-President of the RCCO (and thus the next President), and Chairman of the Toronto Centre, William Wright again played in stifling heat in a prelude-recital preceding the College Service. His all-Bach program was clean, if unimaginative. He produced some fire in the massive *Allein Gott* chorale prelude, and then settled into very reserved registrations for the remainder of the program. The *Schübler Chorales* were given colorful treatment, so much so in fact that one occasionally felt the lack of foundation sound necessary to make the color work. And no organist should be expected to play the *C major Fugue* note perfect in such sultry heat. But Mr. Wright did well in showing off the large Casavant tracker organ.

The College Service

William Wright was again the organist for the College Service, which was designed by the Rev. W. Morrison Kelly of the University of Toronto. The Rev. John I. Hochban, SJ, of the Toronto School of Theology blessed a warm congregation with a fine, short sermon, and the choir of Deer Park United Church joined the Toronto Chamber Society under the direction of Annagret Wright in a performance of Bach's Cantata No. 17, "*Wer Dank opfert, der preisel mich.*" Zesty, contrapuntal (in the modern German style) hymn introductions were provided by Mr. Wright.

German Romantic Music

Wilhelm Krumbach, St. Paul's Church, July 8, 8:30 p.m. Program: Toccata in A-flat Opus 85, Adolph Fr. Hesse; *Herzlich tut mich erfreuen, Herzlich tut mich verlangen, O wie selig seid ihr doch, O Welt ich muss dich lassen*, Brahms; Prelude and Double Fugue on a Theme by Anton Bruckner, Friedrich Klose; Passacaglia in D minor, Wilhelm Middelschulte; Sonata II in D minor Opus 60, Reger.

The magnificent and large interior of St. Paul's Church provided the perfect setting for a concert of German Romantic and post-Romantic works played by Wilhelm Krumbach, ardent devotee of German romanticism. And the large 1914 Casavant organ (rebuilt somewhat in 1956) of 114 stops provided Mr. Krumbach with a wild and woolly instrument for this much overblown program. Again, the stifling heat beckoned for a shorter program, but alas, it all took two interesting, if overcooked, hours. Starting with Adolf Hesse's very classical oriented *Toccata*, Mr. Krumbach then led to a very individual and not quite successful interpretation of four chorales from Brahms' Opus 122. Perhaps the interpretations would have been more successful had not the obvious wrong notes in several of them been so evident. Despite the virtuosic program notes attributing fine quality to Klose's work on a theme of Bruckner, none of the music could possibly approach that of Bruckner as evidenced in his symphonies. Certainly the teacher (Bruckner) evidences a better grasp of form than that of his student (Klose) in this work, and one simply tires of the endless procession of dynamic climaxes until one despairs of the next one to come. Chromatic and slow moving harmony à la Bruckner is certainly in evidence, but the thematic material is simply too weak to support the spaciousness of the work. More Reger-like (contrapuntal, daringly chromatic in harmony) was Middelschulte's expansive work. Again, it is unbearably long for the modern listener, not having that innate sense of form for

(Continued, page 4)

CBC Summer Festival Concert

Frederick Swann, organist; The Chamber Players of Toronto, Victor Martin, musical director, Yorkminster Park Baptist Church, July 7, 8:30 p.m. Program: Organ Solo (Festival Mass), Janacek; Prelude and Fugue in E-sharp minor, Buxtehude; Concerto V in G minor for organ and orchestra, Arne; Divertimento for organ, strings and 2 oboes, Robert Fleming; Introduction, Passacaglia and Fugue, Searle Wright.

RCCO Convention

(Continued from p. 3)

which Reger is becoming better appreciated these days. But it was good to hear a work by this forgotten German-American, and Krumbach provided it with a fine performance. The Reger work began with lots of promise, but Herr Krumbach lost hold of the piece at the beastly difficult virtuoso section of the final fugue. Otherwise, Krumbach evidenced the fact that he likes, knows and understands this partly hated and partly forgotten music. Especially in slow, lyrical movements, he is able to spin the melody with enchanting reserve. Further, he understands, as few do today, how Romantic harmony works and moves. His tempi and the use of judicious rubato made good sense out of the music. On the other hand, unlike most 19th century organists, his playing evidences little grasp of 19th century pianistic practices, particularly the kinds of rubato that are associated with the freedom of the right hand from the left hand. In this sense, he plays like an organist—a thing which perhaps few 19th century players of major stature did. In spite of the length of this recital, it was a marvelous opportunity to hear works well played that are generally lost completely from the repertoire. Thus it was an instructive evening for many, myself included.

A Family Affair

The Huggett Family, Trinity College Chapel, July 9, 9:30 a.m. Program: Alle psallite cum luya, Puccini, Anonymous from Montpelier MSS; Lamento di Tristan, Anonymous 14th C.; English Dance, Anonymous 18th C.; Belle qui tiens ma vie (from Orchestography), Arbeau; La Coranto (adapted from "Belle qui tiens"), Byrd; Fantasia for Lute, Francesco da Milano; Fair Phyllis I saw, John Farmer; Flora gave me Fairest Flowers, John Wilbye; Pavan, The Night Watch, Heigh Ho Holiday, Anthony Holborne; Ballo del Fiore, Spanish c. 1550; Pastime with Good Company, attributed Henry VIII.

Dressed in period costumes, playing lute, krumphorns, recorders, viols, and singing and dancing, this very attractive family, Leslie and Margaret Huggett and their children Andrew, Jennifer, Ian and Fiona, provided a highly entertaining morning concert to begin the day on Wednesday. I say entertaining, for this characterizes best this highly polished musical program. Everyone plays and sings precisely in tune, the music is handled with precision and flawless ensemble, and everything from the music making to the highly humorous annotations given by Leslie Huggett is thoroughly rehearsed and done with class. Their music is harmonious, extremely quiet and reserved, delicate and refined. Herein might be the only reservation one might have about this marvelous family. Whereas so much Renaissance and Medieval music is rough, somewhat crude in style, designed for louder and harsher sounds than, say, later baroque music of the highly mannered courts, it received here an utterly refined and delicate nuance lacking in some of the surprising timbres and resonating volumes that make early music a delightfully earthy, "gutty" experience for the modern listener. No matter, this is only another way of thinking about the music, and the polish of the Huggetts overcame all reservations with the high quality of their performance. So fine an entertainment is seldom to be found on the modern musical marketplace. Thus, it was a joy for all. The remainder of the morning was given over to André Isoir for a most instructive lecture with color slides on contemporary French organ building. He expertly documented with both interior and exterior photographs and tape recordings the work of over 15 major French organ builders.

Choral Workshop

If I have voiced a reservation about concepts involved with "small organs", such a reservation or problem does not exist with music for the choir which is small. Thus, Derek Holman of Toronto had little difficulty in leading his expert Concord Singers through a selection of music of limited difficulty for small choirs. Featured as part of the workshop

were three new anthems commissioned by the Convention with the assistance of the Canada Council. They were "Lord, Thou hast been our dwelling place" by Keith Bissell, "Let your light so shine before men" by Barrie Cabena, and "The Beatitudes" by Derek Holman. Dr. Holman, with fine humor, led the workshop in a thoroughly entertaining way, and the new works received excellent first performances.

Carillon-Dance-English Music

Gordon Slater, carillonneur. Metropolitan United Church, July 9, 7:30 p.m. Program: Schilling Prelude, L. F. Hart; Norwegian Dance, Grieg-Slater; Theme and Variations, S. Nees; Aria Hexafonica, H. Badings; Andante and Air (Orfeo), Gluck-Barnes; Preludio VIII, M. v.d. Gheyn.

The Toronto Dance Theatre. Metropolitan United Church, July 9, 8 p.m. Program: "Nimrod" from the Enigma Variations, music by Elgar, choreography by Donald Himes, costumes by Carol Crawley; Baroque Suite, music by Bach and Corelli, choreography by David Earle, costumes by Astrid Janson; General Booth Enters Into Heaven, music by Ives, choreography by Donald Himes; New Work, music by Bach, choreography by Susan Macpherson, Melville Cook performing on organ; First Music, music by Ives, choreography by Patricia Beatty, costumes by Susan Macpherson; Hot and Cold Heroes, music by Ann Southam, The Rolling Stones and Jimi Hendrix, choreography by Patricia Beatty, costumes by Susan Macpherson.

Melville Cook. St. James' Cathedral, July 9, 9:30 p.m. Program: Dies Resurrectionis, John McCabe; And There Were Shepherds (from Scena for Organ, 1974), Colin Hand; Partita Opus 19, William Mathias; Pastorale, Peter Racine Fricker; Sarum Fanfare Opus 37 No. 3, Alun Hoddinott; Prelude, Scherzo and Passacaglia, Kenneth Leighton.

Wednesday evening brought the first multiple-event program of the entire convention. Beginning with a carillon recital at Metropolitan United Church, and followed by a program with the Toronto Dance Theatre in the church, the audience then moved to nearby St. James' Cathedral for Melville Cook's recital of contemporary English organ works. Since I did not attend the events at Metropolitan Church, I cannot report on them here. But Melville Cook's recital at St. James' Cathedral, attended by a large audience, was well played, if long. One of the problems with contemporary English music for organ (as well as that of other countries, with a few notable exceptions) is that it all begins to sound the same after two or three pieces. Coloristic and declamatory use of the organ without concomitant use of tight melodic and harmonic structures is overdone. The work of Messiaen stands in the background of virtually all of the works on Dr. Cook's program, but the unity that comes from his own particular brand of "language" is not so clear, for the English composer still has not broken with the bond of 19th century harmonic usage completely, as has Messiaen. Thus, the notion of the harmony is in evidence, with fear of using it unashamedly. Perhaps the strongest works on the program were the first and last. John McCabe's evocative resurrection piece is unabashedly full of strong declamation, and highly original in melodic content. And Kenneth Leighton is unafraid to use traditional forms and recognizable tonal harmony. The recital provided the audience with a grateful overview of English organ composition in the past fifteen years.

Music for Choir, Brass and Organ

St. Simon's Choir, Ned Hanson, director; The Toronto Brass Quintet. St. Paul's R.C. Church, July 10, 10 a.m. Program: Royal Fanfare, des Pres; Air, Courante, Allemande, Courante, Allemande, Sarabande (from Music for His Majesty's Sackbuts and Cornetts), Locke; Promenade (Pictures at an Exhibition), Musorgsky; Three Dances, Tielman Susato; Sonatine, Eugene Bozza; Ave Maria, Victoria; Ein Kindelein so lübelich, Praetorius; Ave Verum, Arthur Wills; Faire is the Heav'n, William Henry Harris; From Everlasting to Everlasting, Keith Bissell; Cantate Domino, Schütz.

The Toronto Brass Quintet combined with the choir of St. Simon's Anglican

Church to produce a thoroughly rewarding program. The brass quintet members, all professionals, provided a mixture of music new and old, and although the old music was engagingly done from a musical standpoint, one might question whether the rhythms of the Renaissance and Baroque dances were accurately conveyed. Tempos were occasionally in opposition to the dance; this was, for instance, the first time that I have heard a Sarabande played twice as fast as an Allemande. No distinctions were made as to the difference (historically) between French and Italian style dances, and thus the dance characteristics were lost. But the playing was full of energy, and intonation was flawless. Musorgsky's well known Promenade undoubtedly pleased the crowd, and Eugene Bozza's more modern work was given an extremely fine performance. But it was clearly St. Simon's choir under Ned Hanson's direction which was the star of the show. Their singing is open and free, very intense in quality without being harsh, and their intonation is perfect. Rarely on this side of the Atlantic have I heard a choir of men and boys produce such intense musical and vocal quality. Keith Bissell's "From Everlasting to Everlasting" for brass and choir was given its first performance. A quite conservative piece tonally, the brass functions traditionally as the organ accompaniment to an English anthem would. Works by Praetorius and Schütz were given outstanding performance by the brass and choir, and altogether the program was full of delights and good sounds. Ned Hanson and his singers from St. Simon's are to be congratulated for upholding the highest standard of choral art. With this fine musical beginning to the morning, conventioners then departed for an excursion to the Toronto Islands and lunch at the Royal Canadian Yacht Club. The weather obliged with rain for the first time in the week.

French Music

André Isoir. St. Michael's Cathedral, July 10, 3:30 p.m. Program: Hymne "Exultet Caelum", Titelouze; Trois extraits du Magnificat du 8ème Ton, Noël Provençal, Michel Corrette; Fantaisie et Fugue en si bémol, Boëly; Pastorale, Verset, Sortie (from L'organiste moderne), Lefebure-Wély; Prière, Final, Franck; Interoit, Paraphrase-Carillon (from l'Office de l'Assomption), Tournemire; Improvisation on submitted themes.

André Isoir, professor of organ and composition at the Conservatoire National d'Angers, France, and titular organist of St. Germain des Prés in Paris, was featured in a program of music for the Catholic Office at St. Michael's Cathedral. The old Warren organ of 1880, slightly altered by Kney and Bright in 1962, exhibits a blend of the new and the old, and a large enough portion (including chests and action) of the old organ remains to establish its character as a 19th century instrument in this large and resonant building. The organ served Mr. Isoir well. He chose without blushing to produce a curious program of historical examples of music for use in the Catholic liturgy. Serious enough was the contrapuntal work of Titelouze, but one already gets an inkling of the secularization of French organists in the Rococo work of Corrette, whose Grand Jeu exhibits a goodly amount of such things as Alberti bass figuration. And the Noël Provençal is pure life and drum music, the life playing against a Musette drone playing in drum rhythms — a sprightly piece of shepherd's music, naive and simple. But one wonders, if the music of Boëly and Lefebure-Wély is really representative of the early 19th century, what actually did go on during the Catholic liturgy in St. Sulpice. Could it have been a better show and more rousing entertainment than we might today imagine? Boëly's Fantaisie and Fugue already show some of the theatricalization of musical content, but one must absolutely laugh at the work of Lefebure-Wély. The Verset played here simply turns the instrument into a theatre organ, tremolos going full on the mauldin melody accompanied by a waltz-like bass. Even that could not match the hilarity of the Sortie. Mr. Isoir obviously drove his tongue hard into his cheek, and let the pieces do what they wanted to do, holding back not in the least. Far from being embarrassed,

both performer and audience were delighted at this lighthearted and entertaining evidence of how theatrical things were in the church before Franck came along. And so, to Franck, which Mr. Isoir played in the most convincing manner. From the spacious and drawn-out lyricism of the Prière, he moved with a very fast tempo into the Final, giving it a zesty fanfare rarely heard in performance. This unusually fast tempo probably avoided the problem towards the end of the work, where Franck perhaps comes closest to calliope-type of music in his harmonic structures. In both the Franck and the Tournemire, Mr. Isoir showed a marvelous command of 19th century technique, an understanding of Romantic harmony, a generous amount of freedom (rubato), and a sure sense of identification with the sound of the 19th century French organ. I have rarely heard such fine playing of French music in latter days, and Mr. Isoir is to be counted as one of the finest interpreters of French music, both old and new, on the contemporary scene. As winner of three consecutive prizes in improvisation in Haarlem and one at the St. Albans Festival, Mr. Isoir is well qualified to improvise on his programs, and we awaited his closing extemporization with much anticipation. Two themes were submitted by Charles Peaker, on an Allegro giocoso theme in 6/8 matching perfectly the words of "Humpty Dumpty" in rhythm, and the other a somber fugue subject in F minor. Mr. Isoir chose to do a set of variations on the first theme, follow them with a quasi-fugue on the second subject, and then to cap it all off with the reintroduction of the first theme. Perhaps it was the lateness of the afternoon, or maybe the themes themselves were not congenial to the mood at hand for Mr. Isoir. Too much of the improvisation, which contained many good moments, led to nowhere, and one might have wished for more depth in his constructions. But nevertheless, one must admit that Mr. Isoir certainly has facility at improvising. His recital was a fitting highlight with which to end the convention.

All that remained was for the conventioners to attend the elegant banquet at the Hyatt Regency. Alec Wyton, former president of the AGO, graced the evening with a talk in the form of a Sonata, likening the work of Bach, Beethoven, and Messiaen to the first and second themes and recapitulation, with many other persons involved in the development. As such, Mr. Wyton was encouraging organists to know their roots in the old, and to seek their involvement in the new. It was an encouraging and hopeful talk from one musician to another, injecting a serious note of reflection into the closing ceremonies. The convention ended with dancing to the accompaniment of another kind of "organ," expertly played.

Throughout all of the convention, a visitor from the south such as I was impressed by the strength of the RCCO. 136 new members have been added to the organization in the past year; the membership stands now at 1300. National representation continues to grow under the active leadership of the present President, Walter Kemp, and activities of individual centres also continue to thrive. The RCCO now publishes a quarterly journal of news, reports and articles, and communication among members is thus much improved. A national placement service is now operated by the General Secretary, and services of the national organization to the individual member are growing. There is revived hope of constructing a headquarters building in the future. All this would point to the basic health and energy now present in the RCCO. And this health would point to a very bright future.

Such a report would not be complete without the "workhorses" of the Toronto Centre receiving gratitude for their unsparing energy to produce such a fine convention. Co-Chairmen William Wright and James Chalmers, Executive Secretary Alan H. Cowle, Secretary Helen Gauley, Treasurer Ross Bach, and Committee members Melville Cook, Lorna Hassell, Lorna Holmes and Alan Jackson, as well as countless numbers of unnamed individuals did well for their fair city and for their Centre. It was a rewarding and enjoyable event.

A number of years ago when the writer first encountered the Vocalion organ, the quality and power of its tone created a marked impression. The peculiarities of its design and the high degree of craftsmanship employed in its construction seemed to place it in a class apart from ordinary reed organs. A number of years later it was discovered that mention in reference works as well as remarks by others knowledgeable on the subject tended to confirm this opinion. Investigation into the history of the instrument led to the discovery that its ancestors stemmed not from the rapidly developing free reed instruments of the early and middle 19th century, but from an old and almost legendary member of the string family, the Aeolian harp.

The principle of the Aeolian harp was known in ancient times; tradition has it that wind passing through the strings of David's lyre as it hung over his bed caused it to give forth musical tones. Though this "Aeolian principle" was known in Medieval times, sounds so produced were generally regarded as the result of sorcery, and it remained for later writers to explain their origin. Giovanni Porta, writing in Naples in 1588, mentions strings sounded by the wind; while Anathasius Kircher in his *Musurgia universalis* of 1650 gives some particulars pertaining to the Aeolian harp, describing its sounds as not resembling those of either string or wind instruments, but partaking of the characteristics of both. In its usual form, the Aeolian harp consisted of a long narrow box with six or more gut strings tuned in unison. Placed in a free current of air, like that passing through an open window, the strings produced, not necessarily their fundamentals, but a variety of upper harmonics which changed with the velocity of the wind. The instrument and its sounds caught the imagination of the English poet James Johnson (1700-1748) who in his *Castle of Indolence*, Canto I, described it thus:

A certain music, never known before,
Here soothed the pensive melancholy mind;
Full easily obtained. Behoves no more,
But sidelong to the gently-waving wind
To lay the instrument reclined;
From which, with airy flying fingers light,
Beyond each mortal touch the most refined,
The god of winds drew sounds of deep delight:
Whence, with just cause, the harp of Aeolus it hight.
Ah me! what hand can touch the strings so fine?
Who upon the lofty diapason roll
Such sweet, such sad solemn airs divine,
Then let them down again into the soul?
They breathed in tender musings, through the heart;
Now rising love they fanned; now pleasing dole
And now a graver sacred strain they stole,
As when seraphic hands an hymn impart:
Wild warbling nature all, above the reach of art!

In the following century, the Aeolian harp continued to stimulate the Romantic imagination, particularly in England and Germany. A poem by Eduard Mörike entitled "Die Aeolsharfe" vividly describes the instrument's peculiar effects and received musical settings by both Brahms and Wolf. The Vocalion, at least in the early stages of its development, represents the last in a series of efforts to bring wind-stimulated string tones within "the reach of art."

It was not until 1789 that attempts to control such tones met with any tangible results. This early effort resulted in the *Anémocorde*, a stringed keyboard instrument invented by Jacob Schell of Paris. Essentially a keyed Aeolian harp, its five octaves were furnished with three strings to the note actuated by blasts of air led through tubes from a bellows and controlled by valves connected to keys. Though the tone was soft, dynamic variation was possible; but the instrument's utility was limited by its poor attack, and it was at its best with music of a slow tempo. The *Journal de Paris* in its "Supplement" of January 30, 1790, suggested that it be re-named the *Aeroclavicorde*. It was known under other names, but no amount of re-christening could compensate for its inherent limitations. Not dismayed by the fate of the *Anémocorde*, Isourde of Paris patented a similar instrument in 1837, dubbing it the *Piano eolien*. Apparently it was thought to show more promise than its predecessor, for Isourde was able to sell his patents to the pianist Henri Herz, who had earlier dabbled in piano making to his financial discomfort. Returning from a concert tour of the New

World where he recouped his losses, Herz set up as a piano manufacturer in Paris in 1851, at which time he may have produced an instrument along the lines described by Isourde.¹ Herz went on to produce pianos of such a quality as to be compared favorably with those of Pleyel at the Paris Exhibition of 1855, but of the *Piano eolien* nothing more is heard.

Both the *Anémocorde* and the *Piano eolien* suffered from the same defects: a weak tone and a slow attack, caused by the inability of the strings to offer sufficient resistance to the wind to be actually displaced and thus set in vibration. Various expedients were tried: the strings themselves were flattened in order to offer more resistance to the wind, various shapes and locations of the wind vents were employed, and, as noted previously, the *Anémocorde* was triple-strung in an attempt to increase the volume of tone, but all without success.

At this point a new element made its influence felt. Earlier in the century Grenie had produced his *Orgue expressif*, an instrument using free reeds as its means of tone production. With the introduction of the free reed, the way was open to such a spate of experimentation and construction that by the latter part of the 19th century, free reed instruments of almost innumerable variety were to be found. The harmonium, utilizing interior pressure to actuate free reeds supplied with small resonating cavities, was brought to a high degree of perfection by Debain and Mustel; while the American reed organ, constructed on the suction system, was perfected by such makers as Estey and

The Vocalion

By James H. Richards



Illustration 1. Nameboard of two manual and pedal Vocalion, ca. 1886, showing Baillie Hamilton's imprint. Photo courtesy of Mr. and Mrs. D. A. Williams.

Mason & Hamlin. Some were automatic, some were held in the lap, some rivalled a small pipe organ in size; and their prices ranged from as little as a few dollars to as much as several thousand. In the present day, when most modern developments in musical acoustics are based on transistorized circuitry and the loudspeaker, it is difficult to comprehend the amount of musical research which centered around the free reed. Aside from development for its own sake, it formed the basis for numerous experiments in tuning and temperament because of its comparative stability under varying wind pressures.² It was apparently as an outgrowth of this activity that John Farmer (1836-1901), organist and music master at Harrow, devised an instrument whose single string was actuated not by a bow, a blow, or a blast of air, but by a free reed whose tongue was attached to one of its extremities. The string was capable of producing several tones by means of stopping, as in the violin. Though it may have been patented in 1872, it was developed no farther by its inventor and was regarded as little more than a curiosity.³

It remained for the inventor of the Vocalion, a Briton named James Baillie Hamilton, to bring this principle to its highest state of development. Cognizant of the difficulties encountered in earlier attempts to produce wind-actuated string tone, he had based his work on that of Farmer to create an apparatus capable of producing tones of great power and purity, equaling or even exceeding those of organ pipes. In the original apparatus, the strings were stretched on a common soundboard at low tension, with the reeds placed in a windchest below. The free end of the reed tongue was connected to the string at a point determined by the effect desired. This system was demonstrated before the Musical Association in London on January 4, 1875. At this time, Hamilton had built or was in the process of building an organ using these principles; and this instrument he hoped would produce, in his own words, "the very sounds which baffle the organ builder — such as a real string sound, a pure soft horn, Aeolian sound, and certain harmonic and voice-like tones peculiar to wind and string" — in short, tonal ideals similar to those which had attracted earlier adherents of the Aeolian harp and its offspring.⁴

Certain limitations yet remained. The strings of such an instrument would be subject to getting out of tune, as in an ordinary piano. This was to be overcome by the use of very light strings at low tension, each provided with a compensatory coil or spring in its length to maintain a steady pull. Apparently, however, the greatest objection was the oldest: the strings would not speak promptly, and even in his demonstration before the Association, Hamilton seems to have had difficulty in causing them to speak at all. He planned to surmount this problem by the use of what might be termed "harmonic bridges" touching the strings lightly at nodal points, and, hopefully, facilitating the promptness of their vibration.

It was sometime shortly after this that Hamilton became acquainted with the ideas of Hermann Smith, an acoustician who, according to Alexander Ellis, had devoted "long, patient, and practical attention" to the action of free reeds.⁵ Smith's researches involved the determination of the optimum size of resonance chambers required to enhance free reed tone, and in particular, the proper shape and size of the reeds themselves. His work led him to conclude that large reeds with broad tongues gave smoother, more stable tones than the smaller reeds commonly used in reed organs. Hamilton was materially influenced by Smith in his development of the Vocalion after 1874, and this, coupled with Hamilton's apparent inability to overcome the difficulties inherent in the reed string system in its original form, served with the passage of time to alter the inventor's concept of the instrument.⁶ In a demonstration before the Royal Musical Association on February 5, 1883, the Vocalion shown does not seem to have contained stretched strings as such, but heavy reeds loaded with lengths of wire. By shortening or lengthening these wires, various harmonics could be accentuated and the harsher tone of the reeds themselves subdued. A similar instrument had been in use at Westminster Abbey, and some of those present at the meeting (including such prominent musical figures as W. H. Cummings and Ebenezer Prout) were able to give their impressions of it. One failing was said to be a lack of power in the treble and bass, though the mid-range was found satisfactory. A more telling complaint concerned the organ's lack of tonal variety, a criticism which must have been especially galling to Hamilton, considering his high expectations of eight years before.⁷

The Vocalion next drew public notice at the International Inventions Exhibition held in London in 1885. The instrument shown was large; six feet square, it stood on a large pedestal containing bellows, windchest, and other mechanism. There were three manuals and pedal, with three stops on each manual, two on the pedal, and three other "complimentary" stops of lighter quality. In this organ, all pretensions to the use of strings or wires was abandoned, and the instrument now made use of broad free reeds much larger than those of the common reed organ, speaking under relatively high pressure. These were coupled with individual resonance chambers of considerable size to produce a tone of remarkable purity and stability. A patent taken out in the United States in 1884 confirmed these features,⁸ but they may be directly attributed to Hermann Smith, who later claimed in 1889 to have "planned the type of such instruments, worked them out in many diverse ways, with cups and [resonating] cavities, and broad reeds" as early as 1875.⁹

The year 1885 was significant in the history of the Vocalion not only for the final repudiation of the original reed-string or reed-wire concept, but for the introduction of the instrument to the United States. In that year Hamilton exhibited a Vocalion in Worcester, Mass., beginning to manufacture in that city in 1886;¹⁰ and instruments from this period bear the name "Hamilton-Vocalion Organ Mfg. Co." displayed on the stop jamb. (Illustration 1) Shortly thereafter, for reasons unknown, Hamilton severed connections with the firm, the Vocalion then coming under the control of the New York Church Organ Company. Another change was made in 1890 when the instrument was acquired

(Continued, page 6)

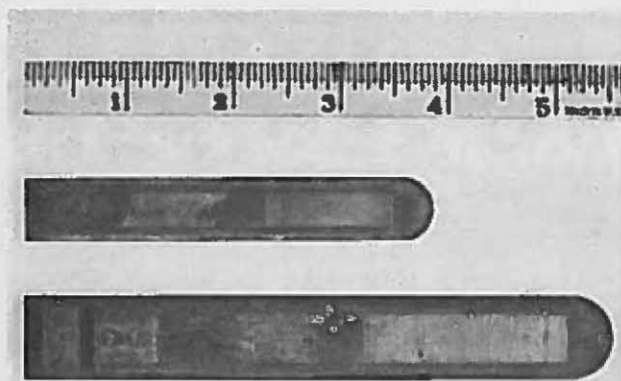


Illustration II. (left) Two free reeds of 16' pitch. The upper example is from an ordinary reed organ of American manufacture. The lower reed is from a Vocation. Note the larger size. Illustration III. (right) Two middle c reeds, the top example from an instrument sold by Sears, Roebuck & Co., the lower from a Vocation. The disparity of widths is even more pronounced here.

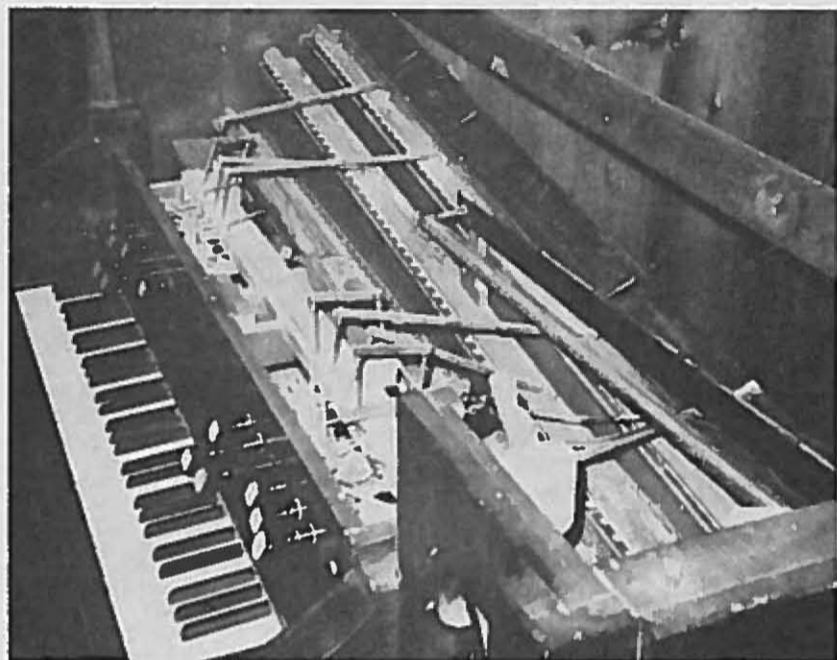


Illustration IV. Interior of a single manual Vocation. Two rows of resonators or qualifying tubes serving the Diapason and Bourdon reeds can be seen extending the length of the windchest to the rear of the case. The ends of the reeds may be seen protruding from the windchest at the bottom of the forward resonator rank; the openings of the resonators through which the reeds speak appear as small circles on the top of the resonator rank above each reed.



Illustration V. Single manual Vocation, serial number 4801, built in 1906.

by the Mason and Risch Company, today one of Canada's leading piano manufacturers.¹¹ It was built under the name of Mason and Risch Vocation Company Ltd. at the Worcester, Mass. plant. Finally, control of the instrument was acquired by the Aeolian Company in its consolidation of 1903, along with several other piano and organ manufacturing firms.¹² During this period it seems to have been built at Meriden, Conn., apparently being produced until at least 1910.¹³

Vocations are not rare today, and in extant specimens, their characteristic features are easily discernable. The case is wide to accommodate the broad reeds and their resonance chambers; and whereas in the common reed organ the keys are placed directly over the pallets and corresponding reeds, which can therefore be no wider than the keys themselves, the Vocation's pallet valves are connected to the keys by trackers, thus making it possible to utilize resonators or qualifying tubes broader than the key itself. (See Illustrations II, III, and IV) The reeds are winded by pressure, in contrast to most other reed organs of American manufacture. Extremely well-built instruments, their mechanism displays a craftsmanship found in the productions of only a few of the best makers. In fact, the Vocation in its final form may well represent the reed organ at the highest stage of its development, both in design as well as craftsmanship. As was the case with some of the better piano makers, those involved in its construction were proud of their work and frequently left their signatures to attest to it. An instrument bearing the serial number 4801 has the inscription "Joseph Marnell, Nov. 21 - 06 - Pan 6082." Similar markings by the same person have been found in other Vocations. The word "Pan" probably refers to a term used by British harmonium builders to denote that portion of the mechanism comprising the windchest and reed cells, with their resonators, if any. The number is very likely a part number, as distinguished from the instrument's serial number proper. It is tempting to speculate on Marnell's identity; his use of terminology suggests that he may have been a British workman who came to the United States at the time of Hamilton's move from England in 1885.

The influence of the Vocation does not seem to have been confined to manually operated instruments. It was also at the Meriden plant that Aeolian built the Orchestrelle, an elaborate player reed organ, and it is interesting to contemplate the relationship between this and the Vocation. Aeolian had been a pioneer in the player organ field, having manufactured several earlier models using the suction principle, as did most American reed organs at the time. The larger Orchestrelles appeared shortly after the turn of the century and utilized the pressure system, though smaller models continued to be built along more conventional lines. Like the Vocation, the Orchestrelle was expensive and of high quality; Mark Twain purchased one in 1904 for \$2600, and prices ranged from \$600 to \$3600, according to a contemporary catalog. A

more expensive two-manual and pedal model was built later. Much of the advertising stresses the "orchestral" qualities of the instrument, and its name was apparently chosen to bear out this idea. Though no positive proof can be offered, it seems quite likely that the structural excellence and tonal superiority of the Vocation played a major role in the development of the Orchestrelle after Aeolian's acquisition of the Vocation Company in 1903. Reeds were interchangeable, and ranks of resonators, common to the construction of both instruments, have been reported bearing the Vocation label in Orchestrelles. The Orchestrelle's use of large, high-pressure reeds speaking through resonators was apparently borrowed from the Vocation, which, it should be remembered, had utilized such construction since 1885. Even the internal layout of the larger instruments is similar, with the reed ranks and their resonators suspended horizontally between two vertical wind-trunks at either end of the instrument. The Orchestrelle seems to have borne the same relationship to the player reed organ as did the Vocation to the manually operated reed organ, representing the highest level of development such instruments were to achieve.

The name "Vocation" was apparently chosen to characterize in some way the instrument's tonal quality. It may have had its genesis in Hamilton's early expectations of producing certain "harmonic and voice-like sounds," or because of the analogy between the resonating chamber-reed combination and the human larynx. Whatever the origin of its name, the Vocation does possess a tone considerably superior to that of the usual reed organ. One recent work on musical acoustics characterizes free reed tone as unfolding in "a kind of rubbery crescendo," and bluntly states that "a free reed cannot be significantly influenced by a resonator attached to it."¹⁴ The Vocation tone, smooth and full though reedy in quality, is a living refutation of that statement.

Several models and sizes of Vocation were produced. They were comparatively expensive; a contemporary advertisement prices them at "from \$275 up," while in 1902 a reed organ with a 61-note keyboard could be had from Sears Roebuck for as little as \$22. A single manual Vocation in the possession of the author dates from 1906 and has its 61-note range divided between middle c and the b below. (See Illustration V) Though it probably represents the lower price range quoted above, at least one smaller model was built. The reeds of the single-manual models are mounted vertically in the windchest, with their resonators standing contiguous to each other in ranks above them. The specification of the 1906 instrument is as follows:

BASS

Diapason 8'
Bourdon 16'
Aeolian Harp 2'
Viola 4'
Contrabass 16'

TREBLE

Diapason 8'
Bourdon 16'
Melodia 8'
Violina 8'

Octave Coupler

The Diapason and Bourdon stops are of continuous quality throughout, while the other stops offer contrast between treble and bass, providing solo and accompaniment possibilities in a degree of "two manual" operation. With the exception of one voice of modified bourdon quality produced by a large resonator placed over the mouths of the individual Bourdon resonators proper, no tonal effects depend on "borrowing," or utilizing one set of reeds to serve two or even three additional tonal roles, as in most other reed organs.¹⁵ Another earlier instrument, similar to the one described above, is equipped with a facade of solid wood show pipes. (See Illustration VI) Aside from the

Gress Miles

ORGAN COMPANY, INC.

WASHINGTON ROAD
PRINCETON, NEW JERSEY 08540

substitution of a 4' Flute for the Violina, the organs are tonally identical. An advertisement in *Harper's Magazine* of ca. 1895 shows a considerably larger instrument of two manuals and pedal designated "style 22." "The distinguishing characteristic of the Vocation is its exquisite tone," proclaims the top line, no idle boast in a day when much reed organ advertising was redolent with extravagant claims and half truths. "In compact form, occupying about one-third the space of a pipe organ of equal capacity," continues the notice, the instrument's tone "especially fits it to accompany the human voice." The specification is as follows:

GREAT

Open Diapason 8'
Melodia 8'
Dulciana 8'
Trumpet 8'
Harmonic Flute 4'

SWELL

Stopped Diapason 8'
Aeoline 8'
Violin Diapason 8'
Principal 4'

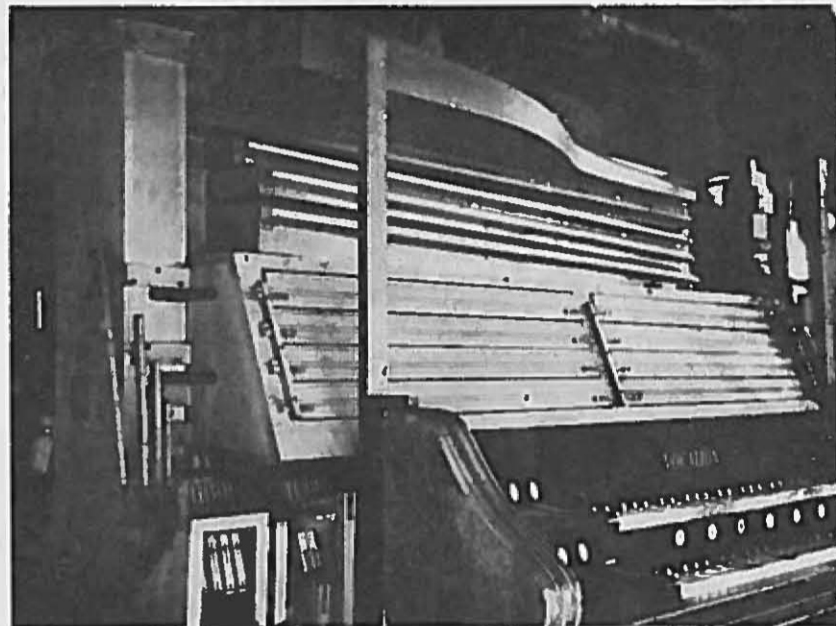
PEDAL

Double Open Diapason 16'
Diapason Dolce 16'

The organ has 58-note manuals and a 27-note flat, non-radiating pedal board. A similar instrument is in the possession of Mr. and Mrs. D. A. Williams of Clarksboro, N.J. (See Illustration VII) A Hamilton-Vocation organ previously owned by the Williamses dates from ca. 1886. Several stop knob faces on this organ are not original; the specification is similar to the above instrument in regard to pitch, with the substitution of one 16' stop for one of 8' on the Swell, and the omission of the 8' Trumpet on the Great. (See Illustration VIII)

By the end of the first decade of the 20th century, the popularity of the reed organ in general had declined, and that of the relatively expensive Vocation along with it. It seemed to Curt Sachs that the true worth of the free reed keyboard instruments lay not in their use as pseudo-pipe organs, with a multiplicity of stops, manuals, and controls, but in their capacity for pro-

duction in smaller, convenient, and inexpensive models suitable for use by the amateur in the home. In his view, the numerous stops of the larger instruments were too similar in timbre, and the disproportion between the effect obtained and the expense involved made the larger instruments a poor choice from a musical standpoint.¹⁶ Though this criticism did not apply as thoroughly to the Vocation as to some other large instruments, most interest in the reed organ had centered about domestic use; and when rival attractions



arose to challenge its role, all reed organ manufacturing suffered. Reed instruments continued to be built and are available even today in modified form. Changing social habits, however, coupled with the attractions of the player piano, the phonograph, and later, radio, reduced the popularity of the home organ, and by the time Laurens Hammond introduced his instrument in the early '30's, the reed organ was practically defunct. In 1949 the first so-called "spinnet" organ with two short manuals and an octave of pedals was introduced

by Hammond, thus beginning a new cycle of small pseudo-organs.¹⁷ Their offspring are now capable of producing an amazing variety of sounds, some of which might scarcely be thought appropriate to an organ. James Baillie Hamilton might well be startled by some of their effects. His efforts were directed toward a considerably higher ideal of tonal variety, but the results came too late to make a lasting impression on the musical world and fell somewhat short of his original goal. Hamilton

(Continued, page 19)



Illustration VI. Single manual Vocation serial number 3503, ca. 1900, in the historic St. Olafs Kirke, or Old Rock Church (Norwegian Lutheran) of Cranfills Gap, Texas. The instrument is still in use.

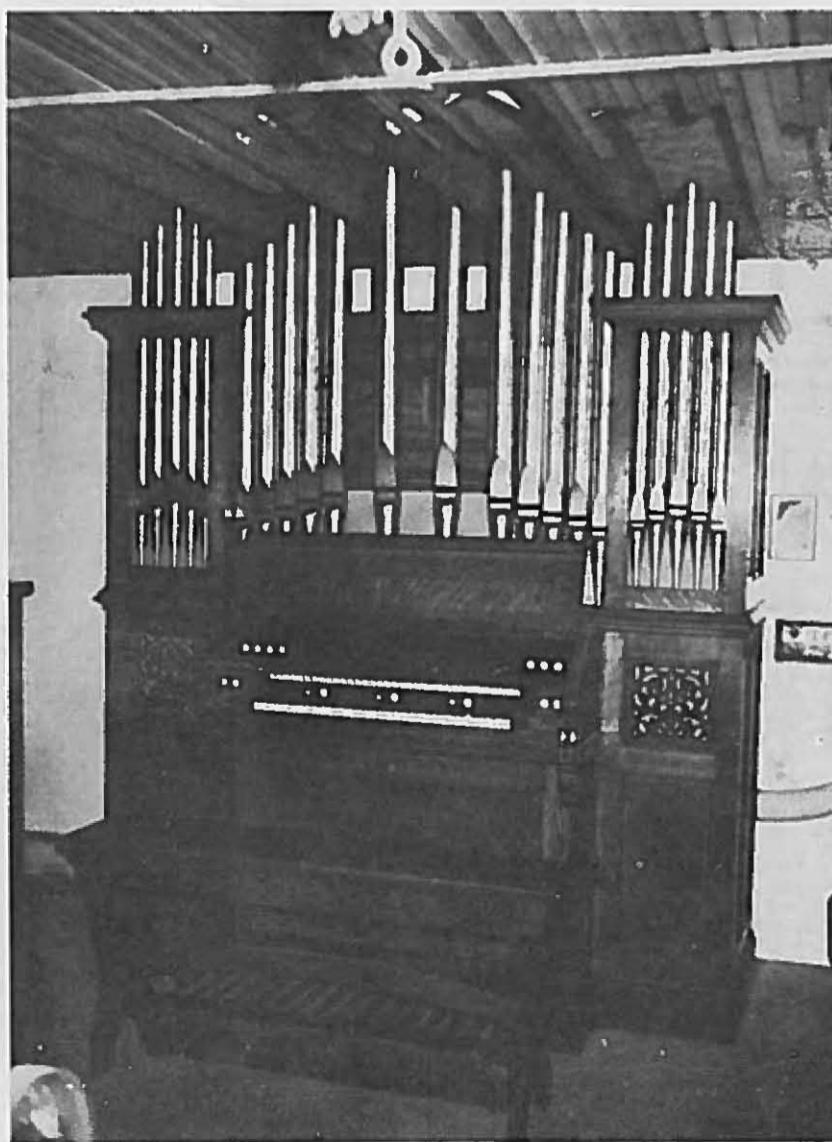
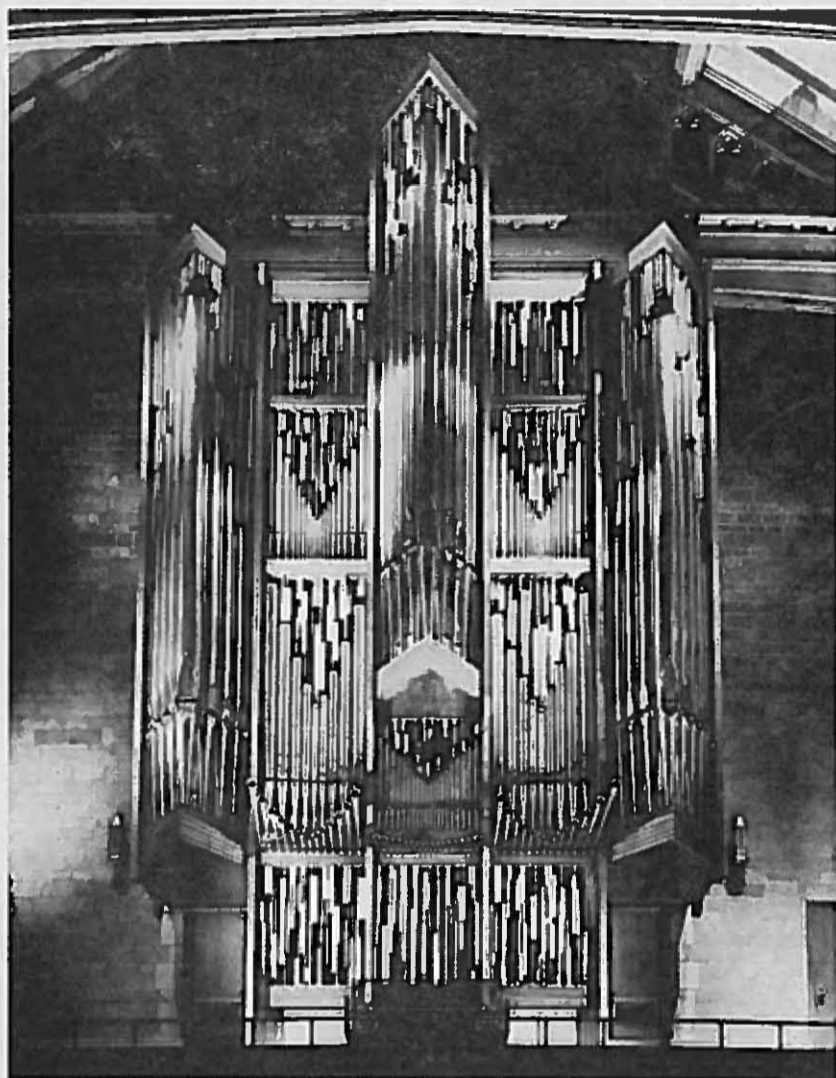


Illustration VIII. Two manual and pedal Hamilton Vocation, ca. 1886. The non-speaking display pipes are made of metal. Two have been removed from the center to facilitate erection. Photo courtesy of Mr. and Mrs. D. A. Williams.

The New Rieger Organ at Bryn Mawr Presbyterian Church

A Review by Peter J. Basch



Bryn Mawr Presbyterian Church, Bryn Mawr, Pa.: built by Rieger Orgelbau, Schwarzach/Vorarlberg, Austria. Mechanical key action, electrical stop action, manual key compass 61 notes, pedal key compass 32 notes; mechanical couplers, electric combination action with 12 generals, 8 divisionals, with general, pedal divisional and pedal reversibles duplicated by toe studs. Schwellwerk and Brustwerk enclosed and under expression.

KRONPOSITIV (Man. I, 65 mm wp)

Salicional 8' 50% tin
Principal 4' 75% tin
Gemshorn 2' 50% tin
Quint 1-1/3' 50% tin
None 8/9' 50% tin
Scharff IV 1' 75% tin
Spitzgedackt 16' 50% tin
Bleigedackt 8' 25% tin
Koppelflöte 4' 25% tin
Sesquialter II 2-2/3' 50% tin
Regel 16' 50% tin
Krummhorn 8' 50% tin
Tremolo

HAUPTWERK (Man. II, 70 mm wp)

Principal 16' 75% tin
Octav 8' 75% tin
Octav 4' 75% tin
Superoctav 2' 75% tin
Mixture VI 1-1/3' 50% tin
Quintcimbale IV 1/2' 75% tin
Gemshorn 8' 50% tin
Querflöte 8' 50% tin
Spitzflöte 4' 50% tin
Grosser 3-1/5' 25% tin
Quinte 2-2/3' 50% tin
Cornett V (TC) 8' 50% tin
Trompete 16' 50% tin
Trompete 8' 50% tin

SCHWELLWERK (Man. III, 75 mm wp)

Principal 8' 75% tin
Gamba 8' 50% tin

Schwabung 8' 50% tin
Octav 4' 75% tin
Mixture VI 2' 75% tin
Gedackt 16' mahogany
Rohrflöte 8' 25% tin
Blockflöte 4' 25% tin
Nassat 2-2/3' 50% tin
Hohlflöte 2' 50% tin
Terz 1-3/5' 50% tin
Sifflet 1' 50% tin
Dulzian 16' 50% tin
Oboe 8' 50% tin
Fr. Trompete 8' 75% tin
Fr. Trompete 4' 75% tin
Tremolo

BRUSTWERK (Man. IV, 60mm wp)

Quintade 8' 50% tin
Spitzgamba 4' 50% tin
Principal 2' 75% tin
Zimbel II 1/3' 75% tin
Holzgedackt 8' oak
Rohrflöte 8' oak
Terzsepta II 1-3/5' 75% tin
Quintlein I-1/3' 50% tin
Flötenschwebung I-II 8' 25% tin
Vox Humana 8' 25% tin
Spanische Trompete 8' 75% tin
Tremolo
Zimbelstern

PEDAL (65 and 70 mm)

Principal 16' 75% tin
Octav 8' 50% tin
Choralbass 4' 50% tin
Mixture V 4' 50% tin
Rauschpfeife III 2' 50% tin
Untersatz 32' oak (Grosspedal)
Subbass 16' mahogany (Kleinpokal)
Rohrgedackt 8' 25% tin (Kleinpokal)
Rohrschelle 4' 50% tin (Kleinpokal)
Nachthorn 2' 25% tin (Kleinpokal)
Kontraposaune 32' 50% tin (Grosspedal)
Bombarde 16' 50% tin (Grosspedal)
Sordun 16' 50% tin (Kleinpokal)
Posaune 8' 50% tin
Schalmey 4' 50% tin (Kleinpokal)
Tremolo to Kleinpokal

Bryn Mawr Presbyterian, a magnificent collegiate gothic church of cathedral proportions just west of the city of Philadelphia, gives evidence that the serious art of organbuilding aims to tell us something that we urgently need to know. Their new organ sets before us a system of values by which we ourselves may be changed and enriched.

Dedicated on Sunday, April 13, 1975, the new instrument is a noble four-manual mechanical action organ with 68 stops, 98 ranks, and 5,278 pipes. The work of Rieger Orgelbau, Schwarzach, Austria, the design was carried out by the well known organbuilder, Dipl. Ing. Glatter-Götz, whose instruments have gained him world-wide fame.

Principal pipes of the Pedal and Hauptwerk form the façade of the mahogany case. The three stops of the Grosspedal are located behind the case; the six stops of the Kleinpokal are located in the Brustwerk. Pipe scalings are by Georges Lhôte, and voicing by Klaus Knoth.

The new organ is the realization of a dream begun in the mid 1950's, when serious defects began to develop in the large Welte-Mignon organ built in 1926 under the direction of Charles M. Courboin, and voiced as planned by Richard Whitelegg.

It is interesting to note that placing the new instrument on the west gallery floor made it necessary to relocate and recreate the beautiful stained glass Resurrection window. This was accomplished by moving it to both transepts, a monumental accomplishment.

Let us examine the function of this particular organ, the aims of the builder, and the suitability for the service in the church. This instrument, like all fine church organs, was built for the congregation, and true to its German classic heritage, its pleno used for a fugue is the very same pleno used to accompany a large congregation. Yes, it shows obvious leanings toward the contrapuntal sect; modern baroque, neo-baroque if you wish, but like any art it is a product of its time and its environment. While not a slavish German classical revival, it does owe certain debts to the past: principles of clarity of attack, low wind pressures with open toe voicing which provides a singing pipe tone with good enunciation. The choruses, transparent, brilliant and argentine, are well balanced with Principals at different pitches in each, giving a difference of timbre yet not of power so that counterpoint sounds with definition. It has mechanical action with all its benefits, and an architectural layout of the "werkprinzip" type.

The organ, well placed in the west gallery, has plenty of head-room. The architectural form of the organ reveals its musical structure—a Hauptwerk based on the 16' Principal in the central tower, above it is the Schwellwerk, yet above a Kronwerk, in the base of the case is the Brustwerk, with Pedal towers flanking each side. The design and execution of the casework is of very good quality and presents a modern, sensitive and restrained architectural attitude. The large gallery provides ample room to walk round the main case, with its impressive and boldly modern "krikkrakl" facade.

The console is extremely refined, roughly table shaped and richly endowed with helps to registration. Comfortable and practicable, this detached mahogany console is freestanding right at the rail, and has manual keyboard naturals of ebony and sharps of ivory-plated padouk.

The casework and bench are of mahogany, and the trackers are made of quarter-sawn fine-grain spruce. Rollers are aluminum bars and the stop action is electro-mechanical. Sliderchests are of plywood with mahogany topboards. The solid state stop action, along with the extremely quiet blower, is in the base of the organ case which measures 13' wide and 4' deep. The manual touch is stiffer than with electro-pneumatic systems, heavy when the keyboards are coupled, but not objectionable. However, it must be evident to all that extensive coupling is certainly unnecessary with this concept. The workmanship can only be described as typically Teutonic; i.e., thorough, correct, and impeccable.

This is an organ of artistic and musical integrity with tonal schemes that are sound in design, truly complete. There is here a musical force and vividness

which could never have been achieved in any other way. The choruses are immensely rich and brilliant, and the whole has a clarity and a cohesion which we should do well to observe when clarity so often means hardness and shriek. Every rank in this organ has character and presence. The tonal change between manuals is less marked than we are accustomed to in "American Classic" organs. This difference in tone, not volume, gives us a transparent, precise and uplifting effect. The pipes have excellent attack, however the starting transients, or the *ictus* of the speech is not exaggerated. Even in the lower registers the speech is precise, and this promotes clarity to the full chorus which is extremely smooth at the console. There is no doubt for this writer that the architectural qualities of Bach and Buxtehude can best be realized on this type of instrument.

The Hauptwerk is forceful and driving, rich and intense in tone. The Cornett, so useful in chorale melodies, is without doubt one of the most beautiful stops in this instrument. Free, full and broad, it is designed to help the upperwork of the reeds. This division also contains a most beautiful and useful non-unison mutation, the Quint which is full of color and richness. The Gemshorn is a bright and perky string Diapason. The solid 16' Principal, handsomely scaled at the bottom, is not hard, and possesses a singing refined tone. Adding to the pyramid is the Spitzflöte with its rich harmonic development. Combining dignity and drive with a scintillating brilliance as well, it can be said that this division is true to its German nomenclature, "von gravitätischen und grossen Mensuren," i.e., with solemn and large scales.

The Kronpositiv division sits centrally above the Hauptwerk and augments it vertically, and it also sits in the middle of the Schwellwerk, thereby augmenting the Schwellwerk horizontally. The individuality of the mutations and the perfect voicing gives us an ethereal, mellow sparkle. Every stop is voiced for each other. The Salicional is refined, liberal in scale, blends well with the flutes, and has a silvery quality. The piquant and rarely found None, sounding the interval of the 23rd, most effective in this organ and setting, intensifies reediness. The Scharff with its great brilliance caps off the flue chorus and gives brightness to the reeds. The open metal Koppelflöte serves to bind together and augment the fundamental. The Schnarwerk is well represented here with 16' Regal and the Krummhorn. This Kronwerk, while interesting, beautiful and welcome, cannot begin to substitute for a virtuous Rückpositiv on the rail.

The Schwellwerk division is full, broad and smoothly romantic with an exquisite Gamba which should really be named a royal Viola da gamba; so useful as a harmonic to temper the flutes. The Gedackt of mahogany is free, big, not too quinty, eminently broad, and adds fullness and slight harmonic development. The half-stopped Rohrflöte is purer in tone and slightly louder than the Gedackt. It is voiced melodically, has a firm unison tone with a detectable twelfth, gaining both fullness and volume higher up the compass. It blends readily with strings and diapasons. The transparent Dulzian sounds forth in splendor, quite like a thin, reedy bassoon with its soft, purring tone.

The Brustwerk division possesses an incomparable, broad and smooth flute celeste. It fits nicely into the character of this Brustwerk "von delikaten und lieblichen Mensuren," i.e., delicate and charming. From the comprehensive Quintade to the quiet brilliance of the Zimbel, from the mellowness of the Holzgedackt with its magnificent workmanship in oak to the scintillating bell quality of the Terzsepta, this division is proof positive that organbuilding is in the ascendant.

Many instruments fail or succeed by their pedal departments. Because of the huge expense of pedal pipes, this division is frequently starved of an adequate number of independent ranks; however, this is not so at Bryn Mawr. Wisely, the stopped wood, the old 32' Bourdon, was taken from the old organ, and it now sounds forth in the new organ as an admirable Untersatz which is at once soft, pervasive and clear. The open flue Choralbass 4', so needed for the melodic line in a choral prelude, is beautifully scaled, even and with a certain edge. The Rohrgedackt is darker

in tone from the Rohrflöte 8' in the Schwellwerk and vital with its prominent 12th and 17th harmonics. One must not overlook the rich Rohrschelle 4' with its quinty, hollow, bell-like qualities. The Nachthorn 2' is an attractive, quite reedy flue stop with a very wide pipe width producing a pleasant, liquid sound. The Sordun is the pedal counterpart of the Rankett, a soft fractional length reed which buzzes with authority. The Posaune has a richness, an edge in tone so typical of low-pressure reed work. Rieger has produced a pedal flue sound, 16', which has a firm rolling tone and yet is absolutely free from that "boom" that so often goes with bad scaling. The organ can aptly be described as having a strong and penetrating pedal; i.e., "von starken und durchdringenden Mensuren."

The warm, virile, and exciting principals have plenty of body and quite a range of well defined harmonic development which appear at several pitches in the various departments, from 16' in the Pedal to 2' in the Brustwerk. Bold in power, they possess all the dignity that the most austere churchman may require, and give a clear, bright singing line, growing brighter as they ascend the scale. There is a generous supply of lovely flutes demanded by the classical outlook, all of similar power, all conceived with the primary object of blend in mind. Endless plateaus of mutations project us into an interesting marriage of classical design with the exigencies of modern music. The mixtures are clean with vertical brilliance, full in tone and ideal for toccatas, but it is trios which fully display the purity and beauty of these voices. What one wants

from a mixture varies from player to player and from builder to builder; e.g., coloration, sparkle, and brilliance. These extraordinary mixtures are typically French; i.e., full and silvery, with absolutely no shrillness or harshness, and they well fulfill their mission of binding the fluework and chorus reedwork together. Yes, the upperwork in this instrument is eminently clear and dignified.

Some would say of these reeds that they sound like nasal oboes and that they lack the excitement of French reeds, however, this would not be an accurate critique. In contrast to the Cavallé-Coll concept, these reeds were never intended to dominate, but are voiced to blend into the tonal ensemble. This stylistic difference makes immediate sense, and therefore the reeds in this organ add color to the full organ, but less than 15% in added power. The French Trompette is brilliant and keen, rich in harmonics, and *éclatant* throughout its compass. "La Trompeteria," the glory of the Iberian instruments, is not what we find here. But let us examine the purpose or principle aim of the Iberian partiality for the horizontal reeds. They continually searched for a rich variety of color, not a reaching after greater and greater force. Thus, it can be said that this Spanish Trumpet adds richness and climax, but not overwhelming power. In general, the reeds throughout this organ are extremely well regulated, and the pedal reeds add definition and bite rather than tremendous clout.

The excellent acoustic which we derive from the resonance caused by a plaster surface and a high roof are not to be found in Bryn Mawr Presbyterian.

Tone masses lose their body and the room suffers greatly from excessive acoustical treatment. The sound-deadening effect of the heavily timbered roof, and cork flooring make it imperative that the church consider replacing the cork in the near future with slate, stone or tile. The walls have been painted with two coats of clear acoustical latex sealer and flat finish and this has resulted in raising the reverberation time at mid-frequencies, but more is needed. One is not searching for power, but rather enhancement of the sound.

This organ supplies every need of the various schools of organ composition, whether it be German, French, Italian, Flemish, Contemporary, Romantic, Burgundian, Baroque; every musical need of a Presbyterian Church, and it politely proves that "baroque" is no longer a fad. Each division is well balanced and complete in itself; each too has its own distinct character and they do not differ greatly in power. There is a gradual transition to an increasingly brilliant and well-knit ensemble. There is some nicking, but just sufficiently to achieve good regulation, without destroying attack. Every stop has just the right amount of attack for its particular pitch and character, yet the regulation is near perfect. It is a veritable uplifting sound, remarkable both for its scintillating brilliance and its cohesion. The consensus of opinion of the many knowledgeable musicians is that there is here a really magnificent instrument; classically influenced, but with ample provision for romanticism. This convincing polyphonic structure does take precedence over other alternatives, truly music not of an age, but rather music for all time.

Dedications generally should be held off until the whole instrument has time to coalesce as a unity, and until the performer has had the opportunity to live with the instrument for many months before launching into such a heavy program as that given twice on the same day by Robert Plimpton, the church's Director of Music and Fine Arts. The program:

Fantasia in F Minor, Mozart; Excerpts from "Mass for the Convents," Couperin; *Communion* from *The Pentecost Mass*, Messiaen; *Trio on "All Glory Be To God On High"*, Bach; *Passacaglia in C Minor*, Bach; *Scherzo*, Durufle; *Fantasy and Fugue on the chorale, "Ad Nos . . ."*, Liszt.

Mr. Plimpton, however, is an exception, and this instrument is certainly a medium worthy of his genius. The accurate rhythms and clarity of enunciation demanded by the music were faithfully conveyed in a performance which had sincerity, sensitivity, accuracy, impetus and enjoyment. Robert Plimpton established beyond question the success of this organ as a most refined musical instrument, and his playing revealed a highly competent technique, both tonally and mechanically. It is appropriate that the interpreter of this fine instrument should be one whose taste, zeal and learning have done so much to raise the musical standards in the Philadelphia area. Congratulations and a profound how are due to Mr. Plimpton, both for his playing on and for his part in producing this unique and noble instrument. It will undoubtedly sound forth for many years to come as a pinnacle of permanence and of musical and intellectual nourishment.

A five-day educational experience of highest calibre was made available by the School of Fine Arts at the University of Kansas in Lawrence during the second week of June. Supervised by university organist James Moeser, the Institute for Organ and Church Music provided the kind of practical help and inspiration which organists look for at master classes, workshops, and professional conventions, but don't always find. The formula which Dr. Moeser followed in organizing the Institute would be difficult to improve upon. The faculty consisted of such accomplished and respected professionals as Catharine Crozier, Harold Gleason, Gerre Hancock, and James Ralston. The length of the Institute allowed these leaders enough time to cover a sizable amount of music literature and related subjects in a relaxed atmosphere. As a result, leaders and participants experienced little of the frustration which attends the average one-day master class or workshop. The subjects covered were of a practical nature, and the teaching sessions were enlightening to students and experienced professionals alike. The Institute was attended by 75 people from 15 states. The group was large enough to make possible informal communication between participants and leaders.

Each morning began with a three-hour master class in organ repertoire and performance, taught by Catharine Crozier and Harold Gleason. A large repertoire list had been provided in advance so that participants could bring scores to follow. Participants were also welcome to perform the works on the repertoire list, although University of Kansas students were prepared to do so. Many of the works had been performed recently by these students on their under-graduate or graduate recitals. The performances by these well-trained musicians were unusually well-prepared and memorized.

It is always a privilege to sit at the feet of one's professional superiors and learn. It is especially inspiring and humbling to watch the Gleason-Crozier team in action for five days and to benefit from their vast historical, musical, and technical knowledge, their sincere dedication to their profession, and their willingness to share their knowledge with others. It is equally valuable to be able to watch at close range the perfected manual and pedal techniques of Catharine Crozier — a controlled yet musical approach to playing the organ which brings soul-satisfying results. After each participant performed, Dr. Gleason and Miss Crozier took turns discussing the work and the perform-

ance. Dr. Gleason's contributions to such a master class reflect his long experience as a successful performer and teacher, his association with such historical figures as Widor, Bonnet, and Dupré, his exhaustive study of musical editions, and his extensive knowledge of European organs and composers, past and present. Miss Crozier is able to offer constructive and precise suggestions. She is also able to demonstrate what she is talking about by playing the most difficult passages from an unbelievable repertoire of pieces.

The major afternoon sessions each day were conducted by Gerre Hancock,

organist and master of the choirs at St. Thomas' Church, New York City. Mr. Hancock's reputation as a master church musician and improviser is well known throughout the profession. During the Institute he also displayed his considerable talents as a witty and effective teacher. In the middle of the afternoon, when the average teacher could be expected to have some difficulty keeping a class awake, Mr. Hancock had the Institute participants alternately taking notes and roaring with laughter at his humor. He dealt with many topics which normally comprise courses many months in length, yet participants came away with much practical help which

could easily be put to good use. The topics included hymn playing and free hymn accompaniments, beginning improvising, playing piano accompaniments to choral works on the organ, and conducting from the console. Since he had just come from a two-week summer camp with his boys' choir, he was also inspired to describe the choir school which is operated by St. Thomas' Church in New York City.

Three one-hour sessions on choral music and choral techniques were conducted by James Ralston, director of choral music at the University of Kansas. Mr. Franklin Mitchell, vice president and tonal director of the Reuter Organ Co. devoted a one-hour session to what every organist should know about preparing for the construction of a new organ. An afternoon panel discussion dealt with future Roman Catholic and Protestant liturgies and their effects on the work of church musicians. Father Benjamin Harrison, rector of St. Christopher's Church in Wichita presented a paper on Christian worship from a theological standpoint, and The Rev. Homer Henderson, pastor of Plymouth Congregational Church in Lawrence presented a paper on recent Anglican liturgical reforms. Mr. Hancock and Dr. Moeser also participated on the panel. There followed a general discussion of issues of concern to the church musician.

The evenings were devoted to a series of five major recitals, four performed on the 1970 Reuter Organ at Plymouth Congregational Church and one performed on the Memorial Campanile by Albert Gerken, university carillonneur at the University of Kansas. The organ recitalists were Catharine Crozier, James Moeser, John Schaeffer and Gerre Hancock. An afternoon graduate recital was also played by Gregory Myer, student of Dr. Moeser. Mr. Myer received his Bachelor of Music degree as a student of Dr. Robert Clark at the University of Michigan. The instrument used for this recital as well as for the daily class sessions was the 1969 Reuter organ in Swarthout Recital Hall.

A final banquet provided an enjoyable social occasion with which to end the week. Entertainment included an informal talk by Dr. Gleason, a performance of the first movement of Bach's *C Minor Trio Sonata* a la Swingle Singers by four of Dr. Moeser's students, Gerre Hancock's piano improvisation on "Mary Had A Little Lamb," and Miss Crozier's incomparable performance of Dudley Buck's *Variations on "Annie Laurie"* played on a mighty electronic organ of early vintage.

The University of Kansas

Institute for Organ and Church Music

A report by Jack Ruhl

Harold Gleason and Catharine Crozier answer questions.



Appointments



Stephen E. Carlton has been appointed Assistant to the University Organist at the University of Pittsburgh, Pittsburgh, Pennsylvania. Mr. Carlton, a native of Beloit, Wisconsin, received his MusB degree with a major in organ from Lawrence University, Appleton, Wisconsin, where he studied with Miriam C. Duncan.



Meredith Baker began her new duties as organist and choir director at the Church of St. Jude, Episcopal, Wantagh, New York in July. She continues to direct the 35-voice youth choir of Grace Lutheran Church, Malverne, New York, where she served as organist from 1967 until 1973. Ms. Baker has studied organ for the past two years with Charles Dodsley Walker while serving as his assistant at the Church of the Heavenly Rest in New York City. She has the distinction of being the first organ major to graduate from Queens College. In the fall she will begin work toward a graduate degree in choral conducting.

Robert Hunter Bell has been appointed organist and choirmaster of the Church of St. Mary Magdalene, Toronto, Ontario, effective September 1. He is the third person to hold the post in 54 years. Replacing Giles Bryant, who recently returned to his native England after seven years in the post, Mr. Bell will be filling the shoes of the late Healey Willan, who between 1921 and 1968 established the tradition for which the church and its choirs are noted.

Mr. Bell is a graduate of the University of Toronto, and he received his master's degree from Northwestern University. He has been organist and choirmaster of the Anglican Cathedral in Calgary, Alberta, and he is a past president of the Royal Canadian College of Organists.



Huw Lewis has been appointed musical director of the Saint John's Music Festival of Detroit, Michigan. Founded 25 years ago by August Maekelberghe, the Festival has brought many of the world's leading organists to the city (Marchal, Germani, Falcinelli, Biggs, and many others), and its role in the musical life of the city continues as important as ever. The Spring Concert of the present season was held on May 25 when Mr. Lewis conducted choral works of Bruckner, Byrd, Vittoria, and Britten, and performed organ works by Pachelbel and Liszt. In the fall, John Birch, organist of Chichester Cathedral, England, will present an illustrated lecture on the life and music of Herbert Howells and a recital which will include at least one "official" U.S.A. premiere of music by the composer. In addition to this, some of Howells' church music will be featured in the fall concert of the Festival.

Thomas L. Bailey has been appointed organist and choirmaster of Christ Episcopal Church, Roanoke, Virginia. Mr. Bailey comes to Christ Church directly from Vienna, Austria, where he has been a student of Anton Heiller for the past four years. In May, Mr. Bailey ended his European studies by playing the Concerto by Poulenc on the "Bruckner" organ at St. Florian, Austria, with an orchestra under the direction of Anton Heiller.

Leonard Raver will join the organ department of The Juilliard School, New York City, in the fall. Dr. Raver, who is organist and director of music at The Church of the Holy Trinity, New York City, has performed over 40 concerts during the past season, including five with the New York Philharmonic under director Pierre Boulez.



Scott S. Withrow has been appointed director of music at St. George's Church, Episcopal, in Nashville, Tennessee. A graduate of Oberlin College and the Eastman School of Music, Mr. Withrow will continue his work at Peabody College in Nashville where he conducts the college choir and the Peabody Madrigals, and where he will become professor of music effective September 1. He will also continue as director of the Nashville Symphony Chorus.



Richard N. Palmquist has been appointed director of music at Monroe Street United Methodist Church, Toledo, Ohio. He succeeds Mary Anderson, who held the position for 19 years. Mr. Palmquist did his undergraduate work at the University of Maryland, and received his MSM degree from Union Theological Seminary, New York City. His teachers included Alec Wyton and Donald McDonald. Most recently, Mr. Palmquist has completed seven years as director of music at North Broadway United Methodist Church in Columbus, Ohio. He was previously minister of music at the Presbyterian Church of New Brunswick, New Jersey. He is a past dean of the Central Ohio Chapter of the A.G.O.



Henry Lowe has been appointed director of music at Christ Church, Cincinnati, Ohio, beginning on August 1. Mr. Lowe is a graduate of Union Theological Seminary School of Sacred Music where he studied with Jack Ossewaarde and Robert Baker. During his studies at Union from 1966 to 1968, Mr. Lowe was assistant organist at St. Bartholomew's Church in New York City, and since 1968 he has been director of music at Christ Church, South Hamilton, Massachusetts.

An Inter-Lutheran Institute on Liturgy and Music will be held September 19-20 at the Lutheran Church of the Reformation, Washington, D.C. for clergy, musicians, and music committee representatives of all Lutheran churches. The emphasis for this first-of-its-kind event in Washington will be on the artistic and effective celebration of the various Lutheran liturgies, and especially the new rites of the Interlutheran Commission on Worship. The Institute faculty will include the head of that commission, Dr. Eugene Brand of New York.

Other faculty comprises Geoffrey Simon, organist-choirmaster of Christ Lutheran Church (Mo. Synod), Washington, D.C.; Lawrence Savage, organist-choirmaster of Christ Lutheran Church, Bethesda, Md. (ALC); and Haig Mardirosian, director of music at the Lutheran Church of the Reformation (LCA). Teaching workshop sessions in homiletics and celebration for clergy will be conducted by Dr. Arnold F. Keller, pastor of the Lutheran Church of the Reformation, and also Dr. Brand.

Several choral training sessions are planned, and the History of the Lutheran Liturgy will be taught by Mr. Simon and Mr. Savage. Also included is a practicum in organ service playing, and a symposium in the practical dimension of music and liturgy in the parish. The keynote address by Dr. Brand on Friday evening will deal with meaningful celebration of the liturgy in all its facets. Discussion and feedback will follow, and the new Office of Compliance will conclude the evening. The Saturday session will conclude with a Festal Communion Service with the Institute choirs.

More information and rates of registration may be obtained from Ms. Pam Jenkins, Registrar, Church of the Reformation, 212 East Capitol Street, Washington, D.C. 20003.

Here & There

First United Methodist Church, Dearborn, Michigan, will initiate its first Annual International Organ Series on Oct. 26th to inaugurate its new 4-manual, 107-rank combination pipe and electronic built by Rodgers Organ Company. A cross-section of organ music will be emphasized in the series which will include: Ted Alan Worth (inaugural concert, "The King of Instruments" Oct. 26), Robert Glasgow ("Masters of German Counterpoint" in conjunction with Detroit A.G.O., Feb. 15), and Pierre Cochereau ("The French Tradition" including improvisations, April 4). Dr. Thomas R. Clark is organist of the church.

Dr. William T. Armstrong held a "promenade concert" at his home in San Francisco, California on June 25th for over 200 guests, including organists attending the Far West A.G.O. Regional Convention. Diane Bish, Andrew Crow, Richard Purvis, Fred Tulan, and Ted Alan Worth performed for the guests on Dr. Armstrong's new Rodgers-Ruffatti "Gemini" organ.

Tulip Time Organ Recitals were once again held in Dimnent Memorial Chapel at Hope College, Holland, Michigan on May 15, 16, and 17. Twenty-minute programs were given every hour from 10 a.m. to 4 p.m. on all three days. The performers included Michael Bayus, Linda Bush, Richard Carlson, Alfred Fedak, Thomas Gouwens, Richard Van Oss, Paul S. Hesselink, Kenneth Nienhuis, Glenn Pride, Dean Vanderschaaf, and William Wilson.



Gregory A. Hand, a junior music major at Rosary Hill College, Buffalo, New York, is pursuing a very unusual co-operative elective as part of his studies. Such co-op programs for college students alternate semesters of on-campus studies with off-campus jobs in business and industry. Mr. Hand has chosen to learn something about pipe organ building by working this summer and during the fall semester as an apprentice with Cavalier Organ Builders, Inc., of Buffalo. He will receive college credit for his work which will be under the direction of Bernard J. Cavalier, president of the firm. He will be involved in the rebuilding of the organ at St. John the Baptist Church, Quebec City, Quebec this summer, and also in the building of a tracker instrument for a Syracuse, N.Y. church this fall.

St. Luke's Episcopal Church, Dallas, Texas, has commissioned a new Magnificat and Nunc Dimittis from the noted English composer Herbert Howells, and the new work will be sung for the first time on Sunday morning, Oct. 19th. It will be repeated for the larger musical community that same evening during Choral Evensong. Dr. Howells, at 82 the dean of English composers for the church, has been invited to attend the premiere, and it is likely he will do so, depending on his wife's health. He has not been in the U.S. since 1929. Dr. Larry Palmer, organist and choirmaster of the church, and the parish's major choral ensemble, the All Saints' Choir, commissioned the work in celebration of St. Luke's 25th anniversary year. October 19th is the day following St. Luke's Day, and the Howells commission will be the major part of a weekend arts celebration for the parish.

Maurice and Marie-Madeleine Duruflé were injured seriously in an automobile accident as they were returning to Paris from a vacation in the south of France during the last week of May. According to news which reached our offices recently, the Duruflés were met in a head-on collision by another automobile which had gone out of control and jumped the lanes. Both were hospitalized in Valence, and then removed to Paris where both underwent surgery. Madame Duruflé received injuries to her hip and shoulder, and Maurice Duruflé received injuries to the lower part of his legs. Recent reports indicate that they are both recuperating well, but that complete recovery will take a long time. We are sure that American friends and acquaintances of the Duruflés join us in wishing them a complete recovery, and a speedy return to musical activity.



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AUGUST MUSINGS

(Being Some Less-Than-Random Thoughts for Harpsichordists)

by Larry Palmer

August: "Of venerably majestic grandeur; stately; imposing; of majestic dignity; imposingly exalted; the eighth month of the year, having 31 days" — thus read the definitions in my ancient dictionary. Of the first, little will be managed by these summery thoughts, although it might make us think of the *Allemande L'August*, the first composition in François Couperin's glorious *Premier Livre de Pièces de Clavecin* (1713). From the latter meaning, in the eighth month, however, I am usually moved by conflicting motives to attempt some organization for the fast-approaching new season of concerts and teaching; I am confronted by the results of my natural laziness, whereby the many projects planned for the summer have not been completed yet. And I am frightfully reminded, as the 31 days dwindle down, that these projects, if not done now, will have to be put aside until next summer, for there are never enough days or hours during the regular work season for extra projects.

Among the summer efforts, at least partially effected, has been the cleaning and organizing of my office (the home one, from which DIAPASON efforts emanate; church and school offices are still hopelessly cluttered). In so doing I have come across several items which I have intended to share with our readers; since none of them would equal a full article, I'll attempt to combine them in these "August" musings, and, by so doing, clear at least another small space among the piles of things waiting to be taken care of.

In *The Washington Post* for Sunday, April 20, 17, there was a feature article by Henry Mitchell entitled "In Search of the Lost 'Chord.'" Written in a most entertaining style, this is the tale of a missing harpsichord, spirited away from a Maine estate belonging to Ethelbert Nevin (grandson of the well-known composer). The instrument, a rare one-manual built by Couchet in Antwerp, turned up in San Francisco, was identified by Nevin (who lives there now), and was carefully crated for its eastward return to the Smithsonian Institution in Washington by conservator Scott Odell. So this is one "missing harpsichord" story which has a happy ending, for what better happy hunting ground for an old instrument than the tender loving care, musically speaking, offered by the Smithsonian?

Perhaps I was overly-sensitive to one statement in Mitchell's article: he reported that, after Odell had packed the harpsichord for its return to Washington, the conservator returned there, and "spent a couple of nervous days waiting for it to get here by air freight . . ." The reason for my over-sensitivity to a mention of air-freight stems from my own fairly recent experience with this convenience of modern transportation. The painful saga begins with the shipment to me last summer of my new harpsichord built by John Shortridge of Rockport, Maine. We had decided to move the instrument by air to avoid a long, potentially hazardous trip by surface transportation. The builder oversaw the loading of the instrument (in its specially-constructed crate) at the airport in Bangor; he then telephoned me to give me the information as to the flight number and the hour of its arrival at the Dallas airport.

When we went to meet the designated flight and pick up the shipment, no one at the airport had ever heard of it! Several days and many telephone calls later, I was happy to receive a call from the Delta Airlines freight dispatcher in Boston. He informed me that the harpsichord had been "bumped" in Atlanta (so much for through-shipment and avoiding extreme temperature-change, etc.), but that the tracers had located it now, and the harpsichord would be arriving at our airport something after 1 a.m. Delighted, but naturally skeptical this time, I was amazed to find the instrument actually there when we phoned about 3 a.m., and after bringing it home and uncrating it, we found it to be in excellent condition (and in excellent tune).

So far, so good; but this does not end the story. Not quite. I had been pleasantly surprised to find that the total shipping bill for the instrument from Maine to Dallas had been only \$66 for the crate weighing 238 pounds. Early this spring, when the Shortridge's wished to use the same crate to ship another instrument, they requested that I send it back to them. After my usual procrastination, I phoned the air freight office at the airport, inquired the rates, and found them to be the same as those indicated on the invoice for the shipment from Maine to Texas. When we delivered the empty crate to the airport, we found that it weighed 120 pounds; I sent the package C.O.D., confident that the total charge would be something in the neighborhood of \$30-\$35.

It was startling (to say the least) to receive a letter from Linda Shortridge telling me that the total bill for shipment of the empty crate had come to \$89. Rather confused as to why an empty crate worth \$150 should cost nearly a third more to ship than a harpsichord insured for \$5,000, I called the Delta agent, only to be informed that, "Since the crate had occupied more space than its weight justified, I had been charged by the 'cubic weight' computation." The cubic weight was

figured as 33 pounds, so the total charge was correct and computed fairly! No mention of this alternative way for computing the charges had been made to me at any previous time.

Argument with the agent getting me nowhere, I decided to write Mr. David Garrett, the president of Delta Airlines; he responded that I had, indeed, been charged the proper amount for the empty crate, and that evidently I had been undercharged for the full shipment. So, once again, dear readers, logic loses. I retell this sad story for your benefit: the morals are many, I fear. 1) Never ship empty crates; it would be better to fill them with dead leaves or stale popcorn so as to achieve a weight commensurate with the dimensions of the package; 2) If you must send a harpsichord by air, be sure that the charges are figured before you leave the shipment with the shippers; 3) It might be cheaper to buy the adjacent seat for your instrument (as 'cellists sometimes do); you could then benefit by having two meals delivered (unless your instrument is on a diet, of course). Oh well . . .

On a much happier note, a recent visitor (of many happy notes) to Dallas has been harpsichordist and composer Gertrud Roberts. Mrs. Roberts, in 1946, was the first to take a harpsichord to Honolulu, where she still resides. Her concert instrument, which she takes with her on her many concert tours, is a particularly beautiful two-manual harpsichord by John Challis, with a striking lid-painting by the abstract artist Jean Charlot. Two of Gertrud Roberts' compositions are now available in print from Island Heritage, Honolulu: *Rondo (Homage to Couperin)* and *The Christmas Chaconne*. Idiomatically written for her instrument, these are excellent teaching pieces, and would make pleasant ideas for American music-programming.

A news item which should cause pride to swell in an American's heart is the word that Gustav Leonhardt will have a Dowd harpsichord of his own by the time you read this. From the eminently-successful Paris workshop of Cambridge's William Dowd, this instrument will join the outstanding collection of this master harpsichordist.

This news, as does so much else of interest for our pages, comes from the London desk of Virginia Pleasants. For me August's 31 days are often days of gratitude for the immeasurable help I receive from friends like Virginia. It is always a little amusing to receive first word of harpsichord happenings in America from London, but this often has been the case! In addition to her own very successful career as a harpsichordist, and lately as a much sought-after performer at the fortepiano, Virginia Pleasants takes the time to search out items which she thinks will be of interest to us, and, even more important, she gets them in the mail promptly!

Readers of these pages may have noticed that I consistently use the Kirkpatrick numbers for identifying the sonatas of Domenico Scarlatti when they are listed here. I am very happy to report that, at long last, I have had time to read Joel Sheveloff's outstanding thesis *The Keyboard Music of Domenico Scarlatti: A Re-Evaluation of the Present State of Knowledge in the Light of the Sources* (Brandeis University, 1970, available in xeroxed copies from University Microfilms of Ann Arbor, Michigan), a work which Boston harpsichordist Joseph Payne brought to my attention as early as 1971 (see what I mean about those summer projects?). At any rate, every serious scholar of matters Scarlatti should read this hefty volume of 688 pages, or at least major parts of it, in addition to Ralph Kirkpatrick's standard study *Domenico Scarlatti* (Princeton University Press, 1953; paper, 1968). I had been led to believe that Sheveloff rather dismissed Kirkpatrick's pioneer efforts on behalf of the baroque composer, but this is not the feeling I have gleaned from the dissertation itself. True, there are things to be questioned in Kirkpatrick, such as some misreadings of the sources, or the rather arbitrary pairing of some sonatas; Sheveloff has availed himself more extensively of the 18th-century and all later sources, but I wonder if the players who still send me programs with the sonatas identified with Longo numbers have caught the statement made by Sheveloff on page 308?

"The Kirkpatrick numbers seem to be a reasonable, though far from ideal, point of reference. The greatest weakness apparent in them is the appearance of the sophisticated ESSERCIZI before many less sophisticated pieces in later dated sources. However, so long as no one takes the dates of transmission seriously as dates of composition, the K. numbers can and should be retained in standard usage, in preference to either of the other existing systems (the L. [Longo] and the P. [Pestelli])."

Earlier this year the music editor of the Dallas Morning News, John Ardoin, wrote a column entitled "Basic Training for the Music Critic," brought on by his finding himself at the receiving end of criticism as the co-author of the book *CALLAS*. Mr. Ardoin wrote, "I found that points which mattered the most to me in my text were often bypassed or misinterpreted. Implications I did not intend were drawn, and I was called to account for them. There was also the uneasy feeling at times that a book was being reviewed which I had not read, much less written . . ." He concluded that a critic must try to understand what the performer is saying about the work he is performing, and be allowed a keener appreciation of the performer's feelings than he, as a critic, had had before.

These words struck a responsive note in me, both in light of past experiences (I'll not forget a review of my book on Hugo Distler in which the reviewer complained bitterly about this or that item about which I had not written, but said almost nothing about the information I had included), and as a prediction for the near future. Musical Heritage Society has promised my first harpsichord record, "The Harpsichord Now and Then" for fall release: works by Bach and Rossi share a disc with 20th-century items by Busoni, Howells, Martinu, and Rudy Shickelford. It should offer a marvelous opportunity for retaliation to those who have felt the cutting edge of my criticism in the past. (If all those buy a copy, it could also do wonders for sales!) Could be food for thought or grist for another article, come yet another August.

Harpsichord News

We are grateful to reader and contributor Bruce Gustafson for his listing of THE DIAPASON in a hand-out sheet he has prepared dealing with basic materials for the harpsichordist. "Essentially an organ journal, this is also the best source of harpsichord news in America," he comments. We pass this on to you, our readers, as a community congratulation, for it is only because so many of you take the time to send us your programs and announcements that we can serve as a "national clearing-house" for the harpsichord world. Keep these items flowing!

The SMU Chamber Music Seminar under the direction of the Eastman School of Music's John Celentano presented an all-Bach orchestral program in SMU's Caruth Auditorium on June 14. Linda Hoffer was harpsichord soloist for a performance of the "Brandenburg" Concerto V, and James Livengood played continuo harpsichord for the "Brandenburg" Concerto III.

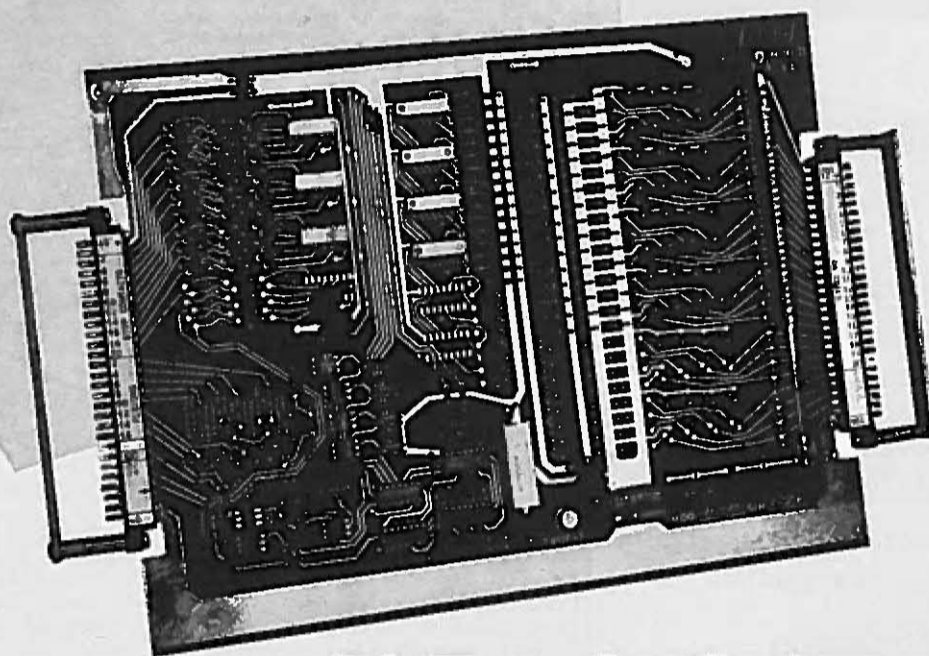
Betsy Goldberg, student of John Grew, played this graduation recital at McGill University, Montreal, on April 27th: Toccata Nona (Book I, 1637), Frescobaldi; Variations on "Up Tails All", Farnaby; Pavana, Peter Phillips; pieces from Ordre II, Couperin; Toccata in C minor, BWV 911, J. S. Bach; Suite in D Major and Troisième Concert, Pièces de Clavecin en Concerts, Rameau.

Under the direction of John Grew, an evening of Bach Concerti was heard on April 23rd as part of McGill University's "Music Month." The program, in Strathcona Music Building, Montreal, featured harpsichordists Chantal Belisle, Betsy Goldberg, John Grew, Hank Knix, and Leslie Samuels in these works: Concerto in D minor, for three harpsichords BWV 1063, "Brandenburg" Concerto V, BWV 1050, Concerto in C Major for two harpsichords, BWV 1061, and Concerto in A minor for four harpsichords, BWV 1065.

(Continued, page 14)

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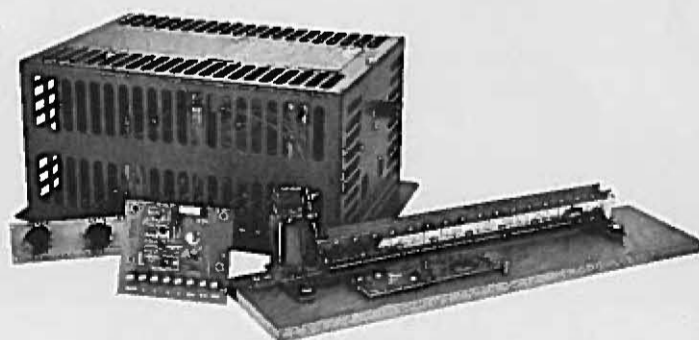
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Harpsichord News

(Continued from p. 12)

The Associazione Musicale Romana presented its seventh annual Harpsichord Festival in Rome from May 21st through June 12th. The programs, a rich feast for devotees of early keyboard music, included: Emilia Fadini (harpsichord teacher at the Milan Conservatory) playing Partite sopra l'Aria di Folia, Toccata I and VII (Book II), Frescobaldi; Toccata on the Hungarian Rebellion and pieces from "The Nightingale," Alessandra Paglietti; Sonatas, K. 75, 33, 132, 175, 239, 260, 402, 349, 490, 491, Domenico Scarlatti. Scott Ross (harpsichord teacher at Laval University, Quebec; only first-prize winner in the solo competition at Bruges); Toccata 10, Canzona 3 (Book II), Frescobaldi; Suite in G minor, Fraberger; Suite in D minor, D'Anglebert; from the 5th Ordre, F. Couperin; Toccata in C minor, BWV 911, J. S. Bach; Three Sonatas in D Major, D. Scarlatti. Kenneth Gilbert (professor of that instrument at the Academy of Music, Zürich) in a program of music by Johann Sebastian Bach: Sonatas 1, 2, and 3 for viola da gamba and harpsichord and the "English" Suite in F Major, BWV 913, the 15 Two-Part Inventions, BWV 772-786; Partita in E minor, transcribed from the Partita for Violin Solo, BWV 1002, by G. Leonhardt; "English" Suite in G minor, BWV 808. Marina Mauriella (teacher of harpsichord at the Conservatory B. Marcello in Venice) in a program of music by composers of "The Viennese School": Suite 3 in G minor, Fux; Variations "Auf die Mayerin," Fraberger; Partita in C minor, Gottlieb Muffat; Toccata, Richter; Divertimento in F minor, Wagenseil; Variations on the theme "Mio caro Adone," K. 180, Mozart.

Robert Conant's 13th Festival of Baroque Music took place in Greenfield Center, New York, from June 27th through July 13th. The programs: John Hsu viola da gamba, with Conant at the harpsichord: three sonatas for viola da gamba and harpsichord, J. S. Bach; Sonata in G minor, C. P. E. Bach. Solo program by Mr. Conant: Chromatic Fantasy, Sweelinck; Variations on "The Maiden's Song," Byrd; Toccata, Frescobaldi; Suite in F, Purcell; pieces by Louis Couperin; Chromatic Fantasy and Fugue in D minor, J. S. Bach. Ruth Lakeway and Neva Pilgrim, sopranos: duets by Monteverdi and Schuetz. Frances Cole, harpsichordist joined the sopranos two days later for more duets. A final concert, on July 13th, featured the Baroque Trio of Basel, with August Wenzinger and Hannelore Mueller, gambists.

Larry Palmer played this recital to inaugurate the new French double harpsichord by Richard Kingston at the University of Texas at Arlington on April 10th: Prelude in F (L'Art de Toucher le Clavecin) and Ordre 23 in F, Francois Couperin; Sonate (1958), Martinu; De la Mare's Pavane, Hughes; Ballet Lambert's Clavichord, Howells; Concerto in D minor, Alessandro Marcello arr. Bach; Capriccio in B-flat Major, BWV 992, Two-Part Inventions in E and F, "Chromatic" Fantasy and Fugue, BWV 903, J. S. Bach.

Virginia Pleasants (London), in a program of music for the fortepiano: Fantasia in E-flat minor, C.P.E. Bach; Adagio in B minor, K. 540, A Little Gigue, K. 574, Mozart; Sonata in C Major, Hob. XVI/50, Haydn; Sonata in F minor, Opus 13, no. 6, Clementi; Variations on "Ein Maedchen oder Weibchen" from The Magic Flute and Two Etudes, Cramer; "A la Hungarica, quasi un Capriccio," opus 129, Beethoven. Colin Tilney (concert and recording artist, Great Britain): "Prussian" Sonata 2, C. P. E. Bach, Ordre 23, F. Couperin; Four Sonatas, D. Scarlatti; Württemberg Sonata 6, C. P. E. Bach; "English" Suite in E minor, BWV 810, J. S. Bach. The harpsichord heard in this festival was built in 1972 in the Paris workshop of William Dowd, based on an instrument of N. and Francois Blanchet, 1730.

During the harpsichord cycle in Rome, a series of concerts of works by J. S. Bach was also presented in the Basilica di Santa Cecilia. This series included concerts by The New Irish Chamber Orchestra, John Stewart Beckett, director, in a program of orchestral music including two "Brandenburg" Concerti; The Dorian Quintet, playing a woodwind transcription of the "Goldberg" Variations; Pino Carmirelli, violin, and Kenneth Gilbert, harpsichord, playing four Sonatas for Violin and Harpsichord (numbers 1, 2, 4, and 5); Larin Hollander playing Bach at the piano; and a choral-orchestral concert of works by J. S. and C. P. E. Bach (including the latter's Double Concerto for harpsichord, fortepiano, and orchestra, with Colin Tilney and Virginia Pleasants as soloists), under the direction of Miles Morgan.

Musica Dominica at Christ Church (Episcopal) in Dallas presented Susan Ingrid Ferré, harpsichordist and Norma Stevlingson, organist, on April 13th. The program: Pieces for Two Keyboards, Gaspard Le Roux; Two Elizabethan Duets, Carlton and Tomkins; Concerto for Organ and Harpsichord (1962), Paul Cooper; Sonatas a due Organi by Gaetano Cappia and Giovanni-Bernardo Lucchinetti; Sonata per Organo e Cembalo, Secero Giussano (fl. 1800). The instruments: the church's Janke mechanical-action organ and a French double harpsichord by Richard Kingston.

Robert Schuneman played the following program at St. James Lutheran Church, Chicago on June 1: Praeludium Toccata, Sweelinck; Pavana I, "Amarilli" di Julio Romano, Philips; Nancie, Morley; Toccata Settima, Canzona Quarta and Aria detta la Frescobalda (Bk. II), Frescobaldi; Sonata in G for German Flute with a Thorough Bass for the Harpsichord, Marcello (with Martha Degner, recorder); Suite in F, Capriccio in D, Böhm. The instrument, a single-manual Andreas Ruckers copy by Hendrik Broekman.

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

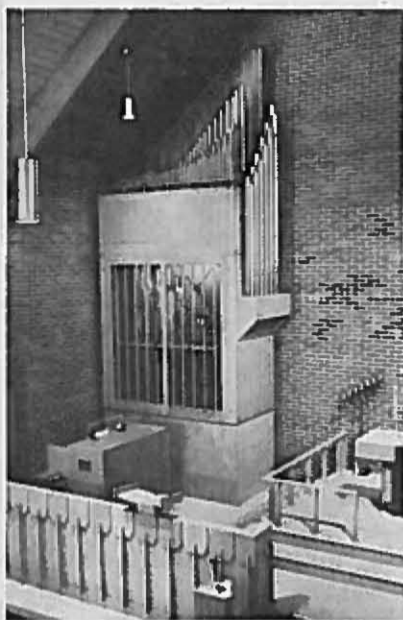
Here & There

The American Guild of English Handbell Ringers, Inc., recently elected or appointed the following officers and committee chairmen at its June 17-21 Western Festival in Logan, Utah: Nancy Poore Tufts, president; James V. Salzweid, president-elect; Gordon M. Betenbaugh, secretary; W. D. McKeenan, treasurer; Mary V. Kettelhut, registrar; Daniel E. Hermany, editor of Overtones; Richard L. Allen, music chairman; Phyllis F. Anschicks, publicity and publications; Donald E. Allured, past president; Ronald Schink, national festivals chairman. In addition to the Western Festival, two Eastern Festivals were held at St. Augustine Beach, Florida, June 28 to July 2, and at Jekyll Island, Georgia, June 29 to July 3. Donald E. Allured was director for massed ringing at the festivals held in Utah and Georgia, and Andrew L. Flanagan served as director at St. Augustine Beach. Some 4000 bell ringers, adults and chaperones attended the three festivals.

Shallway Foundation has published a report on "Boys Choir Politics," which describes reasons for collapse of several boychoirs and for the recent discharge of several nationally known boychoir directors. The bulletin is available free from Shallway Foundation, Connelville, Pa. 15425. The bulletin claims that boys' choirs are vulnerable to excessive parental pressures and also to pressures imposed by individuals who donate funds or raise funds for the choir.

Hinshaw Music, Inc. has been formed by Donald G. Hinshaw in Chapel Hill, North Carolina. The new publishing company includes both sacred and secular choral works, piano works, vocal solos, and organ works in its initial publications. In addition to publications, Hinshaw Music will be the exclusive distributor for Abbey Records of Oxford University, England, which has a catalogue featuring English church music.

New Organs



Trinity Lutheran Church, Galion, Ohio: built by M. P. Möller, Inc., Hagerstown, Md., Opus 11088; installed June, 1975 by Robertson Pipe Organ Service Co., Whitmore Lake, Mich. 2-manual and pedals, electro-pneumatic action.

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Principal 8'
Gedeckt 8'
Gemshorn 8'
Octave 4'
Gedeckt 4'
Super Octave 2'
Flute 2'
Mixture II-III
Chimes
Tremolo

SWELL

Spitzflöte 8'
Gemshorn 8'
Spitzflöte 4'
Spitzflöte 2'
Larigot I-1/3'
Contretrompette 16'
Clairon 4'
Tremolo

PEDAL

Bourdon 16'
Principal 8'
Gedeckt 8'
Gemshorn 8'
Octave 4'
Spitzflöte 4'
Mixture III
Contretrompette 16'
Trompette 8'
Clairon 4'

M. P. Möller, Inc.: First Baptist Church, Vero Beach, Florida. 3-manual and pedal, Great and Pedal exposed, Swell and Choir in chambers on each side of chancel, electropneumatic action. Dedicated Nov. 17, 1974, recital by Jack William Jones. Organist of church, Larry Henry.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octav 4' 61 pipes
Waldflöte 2' 61 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes
Chimes

SWELL

Rohrflöte 16' 61 pipes
Rohrflöte 8' 12 pipes
Viole de Gambe 8' 61 pipes
Viole Celeste 8' 49 pipes
Principal 4' 61 pipes
Flachflöte 4' 61 pipes
Gemshorn 2' 61 pipes
Plein jeu III 183 pipes
Trompet 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 24 pipes
Tremulant

CHOIR

Holzgedeckt 8' 61 pipes
Erzahler Celeste II 8' 110 pipes
Koppelilöte 4' 61 pipes
Principal 2' 61 pipes
Larigot I-1/3' 61 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Principal 16' 32 pipes
Rohrgedeckt 16' (Swell)
Principal 8' 12 pipes
Rohrflöte 8' (Swell)
Choralbass 4' 32 pipes
Mixture II 64 pipes
Trompette 16' 12 pipes (Great)
Trompette 8' (Great)
Krummhorn 4' (Choir)

First Christian Church, Maysville, Kentucky: built by E. H. Holloway Corporation, Indianapolis, Indiana. 2-manuals and pedal. Design by Robert J. Kintner, consultant for church.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Gedeckt 8' 61 pipes
Dulciane 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Block Flute 2' 1 pipes
Furniture II 122 pipes (19-22)
Chimes

SWELL

Viola 8' 61 pipes
Viola Celeste 8' TC 49 pipes
Rohrflöte 8' 61 pipes
Geigen Principal 4' 61 pipes
Spitzflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Octavin 2' 61 pipes
Tierce 1-3/5' 61 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Quintaton 16' (Great)
Gemshorn 8' 32 pipes
Pommer 8' 12 pipes (Ext. Subbass)
Chorale Basse 4' 32 pipes
Schwiegel 2' 32 pipes
Mixture II 32 pipes
Fagott 16' 32 pipes

First Presbyterian Church, Bloomsburg, Pennsylvania: built by Fritzsche Organ Co., Allentown, Pennsylvania. 2-manuals and pedal, 3-manual console with preparation for Choir division in future; 29 ranks, divided in two chambers each side of chancel. Dedicated April 20, 1975.

GREAT

Principal 8' 61 pipes
Metal Bourdon 8' 61 pipes
Kleiner Erzähler 8' 61 pipes
Octave 4' 61 pipes
Koppel Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes
Chimes

SWELL

Bourdon TC 16'
Gedeckt 8' 61 pipes
Geigen Diapason 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste TC 8' 49 pipes
Aeoline 8' 61 pipes
Flute Traverso 4' 61 pipes
Principal 4' 61 pipes
Nazard 2-2/3' 61 pipes
Block Flute 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Rohr Schalmei 4' 61 pipes
Tremolo

PEDAL

Diapason 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Flute 8' 12 pipes
Choral Bass 4' 32 pipes
Flute 4' 12 pipes
Posaune 16' 32 pipes

Competitions

Brian M. Aranowski has been selected to receive the 1975 "Young Organist of the Year" award by Keyboard Arts, Inc., of Lawrence, Massachusetts. The 18 year old sophomore honor student is an organ major at the University of Indiana where he studies with Clyde Holloway. He is also organist and choirmaster of St. Matthew's Episcopal Church, Indianapolis. Mr. Aranowski was the recent winner of the Bach Organ Competition held in Bloomington, Indiana, and also of the A.G.O. competition held in Indianapolis. The Keyboard Arts award entitles him to a \$200 scholarship and the opportunity to perform a recital on Oct. 15 at the Methuen Memorial Music Hall, Methuen, Massachusetts.

Walter Hilse wrote the winning anthem in the Boston Chapter A.G.O. 1974 anthem contest. His "All They That Wait Upon Thee" was selected from a large field of entries, and it has just been released by H. W. Gray publications.

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Theodore Beck

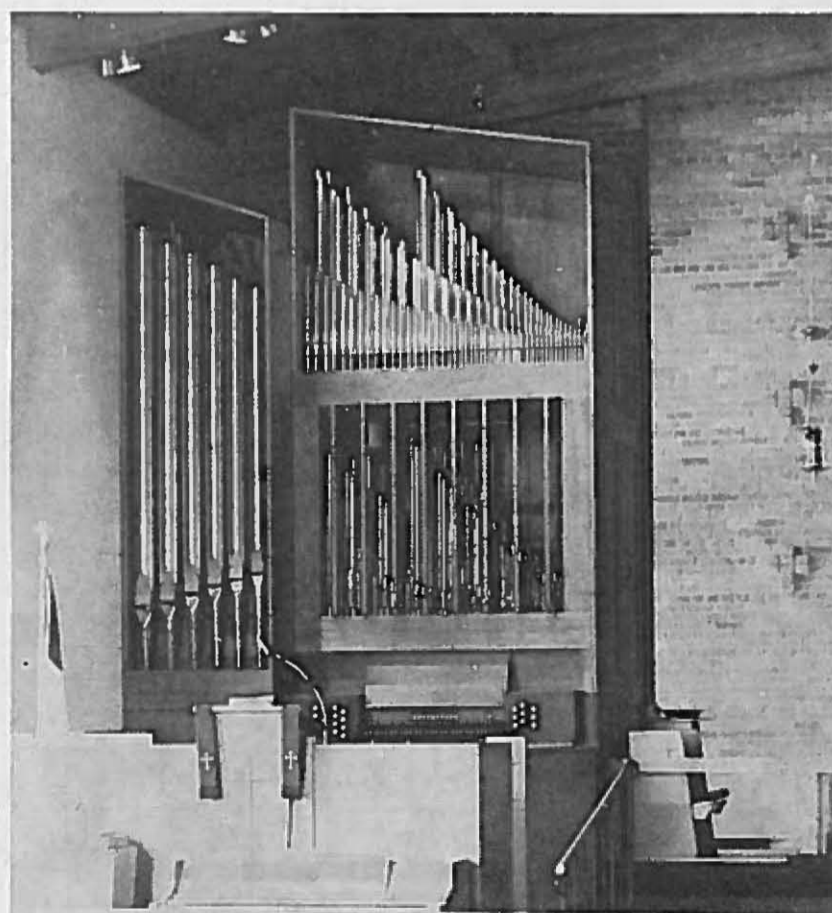
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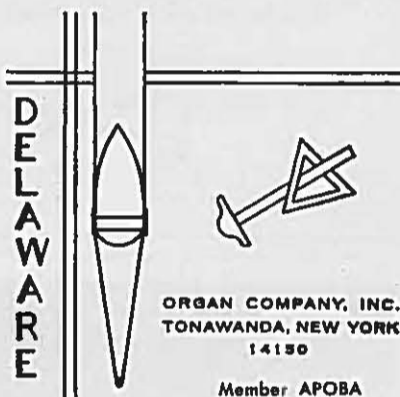
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and pedal, 41 ranks. Exposed Great Prin-
cipal chorus and Flute chorus exposed for-
ward of existing grillework. Choir expres-
sive. Tone openings of existing chambers
opened for better egress, existing console
shell retained with all new stop jambs
with Antiphonal division prepared. Dedi-
cated Jan. 18, 1975, inaugural recital by
John Obetz.

GREAT

Gemshorn 16' 49 pipes (1-12 Violone)
Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Oktave 4' 61 pipes
Rohrflöte 4' 12 pipes
Flageolet 2' 61 pipes
Sesquialtera 11 122 pipes
Mixture IV 1-1/3' 220 pipes
Chimes
Cymbelstern

SWELL

Flute 8' 61 pipes
Spitzviol 8' 61 pipes
Viol Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Oktave 2' 61 pipes
Scharf III 2/3' 183 pipes
Fagotto 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Claron 4' 12 pipes
Tremolo

CHOIR

Gedeckt 8' 61 pipes
Dulciana 8' 61 pipes
Unda Maris 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Cymbel III 1/3' 183 pipes
Krummhorn 8' 61 pipes
Tremolo

PEDAL

Untersatz 32' 32 pipes
Subbass 16' 32 pipes
Violone 16' 32 pipes
Lieblich Gedeckt 16' 32 pipes
Quinte 10-2/3'
Principal 8' 32 pipes
Gedeckt 8' 12 pipes
Violoncello 8' 12 pipes
Oktave 4' 12 pipes
Gedeckt 4' 12 pipes
Gedeckt 2' 12 pipes
Mixture IV 2' 128 pipes
Posaune 16' 12 pipes
Fagotto 16' (Swell)
Trumpet 8' (Swell)
Hautbois 8' (Swell)
Claron 4' (Swell)
Hautbois 4' (Swell)

Harger and Schoenstein (Honolulu, Ha-
waii): Christ Lutheran Church, Hilo, Ha-
waii. Unit organ of 9 ranks, 25 stops, 2-
manual and pedal, Great exposed in case,
Swell immediately behind Great, Pedal
to each side; solid state switching and
combination action, doubleleaf key con-
tacts, all-electric chest action, Schwimmer-
type winding, 70% tin Principals and 50%
tin for other pipework, open toe and nick-
less voicing, low cutups on 2 1/2" wind.
Case design and mechanicals by Richard
C. Harger, tonal design and scaling by
Terrence P. Schoenstein, tonal finishing by
Lawrence L. Schoenstein.

SUMMARY

Principal 8' 85 pipes
Subbass/Rohrgedeckt 16' 97 pipes
Spitzgamba 8' 73 pipes
Gamba Celeste 8' 49 pipes

Nazat 2-2/3' 73 pipes
Mixture III 1-1/3' 219 pipes
Basson/Hautbois 16' 73 pipes
GREAT

Principal 8'
Rohrflöte 8'
Spitzgamba 8'
Oktave 4'
Rohrgedeckt 4'
Nazat 2-2/3'
Kleinoktave 2'
Terz 1-3/5'
Mixture III 1-1/3'
SWELL

Spitzgamba 8'
Gamba Celeste 8'
Rohrflöte 8'
Spitzoktave 4'
Rohrgedeckt 4'
Rohrflöte 2'
Larigot 1-1/3'
Scharf III 2/3'
Hautbois 8'
Tremulant

PEDAL

Subbass 16'
Principal 8'
Rohrflöte 8'
Oktave 4'
Rohrgedeckt 4'
Superoktave 2'
Basson 16'

Peace Memorial Presbyterian Church,
Clearwater, Florida: built by Casavant
Frères Limitée, St-Hyacinthe, Quebec. 3-
manuals and pedal, electropneumatic ac-
tion, solid-state combination action. Great
and Pedal exposed in front of screen cov-
ering enclosed Swell and Choir divisions
in rear of chancel. Specification by Rob-
ert Hieber, organist of church, in colla-
boration with John Tyrrell.

GREAT

Gemshorn 16' 61 pipes
Principal 8' 61 pipes
Bordun 8' 61 pipes
Gemshorn 8' 12 pipes
Oktave 4' 61 pipes
Spitzflöte 4' 61 pipes
Nazat 2-2/3' 61 pipes
Flachflöte 2' 61 pipes
Terz 1-3/5' 61 pipes
Mixture IV 1-1/3' 244 pipes
Mixture III 2/3' 183 pipes
Trompette 8' 61 pipes
Trompette en chamade TC 8' 49 pipes
Chimes
Carillon Bells

SWELL

Rohrbass 16' 61 pipes
Geigendprincipal 8' 61 pipes
Viola 8' 61 pipes
Vox coelestis 8' 61 pipes
Rohrflöte 8' 12 pipes
Geigendoktave 4' 61 pipes
Querflöte 4' 61 pipes
Spitzprincipal 2' 61 pipes
Scharf IV 1' 244 pipes
Fagott 16' 61 pipes
Oboe 8' 61 pipes
Vox humana 8' (Prepared)
Klarine 4' 61 pipes
Tremulant

CHOIRPOSITIV

Offenflöte 8' 61 pipes
Spitzflöte 8' 61 pipes
Unda maris TC 49 pipes
Holzgedeckt 8' (Prepared)
Principal 4' (Prepared)
Koppelflöte 4' (Prepared)
Gemshorn 4' 61 pipes
Oktave 2' (Prepared)
Quintflöte 1-1/3' (Prepared)
Sesquialtera III TC 2-2/3' 147 pipes
Zimbel III 1/2' (Prepared)
English Horn 8' 61 pipes
Krummhorn 8' (Prepared)
Tremulant
Celesta
Cymbelstern

PEDAL

Untersatz 32' 12 pipes (Ext. Subbass)
Principal 16' 32 pipes
Subbass 16' 32 pipes
Gemshorn 16' (Great)
Rohrbass 16' (Swell)
Oktave 8' 32 pipes
Gedecktpommer 8' 32 pipes
Choralbass 4' 32 pipes
Rohrflöte 4' 32 pipes
Mixture IV 2' 128 pipes
Kontraposaune 32' 12 pipes (Ext. Posaune)
Posaune 16' 32 pipes
Fagott 16' (Swell)
Trompette 8' 32 pipes
Schalmei 4' 32 pipes
Chimes

ANTIPHONAL

Gemshorn 8' (Prepared)
Vox coelestis 8' (Prepared)
Bordun 8' (Prepared)
Principal 4' (Prepared)
Rohrflöte 4' (Prepared)
Blockflöte 2' (Prepared)
Mixture IV 1-1/3' (Prepared)
Trompette 8' (Prepared)
Trompette en chamade 8' (Great)
Bordun 16' Pedal (Prepared)
Spitzprincipal 8' Pedal (Prepared)

New Organs



Immanuel United Church of Christ, Spring, Texas: built by Visser-Rowland Associates, Houston, Texas. 1 manual of 56 notes, pedal of 30 notes permanently coupled to manual; key and stop actions mechanical; console at rear with glass panels in rear of case affording view into organ. Dedicated late 1974.

MANUAL

Gedackt 8' 56 pipes
Prestant 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture III 1-1/3' 183 pipes

Casavant Frères Limitée: First Baptist Church, Albemarle, North Carolina (under contract). 3-manual and pedal, 36 stops, 41 ranks. Designed by James Good in consultation with Gerhard Brunzema of Casavant firm, negotiations for Casavant handled by Charles M. Schleigh. Minister of music at church, William Rotan; organist, Mrs. Bob L. Holt.

GREAT

Quintaden 16' 61 pipes
Principal 8' 61 pipes
Bordun 8' 61 pipes
Oktav 4' 61 pipes
Nachthorn 4' 61 pipes
Oktav 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes
Chimes (Prepared)

SWELL

Solizional 8' 61 pipes
Vox coelestis 8' 54 pipes
Gedacktfloete 8' 61 pipes
Spitzfloete 4' 61 pipes
Gemshorn 2' 61 pipes
Scharf IV 244 pipes
Bassoon 16' 61 pipes
Bassoon 8' 12 pipes
Trompette 8' 61 pipes
Tremulant

POSITIV

Rohrfloete 8' 61 pipes
Spitz Principal 4' 61 pipes
Koppelfloete 4' 61 pipes
Nasat 2-2/3' 61 pipes
Blockfloete 2' 61 pipes
Terz 1-3/5' 61 pipes
Cymbell III 183 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Principal 16' 32 pipes
Subbass 16' 32 pipes
Quintaden 16' (Great)
Oktavbass 8' 32 pipes
Gedackt 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 96 pipes
Posaune 16' 32 pipes
Bassoon 16' (Swell)
Bassoon 4' (Swell)

Lewis and Hitchcock Organ Company: First Presbyterian Church, Boone, North Carolina. 2-manual and pedal unit organ, installed in rear of chancel in birch case, polished tin front pipes. Designer, George L. Payne; consultant, H. Max Smith; organist of church, Barbara Newton.

SUMMARY

Exposed:
Principal 8' 73 pipes
Bordun 8' 61 pipes
Mixture III 1-1/3' 183 pipes

Enclosed:
Flute 16' 85 pipes
Quint 8' 80 pipes
Celeste (TC) 8' 49 pipes
Octavin 2' 61 pipes
Trumpet 16' 85 pipes

GREAT

Quint 16' (TC)
Principal 8'
Bordun 8'
Quint 8'
Principal 4'
Flute 4'
Octavin 2'
Mixture III 1-1/3'
Trumpet 8'
Trumpet 4'

SWELL

Flute 8'
Quint 8'
Celeste (TC) 8'
Flute 4'
Quint 2-2/3'
Octavin 2'
Quint 1-1/3'
Octavin 1'
Trumpet 8'
Tremolo

PEDAL

Flute 16'
Principal 8'
Flute 8'
Quint 8'
Principal 4'
Mixture II 2-2/3'
Trumpet 16'
Trumpet 8'
Trumpet 4'



Gress-Miles Organ Company: First Presbyterian Church, Rockaway, New Jersey. 2 Manuals, 26 Ranks; all-electric action. Organist: Ralph Kneerum. Unison couplers only, except Octaves Graves (Swell) which itself couples to Great.

GREAT

Rohrgedackt 16'
Principal 8' 49 pipes
Rohrfloete 8' 61 pipes
Salicional 8'
Voix Celeste T.C. 8'
Octave 4' 61 pipes
Rohrfloete 4' 12 pipes
Rohrpfeife 2' 12 pipes
Mixture IV-V 201 pipes
Bassoon 16'
Trompette 8'
Cromorne 8'
Clairon 4'

SWELL

Holzgedeckt 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste T.C. 8' 49 pipes
Traversfloete 4' 61 pipes
Salicional 4' 12 pipes
Octave Celeste 4' 12 pipes
Nasat GG 2 2/3' 54 pipes
Octave 2' 61 pipes
Terz GG 1 3/5' 54 pipes
Quintfloete I 1/3' 12 pipes
Superoctave 1'
Kunstzimbel 1
Scharf III-IV 232 pipes
Bassoon 16' 12 pipes
Trompette 8' 61 pipes
Cromorne 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

Acoustic Bass II 32'
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedackt 8'
Quintfloete 5 1/3'
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 116 pipes
Basse de Cornet V 32'
Bassoon 16'
Trompette 8'
Clairon 4'
Cromorne 4'



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Nunc Dimittis



George Losh, organbuilder, died March 30, 1975. Mr. Losh was the former owner of Midmer-Losh, Inc., having retired from the organ building firm in June, 1973.

Midmer-Losh was best known for the construction of two very large organs: the Atlantic City High School organ, and the Atlantic City Municipal Auditorium organ. Both were built in the early 1920's and 1930's respectively, and from that time on they overshadowed all other work done by the firm. Coming from a family of monument builders, both George Losh and his older brother, Seibert, were destined to build what was hailed as the "World's Largest Organ."

Born in Perry County, Pennsylvania in 1892, George Losh obtained his technical organ expertise early in life. He spent summers working in the Möller factory, gaining experience in the construction of wood pipes and chests. After graduating from Pratt Institute in 1912 with a degree in mechanical engineering, he worked full-time for the Möller company. He assisted in the erection of many small and large organs, and it was at that time that he learned tuning and voicing techniques. In 1914 he was given full charge of the maintenance and tuning of the Möller organs in his area. When the first World War began, George enlisted, was sent to France, and served for 17 months.

In the meantime, Seibert Losh was also working for Möller, and was becoming successful in his job as eastern sales manager. Seibert had many radical ideas which led him to feel restrained working for someone else. When, in 1920, the opportunity to purchase the then prestigious Reuben Midmer and Son Organ Company came, the Losh brothers wasted no time in buying it. Deciding to take advantage of the famous Midmer name, they called it the Midmer-Losh Company. With the Midmer purchase came a well equipped factory in Merrick, Long Island. Many of the original Midmer craftsmen stayed on. Business was booming, and three years later—after building about 43 two and three-manual organs—the firm was awarded the contract for the 150-stop Atlantic City High School organ. New features never before used in this country

were introduced, among them the Schuize Diapason, the Grand Diapason Section, and the Double Harmonic Tuba. At first a 4-manual console was constructed, but a year later a fifth manual was added.

A contract was awarded to Midmer-Losh Company for the construction of an organ in the new Municipal Auditorium at Atlantic City in May, 1929. The successful bid was for \$347,200. According to the contract the organ was to have two consoles, one of six manuals and the other of five. Both consoles controlled an organ of 297 stops. Several subsequent contracts increased the size and cost of the organ by increasing the number of ranks and adding a seventh manual. George Losh spent most of his time supervising the installation. Many of the organ's features were his ideas. He developed a novel right angle miter assembly for the chorus reeds which gave a more accurate degree of tuning. He also worked on the stop tablet mounting design of the large 7-manual console. The internal reservoir pressure tremulant, new efficient chest designs, and the use of plywood in chest-work were a few of his contributions.

Unfortunately, the Atlantic City organ project met with many difficulties, both political and financial. There were claims of missing equipment, organ breakdowns, installation of used parts, uncompleted work, etc., all of which were disputed and proven untrue in the courts. In fact, much extra work not called for by the contract but requested by the organ architect (or dictated by the specific requirements of the situation during installation) was never reimbursed.

The organ was completed in March, 1932. After months of suits, hearings and litigations, the organ was finally accepted in September of 1933. But final payment was delayed until much later. Meanwhile, several judgments by creditors were made against the firm and rumors were started as to the firm's ability to handle large contracts. When the Atlantic City organ was finally paid in full, all the creditors were paid. Yet, in the end the Atlantic City Municipal organ was considered a financial and emotional disaster for the firm. The Midmer-Losh Company was never able to bounce back to its original prosperity and reputation.

George Losh took over the firm after Seibert's death in January, 1934. He went into partnership with James Campagnone in 1958, and sold all of his interests to his partner upon retiring in 1973.

His family and friends knew George to be an easy-going and respectable man. He was well liked by all who knew him and, although he never married, he did have close family ties. He was always willing to help those in his family who needed it, especially during times of financial hardship.

He is survived by his nieces Helen Buckley, Alberta Baughan, and nephews Milton Porterfield, and Sam Losh, son of his brother Seibert.

—Andrew A. LaTorre

Here & There

The 1975 Festival of the American Liszt Society is scheduled for October 17-19 at the Catholic University of America, Washington, D.C. Participants will include Agi Rado, Agnes Walker, Yvar Mikhashoff, the Robert Delcamp, Konrad Wolff, Sabina Ratner, Dolores Hsu, Richard C. Burns, Frederick Marvin, Meade Crane, and the Catholic University Symphony Orchestra and Chorus. Complete Festival information is available from Dr. Thomas Mastroianni, Dean, School of Music, Catholic University, Washington, D.C. 20017.

Gordon and Grady Wilson made their second European recital tour in June and early July. Their programs, shared by the two performers and including the "Suite" for two performers in duet by S. Wesley, took them from Holland through France and Germany to Vienna, Austria. Gordon Wilson is associate professor of music at Ohio State University, and Grady Wilson is associate professor of music at Jersey City State College and instructor of organ at Teachers College, Columbia University.

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The Vocation

(Continued from p. 7)

ton's instruments were superior for their time and in many ways maintain their superiority today; but his quest for true "voice-like tones common to reed and string" remained unfulfilled, then as now.

This article is not intended to be the final word on the subject of the Vocation, but rather is an effort to bring together diverse materials to provide an overview of the instrument's history. Many questions remain to be answered, and it is hoped that additional information will come to light with the passage of time and the efforts of interested persons. I wish to thank the numerous individuals who have generously responded to my queries and entreaties for information, though the list is too long to be given in its entirety here. In an earlier article, "Reed Organs in the Floyd C. Miles Collection of Musical Instruments," this journal, LXIII (October, 1972), I mistakenly gave the highest price for the Orchestrelle in 1895 as \$750. I wish to thank W. A. McClure of Royal Oaks, Michigan, for graciously calling this error to my attention, as well as for his kindness in sharing materials, ideas, and information on both the Vocation and the Orchestrelle. I must also give thanks to Mr. and Mrs. D. A. Williams of Clarksboro, New Jersey for their help in providing photographs and information gained in rebuilding the larger Vocalions. Thanks are also due to John R. Grant of Automatic Musical Instrument Enterprises of Bowie, Maryland, and to Dan Tillmanns of Norco, California for providing information concerning the origin of the Orchestrelle, as well as to Arthur Sanders of the Musical Museum of Deansboro, New York, and to Q. David Bowers, co-director of the Mechanisk Musik Museum of Copenhagen, Denmark.

NOTES

¹ Curt Sachs, *Real-Lexikon der Musikinstrumente* (New York: Dover Publications, 1964), p. 298.

² J. Murray Barbour, *Tuning and Temperament* (East Lansing, Mich.: Michigan State College Press, 1967), pp. 111 ff.

³ James Baillie Hamilton, "On the Application of Wind to String Instruments," *Proceedings of the Musical Association*, I (1874-75), 42.

⁴ *Ibid.*, pp. 43, 44.

⁵ Hermann L. F. Helmholtz, *On the Sensations of Tone* (2nd English ed., trans. by Alexander J. Ellis. New York: Dover Publications, 1954), p. 553. In his section of "Miscellaneous Notes" entitled "On the Action of Free Reeds," Ellis relied almost entirely on information supplied by Hermann Smith.

⁶ George Grove, "The Vocation," *Grove's Dictionary of Music and Musicians*, ed. Eric Blom, 5th ed., IX, 34.

⁷ "The Vocation," *Proceedings of the Musical Association*, IX (1882-83), 60, 63.

⁸ Grove, "The Vocation."

⁹ D. J. Blakley, "Notes on the Action of Musical Reeds," *Proceedings of the Musical Association*, XV (1888-89), 162.

¹⁰ Jules J. Duga, "A Short History of the Reed Organ," *The Diapason* (July, 1968), p. 24.

¹¹ *Ibid.*

¹² Robert Sabin, ed., *The International Encyclopedia of Music and Musicians* (New York: Dodd, Mead & Company, 1964), p. 18. See also Alfred Dolge, *Pianos and Their Makers* (New York: Dover Publications, 1972), p. 332.

¹³ David Q. Bowers, *Encyclopedia of Automatic Musical Instruments* (New York: The Vestal Press, 1972), p. 788.

¹⁴ Siegmund Lavarie and Ernest Levy, *Tone, a Study in Musical Acoustics* (Kent State University: The Kent State University Press, 1968), pp. 142-43.

¹⁵ It was not uncommon for an instrument of only two sets of reeds to display eight, ten, or even a dozen stop knobs. That reed organs had acquired a notoriety for their needless multiplicity of draw knobs is evinced by John McTammany's caustic remarks concerning the manufacturer of Beatty organs:

"As the immortal Byron burst forth to startle and amaze a wondering world, so the immortal Daniel F. Beatty . . . went at the organ stop question, and by means of his wonderful scientific attainments and the application of the laws governing addition, subtraction, and multiplication evolved the fact that the exact proportion of stops to reeds was in the ratio of two octaves of stops to each octave of reeds, and having made this discovery, the immortal Daniel . . . went on conquering and to conquer in the reed organ business . . ." John McTammany, *The Technical History of the Player* (New York City: The Musical Courier Company, 1915; reprinted by Vestal Press, nd), p. 75.

¹⁶ Curt Sachs, *Handbuch der Musikinstrumentenkunde* (Hildesheim: Georg Olms, 1967), p. 392.

¹⁷ J. F. Majeski, "Laurens Hammond, 1895-1973," *The Musical Trades*, CXXXI (August, 1973), 91.

Here & There

Ann Labounsky premiered a new work by Joseph Willcox Jenkins in France on the 10th of May. Jenkins' "Omnes Sanctis" was included in a program which included works by Myron Roberts, Bach and Langlais. Mr. Jenkins is a faculty colleague of Ms. Labounsky at Duquesne University in Pittsburgh, Pennsylvania.

The Ann Arbor Chapter AGO once again sponsored a series of organ recitals at St. Andrew's Episcopal Church, Ann Arbor, Michigan during July. Organists featured in the series were Henry W. Tysinger, III, George R. Hunsche (with Richard Ingram, tenor), Elizabeth Downie, Michele Johns, Gale Kramer, and Steven Spoon.

Samuel John Swartz will make a recital tour in Europe during February of 1976, and his programs will include only works by American composers, from colonial to contemporary times. He will premiere the recital on January 10, 1976 at All Saints Church, Palo Alto, California, where he is organist.

Psalm of Joy, a cantata compiled by Johann Friedrich Peter for the first Independence Day Celebration, July 4, 1783, in old Salem (now Winston-Salem, North Carolina), was used for the service of Morning Prayer at Old Christ Church, Detroit, Michigan. The choir, instrumentalists and soloists were under the direction of Malcolm Johns. Historic background on the observance and the music was provided by Marilyn P. Gombosi, editor of the work and musicologist for the Moravian Music Foundation. The music will be published shortly by Boosey and Hawkes, and a recording of the cantata will be available in the fall from the Moravian Music Foundation. The cantata "for the Afternoon Love-feast" compiled by Peter includes works by Christian Gregor, Karl Heinrich Graun, and Peter.

Delbert Disselhorst, faculty member at the University of Iowa, Iowa City, played concerts in Copenhagen and Svendborg, Denmark; Bacharach and Kaiserslautern, Germany; and Reykjavik, Iceland during the month of May.

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CALENDAR

Deadline for this calendar was July 10

5 AUGUST

Elsie Naylor, Christ United Methodist,
Rochester, MN 12:20 pm

6 AUGUST

Andrew Clarke, Music Hall, Methuen, MA
8:30 pm
Alvin T Lunde, Christ Church, Alexandria,
VA 12:45 pm
Marcia Perry, St John's Episcopal, Hunt-
ington, WV
Edith Ho, St. Michael's Church, Zwolle,
Holland

7 AUGUST

Donald Sutherland, Crouse Aud, Syra-
cuse, U, NY

9 AUGUST

G. Leland Ralph, Cathedral of St John the
Evangelist, Spokane, WA 2 pm

10 AUGUST

Richard Anderson, Shrine of the Immacu-
late Conception, Washington, DC 7 pm
George H Pro, Air Force Academy,
Colorado Springs, CO
Marie-Claire Alain, workshop, Colorado
State U, Fort Collins, CO (thru Aug 16)
Aran Vartanian, Grace Cathedral, San
Francisco, CA 5 pm

12 AUGUST

Anita Werling, Central United Methodist,
Traverse City, MI 8 pm
Larry Reynolds, Christ United Methodist,
Rochester, MN 12:20 pm
Gillian Weir, Harrogate Festival, England

13 AUGUST

Victoria Sirota, Music Hall, Methuen, MA
8:30 pm

James Dale, Christ Church, Alexandria,
VA 12:45 pm
Harriet Tucker, Beverly Hills United
Methodist, Huntington, WV

15 AUGUST

Douglas L Butler, American and Military-
Battle Music, First Unitarian, Portland, OR
8 pm
Gillian Weir, New Philharmonia Orchestra,
Promenade Concert, Royal Albert Hall,
London, England

16 AUGUST

John Renke, Cathedral of St John the
Evangelist, Spokane, WA 2 pm
Edith Ho, Aa Kerk, Groningen, Holland
7:30 pm
James Christensen, City Church, Bad
Hersfeld, Germany

17 AUGUST

20th Annual Colby Institute of Church
Music, Colby College, Waterville, ME (thru
Aug 23)
Joseph Wozniak, Shrine of the Immaculate
Conception, Washington, DC 7 pm
Kathleen Thomerson, Abbey of Tongerlo,
Belgium
James Christensen, City Church, Bad Hers-
feld, Germany

18 AUGUST

Arthur Poister, masterclasses, Colby Col-
lege, Waterville, ME (thru Aug 23)
Earl Naylor, First United Methodist,
Perry, IA 8 pm

19 AUGUST

Louise Temte, Christ United Methodist,
Rochester, MN 12:20 pm
Bernhard Billeter, Festival of Music,
Lucerne, Switzerland

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20 AUGUST

John Dunn, Music Hall, Methuen, MA 8:30 pm
 Edith Schmitt, Christ Church, Alexandria, VA 12:45 pm
 C Ralph Mills, Johnson Memorial United Methodist, Huntington, WV
 Marie-Claire Alain, St Joseph's Oratory, Montreal, Quebec

22 AUGUST

Yuko Hayashi, Cleveland Museum of Art, Cleveland, OH 8:30 pm
 Gillian Weir, BBC Northern Singers, Darlington Parish Church, England

23 AUGUST

Richard Billingham, Cathedral of St John the Evangelist, Spokane, WA 2 pm

24 AUGUST

Raymond H Chenault, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Barbara Norman, Noland Memorial United Methodist, Newport News, VA 3 pm
 Fred Tulan, Grace Cathedral, San Francisco, CA 5 pm

25 AUGUST

St Dunstan's College Conference on Church Music, Providence, RI (thru Aug 29)

26 AUGUST

Merrill N Davis III, Christ United Methodist, Rochester, MN 12:20 pm
 Guy Bovet, Dom Church, Turku, Finland

27 AUGUST

Charles Krigbaum, Music Hall, Methuen, MA 8:30 pm
 Robert Killgore, Christ Church, Alexandria, VA 12:45 pm

28 AUGUST

Guy Bovet, Cathedral, Porvoo, Finland

29 AUGUST

Guy Bovet, City Church, Pieksamaki, Finland

30 AUGUST

Daniel Keith Conner, Cathedral of St John the Evangelist, Spokane, WA 2 pm

31 AUGUST

Wayne G Nagy, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Jeff Aasland, Williams Chapel, School of the Ozarks, Point Lookout, MO 3 pm
 Guy Bovet, Alexander Church, Tampere, Finland

3 SEPTEMBER

Craig Stine, Music Hall, Methuen, MA 8:30 pm

5 SEPTEMBER

Robert Burns, First United Methodist, Austin, MN 4 pm

10 SEPTEMBER

Eileen Hunt, Music Hall, Methuen, MA 8:30 pm
 Walter Hilse, Alice Tully Hall, New York, NY 8 pm
 Gerhard Krapf, U of Iowa Kantorei and Instrumentalists, U of Iowa, Iowa City, IA

12 SEPTEMBER

Charles H Finney, Houghton College, Houghton, NY 8 pm

13 SEPTEMBER

Samuel John Swartz, all-Liszt, All Saints Episcopal, Palo Alto, CA 8 pm

14 SEPTEMBER

George Baker, Middlebury College, Middlebury, VT 8 pm
 John Ferris, United Methodist Church, Red Bank, NJ 4 pm

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