

THE DIAPASON

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

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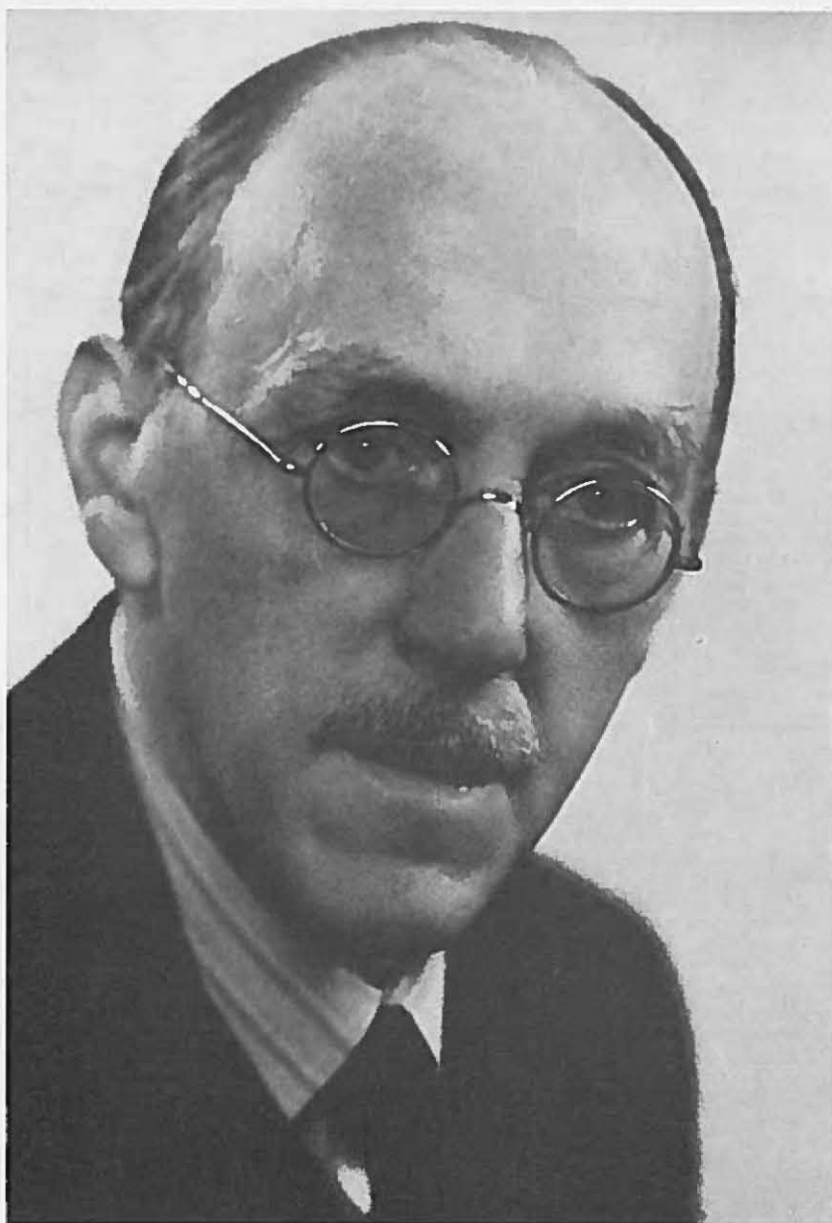
George Dorrington Cunningham, 1878-1948

by Jeanne Rizzo

G. D. Cunningham was an organist, choral conductor and teacher of such talent that he was able to elevate the musical standards of several generations of English musicians whose influence, in turn, has spread around the world. As senior professor of organ at the Royal Academy of Music he taught many of the great organists of our day. As City Organist of Birmingham he played almost 1000 recitals at the Town Hall during the twenty-four years that he held that appointment. He concertized extensively in Great Britain and in 1929 toured Canada and the United States. He was also a favored organ recitalist of the B. B. C. It has been estimated that he played approximately 5000 organ recitals in the course of his life. As conductor of the city of Birmingham Choir, he developed the musicianship of the group, increased its membership and presented several major works with full orchestra every year, including many premiere performances. He is remembered for his supreme musicianship, his relentlessly high standards, his kind nature and his unflinching belief in art as the revelation of beauty and, as such, a necessity of life.

George Dorrington Cunningham was born in London on October 2, 1878 and died in Birmingham on August 4, 1948. His mother, whose maiden name was Dorrington, played the piano and gave him his first lessons on the instrument. His father, George, was also musical, and was particularly partial to the organ, having had several organ lessons from T. L. Southgate. Together, they encouraged their son's musical development. When he was 13 years old, they enrolled him at the Guildhall School of Music, where he studied piano with Dr. Leipold, who was also organist of the Moorfields Catholic Church. Simultaneously, he continued his education at Owen's School, Islington, but within the next two years his musical talents developed so rapidly that he decided to make music his career. His parents' financial situation was such that he had to choose between continuing at Owen's school or leaving school to devote all his time to music. He elected to leave school and thus ended his formal education at the age of 15. He never doubted this decision. He was an avid reader, with a fine memory, and developed into a well-read, well-educated adult. He was always eager to learn, could converse intelligently on a tremendously wide variety of subjects and was in demand as a lecturer.

He had his first organ lessons from Josiah Booth on the Willis organ at Park Chapel, Crouch End, London. He made rapid progress under this teacher and soon a member of Park Chapel offered to send him to the Royal Academy of Music. Here he studied organ with Dr. Charles Steggall, taking his lessons in the teacher's private home at Notting Hill Gate. At this time the organ was powered by an organ-pumper in the basement and Dr. Steggall restricted his students to the use of a few stops out of concern for the organ-pumper. It is perhaps indicative of the regard that he had for Cunningham that he always allowed him to use the full resources of the instrument, despite the work it created for the pumper!



G. D. Cunningham

While at the Royal Academy of Music, Cunningham won a number of prizes in piano, the Henry Smart Scholarship for organ playing and the Charles Lucas medal for composition. His compositions included a suite of piano pieces, later published, some organ preludes and cadenzas for the Handel organ concerti, which he performed throughout his life. When he was eighteen he earned the FRCO diploma and, soon after, the ARAM. In 1915 he was elected a Fellow of the Royal Academy of Music and later became a professor at the Academy. In 1941 he attained the highly honored office of President of the Royal Academy of Music Club.

His first organ position was that of organist at the West Hempstead Congregational Church. He held this position from 1895 to 1901, while he was a student at the Royal Academy of Music. He had been recommended to

the church by the donor of its new Willis organ, Charles Tylor. The first service he played there was Mr. Tylor's funeral.

While at this church, Cunningham was confirmed in the Church of England, although his family were Baptists. He was a deeply religious man, and in 1937 he became a Roman Catholic. His brother wrote, "Only to a very few did he speak freely of his religious faith. Yet, perhaps, it was the key to the unique character of his playing and interpretation on the organ. For him, art was praise, music was worship and practicing a prayer. When he told me of his decision to enter the Roman Communion, it was with a gentle earnestness that drew us much closer and with a deep concern that none of our feelings should be hurt. Such was his nature — outwardly, vitality, fun and banter; inwardly gentleness, sensitiveness and love, made after the pattern of his Lord."

He placed his religion first at all times and, despite a heavy concert schedule and much travel, always made arrangements to attend Mass. Often rehearsals had to be re-arranged or journeys broken to comply with this. Religion was a very personal matter to him, and he preferred to worship without music, as this was a distraction to him. Later in life, when he no longer had a church position, this was possible. In the earlier days, when he was a church organist, though, he entered completely into the spirit of the Service and when not playing would be standing with the congregation or kneeling beside the console to pray.³

In 1901 Cunningham left the Royal Academy of Music and became organist of St. James's Church, Muswell Hill, London, where, later, a Harrison organ was built to his specification. Here, he lived the suburban life, with piano students all week long and church on Sunday. In this same year he also became organist at the Alexandra Palace, a popular resort in the northern part of London. He was chosen after competing against about seventy other applicants and remained there until the Palace was closed in 1914 to be used as an internment camp by the government during the war. In his thirteen years there Cunningham had given over 1000 recitals on the fine Willis organ, considered by many to be the finest instrument in the country at that time. Built in 1875, it had four manuals and 101 stops, 87 of which were sounding stops, and was powered by two steam engines in the basement. Unfortunately it was very seriously damaged during the military occupation. In 1925 a committee was formed to restore the organ as a memorial to Queen Alexandra, who died that year. The Willis firm was engaged to do the work, which included electrifying the blower and the action. Cunningham quite fittingly was engaged to play the recital at the opening ceremony.

When he first went to the Alexandra Palace he played two recitals each weekday and one each Sunday, to audiences of 5000 to 6000 people, but later this grueling schedule was reduced to Sunday recitals only. His instructions were that the recitals be "popular" since their purpose was to attract paying customers to the Palace to help with the expensive upkeep. There were other attractions, too, and of these, A. A. Bradbeer wrote, "There was a small theatre of the primitive type. One play I saw there had a plot which was laid in France. One scene staged a glass-blower's den in which anarchists were making bombs. There was an escape-and-follow sequence across roofs of Paris, with much firing of pistols, as villains, heroes, gendarmes, and sweetheart slithered along telegraph wires. On Bank Holidays there were the massed bands of the Guards Regiments. There were balloon races. A brother of the famous Bill Cody used to go up on a hawser, lifted by a huge kite. A trick cyclist, wrapped in a sack, all alight with paraffin, would, from a height, cycle down a wooden incline and plunge into the lake. And, as dusk fell, there were always fireworks — culminating in the fleeting glories of the set piece."⁴

In this setting of popular amusements, Cunningham was playing recitals that

(Continued, page 4)

With this issue, THE DIAPASON begins an official relationship with the AMERICAN INSTITUTE OF ORGANBUILDERS, as is noted on our masthead. As unanimously approved by the Board of Directors of the AIO in April, THE DIAPASON becomes the official journal of the organization. The publisher and the editorial staff of THE DIAPASON are happy and proud to be part of this relationship, and we hope that this signals a long and fruitful venture between the country's newest organization for the benefit of organbuilders and the country's oldest journal in the organ field.

My dictionary says that an institute is "an organization for the promotion of art, science, education, etc." The AIO, as an institute, is for the promotion of organbuilding. Its purposes are clearly stated in its objectives: "to advance the science and practice of pipe organ building by discussion, inquiry, research, experiment . . . and to disseminate knowledge by . . . lectures, publications and exchange of information." Although the Institute is only two and a half years old, it has begun to fulfill its purpose well. Two national conventions have been held, the first in Dayton in 1974, and last fall in Albany, New York, where a constitution was adopted and charter members admitted. Each of these meetings contained a luxurious amount of lectures and studies on a wide variety of subjects, proving that the educational portion of the Institute's work is well under way. Further ideas and programs are also being studied, one of which is to establish an organized curriculum program for apprentice organbuilders. Another fine convention, with many interesting technical studies, lectures, visits to organs and recitals will be held this fall in Houston. The Institute grows, slowly and surely. Under the direction of its Board of Directors (Earl Beilharz, President; Randall E. Wagner, Vice President; Donald H. Olson, Recording Secretary; Philip A. Beaudry, Treasurer; Charles W. McManis; Roy A. Redman; Jan Rowland; Pete Sieker; and Jack L. Sievert) the seemingly great distance between individual members is at least somewhat overcome through the hard work of the committees and excellent communication. It is important to realize that the AIO is an organization of individual people, all of whom are involved in full-time organ building. This is in distinction to an organization made up of member firms or businesses, and which exists for commercial reasons and benefits.

As official journal of the AIO, THE DIAPASON hopes that at least one avenue of the AIO's purpose will be fulfilled — the dissemination of knowledge through publication. Regular news and reports of meetings of interest to members and non-members alike will appear in our pages under the AIO heading, and THE DIAPASON will report future AIO conventions in depth. AIO members are encouraged to submit articles for publication, and it is genuinely hoped that a whole issue may occasionally be designated an "organbuilder's issue", containing technical and philosophical articles written by organ builders for the benefit of the whole organ profession. So far, no serious avenue of publication has existed for published material of a technical nature in the field of organ building in this country. We hope that this relationship will supply that need.

Most of all, I have quietly watched the idea grow, and I have watched the continuously growing circle of AIO members grapple with their ideas, and I have watched with great respect as the Institute has matured from infancy to young adulthood. It has been my pleasure to see this child take on its responsibility and take its place in the world. The AIO as a young, responsible adult has a marvelous future ahead of it. I am proud to be a part of that future, and so is THE DIAPASON. It is with warm heart, earnest desire, and sincere thoughts that THE DIAPASON joins up with the AMERICAN INSTITUTE OF ORGANBUILDERS!

Robert Schuneman

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

JUNE, 1976

Editor

ROBERT SCHUNEMAN

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New Organ Music

Reviewed by Wesley Vos

Editions of Older Music

J. S. Bach: *Easier Organ Works*, Peters No. 66077 (\$6.50). A collection of chorale preludes, the "Little Eight" preludes and fugues, the C Minor Fantasy and Fugue, the Toccata and Fugue in D Minor, the Pastorale, the A Minor Concerto after Vivaldi, and other miscellaneous pieces, some of which are certainly not "easy."

John James: *Two Trumpet Voluntaries*, ed. H. Diack Johnstone, Oxford (\$2.60). A rather ordinary addition to the published repertory of 18th-century English voluntaries.

Short Chorale Preludes, Book 2, ed. C. H. Trevor, Oxford (\$5.00). The worthwhile pieces in this mostly Baroque collection are already available in collected works and other editions.

Arrangements

Beethoven: *Hymn to Joy*, arr. Ian Hare, Oxford (\$2.10).

Handel: *Six Processionals*, arr. S. Drummond Wolff, Concordia (\$4.50). Parts for two optional trumpets and timpani are included.

Mendelssohn: *Holy Is God the Lord*, arr. S. Drummond Wolff, Concordia (\$3.00). Parts for brass quartet and timpani are included.

Mozart: *Masonic Funeral Music K. 477*, arr. John Morehen, Oxford (\$2.60). It is difficult to imagine the subtleties of orchestration involved here in an organ performance.

Hymn Compositions

The Bristol Collection of Contemporary Hymn Tune Preludes Vol 3, ed. Lee H. Bristol, Flammer (\$3.25). Composers represented are Bristol, Hancock, Hurford, Matthews, McKinney, Wills and Wyton. Tunes used are exclusively from *More Hymns & Spiritual Songs* (1972).

Communion Reflections, G. Winston Cassler, Augsburg (\$2.00). The tunes Picardy and Innsbruck are used, among others.

Six Preludes on Easter Hymns, Wilbur Held, Concordia (\$2.75). These are tasteful additions to staple service repertory.

Partita on "Die güldne Sonne," Gerhard Krapf, Chantry Music Press (\$2.00). Written for manuals only, these cheerful variations are representative of Krapf's style at its best.

Festival Hymn Introductions, Robert Scoggin, Fortress Press (\$2.50). Fourteen short, generally conservative introductions to standard hymns.

Organ & Instruments

Chaconne for Violin & Organ, Rayner Brown, Western International Music (\$5.00).

Sonata for Bassoon & Organ, Rayner Brown, WIM (\$6.00).

Prelude, Aria, & Finale for Trumpet & Organ, Donald Johns, WIM (\$5.00).

Prelude & Fugue for Flute & Organ, Orpha Ochse, WIM (\$4.00).

Rhapsody for Flute & Organ, John Weaver, Boosey (\$4.25).

Aria & Fugue for Oboe & Organ, Gerhard Wuensch, WIM (\$5.00). The latter two are particularly idiomatic in solo instrument writing.

Dialogus for Organ & Percussion, Alvin Epstein, Carl Fischer (\$4.00).

Four Dialogues for Organ & Percussion, Ray Luke, Carl Fischer, (\$6.00).

Affirmation for Organ, Percussion & Narrator, Lloyd Pfautsch, Carl Fischer (\$5.00).

Five for Organ and Marimba, Myron Roberts, Carl Fischer (\$7.50). Although each of the above requires only one percussionist, the Epstein piece would be more comfortable with two. The narration in *Affirmation* is the poem by Emily Bronte. All four pieces were commissioned by Wilma Jensen.

Miscellaneous

A Second Easy Album for Organ: Six Pieces by Contemporary British Composers, Oxford (\$8.75). Pieces by Drayton, Ridout, William H. Harris, David Lord, Sumsion, and John Rutter.

Capriccio, Sebastian Forbes, Oxford (no price listed). A piece of considerable verve and difficulty with a slight aleatoric influence.

Fantasia on a Latvian Folk Song, Helmers Pavašars, Egan & Associates (\$2.25). Enjoyment of this lyric, model piece would have been enhanced by inclusion of the original folk song.

Dolmen (Megalith I), Sydney Hodgkinson, Presser (\$3.95). The title summarizes quite appropriately the essence of this brooding, semi-aleatoric piece. A large organ, a registration assistant, and great technical facility are required. Performance time is approximately nine minutes.

Do Not Go Gentle, Vincent Persichetti, Presser (\$1.95). Inspired by the Dylan Thomas poem, this intricate piece for pedals alone will demand more ingenuity of registration than pedal technique.

Retirements

Robert G. Noehren, professor of organ at the University of Michigan, retired from that position in January, 1976, after 25 years with the School of Music. Mr. Noehren came to the University of Michigan in 1949 as chairman of the organ department, a position he held until 1962. At that time he was also appointed University Organist and served in that capacity until his retirement. Mr. Noehren has had an outstanding career as a performing artist, as a teacher, and as a scholar. He has won many awards for his recordings, and continues as an active performer. His scholarly activity has led him to be recognized both in Europe and in North America as an authority on organ design and history, and he is one of the few performers who has also actively pursued a career as a builder of organs.

Dirk A. Flentrop, president and director of the Flentrop Orgelbouw, Zaandam, Holland for many years, retired from that position on May 1, 1976. Mr. Flentrop retains his relationship with the company in the future as chairman of the board.

Johannes A. Steketee has succeeded Mr. Flentrop as president of the Flentrop Orgelbouw. Mr. Steketee has been with the firm since 1959 and served most recently as vice-president.

The Cathedral of St. John the Evangelist, Spokane, Washington, has brought its series of "Masterworks of Organ Music" concerts to an end in April after 15 years of autumn and winter monthly recitals which have been presented without pause during this time. The series was begun in 1961 when organist and choirmaster of the Cathedral, C. Harold Einecke, played every recital for three years. In 1963 a summer organ festival was begun to bring many famous organists to the Spokane area for 13 weekly recitals every Saturday in June, July and August. After 12 years, these recitals will also be concluded. Organ recitals will be presented at various times throughout the year, and several recitals have already been scheduled for the summer months, but not on a weekly basis. It is interesting to note that in the 15 years of the series' existence, 615 organists have played the large Jewett Memorial Organ at the Cathedral, and that none of the recitals were funded by a budget or money from the Cathedral, nor were they underwritten by any group or individual.

St. Luke's Episcopal Church, Evanston, Illinois, once again sponsored its spring "Bach Week" during the first week of May. The program on May 2 included Cantatas 82 and 204 with Linda Mabbs as soprano soloist, and organ works played by Wolfgang Rübsum. Richard Webster conducted the orchestra. The Chicago Singers Ensemble conducted by Wayland Rogers performed the Motet "Lobet den Herren" on May 5, and the program also included an unaccompanied violin partita played by Roberta Vehling, a Trio Sonata, and the Partita in E played on the piano in its Rachmaninoff version by Robert Anderson. Suite 3 for unaccompanied violoncello (with David Sanders as soloist) and Suite 2 for flute and orchestra (with Louise Dixon as soloist) and Brandenburg Concertos 3 and 5 were conducted by Richard Webster on May 7. The final concert on May 9 included the Concerto for oboe d'amore and orchestra (Michael Hensch, soloist), and the Concerto in C-minor for 2 pianos and orchestra (Pauline Lindsey and Robert Anderson, pianists), as well as Cantata 149 with the St. Luke's Choir of men and boys.

Bach to Bales was the name of a program of Easter music by Johann Sebastian Bach and Canadian composer Gerald Bales given on April 7 by the Festival Chorus of Calgary, Alberta at the Cathedral Church of the Redeemer. Gerald Bales was conductor for the program, and the chorus's regular conductor, John Searchfield, was organist. The Chorus was joined by an augmented CBC Concert String Orchestra from Calgary. Included in the program were Bach's cantata "Christ lag in Todesbanden," and Bales' "Te Deum," Psalm Cantata, and the Concerto for Organ and String Orchestra.

George Black performed a program of contemporary music for organ and electronic tape at First-St. Andrew's United Church, London, Ontario on April 7. The program included "Reverberations" by Perera, "I make my own soul from all the elements of the earth" by Felciano, "Byzantium" by Alden Ashforth, "Memo to First-St. Andrew's" by Lloyd Burritt, "And now without any further interruptions" by Phillip Ross, "God plays hide and seek" by Calvin Hampton and Edd Kalehoff, and "When the morning stars sang together" by Pinkham. Richard Page was Mr. Black's assistant at the console.

Leeds Parish Church, England, where Samuel Sebastian Wesley was organist from 1842-1849, commemorated Wesley's death with a weeklong program of events which included much of the music of Wesley in services, concerts and recitals. The Rev. Paul Chappell, Precentor of Durham and Wesley's biographer, gave a lecture, Melville Cook, former organist of Leeds Parish Church and now resident in Toronto, gave a recital, and a festival concert was also included. Simon Lindley is organist of Leeds Parish Church.

Marilyn Mason included the premiere performance of Wallace Berry's "Variations" on her April 23rd performance at the National Shrine of the Immaculate Conception in Washington, D.C. Also included on the program of American music from three centuries were works by Paine, Raynor Taylor, Carr, Albright, Ives, and Sowerby.

Here & There

The Passion of Judas by Daniel Pinkham will be given its Boston premiere as a special pre-convention event to the AGO National Convention at King's Chapel, Boston, Mass., at Morning Prayer at 11 a.m. on June 20th. The work for narrator, 5 solo voices, chorus and small orchestra will be given a semi-staged performance in the chancel under the direction of Mr. Pinkham. The text comprises poems by Norma Farber and James Wright, a short play by R. C. Norris, and biblical excerpts. Mr. Pinkham, music director of King's Chapel and faculty member at New England Conservatory of music, was recently given an honorary degree of Doctor of Letters by Nebraska Wesleyan University.

The Royal Instrument, a weekly program of organ music heard on WGMS AM-FM, Washington, D.C., is running a 4-month series called "American Pipe Organ Builders' Showcase." The producer of the program, Dr. Eileen Morris Guenther, has chosen a different builder for each program, playing tapes or records of representative instruments and briefly discussing the firm's history. The months of April, May, and June featured contemporary builders, while July programs will highlight historical American instruments.

The Choir of St. John's Cathedral, Jacksonville, Florida, will sing at the Washington Cathedral, Washington, D.C. on July 10, joining larger forces for a performance of Dave Brubeck's oratorio "The Light in the Wilderness," with the composer participating. The Jacksonville choir under the direction of organist and choirmaster Thomas Foster will provide the music for the entire 11 a.m. service on Sunday, July 11, Florida Day at the Cathedral. Music performed will include works by McNeil Robinson, Ned Rorem, Lee Hoiby, Charles Ives, and Jacksonville composer Byron Adams.

Gaspard Corrette's "Mass in the Eighth Tone" was played recently by Oklahoma City University students of Antone Godding. The complete work of organ versets used in alternation with appropriate plainsong fragments was the first performance in Oklahoma City of an organ mass in its original format. The undertaking marked the completion of a semester project, which included the study of the classical French organ, together with performance practices of the period.



Michelle Graveline (right) and Kenneth Grinnell (center) are shown with their teacher Max Miller after having been awarded the associate degree in the 1975 American Guild of Organists 1975 examinations. Miss Graveline and Mr. Grinnell are both candidates for the MSM degree at Boston University. Michelle Graveline is organist and choir director at the First Congregational Church of Braintree, Massachusetts. Kenneth Grinnell is Associate University Organist and Choir Master at Marsh Chapel, Boston University, and he also holds a graduate assistantship with Professor Allen Lannom in the School of Music. Both have plans of working for their doctorates and a concert and teaching career as well as church work, and both have been invited to play on the Methuen Memorial Concert Hall organ series this summer. Dr. Miller has for many years served as an examiner-at-large for the AGO, and he is also the general chairman of the National Convention to be held in Boston this June.

Uri Barnea, composer of Minneapolis, Minnesota, had his "Fantasy for Organ and Orchestra" premiered by Heinrich Fleischer and the Unitarian Orchestra of Minneapolis under Mr. Barnea's direction on May 17 at the First Unitarian Society. The work was commissioned by the Society. The first performance of Mr. Barnea's cantata "America," highlighted a Bicentennial concert of American-Jewish music which included works by Berlin, Bernstein, Copland and Gershwin at Temple of Aaron, St. Paul, Minnesota on October 12, 1975. Written to a poem of the same title by Isaac E. Ranch, the work with English and Yiddish text was conducted by the composer, with Cantor Irving Summer as soloist, accompanied by brass, percussion, organ, and an 80-voice chorus of Temple Aaron and the colleges of St. Catherine and St. Thomas.

The Choir of King's College Chapel, Cambridge, England, will perform at the Cathedral of St. Joseph, Hartford, Connecticut on Saturday, June 26 at 8:15 p.m. The choir, under director Phillip Ledger, is engaged to perform at the National Convention of the AGO at Boston, and the Hartford appearance has been made possible by that engagement. The concert is being sponsored by the Cathedral, St. James Episcopal Church of West Hartford, Immanuel Congregational Church of Hartford, and South Congregational/First Baptist of New Britain, Connecticut.

The Diocese of Madison, Wisconsin, sponsored a Choir Festival on April 11 at St. Bernard Church, Madison. Volunteers from parish choirs and individuals who like to sing sacred music were directed by Roger J. Falstrom in a program which included Ives' "Celestial Country" and works by Beethoven, Peeters, Franck, Nystedt, Dett, Berger, Rachmaninoff, Thygeson, Pfautsch, Dawson and Feller. Kary W. Hyre was organist for the concert.

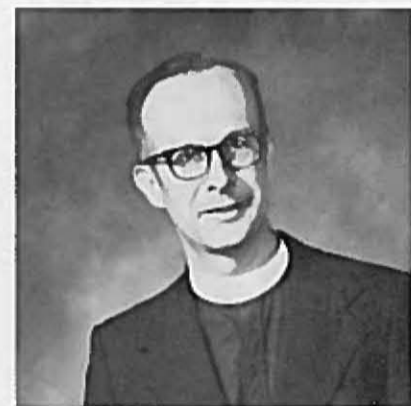
Jan Spong received an Alumni Distinguished Service Award from Drake University at celebrations on the school's Founders Day, May 7. Mr. Spong is presently visiting artist-teacher at Luther College, and he is also an accompanist for baritone Sherill Milnes. The awards are given by the Drake National Alumni Association for achievement in a person's career and service to his or her community or to the university.

Ely Cathedral in England is sponsoring a Festival of the Organ on the Saturdays of May, June and July to mark the completion of the organ's rebuilding by the firm Harrison and Harrison of Durham, England. The festival was opened in May with a concert of music for organ and orchestra with the Richard Hickox Orchestra and Arthur Wills, director of music at the Cathedral, as organ soloist in works by Handel, Elgar, Poulenc, and Wills. Mendelssohn's "Elijah" was performed on May 8, and 600 choristers from the diocese participated in a service of praise on May 15. Organ recitals were played by Gerald Gifford on May 22, and by Frederick Swann on May 29. The June schedule will include a concert by the cathedral choir on June 5, and organ recitals by Arthur Wills and Harold Britton. The July schedule includes recitals by George Thalben-Ball, Peter Hurford, and Roger Judd, and concludes on July 28 with Arthur Wills as soloist with the Royal Liverpool Philharmonic Orchestra.

Trinity Episcopal Church, Shepherdstown, West Virginia, has become the new home of the George Stevens organ of 1869 previously located in East Cambridge, Massachusetts. The organ was relocated in 1972 with the assistance of the Organ Clearing House. John Fesperman, curator of the division of musical instruments at The Smithsonian Institution in Washington, D.C., played a recital on the instrument on April 25.

Moses and Aaron, Arnold Schoenberg's monumental opera on the biblical story, was given a full staged production on May 2 and 4 by the University of Cincinnati College Conservatory of Music in cooperation with Hebrew Union College. The production, sung in English, included George London in the role of Moses, and Richard Lewis in the role of Aaron. Robert Sadin conducted the orchestra and chorus, and Gustavo Matta of Washington, D.C. was the stage director. WGUC, University of Cincinnati educational FM station has recently received a grant from the National Endowment for the Arts to record this production for distribution to the 179 affiliate stations of the National Public Radio Network. The work is rarely given stage production in this country.

Appointments



The Rev. Bruce E. LeBarron has been appointed assistant to the Rector and organist of the Episcopal Church of St. John the Evangelist, Elkhart, Indiana. Father LeBarron studied organ and piano with Norman Hollett at the Cathedral of the Incarnation, Garden City, Long Island; organ, choral conducting and boy choir training with Clarence Hollister in Albany, New York; and organ with Robert Huhn at Oberlin Conservatory of Music. Prior to his attendance at Berkeley Divinity School, Father LeBarron was organist and choirmaster at St. Paul's Episcopal Church, Albany, New York, where he developed a multiple choir program. Since graduation from seminary, where he was organist and instructor in church music, Father LeBarron has been a parish priest in parishes in New York State, New Jersey, and Connecticut. The Rev. John W. Thomas is Rector of St. John's Church, one of the largest Episcopal parishes in northern Indiana.

G. D. Cunningham

(Continued from p. 1)

included music by Bach, Mendelssohn or Franck on every program, as well as much other fine organ music. To accommodate the tastes of all attending, he also played transcriptions of piano and orchestral music. The experience of performing so often and working with the fine Willis instrument was invaluable to him throughout his career. It also afforded him the opportunity to accompany the many great singers who came to perform at the Palace, and to accompany the 800-voice Alexandra Palace Choral Society conducted by Allen Gill. This was a very valuable experience for him, since Gill was a fine conductor. George Thalben-Ball, one of Cunningham's many students during this period, relates that their performances of the great choral works were unsurpassed anywhere in the country.⁴

At his church, St. James', he organized a choir and began to conduct his own performances of works such as Handel's *Messiah*, Brahms' *Requiem*, and Bach's *St. Matthew Passion*. The inspiration and enthusiasm for this type of performance remained with him throughout his life.

By the time the Palace closed in 1914, he had become organist of Holy Trinity, Stroud Green. In 1919 he became organist of St. Alban's, Holborn, remaining there until 1924, when he left for Birmingham.

Birmingham, the second largest city of England, is a great industrial center, but it is also known for its City Orchestra and Choir. It has a long tradition of fine organ music through the position of City Organist. The first City Organist, James Stimpson, held the post for 44 years and the second, C. W. Perkins, held the post from 1888 to 1924. Stimpson was highly regarded by his contemporary, Mendelssohn, and founded the Festival Choral Society. In an effort to bring the music of Bach to the people, he had the organ's pedal compass enlarged from the original 2-octave span. From that time on he constantly included the music of Bach on his weekly recitals.

Thus, this was a prestigious position with a long tradition of fine music. Great care was taken to select the proper successor. Cunningham was warmly received at his opening recital and became the most popular organist Birmingham had ever known. He remained there until his death on August 4, 1948. He was succeeded by George Thalben-Ball, who is still City Organist of Birmingham.

It was this appointment that brought him into the main stream of British musical life and allowed his concert career to flourish. Normally an organist would have obtained status through a cathedral position, but this course was barred to Cunningham because the Cathedrals were connected to universities. He did not have the necessary degrees for such a position. Thus, the prestige, exposure and publicity necessary to concertize were now available to him, and the salary of the position allowed him to concentrate on his playing.

The organ in the Birmingham Town Hall was built in 1834 by William Hill. The specification had been done by Chevalier Neukomm, a close friend of Haydn and Mendelssohn. The original specification was:⁵

SWELL ORGAN

CC to F, 54 notes
Double Dulciana 16' 54 pipes
Open Diapason 8' 54 pipes
Stopped Diapason 8' 54 pipes
Principal 4' 54 pipes
Harmonica (wood) 4' 54 pipes
Fifteenth 2' 54 pipes
Horn 8' 54 pipes
Trumpet 8' 54 pipes
Oboe 8' 54 pipes
Clarion 4' 54 pipes
Carillon (bells)

SOLO-CHOIR ORGAN

CCC to F, 66 notes
Open Diapason (8')
Open Diapason (8')
Dulciana (8')
Stopped Diapason (8')
Principal (4')
Flute (4')
Cremona and Bassoon (8')

SOLO-SWELL ORGAN

CC to F, 54 notes
Open Diapason (8')
Stopped Diapason (8')
Principal (4')
Harmonica (4')
Fifteenth (2')
Horn (8')
Trumpet (8')
Oboe (8')
Clarion (4')

PEDAL ORGAN

CCC to C, 25 notes
Open Diapason 32' 25 pipes
Open Diapason (wood) 32' 25 pipes
Open Diapason (wood) 16' 25 pipes
Trumpet (wood) 16' 25 pipes

COUPLERS

Swell to Great
Choir to Great
Great to Pedal
Choir to Pedal
Swell to Pedal
Pedal Organ
Combination Choir
Combination Swell

In 1837 the new Tuba Mirabilis was inserted on heavy wind pressure and was the first of its kind. Other changes and additions were made in 1843, 1849 and 1890. Not long after Cunningham's appointment it was decided to rebuild the organ. He and Henry Willis had been friends for twenty years, so Willis was called in to examine the organ and propose certain changes. He related that, after doing so, "G. D. C. said, 'Henry, I know what you are after, you want to transform the old job into a Willis'. I replied that that was exactly what I thought he had in mind. 'No', he said, 'there is much of merit in the organ, and I want something of the old flavour retained'. I appreciated his desire, but when he wanted to keep the old Tuba we nearly came to blows. He won; and the stop was retained, after being rejuvenated."⁶

By 1933 the organ, as rebuilt by Willis, had this specification:⁷

GREAT

Double Open Diapason 16'
Bourdon 16'
Open Diapason No. 1 8'
Open Diapason No. 2 8'
Open Diapason No. 3 8'
Open Diapason No. 4 8'
Gamba 8'
Hohlfloete 8'
Octave 4'
Principal 4'
Flute couverte 4'
Twelfth 2-2/3'
Fifteenth 2'
Sesquialtera (17-19-22) III
Mixture (19-22-26-29) IV
Double Trumpet 16'
Trumpet 8'
Clarion 4'

SWELL

Contra gamba 16'
Bourdon 16'
Open Diapason No. 1 8'
Open Diapason No. 2 8'
Claribel Flute 8'
Aeoline 8'
Salicional 8'
Vox angelica (GG) 8'
Octave 4'
Suabe floete 4'
Twelfth 2-2/3'
Fifteenth 2'
Quint Mixture (19-22-26-29) IV
Contra Posaune 16'
Trompette 8'
Posaune 8'
Oboe 8'
Clarion 4'

CHOIR

Lieblich Gedackt 16'
Open Diapason 8'
Viola da Gamba 8'
Triangular Flute 8'
Stopped Diapason 8'
Dulciana 8'
Viola 8'

GREAT ORGAN

CCC to F, 66 notes
Open Diapason 8' 66 pipes
Open Diapason 8' 66 pipes
Open Diapason 8' 66 pipes
Open Diapason (wood) 8' 66 pipes
Stopped Diapason 8' 66 pipes
Principal 4' 66 pipes
Principal 4' 66 pipes
Principal (wood) 4' 66 pipes
Twelfth 2-2/3' 66 pipes
Fifteenth 2' 66 pipes
Sesquialtera IV 264 pipes
Mixture III 198 pipes
Posaune 8' 66 pipes
Trumpet 8' 66 pipes
Clarion 4' 66 pipes
Octave Clarion 2' 66 pipes

CHOIR ORGAN

CCC to F, 66 notes
Open Diapason (stop, bass) 8' 66 pipes
Open Diapason (wood, CC to F) 8' 54 pipes
Dulciana (G to F) 8' 35 pipes
Stopped Diapason 8' 66 pipes
Principal 4' 66 pipes
Flute (wood) 4' 66 pipes
Flute (wood) 4' 66 pipes
Fifteenth (wood) 2' 66 pipes
Cremona and Bassoon (GG to F) 8' 47 pipes

Wald floete 4'
Lieblich floete 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Septieme 1-1/7'
Contra Fagotto 16'
Cornopean 8'
Cor anglais 8'
Krummhorn 8'

SOLO

Violoncello 8'
Viole d'orchestre 8'
Violes célestes (tenor C) 8'
Harmonic Flute 8'
Rohr floete 4'
Octave Viole 4'
Harmonic Flute 4'
Harmonic Piccolo 2'
Clarinet 8'
Orchestral Oboe 8'
Vox Humana 8'
French Horn 8'
Contra Tromba 16'
Tromba 8'
Clarion 4'
Tuba Mirabilis 8'

PEDAL

Double Open Bass 32'
Double Open Diapason 32'
Open Bass No. 1 16'
Open Bass No. 2 16'
Open Diapason No. 1 16'
Open Diapason No. 2 16'
Violone 16'
Bourdon 16'
Gamba 16' (Swell)
Principal 8'
Violoncello 8'
Dolce 8'
Fifteenth 4'
Mixture (15-17-19-22) IV
Fagotto 16' (Choir)
Tromba 16' (Solo)
Tromba 8' (Solo)
Tromba 4' (Solo)
Bombarde 32'
Trombone 16'
Clarion 8'

Cunningham played this program, entirely from memory, on January 19, 1933, on the occasion of the reopening of the organ:⁸

Passacaglia in C minor _____ J.S. Bach
Air: "Holsworthy Church Bells" _____ S.S. Wesley
Finale from First Sonata _____ Mendelssohn
Gavotte from "Iphigenie" _____ Gluck
Introduction and Finale from _____
Fantasia on "ad nos, ad salutarem undam" _____ Liszt
Maestoso "A.D. 1620" _____ MacDowell
Finale in B flat _____ Franck
Scherzo _____ Gigout
Overture, "Die Meistersinger" _____ Wagner

Cunningham gave about forty recitals a year on this instrument. Most of these were noon-time recitals given from 1:15 to 2:15 on Wednesdays. They attracted people from all walks of life, from workers bringing their lunches to eat during the recital to organists and other musicians intent on the program. He played some transcriptions but the bulk of the programs was always true organ music. Regarding his repertoire, Dr. Alec Wyton, a former pupil of Cunningham, wrote, "If we pause to consider the usual repertoire of a concert pianist and compare it with the amount of music that Dr. Cunningham played week by week with compelling artistry, we begin to see the stature of the man. He played 16 organ concertos of Handel, all of the organ works of Bach (excepting the most immature of the early works), much of the music of Buxtehude and the early Germans, the complete organ works of Franck and Mendelssohn, the twenty sonatas of Rheinberger, the symphonies of Vierne and Widor, hundreds of pieces by minor composers of all periods, and a goodly number of orchestra transcriptions. He took a lively interest in new music and many works by his contemporaries found a place in his programs. For a commentary on the standard of his playing we can do no better than refer to a notice by Mr. Eric Blom, who wrote, 'If only Mr. Cunningham could be induced to play the Town Hall organ badly one of these Wednesdays I could almost find in my heart to be grateful to him for thus saving me from becoming monotonous in his praise.'"⁹

To this impressive list may be added the Reubke *Sonata*, the Roger-Ducasse *Pastorale* and the Reger *Fugue on BACH*.

The recitals consistently drew large audiences, as did his recitals on the 4-manual Norman and Beard organ at Birmingham University, where he had been appointed University Organist. In this capacity he played the University ceremonies and gave many recitals in the University Hall, including several series of Sunday afternoon recitals. In 1931 the University awarded him an honorary Master of Arts degree, and in 1944 an honorary Doctor of Music.

This was a departure from University tradition, as the University of Birmingham cannot confer honorary degrees upon its own staff members. This regulation was circumvented by calling Cunningham's degree "official" instead of "honorary."

His reputation as a brilliant recitalist spread throughout the country as a result of his BBC broadcast recitals and of his increasing schedule of recitals outside of Birmingham. In England, his recital appearances included many at the Royal Albert Hall, St. Paul's Cathedral, Westminster Cathedral, Manchester Cathedral and Town Hall, Sheffield Cathedral, Usher Hall, Edinburgh, as well as many important churches.¹⁰ He played the opening or reopening recitals at Liverpool Cathedral, the Alexandra Palace and the new Compton organ in the Broadcasting House.¹¹ In addition, he broadcast regularly for the BBC from 1928 to 1947.

Cunningham was the first English organist of his day to play extensively from memory. His ultimate aim was always perfection, and when playing on unfamiliar instruments he always chose pieces of which he was extremely confident. Memorizing helped him to concentrate on the instrument at hand.

He was also in demand as organ accompanist for the performances of oratorios by various choral societies that could not afford an orchestra. He enjoyed this work very much as it removed him from the limelight of a recital and gave him the opportunity of working with people.

Cunningham was also an excellent pianist, and he maintained his technique and repertoire throughout his career. A famous story is told of the day when the organ at the Birmingham Town Hall failed, and Cunningham immediately walked to the grand piano on stage and gave a flawless impromptu piano recital of one hour length!

In 1929 Henry Willis arranged for him to tour the United States and Canada. The tour was managed by Bogue-Laberge Management of New York. He made his American debut on January 18, 1929, at the Wanamaker Auditorium in New York and was highly praised by both organists and music critics for his taste, virtuosity and musicianship. The program was:

Fantasia and Fugue _____ Hubert Parry
Air and Gavotte _____ Wesley
Sonata in C minor on _____
the ninety-fourth Psalm _____ Reubke
Scherzo in E minor _____ Gigout
Prelude and fugue in E minor _____ Bach
A. D. 1620 _____ MacDowell
Prelude, Fugue and Variation _____ Franck
Finale, Seventh Symphony _____ Widor

Noel Strass, critic of the Evening World, said, "A serious and imaginative master of his instrument was introduced to American audiences yesterday in G. D. Cunningham. Although possessing notable technical command of manuals and pedalboard he shunned display for its own sake. His earnestness of purpose was further exemplified by the avoidance of fancy registrations. . . His most amazing feats of bravura were to be found in his superlative rendition of Reubke's Sonata and here the organist's fine dramatic power and descriptive sense had full play."¹²

Other stops on his tour included Philadelphia, Colorado Springs, Seattle, Portland, San Francisco, Los Angeles, Montreal, Toronto and Ontario. After his Los Angeles recital, Ronald Diggle wrote that it was the first time he had seen an audience in Los Angeles sit through a long program, demand and receive three encores and cry for more.¹³ In the same review he noted that his performance of

the Reubke was some of the most stunning playing he had ever heard.

Unfortunately for American audiences, his tour had to be shortened and he never again played in this country.

Through his BBC broadcasts, his many recitals throughout England, and his teaching, Cunningham exerted a tremendous influence on organ playing in that country. He had many fine students, those best known to Americans being E. Power Biggs and Alec Wyton. He held a senior professorship at the Royal Academy of Music until 1944.

He loved to teach; he found it to be a stimulating learning experience for himself. He felt that, in general, technical standards in organ playing were not high enough. He stressed that a good piano technique was the basis for a good organ technique. Tempo, phrasing and registration were discussed after technique. Alec Wyton recalls the following advice from his lessons with Cunningham. In regard to fingering, he advised students to change hand positions as seldom as possible and to use the stronger fingers (1, 2 and 3) for passages requiring special precision (such as trills). He felt that long, florid, single note passages should be played with one hand to avoid overlapping or breaks in the change from one hand to another. The size of the hand determined how far to go with this practice.

He recommended slow practice to give the mind time to assimilate everything. Awkward passages were not to be played over and over again, since they only become harder then, but rather, isolated to determine the cause of the difficulty. At times he rearranged the composer's notes or, more rarely, omitted one or two, to make an awkward phrase easier to play and to be understood. Difficult phrases were to be tried with several different fingerings, with the best one finally written in.

In pedalling, he recommended the use of toe rather than heel when possible as he felt that to be more rhythmical since the toe operates from the ankle but the heel requires the action of the whole leg. Again, any problem was to be isolated, analyzed and corrected.

In dividing up passages for practice, he recommended that each section end on a strong beat, so that the mind would feel a definite beginning and ending.

In a lecture delivered by Dr. Cunningham in Birmingham in 1947, he advised students to listen to every note and to work for absolute clarity of the parts. Whenever a passage felt uncomfortable, the cause had to be determined and would usually be found to be fingering, which he said should always be planned and written down. He also advised students to feel all running passages in rhythmical groups of three or four notes in order to make their playing clearly rhythmical. In regard to tempo, he said, "Play your quick movements as slowly and your slow movements as quickly as they will stand." Above all, he felt it important to establish good habits in all areas right from the beginning. One of his own habits in teaching was that of making notes on each lesson in a little book he carried with him. He advised other teachers to do the same, saying, "It doesn't matter whether your pupil knows of the little book or not. If he does, he will appreciate the lively interest you take in his lesson. If he doesn't, he will be suitably impressed by your unflinching memory of everything he did last time."¹²

Cunningham encouraged his students to develop their own individuality and think for themselves. Alec Wyton wrote, "I shall never forget his excitement at the discovery of some new way of phrasing or fingering a passage, and I was amazed beyond belief when he found he liked my fingering of a passage better than his own, and noted it down to put it in his own copy. He was always learning, and an unquenchable thirst for discovery made him the finest of teachers. His principles were simple: absolute accuracy, thoughtful, consistent phrasing, clear registration and the most faithful respect for the composer's intentions. Having secured this his next thought was for his audience. G. D. was well aware that the average music-lover listening to a complex work of Bach could not possibly follow the work like the player with a copy in front of him and years of practice behind him. So he adjusted his tempi and shaped his phrases in such a way that the music was clear and intelligible in all its aspects. No wonder that he was one of the most

widely acclaimed organists of his time."¹³

"All the patient care and thought that he gave his playing he offered to his pupils and I shall never cease to be grateful for the privilege of having come to know him in this way. He had no unusual tricks, either as a player or teacher. The keynote of his work was attention to the most minute details and a close study of points which to the average organist, are so obvious that he never thinks about them. A lesson with Dr. Cunningham was a salutary experience. First he would discuss the form and structure of a piece, thus ensuring that it be played intelligently and not as an exercise in note spinning. He always affirmed, for instance, that if one knew that a certain voice in a fugue passage had the subject one played it with much more understanding, and it thus stood out more clearly. This was a purely psychological factor, for he loathed the 'soloing of the subject' in the whole, but there was no doubt that this intelligent thinking made for clarity in performance. Next he worked for absolute note accuracy and methods of fingering were tried out, accepted or rejected, as the case might be. 'Now,' he would say, 'learn it! Good fingering alone will not make you play the passage, it must be practiced.'¹⁴

Since relatively few of the great composers have composed for organ, Cunningham stressed the importance of learning the great piano, symphonic and chamber music literature by attending as many live concerts as possible, and, as he said, "The effort you make to be there will add to your appreciation and delight."¹⁵ He felt that it was imperative to know the history of music and to understand its relation to the other arts and to its social and political climate. He saw the organist as being first of all a musician, well-versed in all facets of the art. There is no doubt that he himself was the epitome of such an artist, and the constant striving for such perfection and awareness superceded any thought of fame or fortune.

Cunningham was undoubtedly a great inspiration to all his students. E. Power Biggs writes:¹⁶

I had the privilege of being an organ student of Dr. George D. Cunningham during the four years I was the Thomas Threlfall organ scholar at the Royal Academy of Music in London, England.

Cunningham was at the height of his career. In previous years, the early twenties, his concerts on the famous Willis organ at the Alexandra Palace in Muswell Hill, North London, had brought him wide fame. He had also held several prominent London church positions. But Cunningham was first of all, and by the style of his playing, a concert organist.

Shortly before 1925, Cunningham had been appointed Organist to the City of Birmingham. This was one of the "plums" of the organ profession. These city positions carried great prestige, and called for the playing of a vast repertoire.

Having moved to Birmingham, Cunningham limited his Royal Academy teaching to one day each week, as I remember. At the crack of dawn every Thursday, he would take the two-hour train trip from Birmingham to London (let's hope the dining car coffee was hot!) arriving early, and would teach right through the day. Quite often he would then give a London recital in the evening, returning late that night to Birmingham.

I was always conscious of the considerable privilege of being one of his pupils. But it was only later, when I, too, came to give lessons, that I realized what devotion, and sacrifice of his own work, such days must have cost him. Only later does one realize how precious and irreplaceable is the element of time.

Among Cunningham's outstanding Royal Academy pupils were: Eric Brough, Yelland Richards, Owen L. P. Franklin, and (I believe) Ifor Jones, later conductor of the Bach Choir of Bethlehem, Pennsylvania. The display award boards at the Academy still bear witness that Cunningham's pupils won most of the prizes and played at most of the Queen's Hall concerts, for Cunningham was not only a great player, he was also a great teacher.

His own playing projected a wonderful sense of accent, a splendid on-going rhythm. This rhythm was by no means metronomic; it was plastic and flexible. The secret (though "the secret" is no secret at all) was his sensitivity to note duration, and his finger control of the organ key, disciplined by his piano technique.

He had the gift to teach this to his pupils. He gave his students a method of work, — a key — but of course one had to open the door oneself. He insisted on much piano practise. It was in any case obligatory to study the piano with one of the piano professors as a "major" equal to the organ.

For the learning of most compositions, Cunningham recommended a "divide and conquer" process. For finger sprightliness, one practised the manual parts first on the piano. On the organ, one started with the pedal part alone.



Cunningham playing the Birmingham Town Hall organ.

Naturally, in the process all fingerings and footings were to be puzzled out and pencilled in.

Having attained fluency at pretty nearly the right tempo in each of the three parts, one started to put them together — perhaps even in the three easy stages of pedal and left hand, pedal and right hand, and then all three.

Cunningham wished his pupils to avoid becoming mired in slow "organy-like" practise — trying to swallow the animal whole, so to speak. He wanted an on-going rhythm right away, along with the notes, and though the above three part breakdown seems a long way around the bush, one actually learned a piece very quickly that way.

A fault must be worked on until it could be played correctly at least three times consecutively. It was a good idea, Cunningham thought, sometimes to begin one's practise period with the last section, and work section by section to the beginning of a piece. Then, one's right through performance seemed to take on a certain freshness. (This incidentally is a useful idea to try with one's choir.)

If, to this practise approach, one added contrapuntal, harmonic and form analysis. The music seemed to become almost automatically set in the fingers and memory.

Cunningham recommended that certain pieces should be worked on and worked on until thoroughly memorized for the formation of concert programs. Other compositions — "Sunday music" if you like — could be thoroughly studied, but left to play from music.

Playing from memory does not by itself assure a fine performance, though certainly it can add flare and excitement.

I don't think playing from memory was obligatory in any of the "City Organist" positions, for one had to produce a different program each week — every week. On the other hand, Cunningham played with complete fluency and aplomb from memory on any occasion that he chose. I well remember one such recital. It was at the Royal College of Organists, where Cunningham played from memory all the test pieces for the Fellowship and Associateship examinations — before a super-critical audience of his peers, and prospective candidates, in an acoustically super-critical room. I recall a number of other memorable memory performances by Cunningham — Reger's *Fantasia and Fugue* on B.A.C.H., most of the great Bach works, and the current French music.

Cunningham knew what to play for audiences and he captivated them by the variety of his repertoire. He was always equal to the unexpected. At one recital in Birmingham, the City Hall was full, and the organ failed. Cunningham walked to the piano on the stage, and on the instant gave a piano recital — Beethoven, Brahms, and so on. His impromptu resourcefulness was reported by the newspapers of both Birmingham and London.

In the world-renowned Promenade Concerts conducted by Sir Henry Wood at Queen's Hall, Cunningham was a frequent concerto soloist. For organ dedication concerts he was in great demand, at Liverpool Cathedral, Westminster Cathedral, all over England.

Cunningham made a concert visit to the United States just once, in 1927 or 1928. By all reports, he had a considerable success. I remember that he told me he found the Americans wonderful, the country magnificent, and many of the organs terrible.

He opened his tour on the organ in the Wanamaker Auditorium, New York, where Dr. Alexander Russell was the "impresario", and then left for concerts across the country. His concluding recital was also at the Wanamaker

Auditorium, and he told me that when he came to the moment of the concert he found that (since his practise period) some theatre organist had changed all the pistons! and Cunningham had to ask the indulgence of the audience, while he re-set them.

Cunningham should have returned for many another USA tour, for his influence would have been as healthy and stimulating as that of Lynnwood Farnam. But the times were not favorable. The depression came, and in a few years war began to loom ahead.

In England and on the Continent, however, Cunningham went from success to success. He broadcast frequently on the BBC, conducted the Orchestra and Choral Society of Birmingham (for he was an excellent conductor) and on the organ made a number of records. Though these are of course the old 78 rpm discs, they still convey the drive and verve of his playing.

Lynnwood Farnam was one of his admirers, a respect which Cunningham returned in equal degree. I know this because of a story Cunningham once told me, which impressed on me the necessity of always trying to do one's best, no matter what the circumstances. Cunningham said that once he found himself giving a concert in a London church on the day of a violent storm. There were very few in the audience, and there appeared to be little reason for any special effort. Following the concert, however, Cunningham was rather glad he had played to his best ability, for Lynnwood Farnam had been one of his listeners!

Cunningham's career was not confined to organ playing. He was also a well-known and highly respected choral conductor, gaining most of his fame in this area while conductor of the City of Birmingham Choir from May, 1926 until his death. This choir was formed in 1921 with an original membership of 185; membership has increased since that time. In its first season the choir performed Boughton's *Bethlehem*, Handel's *Messiah* and *Israel in Egypt*, Beethoven's *Symphony Number 9*, Gounod's *Faust* and a concert of part songs and choruses. An ambitious undertaking, no doubt — but it served as a model for future years when even larger programs were presented. Beginning in 1923, many of the choir's concerts were broadcast by the BBC. During the years Cunningham directed, standard classics performed included Brahms' *Requiem*, Bach's *Christmas Oratorio*, Verdi's *Requiem*, Bach's *Mass in B minor*, Handel's *Messiah* and Mendelssohn's *Elijah*. Modern works included Kodaly's *Psalmus Hungaricus*, Walton's *Belshazzar's Feast*, Bliss's *Morning Heroes*, Vaughan Williams' *Five Tudor Portraits*, and *A Sea Symphony*, Bartok's *The Vanity of Vanities* and Bloch's *Avodath Hakodesh*.

He was as meticulous in his study of each choral score as he was in his organ practice. In it, he marked all the choral entries and the phonetic pronunciation of the text. Each rehearsal was carefully planned so as not to waste a minute. Through his own musicality and knowledge he was able to draw the very best out of his singers, and the intense work was always relieved by his delightful sense of humor.

The choir made great musical strides after 1934, when a national plan was implemented to help amateur musical groups. A limited guarantee of up to 90% of any financial loss from concerts, up to a certain maximum sum, was granted. Although the maximum was not high, it was enough to allow the choir to take certain risks. In the past, an unaccompanied concert had to be given to financially compensate for the losses incurred in the concerts with orchestra. Now this policy was abandoned. Three or four concerts with orchestra and the finest soloists available were given each year, with an additional joint rehearsal of choir and orchestra. This policy paid great musical dividends and increased audiences so that between 1934 and 1946 the guarantee had to be called upon only twice.

Cunningham's great abilities as a choral conductor are perhaps best summarized by W.G.A. Russell, who sang in the City of Birmingham Choir for twenty-one years and was its chairman for several years. He wrote:¹⁷

Others are better qualified to write of his musical talents, and I would refer to his outstanding gifts as choral trainer. In this, his superb musicianship was matched by his ability to teach. Not only did he know music thoroughly, but he also possessed the power of conveying this knowledge to his singers. He did this by combining patience and skill with the infection of a tremendous enthusiasm. We were made aware that here was a man wholly dedicated to his task. He abhorred slackness and lethargy, and threw his whole self into his training so that his singers might rise above themselves and achieve a whole greater than the sum of their individual parts.

(Continued, page 6)

G. D. Cunningham

(Continued from p. 5)

Although G. D. C. was so inspiring he never relied on the inspiration of the moment. Everything was carefully planned. Indeed, I suspect that the delightful quips and jests which enlivened his rehearsals and emphasized his points were cunningly prepared. His method was to dissect the music for his singers and re-build it, so that its parts were understood by all. The significance of a chord, an interval, even of a single note, was explained and related to its context. He took endless pains over minute details, even when a work was well known. As he said, "You may think you know this work but you don't. There's always more to be found in it".

For weeks before a concert he carried his score everywhere. It was studied in trains and buses and hotels, and played on organ or piano. What appeared easy to him was the result of close study. I heard a singer ask how he managed to give all his organ recitals from memory. The reply was terse: "My dear lady, I do it by hours and hours of practice. You should do the same!"

This same insight was displayed in his emphasis on words. Not only must his singers enunciate their words clearly—they must realize their meaning. In the Demons' Chorus from "Gerontius" they must "snarl like devils". In "For unto us a Child is born" from "Messiah", they should be thrilled by the fact of the Incarnation. The tremendous cries of "Wonderful! Counselor! The Mighty God!" must awaken eternal echoes and not be "the mutterings of pompous churchwardens". He was truly a poet in this: that he could charge common words with significance and match the splendour of a text to its musical setting. Yet he was never guilty of pious platitudes. His own spirituality kindled a light in his singers and revealed a man devoutly humble yet full of vigorous purpose.

Mention has already been made of his strong religious faith and of his kind, gentle, compassionate nature. His pacifist views were well known. During World War II Henry Willis, then serving in the armed forces, had occasion to dine with Cunningham in Birmingham. Upon seating himself opposite him, Cunningham replied, "Henry, come and sit beside me; I can't stand the sight of this uniform!"²¹

In a letter to the author, W.G.A. Russell relates that in 1940 Cunningham was required to play at the Birmingham Town Hall for a public meeting called to raise money for armaments. He saved his conscience by giving his fee to the Fellowship of Reconciliation—a typical gesture!

Cunningham was a very organized, punctual person. He always went to Town Hall in the morning in time to go to his office, open his letters and begin practicing by nine o'clock. He always answered his letters the day he received them. He had neither a secretary nor a typewriter, so he always put together his recital programs for the printer by cutting and pasting the proper selections from previous programs. These, too, were sent off as soon as possible.

He had attained great stature as an organist, conductor and teacher by the end of his life. He was the best known organist in the country. In 1952 the city of Birmingham held a contest to name three streets; the winning entries were Cunningham, Elgar and Bantock.

Above all he was loved and respected by everyone he worked with. The humanitarian, the teacher and the artist are all best summed up by the words of this great man himself.²²

... there is a most deplorable tendency to regard Art as a mere accessory or fringe to life—at best a luxury, at worst an amusement. Against this tendency I protest with all the emphasis in my power. Art consists in the search for and the discovery of beauty, the revealing and the appreciation of beauty. As such it is a necessity which gives to life balance, refreshment and inspiration. Without it, all is flat, stale and unprofitable.

Now one need not be a profound historian to realize that the industrial revolution, and modern conditions in general, are making life, for the great majority, an increasing dull, monotonous routine. The creative joy of the craftsman is crushed, the skill and intelligence of the worker is superseded, and, heart and head thus disposed of, we describe our fellow-men, not inappropriately, as "hands." This is an intolerable state of things, and men like Morris and Ruskin in a past generation, and Eric Gill in the present, have denounced it in no uncertain terms. Their remedy would seem to be a return to an earlier and simpler industrial order in which machinery would play a far less important part. I am not sure whether such a "putting back of the clock" is the right solution of the problem. I am even more doubtful of its possibility. But one thing is certain. If on the one hand civilization tends increasingly to deprive men of any vital interest in their work, on the other hand it is giving them greatly increased leisure. There is thus, as it were, a minus and a plus side to the account. As to the former, I suggest, very diffidently, that the inevitable routine work can

be looked on as necessary service to the community, to be done, as far as possible, by the whole community, and, with the aid of science, reduced to a minimum. But, on the other side, I am convinced that this great increase of leisure is at once an opportunity, an appeal and a challenge, to which Art, in its widest sense, is the true response. But we must not wait till it is demanded, for it is a sense of need that is so tragically lacking. Right through our society from top to bottom, there is a widespread indifference to the arts, combined with a total inability to use the leisure which music and painting, poetry and the drama could fill with delight. Interest then must be awakened, encouraged, and generously provided for. Art galleries and schools, orchestras and choirs, theatres, public buildings and town planning, all these are necessities for the soul of the nation. You will have to consider whether the state should do more to encourage interest in the arts. Certainly it could hardly do less. The cost of five minutes of the present war would maintain a full professional orchestra in constant activity. Municipal authorities in general are equally tepid, and we may be proud that in several respects, our own City sets a good example. The enthusiasm of individual art-lovers must spend itself in missionary work, above all in encouraging the amateur, for nothing helps towards an appreciation of art so much as practising it, however humbly. And if our educational system is to be a preparation for a life in which leisure will take an increasing place, there must be more training in the best use of it. Arts and Crafts will demand a far larger place in the syllabus, if school life is not to be a spiritual cul de sac.

You may say all this is visionary. Then I will be practical—personal even. Some of you are among those who know the thrill and inspiration of great art. To others, perhaps, it is a sealed book. Now, because I am certain that nothing is more disastrous than the great gulf which separates those two classes, causing equal loss to both, I urge as our literal duty, the cultivation of sympathy and patience on the one side, and of curiosity and enterprise on the other. There is little to choose between us. The aesthete can be as intolerant as the Philistine, the high-brow as stupid as the low-brow (or nearly!) And so what should be the delight and inspiration of all becomes a cult for a privileged coterie. Now what is the remedy?

Well I recall to mind three men on a mountain top in all the wonder and beauty of the Transfiguration, and, at the foot of the mountain, a puzzled crowd and the pathetic figure of a father with his boy, dumb and lunatic. And the One who had revealed the glory was the only One who could meet the need. "Why could we not cast it out?" they asked helplessly. And you remember the answer. If we accept that answer, then, conscious of the same impotence, faced with the same dilemma, we too will seek, and, I believe, can find, a solution. And that solution will be fundamentally spiritual.

Such was the life of G.D. Cunningham — always lived with highest regard for human life and for art, always striving to do his best, and doing all with complete humility. He is remembered by many as a great human being, as well as a great musician. He has left his imprint on the course of recent musical history.

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The Complete Organ Works of Louis Marchand, 1669-1732. Played by Frank Taylor at the Charles Fisk organ at Old West Church, Boston. Elysee Editions, SDA 1005/6 Stereo.

Frank Taylor's fine playing is already familiar to us from his first recordings of works by DuMège and Dandrieu, also recorded at Old West Church, and released two years ago on the Elysee label. The fine quality of those first recordings is technically surpassed in this two-record box containing the complete works of Marchand.

Marchand was one of those curiously colorful and contentious characters of Baroque France whose anecdotal life is by now legendary, even if his music is not. But one must hasten to say that his music for organ, most of it probably written early in his career, is as colorful as the anecdotes themselves, and worthy of such a complete mustering as it is given here. But such a mustering provides the task with its own peculiar problem. Unlike the works of other composers, virtually all of the pieces by Marchand are short, and thus numerous. For the performer to infuse each and every short piece with its own special verve and energy requires almost superhuman talents, especially when the qualities of the pieces themselves vary to a great degree in musical ingenuity. Mr. Taylor does a fine over-all job in this respect, sustaining the listener's interest well. Some pieces are more "alive" and spontaneous than others, but the set as a whole is well done. Only occasionally does one have the slightest feeling of musical insecurity—a dim sign that perhaps Mr. Taylor was tired of yet another *Duo* or *Récit*, less able to concentrate specifically on the duplicity of pieces. But this is only human, and certainly one of Mr. Taylor's finest gifts as

a performer is the very human and breathing way in which he handles this music, a music he obviously loves.

Most of the perquisite conventions peculiar to French Baroque organ music are taken into consideration. Matters of rhythm (and rhythmic alteration), tempo, registration, ornamentation, character and affect are given full play without having dogmatic reign over the music. Perhaps the only matters lacking in Mr. Taylor's approach have to do with the application of early fingering and pedalling, and that of tuning and its affect. Aside from those items, the recording is a good stylistic representation of what Marchand's music is about. One is impressed with the unity and cohesiveness of the "suite" contained in Book I, at the vivacity of the famous *Dialogue* of Book III, of the scope and completeness of expression in the *Te Deum*, at least as they are played here by Frank Taylor.

Moreover, Mr. Fisk's organ at Old West Church in Boston must be judged one of the masterpieces of contemporary American organ building. In spite of the fact that one yearns for an unequal temperament for this music rather than its present equal temperament tuning, the organ in every other way is perfect for

the music. Certain peculiarities (not necessarily bad ones) of the organ, such as the lack of an 8' Trumpet in the pedal, are overcome by Mr. Taylor better on this recording than on his previous ones through the use of octave transposition and wider use of this organ's Swell division. In all respects, the instrument is perfectly capable of an exemplary use of French Baroque effects of registration, and Mr. Taylor adheres to the spirit with resounding success, thanks to his undogmatic breaking of the law.

If the instrument is the perfect vehicle for the recording, certainly David Griesinger's engineering of the taping and the transfer to disc is more than exemplary—it is some of the finest organ recording I have ever heard, and the very best yet made of Old West Church. There is a marvelous sense of presence, very akin to the acoustical environment in the actual room; the recording has gotten a maximum of the range and color of the organ, and a maximum of this range has been transferred to the disc. As a result, it is a recording that will perform at its best with only the finest equipment, and you may have trouble tracking the disc with inferior equipment. But if your tone

arm and pickup is a good one, you will get a wider and more balanced response from the recording than we are accustomed to getting from organ recordings. The surface is excellent.

Owen Jander, Mr. Taylor's faculty colleague at Wellesley College, has written a spicy booklet on Marchand's life and the works performed here, containing lots of musicological information in delightful words which can be understood by the layman. All of Mr. Taylor's registrations are included for each piece, as well as the specification of the organ and short biographies of Mr. Taylor, Mr. Fisk, and Mr. Griesinger.

The whole work is a handsome package, well done, and musically very satisfying. It is a fine look into the world of the French Baroque *improvisateur*. Certainly the spiciness of Marchand's life and work are difficult to rival, and Frank Taylor's recording with the help of the Fisk organ and David Griesinger's engineering are enough to tickle the musical palate of any francophile, bar none.

Berühmte Orgeln Europas: Silbermann-Orgeln. Werner Jacob, organist. EMI Electrola, IC 147-29110/14, Stereo.

Berühmte Orgeln Europas: Werner Jacob an der Gebrüder Heidenreich-Orgel zu St. Michaelis, Hof. EMI Electrola IC 063-29 086, Stereo.

Werner Jacob, organist of the St. Sebaldus Church in Nuremberg, Germany, has established himself in Europe as one of the most active concert artists.

(Continued, next page)

New Recordings

Reviewed by Robert Schuneman

New Recordings

(Continued from p. 6)

Possessing a staggering keyboard technique and an encyclopedic knowledge of the European repertory, he has long been an ardent advocate of the late romantic virtuoso repertory (Reger), as well as new music. He is a composer as well. Known for his energetic and aggressive approach to playing some of the most difficult music for organ, he has not yet become well-known in this country. And I'm afraid that the difficulty of getting EMI Electrola recordings on this side of the Atlantic won't help him much either. But hopefully some will be able to find them anyway, for Jacob's playing and these recordings in particular are of great interest.

The five-record set on Silbermann organs presents a massive array of Baroque literature, both French and German, on "historic" instruments. Perhaps the recording should be named "Organs of the Upper Rhine," for that more accurately describes the instruments. Not all of them are Silbermann organs, but all of them do bear familial resemblance to each other in style. Further, these organs are representative of the Alsatian organs only, not those built by Gottfried Silbermann, who moved to Saxony and followed a different style of building.

Represented on the set are the Andreas Silbermann organs at Marmoutier and Ebersmünster (the former altered by Andreas' son Johann Andreas); the Johann Andreas Silbermann organs at Meissenheim, Ettenheimmünster, and Arlesheim; the Blasius Schaxel organ at Allmannsweiler; and finally the Gebrüder Stieffel organ at Rastatt. The degree of historical authenticity varies among the organs: Marmoutier (1710 and 1746) has been sympathetically restored by Mühleisen of Strassbourg, as has Ebersmünster (1731), and remains essentially as it was except for present tuning in equal temperament; Meissenheim (1774 has also been restored by Mühleisen with the addition of a new Positif division; Ettenheimmünster (1967) is a "probable restoration" to the original by Mühleisen; Arlesheim (1761) contains portions of the original pipework, some Silbermann pipework from another organ, some new pipework, all in the form of a "reconstruction" by Metzler and Sons; Allmannsweiler (1804) is a restoration by Mühleisen with the addition of a new Positif division; and Rastatt is a partial restoration and reconstruction by the firm E. F. Walcker. All of the instruments except Allmannsweiler are tuned in equal temperament; Allmannsweiler is tuned in a late Baroque unequal temperament.

Since the Alsatian Silbermanns were trained in the French style, virtually all these organs (excepting Rastatt, which leans more to the South German blending of French and German styles) function best with French classic literature. Mr. Jacob plays both German and French music on them — an enlightening experience for the organist, but perhaps musically less successful for the lay listener. Music played includes works by Titelouze, Nivers, du Mage, d'Aquin, Marchand, Boyvin, Dandrieu, Corrette, and Louis Couperin, Kerll, Erbach, Murschhauser, Muffat, Scherer, Froberger, Kindermann, Pachelbel, Fischer, Walther, and finally J. S. Bach.

Mr. Jacob is more successful and on surer ground stylistically with the German music. The French Baroque works are played with obvious surface knowledge of the style, some knowledge of the registrational practices, and with a slightly stiff and formal (reserved, if you will) rhythmic approach. Mr. Jacob is not too clear about French manner in ornamentation, and such things as mixing the *Grand jeu* with the *Plein jeu* weakens the affect in some pieces. With the German works, he is on firmer ground, plays in a much more free manner, and uses the organs to better advantage for the music. Everything is played accurately, and the musical approach is strong enough to hold any listener.

Some things in these organs are ravishing: Marmoutier's *Grand jeu* is stunning in its fiery impact; the "Liquid-ity" (to quote a friend of mine) of the

Principals at Ebersmünster is enough to melt anyone's heart and send shivers up one's back; the endless color of the mutations of Meissenheim and Ettenheimmünster never ceases to delight the ear; the totally welded cohesiveness of the *plenum* at Allmannsweiler allows even the most complicated textures to have their inner parts revealed; and Rastatt's spaciousness and looseness of ensemble provides one with an early romantic splash of sonorities. Human touch is added to the recordings in the form of very out of tune reeds at Ebersmünster, a condition which those of us who have travelled to Europe know to be more normal than not. Perhaps the most spectacular organ, in a musical sense, and the one that seems more obviously to inspire the best playing from Mr. Jacob, is that at Allmannsweiler — curiously, one of the smallest organs represented in the set.

The recordings vary technically. Marmoutier is given good presence, but Ebersmünster has a vagueness of distance and lack of presence. Allmannsweiler is clear and decisive, whereas Ettenheimmünster is less so. There is lots of background noise in the Rastatt and Ebersmünster pickup. The surfaces of the discs are only fair to good: two of the five discs in my set had more surface noise than I care to hear.

The recording of the Heidenreich organ in Hof/Saale is another matter. The organ was originally built in 1827-34 by the Heidenreich brothers, but subsequently changed, already in their lifetime, even more drastically later. Nevertheless, enough of the organ was left to form the Hauptwerk and Oberwerk and a good part of the Pedal, and under the direction of organ experts Friedrich Högner of Munich and Walter Supper of Esslingen, the organ was reconstructed with mechanical action and with an added Swell division by the firm of Gerhard Schmid in Kaufbeuren. As such, the instrument has retained a lot of its romantic flavor. It is therefore highly appropriate that Mr. Jacob plays Mendelssohn's *A-major Sonata*, Liszt's *Variation on "Weinen, Klagen"*, and Reubke's *Sonata on the 94th Psalm* on this organ. For those who are expecting a completely authentic romantic sound, there will be mild disappointment, however, for the whole organ lacks a bit of the weight and gravity of other instruments of the period. Further, the mixtures and all of the upperwork of this organ tend to separate out from the foundation work too drastically. But there are many wonderful individual stops and quiet registrations to delight the listener.

More importantly, the musical performance leaves something to be desired. As expected, Mr. Jacob turns in a superb virtuoso performance. His tempos tend to the fast side, but are wholly appropriate, and his performance does display a fine grasp of the architectonic qualities of the music. On the other hand, his approach is somewhat impetuous and choppy. For instance, Mendelssohn's direction to increase the tempo and add stops little by little is defied by a sudden change of tempo (to a fast one) and a jarring increase in the registration at the point where the direction is given. Those wonderfully sliding and chromatic harmonies which are glued to Reubke's spun out lines are often played *non-legato* and thus robbed of their natural force of direction. The impetuosity of the fugue in the Reubke is so great (but so marvelously played from the technical standpoint) that the final cadence arrives too abruptly, shocking the listener that the unexpected end has finally come. The *Adagio* broods too much (is it pushed a bit in order to get the piece on one side of the disc?) and sounds rather more worried than resting in the blessed assurance of the palmist in the face of all the adversity tendered in the *Allegro con fuoco*.

Still, the recording is worth hearing. Mr. Jacob's stunning technical command of the instrument is indicative of his stature and ability, and the organ is given a good recording, even with the slightly noisy disc surface.

All of these recordings are recommended with more than average interest for the organist, professional or amateur.

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New Organs

Christ Church, Greenwich, Connecticut. Under construction by Austin Organs, Inc., Hartford, Connecticut. Two complete instruments featuring 4-manual French-style instrument in chancel with movable drawknob console, and 2-manual organ in classic German style with movable stopkey console in rear gallery. Both organs with electropneumatic action, all new organ casework, and both are playable from either console. Planning coordination involved architectural firm of Wm. Milo Barnum, Associates of Greenwich; consultant Gerre Hancock of New York; T. de F. Hobbs, Inc. of New Canaan, Conn. for casework; organist-choirmaster of church, Robert Tate; and Austin representative, Charles L. Neill of New Jersey. Rear gallery organ almost completed, installation of entire organs to be complete by end of 1976.

CHANCEL ORGAN

GRAND ORGUE

Montre 16' 61 pipes
Montre 8' 61 pipes
Bourdon 8' 61 pipes
Flute harmonique 8' 61 pipes
Prestant 4' 61 pipes
Flute a cheminée 4' 61 pipes
Doublette 2' 61 pipes
Cornet III (TC) 147 pipes
Fourniture V 305 pipes
Cymbale IV 244 pipes
Bombarde 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Tremblant
Chimes

POSITIF

Quintaton 16' 61 pipes
Montre 8' 61 pipes
Voce Humana 8' (TC) 49 pipes
Bourdon en bois 8' 61 pipes
Prestant 4' 61 pipes
Flute conique 4' 61 pipes
Nazard 2-2/3' 61 pipes
Doublette 2' 61 pipes
Flute a bec 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Piccolo 1' 61 pipes
Petit fourniture IV 244 pipes
Cymbale III 183 pipes
Trompette 8' 61 pipes
Cromorne 8' 61 pipes
Tremblant
Cymbelstern
Trompette en chamade 8' (Gallery)
Trompette en chamade 8' (Ventil)
Tower Bells

RECIT

Bourdon doux 16' 12 pipes
Montre 8' 61 pipes
Flute a cheminée 8' 61 pipes
Viole de gambe 8' 61 pipes
Voix céleste 8' 61 pipes
Flute douce 8' 61 pipes
Flute céleste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Flute ouverte 4' 61 pipes
Octavin 2' 61 pipes
Petit cornet II (TC) 98 pipes
Plein jeu IV 244 pipes
Tierce cymbale IV 244 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Voix humaine 8' 61 pipes
Clairon 4' 61 pipes
Tremblant
Trompette en chamade 8' 74 pipes
Arpa
Celesta

PEDALE

Contre bourdon 32' 21 pipes
Principal 16' 32 pipes
Montre 16' (GO)
Soubasse 16' 32 pipes
Quintaton 16' (Pos)
Bourdon doux 16' (Rec)
Octavebasse 8' 32 pipes
Bourdon 8' 32 pipes
Flute a cheminée 8' (Rec)
Basse de chorale 4' 32 pipes
Cor de nuit 4' 32 pipes
Fourniture IV 128 pipes
Cymbale III 96 pipes
Contre bombarde 32' 12 pipes
Bombarde 16' 32 pipes
Basson 16' (Rec)
Trompette 8' 32 pipes
Chalumeau 4' 32 pipes

GALLERY ORGAN

HAUPTWERK

Prinzipal 8' 61 pipes
Rohrflöte 8' 61 pipes
Gemshorn 8' 49 pipes (bass from Rohrfl.)
Octav 4' 61 pipes
Spitzflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flachflöte 2' 61 pipes
Terz 1-3/5' 61 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes
Tremulant

POSITIV

Gedeckt 8' 61 pipes
Prinzipal 4' 61 pipes
Spielflöte 4' 61 pipes

Prinzipal 2' 61 pipes
Kleinflöte 1-1/3' 61 pipes
Siffelöte 1' 61 pipes
Scharf III 183 pipes
Krummhorn 8' 61 pipes
Tremulant
Trompette en chamade 8'

PEDAL

Subbass 16' 32 pipes
Octav 8' 32 pipes
Gedeckt bass 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 96 pipes
Fagott 16' 32 pipes
Regal 4' 32 pipes



Mr. and Mrs. John D. Kiser residence, Atlanta, Georgia. Built by Widener and Company, Inc., Atlanta, Georgia. 2-manual and pedal unit organ, pipework fits under ceiling height of less than 8', housed in cabinet of solid walnut. Completed early in 1976.

SUMMARY

Gedeckt-Rohrflöte 16' 85 pipes
Principal 4' 61 pipes
Salicional 4' 73 pipes

GREAT

Principal 8'
Rohr Gedeckt 8'
Salicional 8'
Octave 4'
Quint 2-2/3'
Super Octave 2'

POSITIV

Rohr Gedeckt 8'
Salicional 8'
Rohr Flöte 4'
Salicet 4'
Nazard 2-2/3'
Flöte 2'
Tremolo

PEDAL

Gedeckt 16'
Rohr Gedeckt 8'
Principal 4'
Rohr Flöte 4'
Octave 2'

St. Saviour's Episcopal Church, Bar Harbor, Maine. Under contract to Visser-Rowland Associates, Houston, Texas. 2-manual and pedal, 30 ranks, mechanical key action, electrical stop action. Schwellwerk to Hauptwerk coupling through the use of a permanently coupled third manual makes coupling instantly available through manual changes but keeps both divisions independent at all times. Installation scheduled for May, 1976. Stoddard Smith is organist and choirmaster of church.

HAUPTWERK

Prinzipal 8'
Rohrflöte 8'
Oktav 4'
Nachthorn 4'
Waldflöte 2'
Sesquialtera II
Mixture IV
Trompet 8' (en chamada)
Zimbelstern (12 programable bells)

SCHWELLWERK

Gedeckt 8'
Weidenpfeife 8'
Celesta 8'
Prinzipal 4'
Kleinflöte 4'
Prinzipal 2'
Larigot 1-1/3'
Scharf IV
Fagott 8'
Tremulant

PEDAL

Prinzipal 16'
Subbass 16'
Prinzipal 8'
Gedeckt 8'
Choralbass 4'
Fagott 16'



Grace Presbyterian Church, Jenkintown, Pennsylvania. Built by Gross-Miles Organ Company, Princeton, New Jersey. 4-manuals and pedal, 58 ranks, with Antiphonal division and Swell Voix Humaine prepared for. Electromechanical action, solid state switching and combination action. Acoustical improvements including new nave ceiling designed by David Klepper. Low pressure, open-toe voicing except for a few registers. John Gearhart is organist and choirmaster. Unison couplers only, except for Octaves Graves.

GREAT (I)

Montre 16'
Rohrgedeckt 16'
Principal 8' 49 pipes
Rohrflöte 8' 61 pipes
Harmonic Flute 8' 49 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Waldflöte 2' 12 pipes
Cornet II 98 pipes
Mixture IV-VI 330 pipes
Trumpet 8' 29 pipes
Clairon 4' 12 pipes

POSITIV (II)

Gedecktpommer 16'
Montre 8' 12 pipes
Holzgedeckt 8' 61 pipes
Flute a Cheminee 8'
Flauto Dolce 8' 61 pipes (Encl. with Swell)
Flute Celeste 8' (TC) 49 pipes (Encl. with Swell)
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Flauto Dolce 4' 12 pipes (Encl. with Swell)
Flute Celeste 4' 12 pipes (Encl. with Swell)
Nasat 2-2/3' 61 pipes
Octave 2' 61 pipes
Blockflöte 2' 12 pipes
Tierce 1-3/5' 61 pipes
Quintflöte 1-1/3' 12 pipes
Siffelöte 1' 12 pipes
Zimbelstern I
Scharf III-V 269 pipes
Cromorne 8' 61 pipes
Tremulant
Trompette en Chamade 8' (Ant.)

SWELL (III)

Bourdon 16' 12 pipes
Contre Viole 16' 12 pipes
Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' 61 pipes
Traversflöte 4' 61 pipes
Octave Viole 4' 12 pipes
Octave Celeste 4' 12 pipes
Quint 2-2/3' (TC) 49 pipes
Principal 2' 61 pipes
Piccolo 2' 12 pipes
Terz 1-3/5' (TC) 49 pipes
Quint 1-1/3' 12 pipes
Octave 1'
Zimbel III-IV 232 pipes
Basson 16' 12 pipes
Trompette Harmonique 8' 61 pipes
Hautbois 8' 61 pipes
Voix Humaine 8' (Prepared)
Clairon Harmonique 4' 12 pipes
Tremulant
Octaves Graves (couplable)

ANTIPHONAL (IV)

Gedeckt 8' (Prepared)
Principal 4' (Prepared)
Octave 2' (Prepared)
Mixture III-IV (Prepared)
Trompette en Chamade 8' (Prepared)
Clairon en Chamade 4' (Prepared)

PEDAL

Acoustic Bass II 32'
Principal 16' 32 pipes
Subbass 16' 12 pipes
Contre Viole 16' (Swell)
Bourdon 16' (Swell)
Principal 8' 12 pipes

Rohrgedeckt 8' (Great)
Quintflöte 5-1/3'
Octave 4' 12 pipes
Harmonic Flute 4' (Great)
Superoctave 2' 12 pipes
Harmonic Flute 2' (Great)
Mixture V-VI 180 pipes
Basse de Cornet V-VI 32'
Posaune 16' 32 pipes
Basson 16' (Swell)
Trumpet 8' 12 pipes
Basson 8' (Swell)
Cromorne 4' (Positiv)

Zimbelstern

St. John's United Church of Christ, Reading, Pennsylvania. Built by Fritzsche Organ Co., Allentown, Pennsylvania. 3-manual and pedal, replaced 1926 Midmer-Losh organ with some old pipework utilized in new organ. Specification by Mrs. Wayne Koch, organist of church, and Robert Wuesthoff of Fritzsche firm. Dedicated March 28, 1976.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Gamba 8' 61 pipes
Octave 4' 61 pipes
Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture IV 244 pipes

SWELL

Bourdon 16' 12 pipes
Lieblich 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste 8' 49 pipes
Geigen Octave 4' 61 pipes
Violine 4' 61 pipes
Rohr Flute 4' 61 pipes
Flautina 2' 61 pipes
Plein Jeu III 183 pipes
Trumpet 8' 61 pipes
Vox Humana 8' 61 pipes
Themolo

CHOIR (Enclosed)

Geigen Principal 8' 61 pipes
Concert Flute 8' 61 pipes
Dulciana 8' 61 pipes
Unda Maris 8' 61 pipes
Flute d'Amour 4' 61 pipes
Nazard 2-2/3' 61 pipes
Block Flute 2' 61 pipes
Terz 1-3/5' 61 pipes
Chimes
Tremolo

PEDAL

Principal 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Flute 8'
Choral Bass 4' 32 pipes
Flute 4'
Super Octave 2'
Fagott (Prepared)

Saint Anne's Church, Annapolis, Maryland. Built by Freiburger Orgelbau, Freiburg, West Germany. 3-manual and pedal, mechanical action throughout, encased and free standing in rear gallery. Key compass is 58 notes, pedal compass is 32 notes. Dedicated in December, 1975. Organist of church is John Cooper.

HAUPTWERK

Bourdon 16'
Principal 8'
Holzflöte 8'
Oktave 4'
Blockflöte 4'
Nasat 2-2/3'
Sesquialtera II
Superoktave 2'
Mixture IV 1-1/3'
Trompette 8'
Clarine 4'

RUCKPOSITIV

Holzgedeckt 8'
Praestant 4'
Rohrflöte 4'
Waldflöte 2'
Larigot 1-1/3'
Scharff IV 1-1/3'

SCHWELLWERK

Rohrgedeckt 8'
Salicional 8'
Bifaria (TC) 8'
Fugara 4'
Traversflöte 4'
Nasat 2-2/3'
Oktava 2'
Terz 1-3/5'
Sifflet 1'
Cymbel IV 2/3'
Dulcien 16'
Hautbois 8'

PEDALWERK

Subbass 16'
Oktavbass 8'
Gemshorn 8'
Tenoroktave 4'
Hintersatz IV 2-2/3'
Bombarde 16'
Schelmey 4'

Competitions



Robert Kenneth Duerr recently won first place in the Long Beach Chapter AGO Memorial Scholarship Competition held at Grace United Methodist Church, Long Beach, California. Mr. Duerr, an organ performance major at the University of Southern California, is a student of both Cherry Rhodes and Ladd Thomas. He is presently the organist at the First Baptist Church of Los Angeles. This June, Mr. Duerr will represent the New York-New Jersey Region of the AGO at the National Organ Playing Competition in Boston. Besides receiving a cash prize of \$200 as winner of the Long Beach contest, Mr. Duerr will be presented in public recital by the Chapter next season.

Jeff Brillhart, a student of Carl Staplin at Drake University, was the winner of the Fourth Annual Organ Competition sponsored by the First Presbyterian Church of Ottumwa, Iowa, and the Ottumwa Chapter of the AGO. Seven finalists participated in the competition which was judged by Joan Lippincott, head of the organ department at Westminster Choir College. Second place winner was Steven Lawson of Oklahoma City University, a student of Wilma Jensen. Each winner was presented with a cash prize at the end of the contest on April 2, 1976. The competition was one of three events in the Organ Weekend at First Presbyterian Church. Joan Lippincott led a masterclass on April 3, and she also presented a concert on April 4.

Nunc Dimittis

Hummel Fishburn, who retired in 1965 as professor and head of the departments of music and music education at the Pennsylvania State University after 40 years of service, died on April 19, 1976 in State College, Pennsylvania. He was 75.

Dr. Fishburn, a native of Washington, D.C., enrolled at Penn State in 1918, and on his graduation in 1922 he was named assistant in music and assistant to the dean of men. After receiving his MA degree in 1925, he was appointed director of music in the Chester, Pennsylvania schools. He returned to Penn State faculty in 1929. He directed the Blue Band from 1938 to 1947, and he continued designing its marching formations until 1962. He conducted the University Symphony Orchestra for 20 years, and he also directed the Women's Chorus and the Men's Glee Club, and he was also Chapel Organist. He served on the board of directors of the Penn State Thespians for many years and wrote several of the shows in the 1920s.

Holder of the MusD degree from the University of Montreal, Dr. Fishburn wrote a textbook on music appreciation which has been widely used in colleges.

Surviving Dr. Fishburn are three sons, David R. of Williamsville, New York; H. Ross of Morristown, New Jersey; and Peter C. of State College, Pennsylvania; and also by seven grandchildren. His wife, Rebecca Clinger Fishburn, died in 1975.

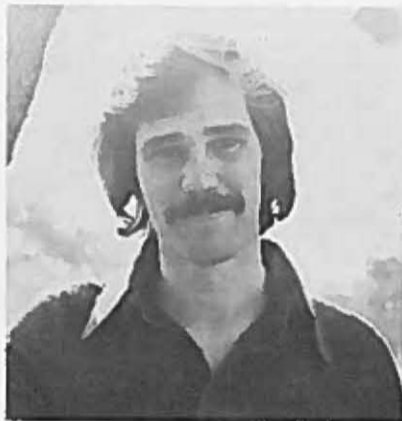
Services were held at St. Paul's United Methodist Church, State College, Pennsylvania on April 21.

Joseph Schenk, 21, was the winner of the \$1000 scholarship award for the 1976 National Organ Playing Competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund. The competition was held at the First Baptist Church, Santa Ana, California on May 8. Mr. Schenk will be presented in recital at a future date. He is a sophomore student at the University of Nebraska where he studies with George Ritchie. He is also the winner of the AGO Region VI and will represent the region in the National AGO Competition in Boston this month.

Other finalists in the competition were Robert Duerr and Martha Koon of the University of Southern California; James Welch of Stanford University; and David Schrader of the University of Indiana. Each contestant was required to perform one of the six Trio Sonatas of J. S. Bach, one major solo work from any period, and one major solo work by a contemporary composer written or published within the last ten years.

Judging the competition were Catharine Crozier, Robert Prichard, and Samuel John Swartz.

The Ruth and Clarence Mader Memorial Scholarship Fund was established in Los Angeles in 1971 to encourage and recognize outstanding achievement through a dynamic scholarship program in composition, research and performance. This was the third contest sponsored by the scholarship fund. The major objective of the Fund is to reach a financial goal of \$60,000. During this period, matching funds of \$30,000 are available. Those who wish to correspond with the fund may write: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California.



Scott A. Youngs, a student at North Texas State University, Denton, Texas, was the first prize winner of the Sixth Annual Pipe-organ Contest sponsored by the University Presbyterian Church on April 24, 1976 at the University Presbyterian Church, San Antonio, Texas. As first prize winner, Mr. Youngs has received a \$1,000 award from the Minnie Stevens Piper Foundation. Robert F. Bates, a student at Southern Methodist University and recent winner of the First Presbyterian Church Organ Playing Competition in Fort Wayne, Indiana, was second prize winner, receiving a \$500 award from the Minnie Stevens Piper Foundation. Third Prize of \$200 was won by Elizabeth K. Alspach of the University of Texas, Austin; fourth prize of \$150 was won by Kay Badertscher of North Texas State University; and fifth prize of \$100 was won by John Tarver of North Texas State University. Other contestants in the competition included Gail Boyer, Southwestern University; Lee Gwozdz, Texas Christian University; Frank Carney, Baylor University; Art Arnold-Raksandich, North Texas State U.; Russell E. Hellekson, Jr., Southern Methodist U.; Michelle Dixon, Baylor U.; Teresa Boyce, Baylor U.; Joanne Werner, North Texas State U.; Billy E. Davis, Jr., University of Texas at Austin; Roger N. Keys, Baylor U.; Audrey Nodurft, Texas Christian U.; Michael Mayo, North Texas State U.; William Girard, North Texas State U.; and Bill Easterling, Baylor University.

Judges for the competition included Claude Zetty, professor of music and director of choral activities at Trinity University; Wesley Selby, faculty member at the University of New Mexico; and John C. Schmidt, organist of Laurel Heights United Methodist Church, San Antonio. The University Presbyterian Church sponsors the annual contest to encourage future organist-choirmasters studying in Texas schools.

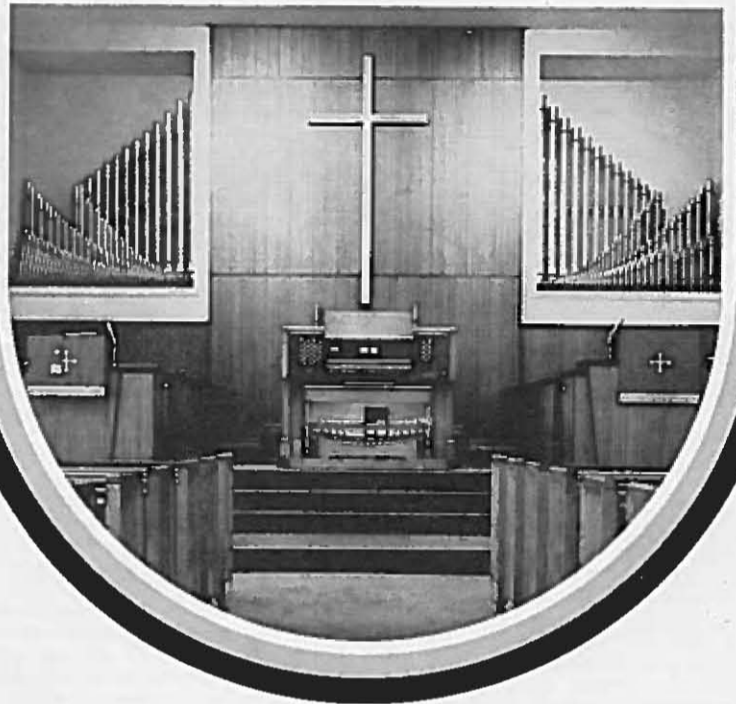
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To the Editor:

Is Johann Sebastian Bach's *Prelude and Fugue in E-Flat* under attack for defective workmanship? Has the master miscalculated? Does his work focusing on the Trinity neglect the third section of the fugue by stating only 8 entries of the first fugue subject rather than 9? May one have the audacity to accuse Bach of such a rare imperfection? This confusion is being exploited by Paul Emmons, in his letter to the editor, THE DIAPASON, April 1976, in response to a rather extensive explanation of the composition in THE DIAPASON, February 1976, by John David Peterson.

To envision the number 8 in association with the Trinity is quite absurd. Careful analysis of the third section of the fugue shows 9 subject entries as follows: (1) measure 88, soprano voice; (2) measure 90, quintus voice; (3) measure 93, bass voice in pedals; (4) measure 101, bass voice; (5) measure 103, alto voice; (6-7) measure 108, stretto between 2 outer voices, bass and soprano; and (8-9) measure 114, final stretto between bass and soprano voices in combination with the third subject. One finds the soprano comes entry of the subject presented not literally note for note, but in the guise of a dissolution. The ear perceives this as a climactic stretto, supported by the rhythmic location of long notes of the quasi-subject in the soprano voice:



Bach occasionally incorporates such alterations to accommodate his harmonic structure and musical intent — in this instance, to prepare the final cadence of some fifty minutes of Lutheran dogma in musical form.

Mr. Emmons will be glad to know that examination of a photocopy of the original engraved edition of the *Clavierübung, Part III* clarifies that all the notes of the second theme of the Prelude are, indeed, to be played on the manuals. The Prelude is notated on 2 staves, and contains indications for the pedal division at the following measures: 1, 51, 98, 130, 145, 149, 153, and 174, (that of measure 51 may be an addition in a later hand). If the second theme were not to be played entirely on the manuals, there would be no need for the label "pedal" to be inserted at measures 51 and 130. Therefore, the understandable conclusion for the questionable notes in measures 34-40 and 113-119 is that they are simply notes of the bass voice with their stems down in the original engraving, and are meant to be played *manualiter*.

It is no coincidence that J. S. Bach wrote this Trinitarian masterpiece in the key of E-flat with a full signature of three flats, (or perhaps 9!). Dare I quote the original?



The symbolism of the "three" is consistent and conclusive. It is also most appropriate that the key is major, representing the perfection of the Holy Trinity.

Shirley A. H. Groth
Gainesville, Florida.

April 30, 1976

To the Editor:

The enclosed sketch of my ten-manual organ console (with five pedalboards) is one I drew in September 1971 and misplaced until a few months ago. I am sending these copies to your fine publication as a contribution to the general interest. Organological

Regards,
Birger M. Salberg, Jr.
Coral Gables, Florida

Right: Salberg's ten-manual console (with five pedalboards), in all its glory.

To the Editor:

I am pleased to note that, in his letter to THE DIAPASON (May issue), Professor Ronald E. Coons can find no greater offense in my article on Franz Schmidt than its "tone." I can assure Professor Coons that it was not my purpose to be bland and innocuous. Insipidity will never succeed in rousing American organists from their notorious torpor.

I never claimed to be "the first American to have discovered Schmidt." I am, however, the first American organist to have performed all of his major organ works in public, and to have recorded two of these in this country.

Professor Coons is, of course, correct about the Vienna State Opera — Vienna Philharmonic relationship. I regret not having been more precise on this point. For Professor Coons' information, I have never read any "publicity put out by the Austrian National Tourist Office." There seems to be some confusion as to just what is connoted by the term "musical capital." Naturally, I did not mean to indicate that Vienna is "a center for innovation." (If the Professor will re-examine one of my "contentious footnotes," he will find that I pointed out that even in the 1920's, it was Berlin, not Vienna, which was the center of the *avant-garde*.) By "musical capital," I simply meant to indicate that Vienna's musical institutions are held in universal esteem. I don't see how anyone can dispute that.

The music critic Franz Endler I do not know; but from the Professor's own description of him, he is not the sort of music critic for whom I would have any respect. A conscientious music critic does not bury his nose in reading material while music is being performed and then presume to write a review of that same music, which obviously he could not have heard properly if he was reading. Herr Endler sounds like a psychological descendant of Hanslick (remember his tirades against Wagner and Bruckner?) Could it be that Schmidt personally put Endler down in Endler's student days? Here, I might add that the *First Symphony* to which Endler refused even to listen is an early Schmidt work and, obviously, not one of his more substantial — as I indicated in my article by referring to the *Second Symphony* as "a notable artistic advance over the First."

I also thought I had made it eminently clear that Schmidt was both well-known and respected in his own country. He certainly still is obscure in this country. (When I mention him to American musicians, they almost invariably think I am referring to the French composer Florent Schmidt.) He is not even mentioned in the *Encyclopedia Britannica*. I did say that *Notre Dame* is still given in Austria. I am pleased to learn that Walter Berry is included in this year's cast.

I confess I was unaware of the Kurt Rapf recording. It is not mentioned in my 1975 edition of the German Bielefelder catalogue. (For some reason, they don't seem to list Amadeo records.) Incidentally, a new recording of Schmidt's

May 10, 1976

Piano Quintet No. 1 has just been issued in England. It has been favorably reviewed in *Gramophone Magazine*. It is also my understanding that the Musical Heritage Society is planning a re-issue of the old Amadeo recording of *Das Buch mit sieben Siegeln*.

I am sorry that — especially in view of our common admiration for Schmidt — Professor Coons chose to adopt such a patronizing tone toward me; but I am not unduly disturbed at this. I realize that any innovative writer will have to contend with quibbling nit-pickers. I do note that he could find no fault with the *substance* of the article, other than my stated opinion that Schmidt "has made the greatest contribution to . . . the organ since Bach." If my analysis of the works themselves failed to convince Professor Coons of that, I suggest that he procure the scores and proceed to play the compositions — if he can. Failing that, he might try listening to the Rapf recording he mentions, or possibly to my own recording. If he can then specify *anyone* between Bach and Schmidt who wrote such exalted music for the organ, I would be happy to hear of it. (I grant that there has been much distinguished music written for the organ since Schmidt's death in 1939, most of which — as I again indicated in the article — goes neglected and unperformed in this country.)

Sincerely yours,
Arthur LaMirande
New York City

April 15, 1976

To the Editor:

Readers of the letter from Paul Emmons in the April issue may have been puzzled by his statement that "it is true of all multiples of 9 in our number system" that the sum of the digits is equal to 9. Most of us would include 99 in our number system; it is a multiple of 9, and the sum of the digits is 18. The fact is that if an integer is a multiple of 9, then the sum of its digits is *divisible by 9*, though not necessarily *equal to 9*, as may be verified by a simple algebraic proof. Thus for John Peterson's argument, it *might* be significant that Bach used 117 measures for the third fugue, rather than (for example) 99 or 189.

Sincerely
Victor Hill
Williams College
Williamstown, Mass.

April 20, 1976

To the Editor:

I found your recent review of the Coral Ridge Presbyterian Church Chancel Choir record most interesting and very much similar to your 1975 review of our organ dedication. As a music critic (an excellent one), you have every right to make comments, good or bad, about the music—that certainly is your prerogative. However, it seems unfortunate that

you must also critique us for our spiritual views and convictions, not to mention your uninformed accusation that we are trying to replace excellence with religious fervor. Doesn't it seem a bit unprofessional (and unfair) that you would spend half of both previously mentioned reviews to comment on and negate our spiritual views and beliefs rather than speaking of the performances and music.

The motto of our church, ironically is: "Excellence in all things and all things to God's Glory," and I for one would never EVER want to think of replacing this excellence with some "spiritual quality." On the other hand, I believe personal commitment to Christ demands excellence and this is certainly what we are striving to achieve here.

Our church and present music program is a young one (15 years and 4 years respectively) — ours is a building process. I found it almost a paradox that you would compare our choir (which you consider to be so bad) with the Mormon Choir, which is considered to be so good?

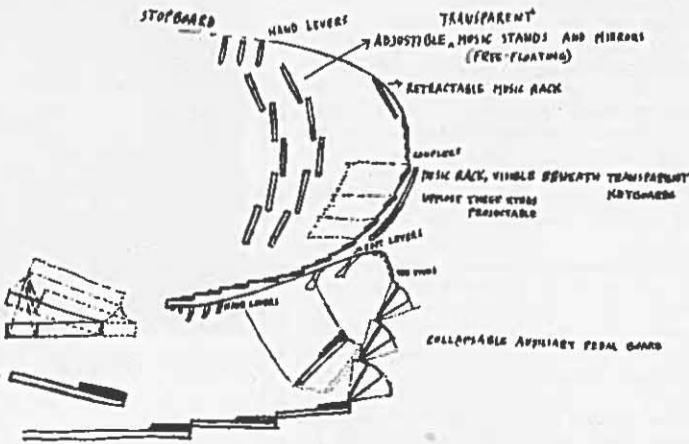
I would invite any of THE DIAPASON readers to visit Coral Ridge at any time and judge for themselves what musical and spiritual quality exists here, provided, of course, they come with an open mind. Only in this way will they have a true picture of what is happening here.

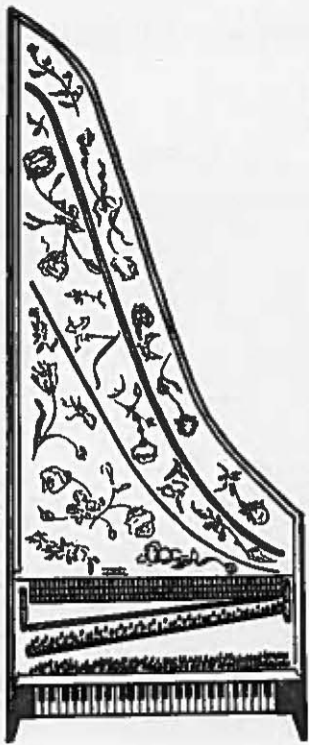
Sincerely,
Diane Bish, Organist
Coral Ridge Presbyterian Church
Fort Lauderdale, Florida

Summer Activities

Summer Institute of Church Music, Whitby, Ontario, July 5-9. The institute is to aid musicians at all levels in the efforts to enrich and improve the musical offering in churches of all sizes. Held on the campus of Ontario Ladies' College, the faculty will include Gerald Bales, who will teach classes in service playing, organ and choral techniques and repertory; Eleanor Ewing, who will present techniques and materials for junior and youth choirs and explore the use of voice and instruments to involve families in worship; Clifford G. Hospital, who will lead daily worship services; Stanley Osborne, who will discuss the development of early hymnody and its relation to the role of the church musician in worship services; Jeannette Taves, who will give an organ recital; and Elaine Broughton, who will be in charge of a display of organ and choral music. On July 5th, the competition for the 1976 Organ Scholarship will take place at St. George's Anglican Church, Oshawa. Further information may be obtained from Kenneth W. Inkster, Director, Summer Institute of Church Music, Box 688, Alliston, Ontario, Canada L0M 1A0, or telephone (705) 435-6757.

Internationale Ferienkurse für Neue Musik, Darmstadt, West Germany, July 11-27. Courses for this international vacation workshop in new music will be led by Cristóbal Halffter, Mauricio Kagel, and György Ligeti; analyses will be given by Günther Becker, Brian Ferneyhough, Tilo Medek, and Giuseppe Sinopoli; lectures will be given by Carl Dahlhaus, Hellmut Kühn, and Hans Peter Haller. Concerts will include works by Becker, Crumb, Ferneyhough, Gehlhaar, Halffter, Kagel, Ligeti, Medek, Rihm, Sinopoli, Zender, and others. In the composition studio, participants are invited to lecture on their own compositions, make analyses for new compositions, or to discuss the problems of contemporary composition. Participants must be active composers, and must submit pieces with their applications. Professors and participants in the interpretation studio will jointly work out the performance of modern chamber music, and it is planned that concerts will be given. A decision regarding active participation will depend upon a recital being played at the beginning of the course. The language of the courses will be German, English, or French. Application forms and further information may be obtained by writing: Internationales Musik-Institut Darmstadt, Nieder-Ramstädter Strasse 190, D-61 Darmstadt, West Germany.





Harpsichord News

Victor Hill, on sabbatical leave from Williams College, made a concert tour of Europe in March. He gave two performances of an all-Bach program (Concerto in D minor, Toccata in D major, Triple Concerto in A minor) with the Lübeck Chamber Music Society and played solo harpsichord recitals in Rome, Heidelberg, Plön, and Hamburg, including music of Sweelinck, Froberger, D'Anglebert, Jacquet de la Guerre, P. Dandrieu, and Bach. The harpsichord in Rome was a 1972 two-manual Dowd; for the programs in Germany, Rainer Schütze provided a new Flemish double with French ravalement. Dr. Hill's tour also included two organ recitals. He began his sabbatical after giving two performances of the complete "French" Suites of Bach at Williams in January.

Violet Cavell Severy, retiring from Morehead State University in Kentucky, played this faculty recital on March 16: The Earle of Salisbury Pavane, Byrd; The Duchesse of Brunswick's Toy, Bull; Andantino in G, Rossi; selections from the Goldberg Variations, Bach; Prelude in B minor, Les Folles françaises, Les Bagatelles, François Couperin; Sonatas, K. 67, 118, 201, Scarlatti; Sequences from Suite for Harpsichord, Tcheraplin; Divertimento for Harpsichord, Violet Severy. Mrs. Severy plans to move back to her home in Pasadena, California.

Lloyd Bowers, Baltimore, gave this recital at the Cathedral of Mary Our Queen on April 25: Ordre 8, Couperin; Sonata in D, opus 5, number 2, Johann Christian Bach; Fantasy in C minor, S. 906, Prelude, Fugue and Allegro, S. 998, Bach; Uranie Suite, Johann Kasper Ferdinand Fischer.

An International Forum for Harpsichord, 1976, will be a part of the Festival Estival de Paris. The dates are September 3 through 12; the location, the Maison de la Radio, 116 avenue du Président Kennedy, Paris 16; information from the Festival Office, 5 Place des Ternes, 75017 Paris.

Dale Peters and Charles Brown of the School of Music, North Texas State University, Denton, gave this program as the final event of the year for the Dallas Harpsichord Society: Concertante for Guitar and Harpsichord Soll with organ and percussion (revised 1969), Daniel Pinkham; Concerto I, B'anco; Fantasy for two harpsichords and percussion (1961-62), Alan Stout; Concerto, Lucchinetti; Concerto Responsoriale (1966) for Harpsichord and Organ Positiv, Augustinus Franz Kropfreiter. Before the program, which was played in St. Paul Lutheran Church, Denton (with two harpsichords by Richard Kingston and a fine small organ by Robert Sipe), the artists and their wives treated the society to dinner.

Joseph Sempé played this recital at the Cathedral of St. Philip, Atlanta, on March 12: Two Gavottes, Vaudeville, d'Anglebert; Tombeau fait a Paris sur la mort de Monsieur Blancrocher, Froberger; Toccata (Fitzwilliam Virginal Book), Giovanni Picchi; Daphne (Camphuysen Ms.); Fantasia, Nicolas Strogers; Partite sopra Falta, Frescobaldi; Toccata del quarto tono, Luzzaschi; Passacaille, Louis Couperin; Medée, La de Belombre, Chaconne, Duphly; La de Caze, La d'Héricourt, La Lugeac, Balbastre; La Poule, Rameau; Sonatas, K. 275, K. 517, Scarlatti. The harpsichord, a copy of a 17th-century Italian instrument, was made by George Stilphen of Effingham Falls, New Hampshire.

Richard De Lang, student of Larry Palmer, played this graduate harpsichord recital at Southern Methodist University on April 19: Sonata, opus 52, Persichetti; La d'Héricourt, Marche des Marseillais et Air Ça-ira, Balbastre; Concerto in C minor for Two Harpsichords, S. 1060, Bach (assisted by Linda Hoffer); Partita in D Major, S. 828, Bach. The instruments: two French double harpsichords by Kingston.

Larry Palmer and Eduard Melkus, violinist, played this concert in Kilbourn Hall, Eastman School of Music, University of Rochester on March 28: Sonata in E Major, opus 5, number 11 (with ornamentations by Dubourg), Corelli; Sonata in F Major, opus 1, Handel; Sonata in G Major (the "Devil's Trill"), Tartini; Rosary Sonatas 1 and 10, Biber; Sonata in E Major, S. 1016, Bach. The harpsichord, a French double by Richard Kingston of Dallas decorated in the style of the Stehlin in the Smithsonian Institution by Sheridan Germann, and loaned for the concert by Ross Wood.

Joseph Stephens played the eleventh of his fourteen recital-series of the complete harpsichord music of J. S. Bach for the Bach Society of Baltimore at Goucher College, April 11. The program: Four Preludes without Fugues, S. 924, 999, 902, 928; Preludes and Fugues in D-sharp minor and B minor, WTC, II; Partita in A minor, S. 827; French Suite in B minor, S. 814; English Suite in D minor, S. 811. The harpsichord, a copy of the 1745 Johannes Dulcken in the Smithsonian, was built by Mark Adler of Washington in 1975, and loaned for this concert by Lloyd Bowers.

Deborah Triplett, student of Larry Palmer, gave this recital in Perkins Chapel, SMU, on April 25: Variations on the Dutch Song "Ach, du feiner Reiter," Scheidt; Lachrimae Pavan, Dowland, set by Farnaby; Ordre 27, Couperin; Prelude and Fugue for Harpsichord (1975), David King; Capriccio in B-flat, S. 992 (on the departure of his beloved brother), Bach. Ms. Triplett, a senior at SMU, will remain there to earn a Master's degree in harpsichord, and will serve as graduate teaching fellow in harpsichord for 1976-77.

Charles Brown, North Texas State University, Denton, played this recital for the Southwest Chapter of the American Musicological Society on April 10: Fantastic Pavan and Galliard, Bull; The Woods So Wilde, Byrd; Partite sopra l'Aria della Romanesca, Toccata nona, Frescobaldi.

Le Tombeau de Stravinsky for solo harpsichord by Rudy Shackelford (recorded by Larry Palmer on MHS 3222) has been accepted for publication by Joseph Boonin, Inc.

Contrary to prevailing rumor, Larry Palmer will continue to teach harpsichord in the Meadows School of the Arts, Southern Methodist University. News items and feature articles for these pages are always welcome, and should be sent to Dr. Palmer at the University, Dallas, Texas, 75275.



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Summer Activities

Harpsichord Building and Performance Workshop, National Music Camp, Interlochen, Michigan, August 24-31. Richard Kingston of Dallas, Texas, will conduct daily sessions, presenting the harpsichord from the viewpoint of the professional manufacturer. Through lecture-demonstration and class discussion, the various aspects of the classic harpsichord will be studied. Working materials will be provided for group participation, with emphasis on the practical application of techniques used in the professional shop by persons who are building an instrument, or to facilitate maintenance for those who already own a harpsichord. Harpsichord performance study will be offered by George Lucktenberg in daily workshop sessions covering such topics as: adapting a piano or organ technique to the harpsichord, building a proper library, editions and supporting literature, ornamentation and embellishment, fingering and phrasing, rhythmic conventions, national styles, and the coming revival of the 18th century fortepiano. Additional information and registration materials may be obtained from Adult Music Conference, National Music Camp, Interlochen, Michigan 49643.

Krisheim V, Church Music Conference, Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, July 11-16. The conference sponsored by the Philadelphia Chapter AGO, will feature Gerre Hancock, who will conduct classes in choral repertory and improvisation, and who will play a recital, and Thomas Dunn, who will lecture on performance practice and conduct practical sessions in choral repertory, as well as a "sing-in" performance of Brahms' German Requiem. For those interested in children's choirs, Jean M. Arfield will lead two sessions on "Developing Music Skills Creatively." Keynote speaker will be Donald Barnhouse, and Robert B. Bornemann will deliver the banquet address. For information, write to Dorothy Bergmann, 537 Rydal Park, The Fairway, Rydal, PA 19046.

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Christ United Methodist Church, Fort Lauderdale, Florida. Built by Casavant Frères Limitée, St-Hyacinthe, Quebec, Canada. 3-manuals and pedal, electro-pneumatic action, 55 stops, 66 ranks. Main organ located across front of church on one level, screened by open-mesh grille-cloth. Antiphonal division is exposed in elevated position in rear gallery. Movable all-electric console. Specifications drawn up by Sue Mitchell Wallace, organist of church, with John Tyrell, Casavant representative, and members of Casavant staff. Dedicated on March 21, 1976.

GRAND ORGUE

Quintaton 16' 61 pipes
Montre 8' 61 pipes
Flute a cheminée 8' 61 pipes
Prestant 4' 61 pipes
Flute ouverte 4' 61 pipes
Doublette 2' 61 pipes
Fourniture IV 1-1/3' 244 pipes
Cornet 8' (TC) V 245 pipes
Trompette de Fête 8' 61 pipes
Trompette 8' 61 pipes
Chimes

POSITIF

Principal conique 8' 61 pipes
Flute couverte 8' 61 pipes
Flute douce 8' 61 pipes
Prestant 4' 61 pipes
Nasard 2-2/3' 61 pipes
Quarte de Nasard 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbale IV 2/3' 244 pipes
Cromore 8' 61 pipes
Trompette de Fête 8' (G.O.)
Jeu de Clochettes
Tremblant

RECIT

Bourdon 16' 61 pipes
Viole de gambe 8' 61 pipes
Viole céleste 8' 61 pipes
Bourdon 8' 12 pipes
Principal 4' 61 pipes
Flute conique 4' 61 pipes
Flute des bois 2' 61 pipes
Petit Cornet II 2-2/3' 122 pipes
Plein Jeu IV 1' 244 pipes
Basson 16' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 61 pipes
Tremblant

ANTIPHONAL

Salicional conique 8' 61 pipes
Flute a cheminée 8' 61 pipes
Principal 4' 61 pipes
Octave 2' 61 pipes
Fourniture IV 1-1/3' 244 pipes
Pédale Bourdon 16' 12 pipes

PÉDALE

Contrebouillon 32' 12 pipes
Montre 16' 32 pipes
Soubasse 16' 32 pipes
Quintaton 16' (G.O.)
Bourdon 16' (Récit)
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Choralbasse 4' 32 pipes
Flute a cheminée 4' 32 pipes
Fourniture IV 2' 128 pipes
Contrebombarde 32' 12 pipes
Bombarde 16' 32 pipes
Basson 16' (Récit)
Trompette 8' 12 pipes
Chalumeau 4' 32 pipes

Trinity United Methodist Church, Kendallville, Indiana. Built by E. H. Holloway Corporation, Indianapolis, Indiana. Installed in late 1975.

GREAT

Principal 8'
Rohr Floete 8'
Dulciana 8'
Octave 4'
Block Floete 2'
Fourniture II
Trompette 8'
Cathedral Chimes

SWELL

Holzgedeckt 8'
Salicional 8'
Vox Celeste 8'
Flute Traverso 4'
Principal 2'
Larigot 1-1/3'
Oboe 8'

New Organs

PEDAL

Subbass 16'
Octave 8'
Bourdon 8'
Choral Bass 4'
Schweigel 2'
Rauschquite II
Fagott 16'

Christ United Church of Christ, Latrobe, Pennsylvania. Under contract to Fritzsche Organ Co., Allentown, Pennsylvania. 2-manual and pedal, replaces 1915 Möller organ, 4 stops from old organ to be used in new. Specification by Donald Freeman, pastor of the church, Robert Neighly, committee chairman for the church, and Robert Wuesthoff of Fritzsche firm. Installation scheduled for October, 1976.

GREAT

Principal 8' 61 pipes
Rohrfloete 8' 61 pipes
Octave 4' 61 pipes
Holzfloete 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture IV 244 pipes
Chimes

SWELL

Gedeckt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Koppelfloete 4' 61 pipes
Blockfloete 2' 61 pipes
Larigot 1-1/3' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremolo

PEDAL

Principal 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Choral Bass 4' 32 pipes
Flute 4'
Super Octave 2'
Fagotta 16' 12 pipes
Trompette 8'
Clairon 4'

St. Michael's Church, Marblehead, Massachusetts. Built by C. B. Fisk, Inc., Gloucester, Massachusetts. 2-manual and pedal, mechanical key action, electrical stop action. Detached key desk, 61-note manual key compass, 32-note pedal key compass. 1833 Hook organ case retained and restored, raised slightly from original level and modified below impost by addition of swell shades, original wooden dummy pipes in facade retained. Completed in February, 1975.

GREAT

Bourdon 16' 49 pipes
Open Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Principal 4' 61 pipes
Flute 4' (Prepared)
Fifteenth 2' 61 pipes
Cornet III 183 pipes
Mixture IV-V 276 pipes
Trumpet 8' 61 pipes

SWELL

Spire Flute 8' 61 pipes
Flute Céleste 8' 49 pipes
Chimney Flute 4' 61 pipes
Flageolet 2' 61 pipes
Sesquialtera II 122 pipes
Sharp IV 244 pipes
Hautboy 8' 61 pipes

PEDAL

Sub Bass 16' 32 pipes
Flute 8' 32 pipes
Octave 4' 32 pipes
Mixture III 96 pipes
Basson 16' 32 pipes

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Restored Organs

Alexandria, Va.



Roberts United Methodist Church, Alexandria, Virginia. 893 Wilson S. Riley organ, restored by Lewis and Hitchcock, Inc., Silver Spring, Maryland. Wilson S. Riley, who appears to have been trained in the Roosevelt-Stein tradition, produced organs from his shop in Georgetown, District of Columbia. The few Riley organs that exist today appear to be rebuilds of earlier organs. This instrument occupies a rounded arch in the front, which was originally the pulpit area. The main windchest is much older than the other parts, perhaps from an earlier organ. After the church was re-decorated in 1892 the organ was placed in the arch and enlarged. Restoration work included shoring up the sagging floor of the chamber, correcting design deficiencies in the action, cleaning and repair of the pipes and action, and removal of many layers of paint and wood-graining from the case and keydesk. The walnut case has butternut trim; the facade is an interesting combination of Bourdon and Diapason pipes. The designs on the facade pipes are duplicates of the originals, executed in cream and green, with accents of gold. Samuel E. NeSmith is the pastor of the church. All manual pipes are enclosed except for those in the facade.

MANUAL (58 notes)

Open Diapason 8'
Melodia 8'
Dulciana 8'
Principal 4'
Flute d'Amour 4'
Tremolo

PEDAL (27 notes)

Bourdon 16'
Coupler
Bellows Signal

Union Springs, Ala.

First Presbyterian Church, Union Springs, Alabama. 1890 Pilcher Organ, being restored by Greenwood Organ Company, Charlotte, North Carolina. The instrument was installed when the church was built. In 1945 a local service man rebuilt it into an electro-pneumatic action with manual pulldowns for Great and Swell windchests. Several years afterwards, the organ had

water damage from a leaking roof. The church wished to have the entire instrument restored without making any tonal changes. No changes were made in the 1945 rebuilding, and the pipework has been found to be in excellent condition. Tuning slides are being installed on all metal pipes. Completion is scheduled for spring of 1976.

GREAT

Principal 8' 6l pipes
Melodia 8' 6l pipes
Dulciana (TC) 8' 49 pipes
Octave 4' 6l pipes

SWELL

Violin Diapason (TC) 8' 49 pipes
Stopped Diapason 8' 6l pipes
Salicional 8' 6l pipes
Flute Harmonic 4' 6l pipes
Violina (TC) 4' 49 pipes
Tremolo

PEDAL

Bourdon 16' 30 pipes

Indianapolis, Ind.



St. Anthony's Roman Catholic Church, Indianapolis, Indiana. Wicks organ, Opus 26, restored by E. H. Holloway Corporation, Indianapolis, Indiana. The original instrument was built in 1910, and the original ventil-cone valve wind chests remain in like-new condition, but the original tubular pneumatic action has been replaced with electric action.

GREAT

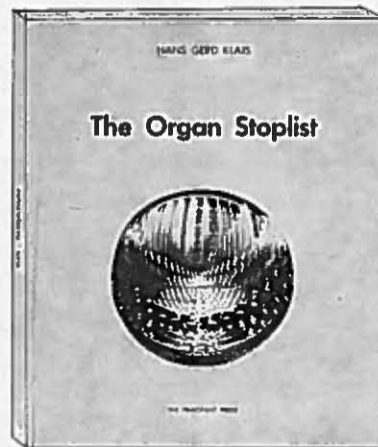
Diapason 8' 6l pipes
Melodia 8' 6l pipes
Dulciana 8' 6l pipes
Octave 4' 6l pipes

SWELL

Geigen Principal 8' 6l pipes
Gedeckt 8' 6l pipes
Salicional 8' 6l pipes
Flute Harmonic 4' 6l pipes
Flautino 2' 6l pipes

PEDAL

Subbass 16' 32 pipes
Bourdon 8' 12 pipes



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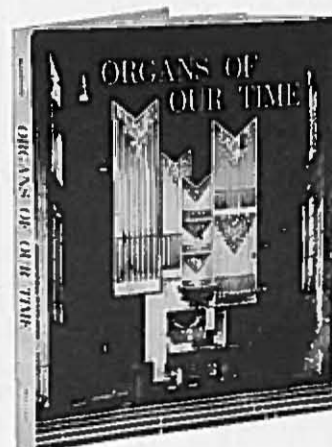
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5 JUNE
Bach Festival Concert, Clapp Hall, Iowa
City, IA 8 pm
Billy Nalle, Century II Center, Wichita,
KS 8:30 pm
The Conti Family, Garden Grove Commu-
nity Church, Garden Grove, CA 8 pm
Larry Palmer, Stadtkirche, Limburg an
der Lahn, Germany

6 JUNE
David Hurd, St Philip's Church, New
York, NY 3 pm
Pocono Boy Singers, East Stroudsburg
State College, PA 7:30 pm
John Hofman, First United Methodist,
Erie, PA 4 pm
Washington H S Chorus and Orchestra
(Cedar Rapids, IA), Washington Cathedral,
Washington, DC 4 pm
Roger Geartz, Holy Shepherd, Lutheran,
West Columbia, SC 3 pm
Thomas Foster, Flagler Memorial Presby-
terian, St Augustine, FL
Charles M Ruggles, organ; Barbara Rug-
gles, oboe; Fairmount Presbyterian, Cleve-
land Heights, OH 4:30 pm
Kenneth Duerr, Holy Cross Lutheran,
Toledo, OH 8 pm
Darlene Pekala, Sts Faith, Hope and
Charity Church, Winnetka, IL 7 pm
Catharine Crozier, U of Kansas, Lawrence,
KS
Carlene Nelhart, Sacred Heart Church,
Colwich, KS 4 pm
Raymond Johnson, courtyard carillon con-
cert, First-Plymouth Congregational, Lincoln,
NB 7:30 pm
Cantata 191 by Bach; Savitri by Holst,
St Bede's Episcopal, Menlo Park, CA 8 pm
Messe de la Pentecote by Messiaen, in-
cluded in Solemn Mass; Douglas L Butler,
organ; All Saints Dance Troupe; All Saints
Church, Pasadena, CA
Edith Ho, Alstaedter Nicolaikirche, Biele-
feld, Germany 11:15 am

7 JUNE
Pocono Boy Singers, East Stroudsburg
State College, PA 7:30 pm
Institute for Organ and Church Music, U
of Kansas, Lawrence, KS (thru June 11)
Bicentennial Workshop in American Organ
Music: 1776-1976, North Texas State U, Den-
ton, TX (thru June 12)
Ronald Wyatt, workshop, University of
Houston, Victoria, TX (thru June 11)
Study Week in Gregorian Chant, Queek-
hoven House, Breukelen, Holland (thru June
12)
Larry Palmer, Frickhofen, Germany

8 JUNE
Chichester Psalms by Bernstein; Lament
for Beowulf by Hanson; Prayers of Kierke-
gaard by Barber; Appollo Musical Club, Wil-
liam J Peterman, dir; Orchestra Hall, Chi-
cago, IL 8:15 pm
Robert E Scoggin, organ; Denece Haussler,
soprano; Christ United Methodist, Roches-
ter, MN 12 noon

9 JUNE
Leo Abbott, Music Hall, Methuen, MA
8:30 pm
Herbert Dimmock, St John's Episcopal,
Washington, DC 12:10 pm
Larry Palmer, Lunchtime Concert, Free
University, Amsterdam, Holland

10 JUNE
Helen Dersham, St Thomas Church, New
York, NY 12:10 pm

11 JUNE
Mary Joan Fitzgerald, Our Lady of Per-
petual Help Church, Glenview, IL pm
Boxhill Music Festival, Cleveland Lodge,
Dorking, England (thru June 13)
Cherry Rhodes, St Augustin Church,
Vienna, Austria

12 JUNE
Arthur Wills, Ely Cathedral, England 3
pm
Delbert Disselhorst, Dreikönigskirche,
Frankfurt am Main, Germany

13 JUNE
Fortepiano Workshop, Wellesley College,
Wellesley, MA (thru June 27)
Cantata 78 by Bach; Mass in F by
Schubert; Song of Democracy by Hanson;
Edward E Schell, dir; Westminster Church,
Utica, NY 7:30 pm
Kenneth Duerr, First Trinity Lutheran,
Tonawanda, NY
Joseph O' Connor, St Thomas Church, New
York, NY 4 pm
Cryder H Bankes III, Senior Choir, St
Paul's Episcopal, Bloomsburg, PA 4 pm
Jan Bender, dedication and premiere of
commissioned organ work, Holy Shepherd
Lutheran, West Columbia, SC 3 pm
Summer Organ and Choral Seminars,
Louisiana College, Pineville, LA (thru June
18)
Cantata 135 by Bach; Liebeslieder Walzer
Opus 52 by Brahms; Chamber Singers of
the American Conservatory of Music, Ken-
neth Sanson, dir; St James Lutheran, Chi-
cago, IL 4 pm
Choral and Instrumental Renaissance Mu-
sic, Ebenezer Lutheran, Chicago, IL 4:30
pm

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Youth Singers Chorale (Colorado Springs, CO), at Christ Church, Oak Brook, IL 7 pm

18th and 19th Century American Organ Works, Christ Church Cathedral, St Louis, MO 4:30 pm

George Ritchie, U of Colorado, Boulder, CO 4 pm

Robert Anderson, Grace Cathedral, San Francisco, CA 5 pm

Organ-Harpsichord Week, Pacific Union College, Angwin, CA (thru June 19)

Exultate, Jubilate, Coronation Mass by Mozart; First United Methodist, Santa Barbara, CA 9:30 and 11 am

Choral Music by American Composers, Immanuel Presbyterian, Los Angeles, CA 7 pm

An Evening with Randall Thompson, the composer conducting the premiere of *The Battle of Concord*; La Jolla Presbyterian, La Jolla, CA 7:30 pm

Lynne Davis, St Thomas Aquinas Church, Paris, France

Larry Palmer, Evangelische Kirche, Oberursel, West Germany

14 JUNE

6th Annual Contemporary Organ Music Festival for Organists and Composers, Hartt College of Music, West Hartford, CT (thru June 18)

Wilma Jensen, workshop, Garrett Theological Seminary, Evanston, IL (thru June 26)

Swedish Bellringers (Fredsklockarna) of Nassjo, Sweden, at Eastminster United Presbyterian, Nashville, TN 7:30 pm

Hunter Mead and Martha Farr Memorial Scholarship Winners Recital (Pasadena AGO); Calvary Presbyterian, South Pasadena, CA 8:15 pm

15 JUNE

Liturgy and Sacred Music Workshop, St Joseph's College, Rensselaer, IN (thru June 19)

John Drew, Christ United Methodist, Rochester, MN 12 noon

Gillian Weir, Bath Abbey, England
Edith Ho, *Art of Fugue* by Bach, Magdalena Festival, Switzerland

16 JUNE

Michelle Graveline, Music Hall, Methuen, MA 8:30 pm

John Heizer, St John's Church, Washington, DC 12:10 pm

International Festival of Worship, Music, and the Arts, Valparaiso U, Valparaiso, IN (thru June 20)

Jerald Hamilton, workshop and recital, summer keyboard institute, U of Kentucky, Lexington, KY (thru June 17)

Gillian Weir, All Saints Church, Clifton, Bristol, England

Delbert Disselhorst, International Organ Days, Cathedral, Trier, Germany

17 JUNE

Corliss R Arnold, St Thomas Church, New York, NY 12:10 pm

Association of Anglican Musicians Conference, Washington Cathedral, Washington, DC (thru June 20)

The Egg, opera da chiesa by Menotti (world premiere); Washington Cathedral, Washington, DC (thru June 24)

18 JUNE

Rita Beatie, soprano, recital of American music; Fairmount Presbyterian, Cleveland Heights, OH 8:30 pm

Sewanee Summer Music tent and Festival, U of the South, Sewanee, TN (thru July 25)

Larry Palmer, harpsichord, U of Erlangen, Germany

19 JUNE

Arthur Wills, Ely Cathedral, England 7:30 pm

20 JUNE

The Passion of Judas by Daniel Pinkham, composer conducting; King's Chapel, Boston, MA 11 am

Eugenia Toole Glover, St Philip's Church, New York, NY 3 pm

Ford Lallerstedt, St Thomas Church, New York, NY 4 pm

Fred Tulan, Church of St Mary the Virgin, New York, NY 5:30 pm

Early American Moravian Music Festival and Seminar, Moravian College, Bethlehem, PA (thru June 27)

Virgil Fox, Filene Center, Vienna, VA 8:30 pm

Episcopal Diocesan Music Workshop, St Luke's Episcopal, Evanston, IL 3 pm

G Dene Barnard, Fourth Presbyterian, Chicago, IL 6:30 pm

Alec Wyton, 20th Century American Music for Organ and Electronic Tape, Richard Felciano, composer; Christ Church Cathedral, St Louis, MO 4:30 pm; followed by American Choral Music, Ronald Arnatt Chorale, 8 pm

Lutheran Institute for Worship and Music, Bethany College, Lindsborg, KS (thru June 25)

Lutheran Institute for Worship and Music, Concordia College, St Paul, MN (thru June 25)

The Battle of Concord (premiere) and other works by Randall Thompson, composer directing; La Jolla Presbyterian, La Jolla, CA 7:30 pm

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The Battle of Concord (premiere) and other works by Randall Thompson, composer directing; La Jolla Presbyterian, La Jolla, CA 7:30 pm

21 JUNE

National Convention, American Guild of Organists, Boston, MA (thru June 25)

American Choral Workshop, U of Missouri, St Louis, MO (also June 22)

Peter J Basch St. Owen, Rouen, France 8 pm

Louis Thiry, Church of La Trinité, Paris, France 8:30 pm

(Continued, page 16)

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CALENDAR (Cont. from p. 15)

22 JUNE
 Richard Waggoner, Christ United Methodist, Rochester, MN 12 noon

23 JUNE
 Lawrence Young, Music Hall, Methuen, MA 8:30 pm
 Harold Wills, St John's Episcopal, Washington, DC 12:10 pm
 Sandefjord (Norway) Girls' Choir; at Christ Church, Oak Brook, IL 8 pm

24 JUNE
 Stephen Roberts, St Thomas Church, New York, NY 12:10 pm

26 JUNE
 Pocono Boy Singers, workshops and recital, Kodaly Music Training Institute, Wellesley, MA (also June 27)
 Aston Magna Concerts of 17th and 18th Century Music, Great Barrington, MA (thru July 25)
 Choir of King's College, Cambridge, England; Philip Ledger, dir; at Cathedral of St Joseph, Hartford, CT 8:15 pm
 Harold Britton, Ely Cathedral, England 1 pm

27 JUNE
 Pocono Boy Singers, Carter Memorial United Methodist, Needham, MA 11 am
 Organ-Harpsichord Seminars, Paul Mellon Arts Center, Wallingford, CT (thru July 10)
 Frederick Bell, St Philip's Church, New York, NY 3 pm
 Wayne Fisher, St Thomas Church, New York, NY 4 pm
 Gretchen Franz, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Missa Brevis by Walton, Second Presbyterian, Indianapolis, IN 10 am
 Mary Joan Fitzgerald, music for organ and choir; St Joseph's Church, Wilmette, IL 3:30 pm
 Chilton Powell Institute, Seabury-Western Seminary, Evanston, IL (thru July 1)
 Marilyn Kelsner, Christ Church Cathedral, St Louis, MO 4:30 pm
 Bicentennial Concert, Hour of Power Choir and Orchestra, Garden Grove Community Church, Garden Grove, CA 6 pm and 8 pm

Church Music Exploration, Garden Grove Community Church, Garden Grove, CA (thru July 1)
 Diane Bish, Trinity United Presbyterian, Santa Ana, CA 8 pm

28 JUNE
 Organ Masterclasses, New England Conservatory of Music, Boston, MA (thru July 2)
 Organ Historical Society National Convention, Lebanon, PA (thru July 1)
 2nd Annual Summer Organ Academy, Salem College and the North Carolina School of the Arts, Winston-Salem, NC (thru July 30)

29 JUNE
 George Baker, Riverside Church, New York, NY 7 pm
 Carol Teti, Altalaha Lutheran Church, Rehrersburg, PA 1:30 pm
 Jerry Johnson, Christ United Methodist, Rochester, MN 12 noon
 Choral works by Billings, Bender, Pachelbel; American Kantorei; Robert Bergl, dir; Christ Church Cathedral, St Louis, MO 8 pm
 Virgil Fox, Redrock Theatre, Denver, CO 8:30 pm

30 JUNE
 Thomas Harmon, Music Hall, Methuen, MA 8:30 pm

1 JULY
 The Dupont Circle Consortium, medieval music and dance, Washington Cathedral, Washington, DC 8 pm
 6th International Summer Course for Harpsichord, Kenneth Gilbert, Museum Vleeshuis, Antwerp, Belgium (thru July 10)
 Wolfgang Stockmeier, German organ music, Stadtkirche, Bad Hersfeld, Germany 6 pm

2 JULY
 Chilton Powell Institute, Kanuga Camp and Conference Center, Hendersonville, NC (thru July 9)
 "America the Beautiful," Bicentennial Spectacular; Terry Charles, Kirk of the Dunes, Dunedin, FL 8:15 pm
 Workshop in Choral Conducting, Helmuth Rilling; U of Oregon, Eugene, OR (thru July 18)
 Diane Bish, First Baptist, Bakersfield, CA 8 pm

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The Cologne Vocal Consort, Polish Music of the Renaissance, Stadtkirche, Bad Hersfeld, Germany 4:30 pm

3 JULY
Terry Charles, Bicentennial Spectacular, Kirk of the Dunedin, Dundedin, FL
George Thalben-Ball, Ely Cathedral, England 7:30 pm

4 JULY
Summer Organ Institute, Oberlin College Conservatory of Music, Oberlin, OH (thru July 18)
Ronald Arnott, 20th Century Organ Music, Christ Church Cathedral, St Louis, MO 3:30 pm
Statewide Celebration of American Religious Music Heritage, all congregations in Missouri, 11 am
Diane Bish, St John's Lutheran, Sacramento, CA 8 pm
"Happy Birthday USA," children's, youth and handbell choirs; Garden Grove Community Church, Garden Grove, CA 8 pm and 9:30 pm
Zsot Gárdonyi, Hungarian Organ Music, Stadtkirche, Bad Hersfeld, Germany 6 pm
International Week for Polychoral Music, Bad Hersfeld, Germany (thru July 11)

5 JULY
Flint Hills Choral Symposium, John Alldis, dir; Kansas State U, Manhattan, KS (thru July 11)

6 JULY
William Whitehead, Riverside Church, New York, NY 7 pm
Louise Temte, Christ United Methodist, Rochester, MN 12 noon

7 JULY
Carrall Hassman, Music Hall, Methuen, MA 8:30 pm
J Franklin Clark, St John's Episcopal, Washington, DC 12:10 pm
Donald Renz, St Paul's Lutheran, Ann Arbor, MI 12:15 pm
Matti Valnio, northern organ music by Bond, Kostainen and Sibelius; Stadtkirche, Bad Hersfeld, Germany 6 pm

8 JULY
"Muses Delight" from Ithaca College, Washington Cathedral, Washington, DC 8 pm

9 JULY
German Requiem by Brahms, Helmuth Rilling, dir; U of Oregon, Eugene, OR

10 JULY
Light in the Wilderness and They All Sang Yankee Doodle by Dave Brubeck, composer conducting; Washington Cathedral, Washington, DC
James Moeser, Kennedy Center, Washington, DC 5 pm
Virgil Fox, Calumet Theatre, Calumet, MI 8 pm

11 JULY
Lutheran Institute for Worship and Music, Muhlenberg College, Allentown, PA (thru July 16)
Alvin Lunde, Washington Cathedral, DC 5 pm; followed by U of Kansas Symphonic Band, 6 pm
Motets BWV 225-226 by Bach, works by David; Helmuth Rilling, dir; U of Oregon, Eugene, OR
Lutheran Institute for Worship and Music, UCLA, Los Angeles, CA (thru July 16)
London Organ Week and Competition, London, England (thru July 18)
Summer Academy for Organists, Haarlem, The Netherlands (thru July 31)

13 JULY
Robert MacDonald, Riverside Church, New York, NY 7 pm
William Whitehead, Seventh Day Adventist Church, Alfred, NY 8:15 pm
Margaret Clyde, Christ United Methodist, Rochester, MN 12 noon
Günther Kaunziger, Frech Organ Music, Stadtkirche, Bad Hersfeld, Germany 6 pm

14 JULY
George Lamphere, Music Hall, Methuen, MA 8:30 pm
Wesley Parrott, St John's Episcopal, Washington, DC 12:10 pm
Noyes Fludde by Britten, Washington DC 8 pm (thru July 16)
Marilyn Keiser, music coordinator for United Presbyterian Women's National Meeting, Purdue U, Lafayette, IN (thru July 19)

15 JULY
Robert Carwithen, Great Auditorium, Ocean Grove, NJ 7:30 pm
2nd Annual Madrigal Dinner Conference of Thornton Community College, Chicago-South Harvey Holiday Inn, Harvey, IL (thru July 17)

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