

THE DIAPASON

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

Sixty-Seventh Year, No. 6 — Whole No. 798

MAY, 1976

Christmas Eve, 1975. The Prelude is over and the Mass has begun. The venerable Johnson and Son organ, Opus 499, is embarking on its 99th consecutive annual service of providing suitable music for the celebration of the birth of the Christ Child. This time there is a difference. The organ has journeyed 1500 miles from its original home in St. Mary's Church, Boston, Massachusetts, and it now sits comfortably in its new home, the gallery of the stately provincial house chapel of the School Sisters of Notre Dame (SSND) at Mankato, Minnesota. It has been a traumatic year — rebirth is always traumatic — but now, softly gleaming with its newly painted and decorated facade and re-oiled ash case, it settles down happily for another century of faithful service.

The story began with the article by Thomas Murray on the front page of THE DIAPASON in November, 1974. The sisters at Good Counsel Hill (SSND) were looking for a new or rebuilt organ, and they were in the process of negotiating with the Lurth Organ Company of Mankato for a solution to their problem. Dr. Kim Kasling reminded Mr. Lurth of the availability of the instrument, and he suggested that it might be a possibility for the convent chapel. Father Peter Brandenhoff, the chaplain, and Mr. Lurth were commissioned by the Provincial Team to fly to Boston to examine the instrument. At the playing of the first chord both agreed that the organ must make its new home in Mankato, if at all possible. The organ was examined by Mr. Lurth who determined that the instrument was basically in sound mechanical condition, but that some work — mainly re-winding, releathering of the added pull-down actions, and a thorough cleaning — needed to be done. The report was made to the Team. The Provincial Coordinator, Sister M. Eunice Silkey, set about to obtain the organ, while Sister Joanna Ilg, Coordinator of Temporalities, set about to obtain the necessary funds, a large part of which came from a bequest in memory of the late Sister Amata Raschka, a well beloved sister of the order. Father Bailey, the Superior at St. Mary's in Boston, a Jesuit house, had much to do with moving the organ to Mankato, and was extremely helpful throughout the entire project.

In mid-April of 1975, Mr. Lurth and his crew arrived in Boston to dismantle the instrument. Because of an extremely tight time schedule, only eleven days

Venerable Boston Organ Finds New Home In Mankato, Minnesota



The Johnson and Son organ, Opus 499, in its new home at the Chapel of the School Sisters of Notre Dame, Mankato, Minnesota.

could be allotted for the removal of the organ — a formidable task indeed. By about the ninth day, it became obvious that the crew would not have time to remove the massive case. Hurried arrangements were made with a local organ builder to remove it. Two very large moving vans were contracted for moving the instrument. The weight of the entire instrument and case totalled 38,450 lbs., almost 20 tons!

The organ arrived in Mankato in generally good condition with only minor damage. Practically the entire community of the motherhouse was at hand to witness the arrival, and everyone pitched in to help unload and store the many parts in one of three major storage areas. The sisters spent much time that summer going over every piece of wood and every pipe, cleaning off almost 100 years of accumulated coal dust, grime, and dirt, sorting screws, and classifying the many small parts. In addition, the 45 facade pipes were stripped of their coat of tin leaf (unfortunately not restorable) and paint. The hand-applied designs were carefully traced and patterns made so that they could be re-applied. At the same time, workmen removed the previous organ from the chapel, removed the chambers, refurbished the side and back walls with new plaster and paint, and, alas, covered up a large and fine West End window. The new home was ready.

On September 15, 1975, the main chests and pneumatic actions had been refurbished, the scaffolds were up, and the work of installation began. The entire lower part of the case was laid out on the convent lawn, refitted, oiled, and carried up to the gallery for installation. Many sisters helped carry the parts, others helped put them in place, others wired, held keys, fit pipes, and others spent much time praying for the safety of the organ crew and the success of the project. The entire community seemed to be totally committed!

Here are a few highlights and some interesting facts gleaned from the examination of the many parts of the organ:

the initials "ANJ 1877" found written on the back of one of the open wood racks;

the words "Chicago Mixture" found on low C of the Great Mixture III;

the meticulous care obvious in the manufacture of the "patent reeds;"

(Continued, page 2)



Left: Richard Lurth and the patented Johnson reeds.

Below: Hand application of the facade pipe designs, meticulously copied from the original.



Everyone lends a hand to wrestle with pipe crates.



(Continued from p. 1)

the fact that many ranks appeared to have been manufactured as 58-note sets; since the top three pipes had obviously been added to stock sets;

the Great principal chorus (16'-8'-8'-4'-2 2/3'-2'-111-IV) and the two Great reeds appeared to have been made as 61-note sets;

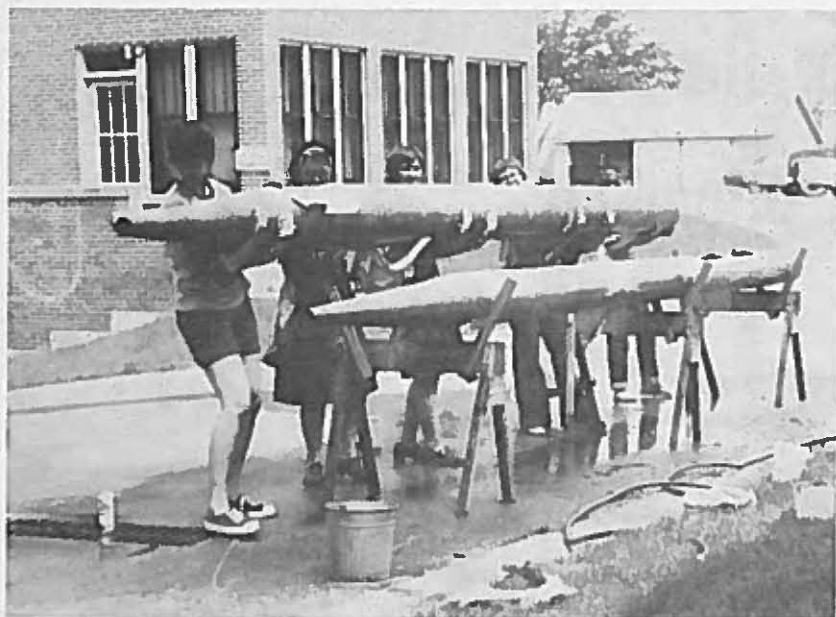
the marvelous cohesion of the Great principal chorus, the fine quality of the flute stops, and the stunning effect of the reed choir;

the German script used on many of the pipes;

the massive wind channels and pallets used in the Great and Swell chests; the high quality of workmanship and the quality of materials used in the chest construction;

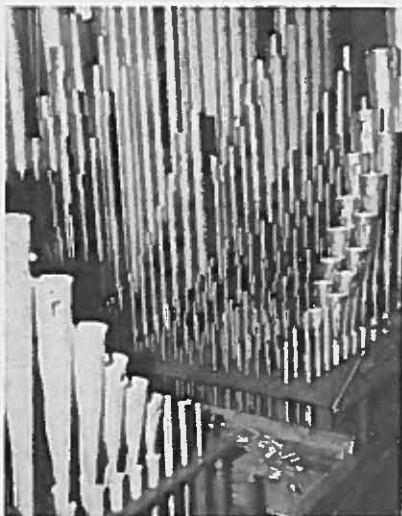
the fine quality of pipe manufacture and weight of materials used.

The organ is playing regularly again, and plans are proceeding for a full three years of introducing it and the magnificent building to the general public. The first recital will be on Sept. 30, 1976, and October 1, commemorating the 99th anniversary of the first dedication of the organ. The recitals will, appropriately enough, be played jointly by Thomas Murray and Kim Kasting.



Sisters lug the big ones to the washstand.

Interior view.



Newly oiled casework.



Letters to the Editors

March 10, 1976

To the Editor:

The writer is wondering whether or not the following item might be valuable to your readers?

BUGGED BY BI-FOCAL BLUES?

If you are one of the countless Dr. Pedalpumpers or even Miss Susies whom time has overcome and must wear bifocals, there is an easier and more practical solution than *tri-focals*, which, in the opinion of the writer are an abomination.

The solution is a simple one! Have your close-up or reading lens in the TOP of your glasses instead of in the usual spot at the bottom (perhaps a bit larger than usual, too). With the lens there it is possible to look over that high console and be using the distance portion of the lens instead of the reading part. When it is necessary to peek down at an elusive toe-stud (or, heavens forbid)

a pedal, you are also looking through the distance lens (with ease).

It is necessary to have the reading length of the small lens adjusted but this is easy. Have a close friend (the Wife?) (or, in extremis, you can do it yourself) measure the exact distance from your eyes to the vertical center of the average height of music on the rack. (This will be different than the usual 14-inch reading distance which most opticians use). This distance is somewhat critical and should be done accurately. Even so, you may have to lean forward slightly for the top notes of an extra high page, or backwards slightly for a page in the *English Hymnal* or *Hymns Ancient and Modern*, but the comfort and increased ease of all phases of your work will be ample reward for this slight disadvantage.

Sincerely yours,

Allen B. Callahan
Southfield, Michigan

THE DIAPASON

Established in 1909

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

MAY, 1976

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March 20, 1976

To the Editor:

In defense of Alexander Schreiner and the Mormon stand on organs, it must be observed that if God had not intended electronic organs to become adequate, He certainly would not have made silicon-sand so abundant and wood and metals in such short supply. (Reference: Earth's crust, composition of, *The Handbook of Chemistry and Physics*, 40th ed., 1959).

Very truly yours,

Charles'E. Riedel
Elmhurst, Illinois

March 15, 1976

To the Editor

Having translated for this magazine some years ago an article on "The Unknown Organ Music of Austria" by Dr. Otto Biba, now archivist of the *Gesellschaft der Musikfreunde* in Vienna, I read with considerable interest Arthur LaMirande's provocative "Franz Schmidt: A Neglected Master" in the March issue. Mr. LaMirande is by no means the first American to have discovered Schmidt, but he has done well to bring to the attention of THE DIAPASON's readers a composer who does indeed deserve recognition.

Much as I approve of the purpose of Mr. LaMirande's article, however, I cannot help but object to the disturbing tone he has adopted. Too many of his remarks invite refutation. Certainly anyone who states that Schmidt "has made the greatest contribution to the literature of the organ since Bach" has the obligation to offer a more reasoned justification for his opinion than that offered in his contentious footnotes. And not all "who have actually heard Schmidt's music" can agree that "he was one of the most profound musical minds of the time". How well, for example, do I remember a performance in the *Musikvereinsaal* early in 1974 of the piano concerto and the first symphony, during which Franz Endler, Vienna's leading music critic, displayed his contempt for the music by burying

his nose in reading material most obviously *not* the published score of the pieces being performed. Endler's review in *Die Presse* left no doubt he found the music insignificant in the extreme, and there were many in that audience who agreed with him. Fortunately I did not; otherwise I would have to accept inclusion in that musical "smart set" Mr. LaMirande finds so obnoxious.

Endler and many other Viennese would, incidentally, greet with gleeful disbelief Mr. LaMirande's statement Vienna "remains . . . the musical capital of the world." Your author seems to have taken at face value publicity put out by the Austrian National Tourist Office. As many Viennese will willingly admit, the city's charm lies in its role as a musical museum rather than as a center for innovation. They will also wish to dispute Mr. LaMirande's assertion that the Vienna Philharmonic doubles as the Vienna State Opera Orchestra. Confusion is understandable on this point, but the fact is that the latter group *includes* the former but is supplemented by many musicians who are not *Philharmoniker*. How else can one explain how it is that the Vienna State Opera Orchestra continues to function while the Philharmonic is on tour?

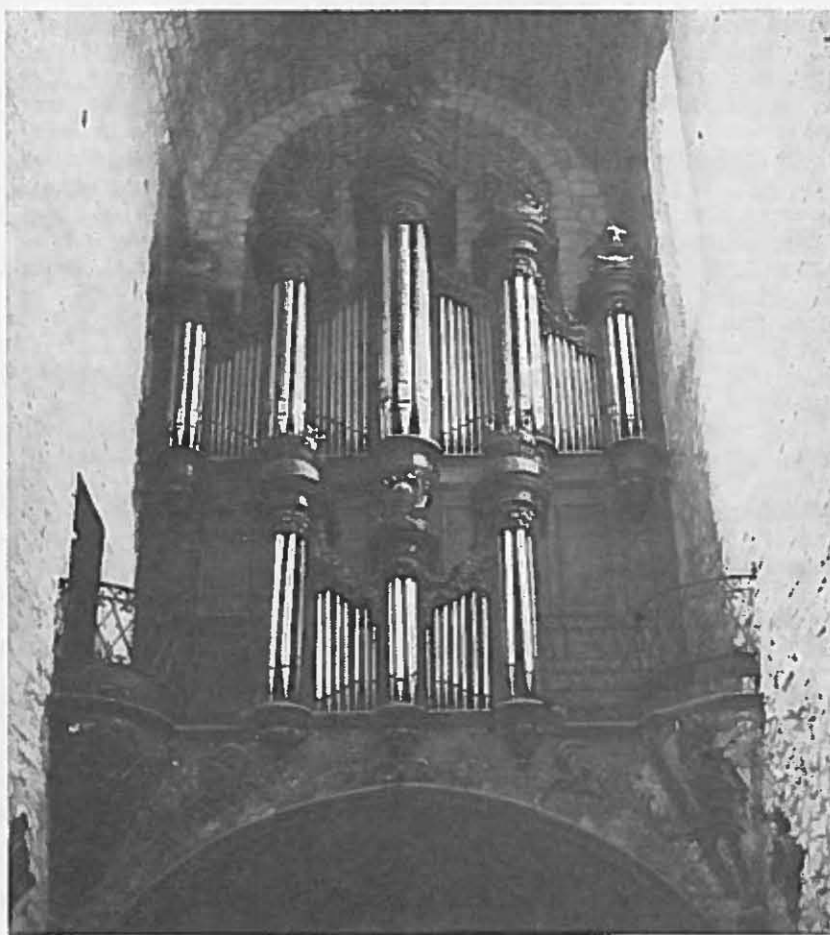
Finally, it should be noted that Schmidt is not as obscure as Mr. LaMirande would have us believe. Visitors this year to Vienna are able to catch performances of "Notre Dame" at the *Volksoper* with a cast that includes no less a singer than Walter Berry. If, moreover, they visit one of the better record shops they can purchase, in six records, Schmidt's complete *Orgelwerke* performed by Kurt Rapf on the magnificent instrument of Vienna's *Piaristenkirche*. These records are available on the Amadeo label, and it is unfortunate that so dedicated a Schmidt devotee as Mr. LaMirande is unaware of their existence.

Yours very truly,

Ronald E. Coons
Associate Prof. of History
The University of Connecticut

Saint-Guilhem: French Classic Organ In the Desert

by Arthur Lawrence



The Cavallé organ, Saint-Guilhem le Désert, France

Driving through the arid and rocky countryside of Languedoc, it is a surprise to round a curve along the riverbed and find the former abbey church of Saint-Guilhem-le-Désert nestled against the hillside, just above the sleepy little town which takes its name from the church. This building houses a very interesting eighteenth-century French organ virtually in its original state. Built by a member of the famous Cavallé family at the time of the Revolution, the organ has escaped extensive notice and seems to be unknown outside of France. This is undoubtedly at least partially because of its out-of-the-way location, about 40 kilometers (25 miles) northwest of the Mediterranean city of Montpellier. One has to make an effort to see and hear this organ, but it is well worthwhile.

In 804, Guillaume d'Orange, duke of Aquitaine and military comrade of Charlemagne, hero of many *chansons de geste*, founded an abbey in the desert valley of Gellone, to house a relic of the True Cross. Four years later, he died in the cloister he had founded, and in succeeding years it prospered, becoming a stopping place for pilgrims on the way to Saint-Jacques-de-Compostella. The present church was consecrated in 1076 and has been known as Saint-Guilhem-le-Désert since the twelfth century. The building has had a number of later additions; it has also had some deletions, since portions of the south side were purchased early in the 20th century by John D. Rockefeller and painstakingly removed to the United States, where they now form an arcade and garden court at The Cloisters, in New York's Fort Tryon Park.

Little is known regarding organs at Saint-Guilhem prior to the organ of Cavallé; the records reveal only that in 1753, one François Austruy, a local craftsman, built an organ for the church. Apparently, it was located other than in the usual west-end position, since the rear gallery was built toward the end of the 18th century (but in an earlier architectural style), to house the current organ. This instrument was built between 1776 and 1789 by Jean-Pierre Cavallé (1743-1809, also known as Juan Pedro), grandfather of the more famous Aristide Cavallé-Coll. Cavallé had learned the organ-building trade from his uncle Joseph, who, in turn, is believed to have worked in Toulouse with Frère Joseph Isnard (who was later to build the magnificent organ at Saint-Maximin-du-Var, which will be the subject of a later article). Jean-Pierre worked with his uncle on organ jobs in the southwestern cities of Toulouse, Vinça, and Perpignan, then went in 1765 to Spain. There, in 1767, he married Marie-Françoise Coll, from whom derived the latter part of the family name taken by future generations. Cavallé returned to France in 1770, remaining until the Revolution, when he returned to Spain. He died at Llanza (Catalonia) in 1809.

The organ of Saint-Guilhem was planned as a three-manual instrument which, had it been completed, would have been representative of a medium-sized French organ of its time. Unfortunately, Cavallé's projected disposition has not survived. The archives do reveal that the complete organ was to cost 3000 livres, of which the builder received 1500 before he terminated his work in 1789, presumably because of the Revolution, and fled the country.

As early as Easter 1789, the fact that only eighteen of the twenty-seven stops anticipated had actually been completed was noted, and an official inventory of the church furnishings, dated October 30, 1790, listed a "fine organ, all new, but lacking the positive." Cavallé did complete the *recit*, *grand orgue*, and *pédale* divisions, and he also provided the third keyboard, as well as holes for its drawknobs, but the *positif de dos* (behind the player) was left as an empty box lacking even its case pipes — the twenty-nine non-speaking pipes which now form the façade for this division were added in 1848. The organ has never been tonally completed and there now seems to be agreement that it should remain as an incomplete example of Cavallé's work. This is mandatory, since the ensemble is quite glorious as it is, albeit limited in flexibility and it seems unlikely that anyone today could design and build a positive which would match the rest of the organ with-

out modifying it (especially in a country where such work is heavily guided — and often compromised — by bureaucratic committees).

Here is the specification of the organ, as it was left in 1789 and as it stands today:

[GRAND ORGUE; 51 notes, CC-d"]
 Montre de 8 pieds
 Bourdon de 4 pieds [8', stopped metal]
 Flûte [8', lowest octave 4']
 Prestant [4']
 Nazard [2 2/3']
 Quarte [de Nazard, 2']
 Doublette [2']
 Tierce [1 1/2']
 Fourniture [1 1/3', 1', 2/3'; breaks at F, f, f']
 Cymbale [1/2', 1/2', 1/3', 1/4'; breaks at F, f, f']
 Grand Cornet [8', 4', 2 2/3', 2', 1 1/2'; from middle c up; mounted]
 Trompette [8']
 Cromorne [8']
 Voix Humaine [8']
 Clairon [8']

[RÉCIT; 32 notes, G-d"]
 Cornet de Récit [8', 4', 2 2/3', 2', 1 1/2'; mounted]

[POSITIF DE DOS; 51 notes, CC-d"]
 [places for 9 drawknobs]

[PÉDALE; 18 notes, CC-F]
 Flûte de 8 pieds [open wood]
 Trompette [8']

Tremblant fort [affecting whole organ]
 Tremblant doux [affecting whole organ]

[C]lochette [p]our la [so]ufflerie [bellows signal]
 [Récit to Grand Orgue; shove coupler]

The drawknobs are arranged on either side of the keyboards, which are set into the center of the main case, with the player's back to the nave. Stops are not easily changed, since the drawknobs are fairly stiff and pull out a long way. The *cornet de récit* is always on and its pipes are mounted alongside the pipes of the *Grand Cornet*, centered several feet above the main manual windchest. The pedal pipes are disposed in C and C# groupings on either side.

The tuning adheres to the original spirit of the organ, although it has

undoubtedly been modified slightly during the course of almost two centuries. It is somewhat unequal, but not disturbingly so, and the pitch is about a half-tone lower than the current standard. The wind supply is rather unsteady and has a pressure of 80 millimeters (3.15 inches). It comes from three conical bellows, now provided with an electric blower (added in 1941), but it is still possible to hand-pump the organ. The *tremblant doux* is quite gentle and makes a lovely effect with the softer flues or the *Montre*, which is itself a ravishingly beautiful stop, being gentle yet full at the same time. The *tremblant fort*, on the other hand, is indeed strong and shakes the whole organ rather violently.

As might be expected in a classic French organ, the glory of the instrument is its reeds. The *Trompette* and *Clairon* make a reed chorus of considerable splendor, although they are by no means oppressive or forced in sound. The pedal *Trompette* is comparable for its range. The presence of the *Cromorne* in the *Grand Orgue* is unusual, since its usual place is in the *positif*, but inspection of the chest reveals that it is in its original planned location. The *Voix Humaine* has straight cylindrical resonators and a rougher sound than the pinched sweetness most Americans associate with a stop of this name.

The keys of the *Récit* work as any normal keys, but the bass keys (for which there are no pipes) are always "down," and the trackers are visible above the keys, since this is the highest keyboard. The manual coupler is somewhat redundant, since it only permits the coupling of a cornet to the middle manual, which already has two cornets of its own; this coupler was probably added in the 19th century. The *positif* keyboard, below the other two (since its action would have to go underneath the player to reach the chest location at his back), does not function at all; its keys are already in their lowest position. The action of the two functioning keyboards is very light, permitting easy articulation and rapid ornamentation. In this respect it is more closely related to the harpsichord than it is to many modern organ actions, and helps one grasp the similarities between the idioms of the two instruments.

Of special interest is the pedalboard, since it is *à la française*; that is to say, it has the short stubby keys which all such French organs once had, but of which most have since been deprived. Here, however, one may experience exactly what the classic French organ composers had in mind when they wrote a pedal part: a tenor melody (usually a long-note *cantus-firmus*) on the *Trompette*, or a slowly-moving sustained bass part on the *Flûte 8'*. The rapid contrapuntal pedal lines associated with the north German school were never a part of this literature, and a high percentage of the French works have no pedal parts at all (although modern editors, including the French, have all too often seen fit to add such parts). The sixteen-foot pitch-level did not come into common use until later times.

At first, this pedalboard is intimidating, since its tiny keys are only 15 centimeters (5.9 inches) long for the naturals and 6 cm. (2.4 in.) long for the accidentals, compared to the length in excess of 60 cm. (23.6 in.) for the naturals and 15-20 cm. (5.9-7.9 in.) for the accidentals of a normal modern pedalboard. However, when one adapts to the intended function of these pedals, it is both easy and effective to play them. Such a piece as the last movement of the *Kyrie* from the *Parish Mass* of Couperin works beautifully here; the slight detachment necessary to move from one pedal to another (since only toe-playing is possible) serves to highlight the chant melody, and gives us a clue as to how such pieces may be performed on other types of organs. Yet, the effect of a legato line can be achieved on the flute, since the enhancing acoustics and a sideways sliding motion from toe to toe makes this possible. The whole feeling of playing these pedals is (perish the thought!) more like playing a Hammond spinet than like playing an AGO "standard" pedalboard, but it is an adjustment easily made.

Jean-Pierre Cavallé is assumed to have executed the Louis XVI-style case of this organ, although it is not signed. The main part of the case has five towers with four flats between, containing a total of fifty-three pipes; of these, twenty belong to the *Montre*, eighteen to the *Flûte*, and twelve to the *Prestant*, the remaining three being dummies. The central tower is crowned by a carved angel on a cloud, playing a trumpet, while the towers on either side are capped by crossed trumpets superimposed on a lyre, and the end towers support urns. The positive case is done in a complementary fashion, with three towers and two flats, all surmounted by wood carvings of a *champêtre* nature — wreaths of foliage and fruit — with the word *Pax* inscribed at the top center. These various carvings are all typical of classic French case decoration and reproduce the elements found over and over again in the cases of such organs.

Since this instrument, even if completed, would not be suitable for the performance of considerable portions of the organ repertoire (such as Bach or Buxtehude), it is useful to consider just what does work well on it, in its incomplete state. Most of the classic French works from Nivers to Balbastre can be played on this organ, sometimes with minor adjustments, except for the pieces which are excluded by the lack of a second complete manual. Thus, no *tierce en taille*, *basse de trompette*, or *recit de cromorne* is possible, and many duos, trios, or dialogues are problematical. In addition, all pedal parts must be carefully calculated, in view of the limited range. On the other hand, there is a large and fairly complete *Grand Orgue* which has fine ensemble possibilities. The *plein jeu* (foundations and mixtures) is quite magnificent, either by itself or with a tenor melody played on the pedal *Trompette*. The *grand jeu* (reeds with cornets) is thrilling, and the resonance of the stone building enhances the splendor of the reeds. Fugues on the reeds go well, using either the *Cromorne* or the *Trompette*. The *jeu de tierces* (cornets) can be used either in duo or in trio (provided the bass is on the *Grand Orgue*), and the *Cornet de Récit* provides a rich and full-bodied treble solo stop. The *jeu doux* (soft foundations) is gentle and makes a good soft ensemble, even though it cannot be used to accompany a solo combination other than the cornet.

(Continued on page 16)

Errata in the Published Organ Works of Jean Guillou

by Mary Jean Cook

SAGAS — I

Errata in Alphonse Leduc 1971 Edition (in manuals unless indicated otherwise)

- Meas. 2, 3, 5, 6, 7 and 8:** beat 4, top note G-flat should be a dotted half note (not half note)
Meas. 9: beat 1, tied B-naturals in both hands should be whole notes (not dotted whole notes)
 beat 4, quarter notes B-flat and F-natural are together as written
 beat 5, quarter notes A-natural, B-natural (tied to whole note of beat 1 and to beat 1 of next meas.) and E-natural are together (5 beats in meas.)
Meas. 10: beat 1, top note C-sharp should be a dotted half note (not half note)
Meas. 18: beat 1, top note G-natural should be a dotted half note (not half note)

SAGAS — II

- Meas. 4:** beat 3, add stem to chord
Meas. 5: beat 1, thirty-second notes should be C-flat and G-flat (not C-natural and G-natural)
Meas. 22: beat 1, first sixteenth, bottom note of chord should be C-sharp (not C-natural)
Meas. 23: beat 3, fourth sixteenth, second note from top should be D-sharp (not D-natural)
Meas. 26: beat 2, first sixteenth, second note from top should be D-sharp (not D-natural)
Meas. 107: beat 2, first thirty-second should be C-sharp (not C-natural)
Meas. 114: beat 2, bottom staff, eighth notes should be E-natural and F-sharp (not E-sharp and F-natural)

SAGAS — III

- Meas. 17:** beat 3, first sixteenth of triplet should be B-flat (not B-natural)
Meas. 37: top staff should have a bass clef sign
Meas. 39: beat 6, first eighth note D-flat should be tied to preceding D-flat; the next sixteenth should be C-natural (not C-sharp)
Meas. 42: beat 6, second eighth, note should be A-natural (not A-flat)
Meas. 82: beat 2, left hand should be on Bourdon 8
Meas. 86: beat 4, quarter note should be E-natural (not E-flat)
Meas. 88: beat 4, first sixteenth of triplet should be B-flat (not B-natural)

SAGAS — IV

- Meas. 80:** beat 2, first thirty-second, notes should be G-sharp and A-natural (not G-flat and A-sharp)
Meas. 84: beat 2 in pedal, first sixteenth, notes should be D-sharp and E-natural (not D-natural and E-sharp)
Meas. 85: beat 3 in pedal, third sixteenth, notes should be D-sharp and E-natural (not D-natural and E-sharp)
Meas. 94: beat 2 in pedal, first thirty-second, notes should be D-sharp and E-natural (not D-natural and E-sharp)
Meas. 103: beat 2 in pedal, fifth thirty-second, notes should be D-sharp and E-natural (not D-natural and E-sharp)
 beat 2, eighth thirty-second, notes should be F-sharp and G-natural (not F-natural and G-sharp)
Meas. 105: beat 2 in pedal, first thirty-second, second note from bottom should be D-flat (not D-natural)
 beat 2, fourth thirty-second, middle note should be F-sharp and top note G-natural (not F-natural and G-sharp)
Meas. 137, 138 & 139: beat 3, third thirty-second, bottom note should be E-sharp (not E-double sharp)
Meas. 140: beat 2, first thirty-second, middle note should be A-sharp and top note B-natural (not A-natural and B-sharp)
 beat 2, third thirty-second, bottom note should be E-sharp (not E-double sharp)
Meas. 141: beat 1, first thirty-second, middle note should be A-sharp and top note B-natural (not A-natural and B-sharp)
 beat 1, third thirty-second, bottom note should be E-sharp (not E-double sharp)
 beat 3, first thirty-second, bottom note should be G-double sharp (not G-natural)

Mary Jean Cook received the BM in organ from the University of Oklahoma where she was a student of Mildred Andrews. She is chairman of the organ committee of the Museum of New Mexico Foundation to restore the McNary Memorial Organ in the Fine Arts Museum, Santa Fe, and has instituted organ recitals to benefit this instrument. Formerly organist and director of music at the Church of the Holy Faith (Episcopal), Santa Fe, she has also appeared as organ and harpsichord soloist with various groups in Los Alamos, Albu-

querque, and Santa Fe.

Jean Guillou made his debut in the U.S. in the summer of 1974. He conducted a seminar at Southern Methodist University at that time, and those who performed his works became aware of rather numerous errata, some evident and some which only Mr. Guillou could identify. Among those cooperating with Mary Jean Cook in drawing up the present list are Donna Robertson, Mars Hill, N.C.; Cherry Rhodes, Pasadena, Cal., and Susan Ferré, Dallas, Tex. Mr. Guillou also checked the final version.

SAGAS — V

- Meas. 6:** beat 4, middle staff, F-natural should be an eighth note (not a quarter)
Meas. 9: beat 3 in pedal, second eighth, A-natural should be tied to A-natural of beat 4
Meas. 11: beat 4 in pedal, quarter note A-natural should be tied to first eighth, beat 1 of Meas. 12
Meas. 12, 13 & 14: a decrescendo sign should be over half note chord to quarter note chord
Meas. 32: beat 4, top staff, a staccato mark should be over eighth note B-flat
Meas. 35: a decrescendo sign should be over half note chord to quarter note chord
Meas. 64: beat 4, first eighth, top note should be C-sharp (not C-natural)
Meas. 65: beat 4, both hands should be on Hautbois through beat 2 of Meas. 67 (right hand then returns to mutations on beat 3)
Meas. 70: beat 4, both hands should be on Hautbois through beat 1 of Meas. 72
Meas. 74: beat 4, phrase mark should extend over beat 2 of Meas. 75 (not beat 1)

SAGAS — VI

- Meas. 2:** beat 2, second eighth, octave should be G-natural not G-sharp
Meas. 30: beat 5, first eighth, top note should be G-natural (not G-flat)
Meas. 32: beat 1, second eighth, bottom note should be C-sharp (not C-natural)
Meas. 33: beat 1, first eighth, bottom note should be G-natural (not B-natural)
Meas. 48: beat 4, second eighth, second note from top should be C-natural (not C-sharp)
Meas. 67: beat 1, first eighth, middle note should be G-sharp (not G-natural)
Meas. 72: beat 1, second eighth, tied note should be F-sharp (not F-natural)
Meas. 89: beat 5, second eighth, octave should be G-natural (not G-sharp)
Meas. 90: beat 3, first eighth, octave should be F-natural (not F-sharp)
Meas. 101: beat 2, first eighth, third note from top should be D-flat (not D-natural)
Meas. 103: beat 3, second eighth, bottom note should be D-natural (not D-flat)
Meas. 115: beat 5, first eighth, bottom note should be F-natural (not A-natural)
Meas. 123: beat 2 in pedal, second eighth, note should be B-natural (not A-sharp)

TOCCATA

- Errata in Alphonse Leduc 1966 Edition (in manuals unless indicated otherwise)
Meas. 5: beat 3, first eighth, bottom note should be B-natural (not B-flat)
Meas. 23: beat 1, third eighth note from bottom should be E-flat (not E-natural)
Meas. 37: beat 4, second eighth, right hand octave should be C-natural (not C-sharp)
Meas. 39: beat 4, first thirty-second, note should be A-natural (not A-flat)
Meas. 43: beat 2, two middle notes should be D-sharp and E-natural (not D-natural and E-sharp)
Meas. 73: beat 2, chords should be on manual III (not II)
Meas. 105: beat 4, last two sixteenths, notes should be D-natural and G-natural (not D-sharp and G-sharp)
Meas. 122: beat 1, third sixteenth, middle note should be D-natural (not D-sharp)
Meas. 127: beat 2 in pedal, eighth rest should not be dotted
 beat 3, in pedal add dot to eighth rest
 beat 4, first sixteenth, middle note should be D-natural (not D-flat)

- Meas. 139:** beat 4, first sixteenth, bottom note should be F-natural (not F-double sharp)
Meas. 147: beat 1, fourth sixteenth, octave should be B-flat (not B-natural)
 beat 2, first sixteenth, bottom note should be B-natural (not B-flat)
 beat 4, quarter note in right hand should be B-natural (not B-flat)
Meas. 148: beat 1, first sixteenth in left hand, add note E-natural as in succeeding chords
Meas. 155: beat 2, sixteenth chord, second and third notes from top should be E-natural and D-sharp (not E-sharp and D-natural)
Meas. 155: beat 2, rests in manuals and pedal should be dotted eighths (not eighths); also in beat 3 in pedal
 beat 3, second sixteenth, middle note should be C-natural (not C-sharp)
 beat 3, third sixteenth, bottom note of octave should be C-sharp (not C-natural)
 beat 4, first sixteenth, top note should be C-natural (not C-sharp)
Meas. 157: beat 2, fourth sixteenth, top note should be B-natural (not B-flat)
Meas. 160: beat 2, first sixteenth, bottom note should be A-sharp (not A-natural)
 beat 4, fourth sixteenth, top note should be A-natural (not A-sharp)
Meas. 162: beat 3, first sixteenth, third note from bottom should be B-natural (not B-sharp)
Meas. 165: descending pedal notes should be staccato
Meas. 167: add an "a" before Tempo
 In final four chords of piece, play the two bottom notes, C-natural and B-natural, also in pedal
Additions made to my score by Jean Guillou:
 In **Meas. 9, 10 and 11,** add a minor third from top note in ascending right hand octaves (example: Meas. 9, add F-sharp, G-sharp and A-natural)
 In **Meas. 167 thru meas. 180** in right hand, add a minor third from top note

POUR LE TOMBEAU DE COLBERT

- Errata in Alphonse Leduc 1967 Edition** (in manuals unless indicated otherwise)
Meas. 1: Opening motive is played secco and should be played thus throughout piece
Meas. 6: Fond. 8 foot should include 16 foot, oboe and nazard
Meas. 23: Fond. 8 foot in pedal should include reed and flute 4 foot
Meas. 31: beat 1, top two whole notes should be A-sharp and B-natural (not A-natural and B-sharp)
Meas. 34: beat 3, third half note from bottom should be E-natural (not E-flat)
Meas. 39: Tempo I, non-legato in manuals and pedal
Meas. 41: include 32 foot in pedal
Meas. 48: include 16 foot reed and low mutations in right hand
Meas. 54: include 32 foot in pedal
Meas. 83: beat 3, last thirty-second, note should be G-sharp (not F-natural)
Meas. 84: beat 2, first thirty-second, note should be F-natural (not G-natural)
Meas. 85: beat 3, last sixteenth, second note from bottom should be D-natural (not D-sharp)
 beat 4, second sixteenth of sevenths, note should be E-natural (not E-sharp)

- Meas. 88:** include a quarter rest sign following the last sixteenth rest of beat 2 in left hand (beat 3 is missing)
 beat 4, third eighth note from bottom should be G-natural (not G-sharp)
Meas. 93: Piu presto (not Piu lento); non-legato in pedal
Meas. 94: beat 3 in pedal, second sixteenth, note should be G-flat (not G-natural)
Meas. 99: Tempo I, non-legato in manuals and pedal
Meas. 104: beat 2, third sixteenth, bottom note should be G-natural (not G-sharp)
Meas. 108: beat 3, second eighth of triplet, top note should be A-sharp (not A-natural)
Meas. 129 & 130: should be on two manuals, right hand on flute 8 foot and left hand on cromorne
Meas. 138, 139 & 141: should be on cromorne
Meas. 141: beat 3, last thirty-second in left hand, note should be F-natural (not F-sharp)
Meas. 143: (Bottom line of Page 10) Fifth sixteenth of last large group of sixteenths, note should be F-natural (not F-sharp)
Meas. 144: right hand on great and left hand on swell; leggiero touch
Meas. 150: beat 3, both hands on great
Meas. 152: beat 1, third sixteenth in left hand, note should be D-sharp (not D-natural)
Meas. 155: beat 2, last sixteenth, second note from top should be G-natural (not F-natural)
Meas. 157: beat 2, sixth thirty-second, top note should be E-natural (not E-flat)
 beat 3, fifth sixteenth, top note should be F-natural (not F-sharp)
Meas. 158: beat 1, fourth sixteenth, bottom note should be F-natural (not F-sharp)
Meas. 162: beat 3, second quarter note from top should be E-flat (tied to E-flat of following meas.) (not E-sharp)
 beat 3, both hands on swell
Meas. 164: both hands on great; open crescendo pedal
Meas. 165: beat 2, left hand on swell
 beat 2, second thirty-second, second note from top should be G-natural (not B-natural)
 beat 3, last sixteenth, note should be C-natural (not C-sharp)
Meas. 166: beat 3, third thirty-second, bottom note should be D-natural (not D-sharp)
Meas. 167: both hands on great
 beat 1, last sixteenth, draw line through top note (making it middle C)
Meas. 176: right hand on great, left hand on positive
Meas. 197: beat 4, second eighth of triplet, note should be B-natural (not B-flat)
Meas. 203: beat 3, bottom eighth note should be G-natural (not G-sharp)
Meas. 205: following this meas. insert the below (making Meas. 206, 207 and first beat of 208), then continue with beat 2 of the meas. following Meas. 205 in Leduc edition:



Next-to-Last and Last Meas. of piece: place a decrescendo sign

Putnam City Baptist Church, Oklahoma City, Oklahoma. Built by Herman Boettcher and Sons, Dallas, Texas. 3-manual and pedal, 28 ranks, Great and Pedal exposed, Swell and Choir under expression. Dedicated by Tommy Brinkley of First Baptist Church, Dallas, Texas; Bob Brown is minister of music of church.

GREAT

Quintaton 16' 61 pipes
 Principal 8' 61 pipes
 Bourdon 8' 61 pipes
 Octave 4' 61 pipes
 Quintadena 4' 24 pipes
 Fifteenth 2' 61 pipes
 Mixture III 183 pipes
 Festival Trumpet 8' (Prepared)
 Chimes

SWELL

Rohr Gedackt 8' 61 pipes
 Gamba 8' 61 pipes
 Celeste 8' (TC) 49 pipes
 Prestant 4' 61 pipes
 Hohlfloete 4' 61 pipes
 Blockfloete 2' 61 pipes
 Plein Jeu III 183 pipes
 Fagotto 16' (TC) 49 pipes
 Trumpet 8' 61 pipes
 Oboe 8' 12 pipes

Clarion 4' 12 pipes
 Tremulant

CHOIR

Holzfloete 8' 61 pipes
 Gemshorn 8' 61 pipes
 Gemshorn Celeste 8' (TC) 49 pipes
 Rohrfloete 4' 61 pipes
 Octavine 2' 61 pipes
 Nazat 1-1/3' 61 pipes
 Krumhorn 8' 61 pipes
 Festival Trumpet 8' (Prepared)
 Tremulant

PEDAL

Subbass 16' 32 pipes
 Quintaton 16'
 Gedackt 16' 12 pipes
 Principal 8' 32 pipes
 Bassfloete 8' 12 pipes
 Gedackt 8'
 Octave 4' 12 pipes
 Floete 4'
 Octavine 2' 12 pipes
 Posaune 16' 12 pipes
 Trumpet 8' 12 pipes

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GRAND ORGUE

Quintaton 16'
 Montre 8'
 Flute à cheminée 8'
 Prestant 4'
 Flute conique 4'
 Doublette 2'
 Cornet V 8'
 Fourniture IV 1-1/3'
 Trompette 8'

POSITIF

Bourdon 8'
 Prestant 4'
 Flute à fuseau 4'

Nazard 2-2/3'
 Doublette 2'
 Quarte de nazard 2'
 Tierce 1-3/5'
 Larigot 1-1/3'
 Sifflet 1'
 Fourniture III 1'
 Cymbale III 1/3'
 Tremblant

RECIT

Salicional 8'
 Voix céleste 8'
 Flute bouchée 8'
 Flute harmonique 4'
 Principal conique 4'
 Flute à bec 2'
 Sesquialtera II 2-2/3'
 Fourniture IV 2/3'
 Hautbois 8'
 Tremblant

PERALE

Soubasse 16'
 Octave basse 8'
 Bourdon 8'
 Basse de choral 4'
 Fourniture IV 2'
 Bombarde 16'
 Basson 16'
 Trompette 8'
 Chalumeau 4'

Frank Martin's "Passacaille" for Organ

by John David Peterson

The *Passacaille* for organ by the late Swiss composer Frank Martin is a modern masterpiece which apparently seldom finds its way onto recitals in this country. It presents an unusual approach to the writing of ostinato variations, having a main theme in addition to the ground bass; and it is very gracious for the instrument in spite of Martin's professed discomfort with the idiom.¹ This discomfort has produced both a stumbling-block and an advantage for the performer. On the one hand, the score is nearly devoid of markings except for occasional indications of dynamics and directions for manual changes; on the other, the composer transcribed the work first for strings (1952) and later for full orchestra (1962), giving some vivid ideas on registration.

The work opens with a *dolcissimo* statement of the eight-bar long ground

(Example 1)

bass in the pedal. Through the work it will appear altered both chromatically and rhythmically; it will be melo-

(Example 2)

dically expanded; and transposed (one semitone higher in each variation from

(Example 3)

the fourteenth through the twenty-fourth). In variation 11 it appears in the tenor; and in variations 7 and 8 it is so elusive that while we are sure that it has not disappeared altogether, neither are we sure that it is altogether there.

The opening statement of the ground bass is followed by the first statement of the main theme.

(Example 4)

The *Passacaille* is arranged around the presence and absence of the main theme and this structure imposes on the piece a sense of large sections of music rather than the mere consecutive appearance of variations.²

The cohesiveness of the accompaniment in variations 1-6 makes them sound as one section; the presence of the main theme in variations 1 and 2 and again in 5 and 6 gives a ternary form to this opening section. A gradual build-up in range, dynamics, and complexity begins in variation 7, climaxing in variations 13 and 14, which again present the main theme. A sudden decrease in volume in variation 15 leads into a long crescendo which constitutes the rest of the work. The main theme reappears in the middle range in variation 21 and is heard in every variation through the climactic 25th as the tension builds to a peak. A sudden holding back (variation 26) and broad crescendo (coda, mm. 226-237) close the work. A diagram reveals four sections of music nearly equal in length.

opening, vars. 1-6
theme: 1-2; 5-6
56 bars

vars. 7-14
cresc. to theme (13-14)
64 bars

vars. 15-20
theme absent
48 bars

vars. 21-25; 26 and coda
theme: 21-25
56 bars

Since the *Passacaille* is an organ work, it behooves the interpreter first to examine the organ score thoroughly. To start with the version for full orchestra is an exercise in frustration, since Martin's colors are vivid and various beyond the physical capabilities of the organ. What we can glean from the orchestral version (after first studying the organ score) is Martin's expression of form through musical color, and some idea of the tonal *chiaroscuro* which he had in mind. From this we must call to the fore all the color potential of our instrument.

Rudolf Klein³ has correctly observed that the *Passacaille* demands a Romantic instrument of the Cavallé-Coll

type, with smooth voicing and the ability to couple all manuals together for a rich sound.⁴ The opening ostinato and six variations basically call for 8' manual foundations coupled together. Martin's markings direct that the Choir must accompany the Great, and the Swell accompany both the Great and the Choir; in variation 1 the *dolce* melody is given to manual II and the *dolcissimo* accompaniment to manual III. In variation 4 the melody in the left hand moves to manual I and the right hand follows with the melody in variation 5. Variation 6 finds the right hand (accompaniment again) back on manual II. In other words, the first four variations build to the fifth, and the sixth makes a diminuendo, all on one basic sound. Musically this suits all of this section except for the melody in variation 3 which seems to want a distinctive solo sound. (To emphasize this melody is particularly appropriate because it will return—treated canonically—in variation 15.) It is easy to accomplish here, perhaps with a reed from the Choir. This approach is ratified by Martin's orchestration, where the gentle sound of flutes, clarinets, and basset horn is gradually augmented by strings *divisi* until all the woodwinds and strings play together in the fifth variation; in variation 6 some of the instruments drop out to temper the intensity. The only striking solo color is that of the oboe in variation 3; and the only equivalent of 16' sound in the bass is in the climactic fifth variation.

The seventh and eighth variations are stripped to the barest of sounds—an accompaniment of four, later six, muted violins and two muted horns first under the solo oboe d'amore and then under the solo oboe. The notes of the ostinato appear variously in all parts, unconnected with each other and in a rhythmic distortion which gives a sense of tension. Such a concept of sound is easy to duplicate on the organ. It is possible for the solos in variations 7 and 8 to contrast even more

than do the oboe and the oboe d'amore. Since the organ score suggests that variations 8 and 9 be connected, and the crescendo in variation 9 suggests foundation stops, the solo oboe stop from variation 7 could give way to a solo flute (or a few 8' foundations) in variations 8 and 9. (Variation 9 in the transcription is given to the string section rather than soloists.)

More confusing is a change in phrasing and note values in the orchestral version in m. 72.

This is one of a few "changes of mind" which can be traced from the *Passacaille* for organ of 1944 to the *Passacaille* for orchestra of 1962. We must presume that the changes stemmed from Martin's ideas of orchestration rather than from a desire to alter the music fundamentally. Obviously any attempt to incorporate directions from the orchestral version in the organ work must be done with great circumspection and without blithely presuming the composer's good will. He always had an option, which he did not exercise, to write a revised version for organ.

The tenth variation begins in m. 81 with percussive chords which give way to sinuous counterpoint. Both hands are directed to play on the same manual, *piu forte* in the original; *forte* in the transcription. If the Great and Choir have been used for the previous two or three variations, the full Swell can be

Example 1

Ex. 2 variation 1

variation 9

variation 10

variation 12

variation 14

Ex. 3 variation 13

variation 15

Ex. 4

prepared for this one and a toe general pushed on the first count of m. 81 to increase the pedal and build up the full organ for succeeding variations. A solid pedal with reeds 16' and 8' is needed for the ponderous quarters of variation 10 and for projection of the melody in the double pedal of variation 11. The running sixteenths in mm. 95-100, *marcato* in the orchestra score, lead forcefully into the twelfth variation. The organ part *directs* no change in dynamics or color; the phrase-marks *imply* one on the 32nd-note pickup to the second beat; but in the orchestra the new sound begins with trumpets immediately on the first beat. The effect is breathtaking and certainly ought to be incorporated into a performance on the organ. The twelfth variation demands equality in volume of the Great and Pedal as the detached notes of the ostinato explode alternately in canon against the tensely chromatic background on the full Swell. A powerful crescendo leads into two fortissimo statements of the main theme, the first in chords over a moving bass, the second in winding chromatics over a rhythmically jagged pedal. Both hands are on the Great for these two variations which are at once the first big climax of the work and a recall of the first two variations, acting as a new beginning.

Variation 15 (m. 129) continues the reference to the beginning of the work as the tender oboe melody from variation 3 is expanded canonically. (Thus variations 1-3 are equivalent to variations 13-15 and divide the 25 variations in two, a large binary form). If the Swell has not been coupled to the Choir during the preceding *tutti*, the notes leading into variation 15 may easily be taken on the Choir, duplicating the sound of full strings in the transcription. A general piston pushed on the second beat of m. 129 can reduce the pedal volume and release either Swell or (better) Great for the *comes* in the tenor voice. The dazzling color changes of the runs in variation 16 are impossible to execute on the organ, but the brilliant effect of *forte* solo winds can be matched with high-pitched stops and/or a light mixture.

The grand crescendo from variation 17 through 25 is best done as a buildup of a *tutti* sound. On an organ of limited resources, the resumption of the main theme in variation 21 can sound stirring on a secondary manual with super couplers while the right hand plays the *obbligato* on the Great; both hands go to one manual in variation 24. The transcription makes use of string sound augmented by winds rather than exploiting solo colors. The main theme is given to the brass on its return, and here Martin drops the volume considerably and begins a new crescendo approaching the climax (a musical nuance not given in the organ score, but a device well known to performers; if the sound is exciting, the crescendo following would be hair-raising).

Variation of 26 begins to tie down the cascading energy of this monolithic work. Marked *mezzo-forte*, with the subordinate parts *dolce*, its pedalpoint slows much of the harmonic motion and prepares the listener for the coda. This last section contains the final dynamic indications of the work, the curious *dolce ma pieno* followed by *un poco cresc. sin al fine*. "Sweetly but full" and "a little louder until the end" would seem to indicate full organ, boxes closed, with a gradual crescendo to a roaring final chord. Both orchestral versions end *PPP*, to the delight of at least one writer⁵ and the dismay of this one. More puzzling yet is the scoring itself—full orchestra, *PPP*, not solo instruments, which corresponds to the marking *dolce ma pieno*. However, diminuendos to *PPP* are given in the orchestra, not the *cresc. sin al fine* of the original. An answer to the puzzle not forthcoming, this writer intends to continue ending the work loudly (barring, of course, any perverse dawnings of light which so often accompany declarations of intent).

Puzzles or no, the *Passacaille* is unique in the organ literature. The structure is severe; the harmonies at times acrid, at times lush; the sense profound—the work is one of the glories, not just of this century, but of all music for the organ.

(Continued on page 11)

John David Peterson is assistant professor of music at Ohio Northern University, Ada, Ohio.



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COMPETITIONS

Fort Wayne, Indiana

Robert F. Bates, 24, a native of Detroit, Michigan, was named winner of the 17th National Organ Playing Competition in the finals held March 13 at the First Presbyterian Church, Fort Wayne, Indiana. Mr. Bates competed against seven others in the finals, which had been reduced from an original field of 63 contestants. He was awarded a cash prize of \$500 and will give a recital at First Presbyterian Church in Fort Wayne on May 4. Mr. Bates is presently a graduate student at Southern Methodist University where he is a teaching fellow in music theory and an organ student of Robert Anderson. He is a graduate of Wayne State University where he was a student of Ray Ferguson, and he was first runnerup in the 1972 Fort Wayne competition.

Fort Wayne Contestants: (back row)—John Morris, Keith Shafer, Mark Russakoff, Robert Bates (winner); (front row)—Dennis Bergin, Christine Marshall, James Mismas, and Murray Somerville.



First runnerup in the competition was Dennis Bergin of Clay Center, Kansas, a senior organ major at Wichita State University and organ student of Robert Town. Mr. Bergin was awarded a \$300 cash prize. Third place was awarded to James Mismas, a native of Wooster, Ohio, and currently a graduate student at the University of Illinois, studying with Jerald Hamilton.

Other finalists in the competition included Christine Marshall and Mark Russakoff, both doctoral candidates in organ performance at Northwestern University under Wolfgang Rübsam; John Morris of Morristown, New Jersey; Keith Shafer, a student of Robert Anderson at Southern Methodist University; and Murray Somerville, a native of London, England, presently residing in West Hartford, Connecticut.

The judges for the contest finals were Corliss Arnold, Delbert Disselhorst, Marilyn Mason, Russell Saunders, and Sue Henderson Seid. The internationally known competition has been a part of the Music Series of First Presbyterian Church for the past 17 years, and is partially underwritten by a grant from the First Presbyterian Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theater manager.

Fort Lauderdale, Florida

Mary Beth Cover was the winner of the Fifth National Organ Competition sponsored by the First Presbyterian Church of Fort Lauderdale, Florida on March 14. Miss Cover is a senior organ major at the Stetson University School of Music in DeLand, Florida. She has studied with Robert Eschenaur, Paul Manz and Paul Jenkins, and she received the Presser scholarship for excellence in performance in 1974-75. She is at present the University Carillonneur and organist-choir director at First United Methodist Church, DeLand. The other finalists included Fred Gramann and Theodore F. Reinke. Mr. Gramann studied under Ona

McKee and Edward Hansen of Seattle, Washington, and in 1967 he won the Seattle Chapter AGO competition. He holds the MusB from Syracuse University where he studied with Don Sutherland and Will Headlee. In 1972 he won first place in the Fort Wayne National Organ Playing Competition, and from 1972-75 he studied with Marie-Claire Alain in Paris. He is currently working on a master's degree at the University of Michigan under Marilyn Mason. Mr. Reinke graduated from the University of Wisconsin in 1972. He has studied with Joanne Hess in Oshkosh and he is completing his MM degree in organ at the same university. He has studied previously with Jet Turner, Marilou Kratzenstein and John Harvey, and he is presently director of music at St. Benedict Center of Middleton, Wisconsin, and organist of First Congregational Church of Madison, Wisconsin. The judges for the competition were Reginald Foort, George William Volkel and Loretta Fox.

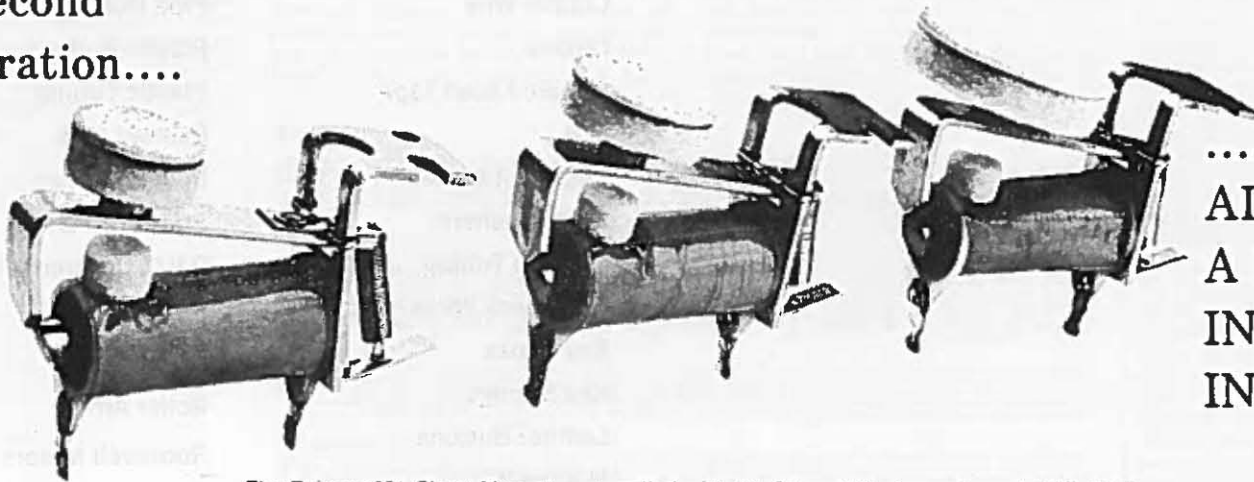
London, England

An Organ Playing Competition will be included in the program of the London (England) Organ Week, July 11-18. The competition is open to all organists of any nationality who will be under 32 years of age on Thursday, July 1, 1976. The competition will be held on July 12-14 at St. Paul's Church, Knightsbridge, London, and 24 competitors will be selected from those who express a desire to participate. No correspondence can be entered into with regard to the decisions of the selecting committee. Applications and the entry fee of £5 must be in the hands of the Organizer by June 1, 1976, and must be accompanied with a signed testimonial on behalf of the applicant by a musician of standing. In the event of non-selection for the competition, the fee will be returned. Competitors will be required to play the following at the eliminations: Prelude, Fugue

and Variation by Franck (UMP), In dulci jubilo, BWV 608 by Bach; and first movement only from Dance Suite by Alan Ridout (Chappell). Five, or at most six competitors will be selected to play the following at the finals on July 14: Canon Variations on "Vom Himmel hoch", BWV 769 by Bach or Sonata II in C minor, BWV 526 by Bach; and either the Prelude and Fugue in B major by Dupré, or the Fugue only from the Chorale Fantasia on "Wachet auf", Opus 52/2, by Max Reger. The adjudicators' decisions are final and binding on all competitors. The first prize winner will receive £50, second prize winner will receive £20, and £15 will be awarded the third prize winner, and all three winners will give a recital at Holy Trinity Church on July 17. The first prize winner will play a recital at St. Paul's Cathedral on July 16, and another in September; other prize winners will also be able to play recitals at St. Paul's Cathedral in September. The judges for the competition will be Peter Hurford, Nicolas Kynaston, and Jan Panten of Sweden. For application materials and further information, write the Organizer of the London Organ Week, Richard Townend, Hill House, 17 Hans Place, London, England SW1X 0EP.

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FRANK HUBBARD

1920-1976

by Michael Steinberg

(Reprinted with permission from the Boston Sunday
Globe, March 7, 1976)

Once, Frank Hubbard was carrying a violin by the 17th Century Austrian Builder, Jakob Stainer, down the narrow stairs in the barn where he built his harpsichords, when he lost his footing. He managed, though, to contrive his fall so that he landed under the beautiful and precious instrument. It cost him a broken collarbone.

He cared that much about instruments, and the ones he built show it. For his book, "Three Centuries of Harpsichord Making," itself so characteristic a Hubbard combination of the scholarly and the entertaining, the urbane and the committed, he chose an epigraph from T. S. Eliot:

... "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell
you all."

For, at the end of the 18th Century, the harpsichord had been driven out by the pianoforte and it had to be resurrected in our own time. Piano manufacturers undertook the first attempts at resuscitation. Those early 20th Century Pleyels gave Wanda Landowska something to play on, and it was she who persuaded the world that the harpsichord was worth reviving; still, those instruments have little to do with real harpsichords in construction, sound and appearance. The real revolution, the true resurrection began right there in the 1940s, in the modest workshop of two Harvard graduate students in English, Frank Hubbard and William Dowd.

Hubbard and Dowd, now PhD dropouts, went to separate apprenticeships in instrument-building — Hubbard's took him to the Dolmetsch family in England — before opening a shop together. In 1958 each took his own road, Dowd to a large shop in Cambridge, Hubbard to a smaller one that found quarters on the Lyman estate in Waltham.

The Hubbard shop was a benevolent autocracy. For most of its years, it was populated by one superb professional cabinet-maker and a succession of young men and women of varying degrees of competence. Most of them were refugees from academe. Many were gifted and are now in shops of their own, building fine harpsichords, clavichords, lutes, bows, and fortepianos. Frank lived in the gardener's cottage to the estate with his wife, Diane, and their young daughters, Polly and Julie. In a way, house and shop were one another's extended families. Part of this always-swirling household were an elegant cat called Jacqueline and an elegant pony, Alexis. The most revered of the Hubbard pets was a grizzled dachshund, now departed, named for the great 17th Century organ-builder, Arp Schnitger.

Frank ran this world with conviction, authority, and a mixed record of patience and terrifying explosions in dealing with others' failures to equal his own standards of exactness. The workday had spaces for consulting the Oxford English Dictionary or Diderot's "Encyclopedie," for research and discussion of genera of conifers, or for the flying of kites, but only if it was Frank who initiated such an excursion; woe to the worker who took-off on his own. Yet he encouraged growth, and artistic and professional independence, and he was a born and great teacher with extraordinary empathy for the process of learning. "When you had completely misconceived something," one of his former workers recalls, "the hardest thing he would say was, 'Now, if I were you . . .'"

He was a man of exemplary courtesy. No matter how rotten he felt or how cross he was at being interrupted, his response on the telephone to "how are you?" was invariably, "Very well indeed,

thank you" (with a slight crescendo and fermata on the "thank"). We played sonatas occasionally, he on the violin, myself at the piano. While he always accompanied his own performance with quiet but intense "damns," we never reached the end of a movement without his at once offering me some outrageously undeserved compliment. When my mistakes were too blatant for even his ignoring, he would always point out that the piano part had "so many more notes."

Like the harpsichord, he really skipped the 19th Century, disliking its colonial politics, industrial revolution, morals, and most of its music. He was a man and gentleman of the 18th and 20th Centuries, forward-looking in his political views (uncomfortably so for some of his associates at Harvard and in the army), conversant with and welcoming of modern technology when it served his needs and met his standards (Hubbard harpsichords use plastic for some of the parts made, in the old days, of wood, quill or leather). He took pleasure, as well, in that peculiarly contemporary notion of the do-it-yourself kit and, largely in response to the growth of that part of his work, he eventually took a partner, Lawrence Erdmann, who did much to promote 20th Century efficiency in the barn at Waltham.

One had only to listen to his courtly English — and he spoke it with the same poise and savor with which he wrote it — to sense how profoundly he was in tune with the past. Like an 18th-Century man, he believed that it was possible completely to occupy a given world: he seemed to know everything, the name for every object and every process, the history of things and of ideas, to know flowers, turbines, French poetry, the manufacture of pins, theology, delicate points of English usage, the unionization of trades. He was warmly Anglophile and Francophile and always seemed rather to disapprove of most things German and Italian (not inflexibly: once, hearing "Die schoene Muellerin," he expressed gratified surprise at how agreeable, "almost civilized," German verse could sound when set to music by Schubert). He knew who he was and he was unrattled by fashion: his hair was as trim in 1969 as it had been in 1949, his spectacles were never wire-rimmed, and he remained faithful to his bow ties and tweedy jackets.

It seemed, too, as though he could do everything. His command of techniques was virtuosic and comprehensive. His skill served his astonishing scientific and historical knowledge, and also a perfection of taste rarely met with. Every action was informed by the sense of what is enough. Whether it was a matter of the proper number of strokes of the plane or passes of the polishing cloth, the drops to add before a color became overbalanced in one direction or the other, he unfailingly knew when to stop. The sound of his instruments, so clear, so splendid, so subtly flavorful, is matched by the nobility and grace of their proportions, textures, and colors.

Frank Hubbard died on February the 25th. He lives in his instruments and in his pupils. Given the popularity of the harpsichord today, he has made a difference to the musical experience of thousands who do not know his name. Earlier, I said that Frank was a great teacher, and I mean that in a sense other than the obvious. Such a teacher shows by example that what he does is worth the doing. Looking back now over the years in which I watched Frank cultivate "the habit of perfection," I understand that I never knew another man whose life and work so clearly showed why it was worth working to have it right.

u ni- fy

u'ni-fy 1 yū'ni-fai; 2 yū'ni-fī, vt
[-FIED; -FY'ING.] To cause to be
a unit; view or regard as one.

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4' Rohrflöte
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III Alisture 1'
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8' Krummhorn
4' Trumpet Clarion
Chimes

Swell

8' Rohrflöte*
8' Viola
8' Viola Celeste
4' Spitzprincipal
4' Gedeckt
2' Rohrflöte
III Mixture Quint
8' Trumpet
8' Krummhorn
4' Trumpet Clarion
Tremulant

Pedal

16' Gedeckt
16' Viola Bass**
8' Principal
8' Gedeckt
4' Principal
4' Rohrflöte
III Mixture 2'
16' Contre Trumpet
8' Trumpet
4' Krummhorn

Swell to Great 8'
Swell to Great 4'

Great to Pedal 8'
Swell to Pedal 8'

Swell to Swell 4'

*Notes #1-12 from 8' Gedeckt.

**Notes #1-12 low pressure regulator on 16' Gedeckt.

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Martin Passacaille

(Continued from p. 6)

NOTE:

¹ Frank Martin and J-Claude Piguet, *Entretiens sur la musique* (Neuchatel: Editions de la Baconnière, 1967), p. 20; and Bernhard Billeter, *Frank Martin — Ein Aussenseiter der neuen Musik* (Frauenfeld: Verlag Huber, 1970), p. 91. The *Passacaille* (1944) is Martin's only work for solo organ; his other contribution to the literature is the *Sonata da chiesa* (1938), originally for viola d'amore and organ and subsequently arranged for flute and organ. Versions with either solo instrument also exist with string orchestra. All these works are published by Universal Edition.

² Buxtehude accomplished the same sort of thing in his *Passacaglia* with key levels and bridges which are unrelated to the ostinato.

³ Rudolf Klein, *Frank Martin — Sein Leben und Werk* (Vienna: Verlag Oesterreichische Musikzeitschrift), p. 39.

*The organ at the cathedral in Bern was built by Kuhn of Männedorf in the early 1930s. While not a 19th century instrument, it is a four-manual organ on whose Hauptwerk are available no fewer than four 8' and three 4' flues. This information was graciously given by Frau Gertrud Senn, whose late husband, Kurt Wolfgang Senn, to whom the *Passacaille* was dedicated, was organist at the cathedral for many years.

⁴ John Morehen, "Frank Martin's Passacaille," *Musical Times*, 114 (1973).

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Morehen, John. "Frank Martin's Passacaille." *Musical Times*, 1973.

Harpichord News

Two harpsichord recitals of interest in London in March were those by Richard Lester (March 16) and Elizabeth de la Porte (March 19), both in the Purcell Room. Mr. Lester played 10 sonatas by Domenico Scarlatti and the Fandango plus five sonatas of Padre Antonio Soler. The harpsichord, heard for the first time in London, was a copy made by Robert and Ondrea Goble, of an unsigned late seventeenth-century harpsichord of Spanish origin from the Courtauld Institute Collection. In Mr. Lester's notes to his program he wrote, "The two 8-foot registers are spaced more widely in the bass than in the treble, and the slides themselves are divided at middle B so that the treble and bass of each can be operated independently. Thus, both stops can act as a solo accompanied by one 8-foot in the tenor and bass registers. This disposition is unique and closely follows the traditions of Spanish organ building..."

Miss La Porte's recital, all J. S. Bach, consisted of the Partitas in C minor (BWV 826), G Major (BWV 829), and E minor (BWV 830).

Grady Wilson was harpsichordist for the Town and Gown Concert Series program Music in the Baroque at Five Corners Museum Auditorium, Jersey City, on March 7. Solo harpsichord works included A Tote, Farnaby; The Fall of the Leaf and The Primrose, Peerson; Sonatas in A Major, K. 208-209, Sonata in C minor, K. 84, Scarlatti. The program also contained chamber works and Purcell's opera Dido and Aeneas. Dr. Wilson played the Scarlatti sonatas in a faculty recital of baroque music at Jersey City State College on March 14.

Swiss organist-harpichordist Lionel Rogg played Elizabethan music at the harpsichord during his organ recital at First Presbyterian Church, Fort Worth, on March 19th. Playing a one-manual Zuckermann harpsichord finished by Douglas Parsons, Mr. Rogg programmed: Pavan Lord Salisbury, Gibbons; Why Aske You?, Anonymus; Tower Hill, Quodling's Delight, Fantasia in G, Farnaby; La Volta, Callino Casturame, William Byrd.

Naomi Rowley was harpsichordist for this program at Wilfrid Laurier University, Waterloo, Ontario, on April 1st: Chaconne in F, Pavanne in F-sharp minor, Louis Couperin; Les Baricades Misterieuses, Francois Couperin; My Lady Carey's Damp, Anonymus; Pavan, Newman; Lord Willobies Welcome Home, Byrd; Biblical Sonata 4, Kuhnau; two sonatas by Corelli and Quantz with Susan Prior, recorder, Margaret Trothewey, baroque flute, and Brian Franklin, viola da gamba.

Barbara Elford, student of Charles Brown, played this harpsichord recital at North Texas State University, Denton, on April 1st: Prelude and Fugue in G Major (S. 860), Prelude and Fugue in G minor (S. 861), Bach; Courante (1728), Premier et Deuxieme Sarabandes (1706), Les Cyclopes (1724), Rameau; Sonata 80 in Modo Dorico, Sonata 84 en Re Mayor, Soler; Lovers: a Narrative in Ten Scenes (1964) for harpsichord, oboe, cello, and percussion, Ned Rorem.

Rudy Shackelford was the Ellis-Kennedy-Baldwin lecturer in music at Ripon College during the first week of April. At a concert of his music and poetry on April 2, Donald Spies played several of Dr. Shackelford's works including Le Tombeau de Stravinsky (1971) and Airlooms (1974) at the harpsichord.

Victor Wolfram, Oklahoma State University, Stillwater, played Bach's Goldberg Variations as a faculty recital at the university on April 13. He scheduled the same program for Keller Hall, University of New Mexico, Albuquerque, for April 25.

In the reviews of new books found on page four of the February issue of THE DIAPYSON, the title of Howard Ferguson's fine new volume was inadvertently omitted. It is: *Keyboard Interpretation*, published by Oxford University Press at \$7.95 (paperback). Again we note that it is highly recommended, and we apologize for an inconvenience to our readers which may have been caused by a typesetter's error.

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

Nunc Dimittis

L. Eugene Hill, retired music professor and university organist at Miami University, Oxford, Ohio, died in Oxford on March 15, 1976. Dr. Hill had been recuperating from heart surgery at the time of his death. He was 66.

Born in Toronto, Ontario in 1909, Dr. Hill received the MusB degree from the University of Toronto in 1937, the Doctor of Music degree also from Toronto University in 1946, the Fellowship in the Canadian College of Organists in 1934, and Associateship in the Royal College of Organists in 1938. He was a faculty member of the Royal Conservatory of Music in Toronto for ten years before joining the faculty at Miami University in 1950. He had also been organist of Trinity Episcopal Church in Oxford, Ohio for several years. In the months prior to his retirement in 1975, Dr. Hill was honored by performance of his works by various musical groups in Oxford. He was composer of more than fifty published works.

Survivors include a sister and a brother. Memorial services were held on March 18 at Trinity Episcopal Church in Oxford, and burial was at Kitchener, Ontario.



As Fiedler was saying to Biggs

Fiedler: Jimmie, what shall we play for the AGO Convention?

Biggs: Well, Arthur, I thought we might do a Mozart number, perhaps, the Festival Sonata in C Major, and I'd like to play the Second Concerto of Rheinberger, Opus 177. And with 1976 being the bicentennial year, maybe the orchestra should do something with a patriotic flavor.

Fiedler: How about the Variations on "America" of Charles Ives?

Biggs: That sounds like a good finale. And what have you got up your sleeve for extras?

Fiedler: You wouldn't want me to tell 'em everything and ruin the surprises would you?

There are many pleasant surprises both professional and personal awaiting you at AGO Boston '76 June 21-25. If you haven't already sent in your registration, do it as soon as you receive your forms in the mail. If you aren't yet an AGO member and would like to attend, send \$2 for a complete convention package immediately to: AGO Boston '76, 3 Apple Tree Drive, Plainville, Massachusetts 02762.

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Summer Activities

London Organ Week, London, England, July 11-18. Sponsored by the London Association of Organists, the week will include an exhibition of small organs by leading British organ builders; an international organ playing competition; celebrity recitals by Simon Lindley, Peter Hurford, Jan Ponten of Sweden, and Nicolas Kynaston; an RSCM choral workshop with Lionel Dakers and Martin How; performances of a Mozart Mass, recital by John Dexter, and Evansong at St. Paul's Cathedral, lunch-hour recitals by Robert Husson, Robert Munns, Nicholas Jackson, and Richard Townend; and finally a Festival Soiree with buffet supper and music by guitarist Sarn Dyer. Special events will include John Bowles speaking on the National Organ Fund and Store; Garden Reynolds holding forth in Organo Pleno; a forum with four leading organ builders in the hot seat; a debate on "The British Organ: Where Next?" between Ralph Downes, Lady Susi Jeans, and Basil Ramsey; and an organ marathon program using seven organs and seven organists devised by Robin Langley. For further information: Richard Townend, Hill House, 17 Hans Place, London SW1 X OEP, England.

1976 Summer Organ Workshop with Anton Heiller, Colorado State University, Fort Collins, Colorado, August 1-28. Mr. Heiller will give master classes, private lessons to a limited number of students, and play two organ recitals. For those unable to attend the entire workshop, it will be divided into two 2-week sessions. A mountain retreat is scheduled for August 15-16 in Estes Park, affording an interchange between those enrolled for each session and a brief rest for those attending the entire workshop. University housing and graduate credit is available. The workshop subject is the organ works of Johann Sebastian Bach. During the first two weeks, Mr. Heiller will deal with the Orgelbüchlein, Toccata, Adagio and Fugue in C, Toccata and Fugue in F, Preludes and Fugues in C minor, A minor, G, and Trio Sonata I. The second two weeks will be concerned with the 18 "Great" Chorales, Fantasy and Fugue in G minor, Preludes and Fugues in B minor, C (9/8), E minor and E-flat, and the Trio Sonata V. For further information, please write: Robert Cavarra, Department of Music, Colorado State University, Fort Collins, CO 80523.

International Week for Polychoral Music, Bad Hersfeld, Germany, July 4-11. Instrumental and choral music for ensembles from 4 through 16 voices and in two to four choirs, motets, madrigals, masterworks of the Venetian school, and early opera, with emphasis on polychoral performance practices. The course in instrumental music includes Siegfried Heinrich (director), Cornelia Praetorius (lute and theorbo), Günther Höller (recorders), Hildegard Wutka-Pulsen and Rainer Noack (viola da gamba), Günther Höller (old wind instruments), Wolfgang G. Haas (small-bore trumpets and trombones), and Petra Leonards, zink). The vocal music course includes teachers Jürgen Reff, Norbert Ternes, and Jürgen Ulbricht. The course on early opera will be under the direction of Siegfried Heinrich and students will have opportunity to perform in Monteverdi's "The Coronation of Poppea." More information may be obtained from: Arbeitskreis für Musik e. V., Bad Hersfeld, West Germany.

Workshop in Choral Conducting, University of Oregon, Eugene, July 2-18. Helmuth Rilling of Stuttgart, Germany, will direct the workshop dealing with selected cantatas of J. S. Bach, and he will direct the choir in festival performances of Brahms' "German Requiem," Verdi's "Requiem," and Bach's motets, BWV 225-226. Additional information may be obtained from H. Royce Saltzman, Coordinator, School of Music, University of Oregon, Eugene, Oregon 97403.

CORRECTION: The Pacific Union College Organ-Harpsichord Week in Angwin, California will be held in Angwin, California from June 13-18. The dates were incorrectly stated in the listing on page 12 of the March issue of THE DIAPASON, as well as in the advertisement on page 17 of the same issue. Please see the advertisement on page 10 of this issue.

Studyweek in Gregorian Chant, Queekhoven House, Breukelen, Holland, June 7-12. Sponsored by the Eduard van Beinum Foundation, the chant will be considered as starting point of European music culture, and discussed both from the theoretical and from the practical sides. Lectures are planned on historical backgrounds, Gregorian chant in primary schools, experience with children in whose education Gregorian chant has taken an important part, requirements Gregorian chant has to meet in order to function liturgically, and the newest developments. Lessons will be given in theory, active performance and conducting, an excursion is included to St. Benedictusberg Abbey at Vaals, Limburg, and the week will be concluded with a public performance at Queekhoven House. The coordinator is Jan Boogaarts; his collaborators will be Theo Driessen, Jos Lennards, Silvere Lieshout, and Hélène Wagenaar-Naltenius. It is expected of the participants that they can sing Gregorian chant at sight and that they have some basic knowledge of the problems concerning this subject. Inquiries may be sent to: Eduard van Beinum Stichting, Queekhoven, Zandpad 39, Breukelen, Holland.

Church Music Exploration, Garden Grove Community Church, Garden Grove, California, June 27-July 1. A conference specializing in sharing new and tested techniques that reach contemporary man with the Christian message through the ministry of music. Don G. Fontana is chairman of the conference and will direct the conference choir; other faculty include Joseph J. Klein (vocal technique workshops), Clark Gassman (workshop on "The New Church Music Idiom—Getting With It"), and the Garden Grove Community Church and Hour of Power music ministry staff. The conference will include special appearances by Jester Hairston and Robert H. Schuller. It will include displays, performances, repertory sessions, as well as workshops. The conference is sponsored by the Robert H. Schuller Institute for Successful Church Leadership. For further information, write to: Wilbert B. Eichenberger, c/o Institute for Successful Church Leadership, 12141 Lewis St., Garden Grove, CA 92640, or call (714) 750-7000, ext. 217.

Second Annual Madrigal Dinner Conference, Thornton Community College, South Holland, Illinois, July 15-17. Sponsored by the college, the conference will be headquartered at the Holiday Inn in Harvey, Illinois. General sessions, special workshops in banner construction and design, costuming on a shoestring, renaissance dance instruction, magic for jesters and a slide show of various dinners will be included. The faculty includes J. Albert Kindig, director (will present complete Christmas Madrigal Feast), John Ferrel (idea exchange), Gerhart Schmeltekopf (renaissance instruments), Ross Beacraft (brass ensemble for madrigal dinners), Stephen Rosolock (script development), Richard Nirenberg and Viki Giammona (public relations), and James Campbell and Sandra Kay Tignor (costumes). If you would like to attend, please contact Dr. J. Albert Kindig, Director of Arts and Humanities, Thornton Community College, 50 West 162nd St., South Holland, Illinois 60473.

Shawnigan Summer School of the Arts, St. Michaels University School, Victoria, B.C., July 27-August 27. The summer school for students, professionals and teachers in piano, flute, guitar, string instruments, and voice, also includes a course in harpsichord taught by Greta Kraus of Toronto. The Orford String Quartet, and the Stuttgart Piano Trio will also be on hand for teaching and concerts. Students have ample opportunity to participate in performances. Write Shawnigan Summer School, No. 3307-1733 Camox St., Vancouver, British Columbia, Canada V6G 1P6 for information and application forms.

Summer Organ and Choral Seminars, Louisiana College, Pineville, La., June 13-18. Master classes, faculty recitals, special lectures, individual instruction on the large 1973 Möller organ and other smaller organs. Organ faculty includes Paul Manz and Jet Turner, and the seminars may be taken for college credit. For further information, write: Music Department, Louisiana College, Pineville, LA 71360, or call (318) 487-7336.

Organ Historical Society Convention to "Pennsylvania Dutch" Country

The year of 1976 promises to be a banner one for the Organ Historical Society. It was just 20 years ago that a small group of organists and admirers of mechanical action organs got together at an American Guild of Organists Convention in New York City, and held the first "Convention". This group of ten became the Founders of what is now an organization of over 900 members, here in the United States and worldwide.

Because this is also the National Bicentennial, it was thought most appropriate to hold the 1976 Convention in an area of the country very closely associated with Colonial American organ building. The area, known as Pennsylvania "Dutch" Country, is in Eastern Pennsylvania and includes Lebanon, Lancaster, Berks, Dauphin, and Cumberland Counties. It was here that many of the early German builders lived and built the majority of their instruments.

Headquarters for the convention will be located at "Old Salem" Lutheran Church in Lebanon, Pennsylvania. This congregation was formed in 1760. It is closely associated with the founding of the Lutheran Church in America (LCA) for the first pastor was Frederick Augustus Conrad Muhlenberg, a son of Henry Melchior Muhlenberg, patriarch of the Lutheran Church. Frederick Muhlenberg later left the ministry, entered politics, and was elected first speaker of the United States House of Representatives.

Those arriving in time for early registration on Monday June 28 will be treated to a pre-convention recital by Pierce Getz on two contemporary organs at Lebanon Valley College. Included in his program will be "Prelude for Organ and Tape" by Richard Stewart and "Passacaglia for Timpani and Organ" by Henk Badings.

After the annual meeting of the society on Tuesday June 29, Samuel Walter will introduce the "Hymnlet", a collection of American hymn tunes published for the convention and inspired by the country's Bicentennial celebration. Selections from the "Hymnlet" will be sung during each convention recital.

The opening recital by Carol Tell will be given on an organ which has received much recent national publicity, the 1816 Christian Dieffenbach organ in Allalaha Lutheran Church, Rehrersburg, Pa. Later in the day the convention will tour the Hershey Museum of American Life where they will hear five historic organs, one of which may

be the oldest extant organ built by an American. The final program of the day will be presented by Peggy Marie Haas, 1974 winner of the AGO National Organ Playing Competition. Included on the program are works by Buxtehude and Stanley for clavier, violin, and cello. The organ, a Conrad Doll organ of 1807, was recently restored by Fritz Noack and represents the first of three major periods of American organ building to be demonstrated during the more formal evening recitals.

Demonstrations on the second day, June 30, will cover Pennsylvania organ building from 1837 until 1895. After a typical Pennsylvania Dutch dinner served by members of the 200-year-old Swamp Church, Reinholds, the convention will hear Anita Greenlee in a program of improvisation for organ, brass, and percussion, on a 1973 Schlicker.

Thursday morning will begin at Landis Valley Farm Museum with Cleveland Fisher's performance of "Eight Tunes of Colonial Virginia" on a tiny three rank organ built in 1835 by a Pennsylvania Mennonite farmer. The convention will then move to Millersville for two programs. The first will feature a work based on a "Hymnlet" tune, which was commissioned for this convention. The piece, composed by David Sears, will be performed by his wife, Permella Sears, on a large 1883 Johnson rebuilt by Hartman-Beatty Organ Company. The second Millersville program, presented by Karl Moyer, will include the Karg-Elert "Fugue, Kanone, and Epilog" for organ, violin and a women's chorus located inside the case of the 1881 Hook & Hastings at Millersville State College.

No Pennsylvania convention would be complete without a performance on an organ built by the famous 18th century organ builder, David Tannenber. For this reason the convention will spend the afternoon in Tannenber's hometown of Lititz, hearing a performance on his 1793 instrument and "taking in" the sights and museums of this historic 18th century Moravian Community.

The closing recital will be presented by the inimitable Thomas Murray on the magnificent three-manual, 1888 A.B. Miller organ at Old Salem Church in Lebanon.

Detailed information about the convention, programs and accommodations may be obtained by writing to: Miss Ruth E. Killian, 716 South 15th Street, Lebanon, PA 17042.

Summer Activities

6th International Organ Course in Interpretation, Romainmotier, Switzerland, July 18-August 1. Faculty members Lionel Rogg and Guy Bovet will lead the course held in the famous Abbey in Romainmotier, about 20 miles north of Lausanne. Classes are given on the 4-manual tracker instrument built recently by Neidhardt and Lhote, and practice organs will be available to students in villages of the area. Students will be invited to participate in two concerts, one in Romainmotier, and the other on the historic organ at Sion. Classes will be held every day for 3 hours in collaboration between both teachers, and private lessons will be available. For more information, write: Cours d'interprétation de Romainmotier, la Maison du Priseur, CH 1349 Romainmotier, Switzerland.

The Art of Improvisation, Northwestern University, Evanston, Illinois, July 19-23. Three distinguished organists will provide lecture demonstrations concerned with improvisation in organ performance. The organists are Ludwig Doerr, Cathedral Organist and Professor at the State Conservatory of Music, Freiburg, Germany; Daniel Roth, Artist in Residence at the Shrine of the Immaculate Conception, Washington, D.C.; and Paul Manz, chairman of the music division at Concordia College, St. Paul, Minnesota. Sessions will be held daily in the morning and afternoon. Further inquiry may be addressed to: James Moore, School of Music, Summer Session, Northwestern University, Evanston, IL 60201.

12th Early American Moravian Music Festival and Seminar, Moravian College, Bethlehem, Pa., June 20-27. The Festival, with its seminars and chorus, is open to everyone interested in music, in the study of church music, in enjoying choral and instrumental concerts and chamber music framed in a Bicentennial setting in historic Bethlehem. Richard Schantz is the conductor of the festival and Jeffrey Reynolds will be director of the youth philharmonic. Special lectures will be given by Richard A. Crawford, Richard Claypool and Robert Steelman, Daniel R. Gilbert, James S. Hilander and Henry L. Williams. Seminars will be given by Leonard Ellinwood, Arnold Ostlund, Jr. (organ and adult choir). Further information may be obtained from: Moravian Music Festival and Seminar, Moravian College, Bethlehem, PA 18018.

Flint Hills Choral Symposium, Kansas State University, Manhattan, Kansas, July 5-11. John Alldis, conductor of the John Alldis Choir, and the London Philharmonic Choir, London, England, and also artistic director and chief conductor of the Radio Choir of Denmark, will direct the symposium with emphasis on styles and interpretation, advanced choral conducting and pedagogy, reading of highly selected choral literature, and rehearsal and preparation of a selected repertoire for public performance under his direction. For information and materials, contact: Rod Walker, Symposium Director, Music Department, Kansas State University, Manhattan, KS 66506.

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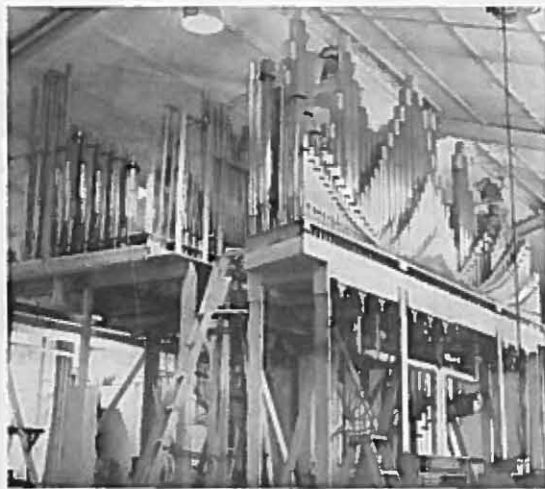
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Final Wrap-Up on AGO Boston '76

Readers of THE DIAPASON have been informed in previous months about the major events taking place at this summer's AGO Convention in Boston. By now, all Guild members have received the official convention brochure listing all programs and giving detailed instructions on registration and housing at the convention. Those planning to come to Boston for the week of June 21-25 are encouraged to make all arrangements as soon as possible.

This final article will touch on aspects of the convention program not mentioned in previous months. The convention schedule will be a busy one, but part of Wednesday afternoon has been left free for sightseeing and optional side-trips to areas outside of Boston. Conventioneers will be able to make reservations for an excursion to Methuen for a demonstration by Jack Fisher of the famous Walcker organ (1863, much rebuilt by now) formerly in the Boston Music Hall. The Methuen Memorial Music Hall was built to accommodate this spectacular instrument. Both instrument and building are worth the trip to the northern border of Massachusetts. The Hammond Museum, the goal of another excursion, is located in the fishing port of Gloucester. This excursion will include a tour of the Museum, a castle with many authentic medieval architectural artifacts, a demonstration of the organ and refreshments on the castle grounds. The Boston suburb of Wellesley has seen the installation of several notable organs in the recent past. These instruments will be seen and heard on yet a third excursion. All of the buses for tours and transportation between Convention events will be air-conditioned — yes, New England can be warm in July.

The official opening of the convention is the Guild Festival Service on Monday, June 21 at Trinity Church. The Youth Concert Choir of Worcester, directed by Henry Hakans, and the Boston Archdiocesan Choir School, directed by Theodore Marier, will join under the leadership of Mr. Hakans to sing anthems of American composers. Gerre Hancock is organist for the service and Douglas Risner is the choir accompanist. Exemplary illustrations of music in worship will also be sung by the choir of King's College, Cambridge. For early risers there will be two Matins services, plus a single Evensong for those who start the day somewhat later. The College chaplain will officiate at all of these services.

Those who are able to arrive early on Sunday, June 20, will not be disappointed: many churches are scheduling special services for that morning. In the evening of June 20 there will be important pre-convention events which ought to encourage a Sunday arrival. The runner-up in the National Organ Playing Competition will give a brief recital

preceding Solemn Vespers at the Church of St. John the Evangelist on Beacon Hill. Later in the evening Robert Glasgow will play the prelude recital and postlude for a Solemn Mass at the Church of the Advent. Philip Steinhaus, organist and choirmaster of the church, will conduct the choir and orchestra in Haydn's *Missa "In angustiis"* (Nelson Mass).

The winner of the National Organ Playing Competition will be chosen during the week before the convention begins. He or she will be invited to give a full-length recital as part of the official convention program. An important addition to contemporary organ literature has been commissioned by the convention committee. Gunther Schuller is writing a major solo organ work for first performance by Yuko Hayashi at Old West Church.

A special treat is in store for those fascinated by mechanical musical instruments and their relevance to the playing of great organists of the past. The four-manual (1929) organ in the Church of the Covenant incorporates a Welte reproducing mechanism which operates on rolls made by Edwin H. Lemare, Lynnwood Farnum, Eugene Gigout and others. The program will lead off with a rousing "Poet and Peasant" Overture and will conclude with Saint Saëns' *Dance Macabre*, arranged by Edwin H. Lemare. Just a block away from the Church of the Covenant is Farnum's own Emmanuel Church and the Casavant organ installed during his tenure there.

Historical dance is an important part of the performance of early music program at the New England Conservatory. Julia Sutton of the NEC faculty has succeeded in reconstructing Renaissance and Baroque dances in a way that is for the musician both illuminating and entertaining. Daniel Pinkham with dancers and instrumentalists from the Conservatory will assist in this historical dance concert for the convention.

The Boston Public Library will have on display treasures from its music collection which hold special interest for church musicians.

The arrangements, registration and hospitality committees have been working to insure that the 1976 convention will be an enjoyable experience for all. As a special service, the Perkins School for the Blind will provide copies of the convention program in braille for those with a visual handicap. Information will be available about the unique music program which this famous school offers. The Convention Newsletter will publish notices on a day-to-day basis. Announcements for special get-togethers, etc. can be submitted at the Convention or mailed in advance to: Joseph Dyer, 73 Wade Street, Newton Highlands, MA 02161.



Gordon and Grady Wilson have joined the roster of organists represented by McFarlane Concert Artists. Identical twins, they frequently perform together in duo organ recitals as well as in solo performances. Both Wilsons have received the DMA degree at the University of Michigan where they studied with Marilyn Mason. Gordon Wilson is associate professor of organ and theory at Ohio State University, Columbus, and Grady Wilson is associate professor of organ, piano and theory at Jersey City State College, New Jersey, and a member of the graduate music faculty of Columbia University Teachers College.

Managements



Herman Berlinski has recently joined the roster of organists represented by McFarlane Concert Artists. A well-known organist and composer, Dr. Berlinski is minister of music for the Washington (D.C.) Hebrew Congregation, and visiting professor of comparative history of sacred music at The Catholic University in Washington, D.C.

Here & There

Illinois Wesleyan University has inaugurated a "Tricentennial Series" of recitals encompassing the complete organ works of J. S. Bach by March 21, 1985 — the 300th anniversary of the composer's birth. The first of a projected total of 18 to 20 all-Bach programs was presented March 21, 1976, as the university's Fifth Annual Organ Festival. Eighteen students and their professor, David Gehrenbeck, performed several of the "isolated" fugues and the majority of Bach's canonic chorale settings, concluding with the Canonic Variations on "Vom Himmel hoch." Dr. Gehrenbeck reports that the program got the series off to a good start, and that everyone ate birthday cake following the concert, minus 291 candles, of course. The second program in the series will be Dr. Gehrenbeck's faculty recital in November. Beyond that will be programs by students, faculty, distinguished alumni, and other guest artists. Begun in 1972, Illinois Wesleyan's annual organ festivals have concentrated on the works of one composer or on a particular theme. Projected for the spring of 1977 is the music of Jean Langlais, in honor of the composer's 70th birthday.

Cherry Rhodes, faculty member of the University of Southern California, will represent the United States in one of the dedicatory recitals given by seven international artists on the new Rieger organ at St. Augustin Church, Vienna, Austria. Located in the center of the old section of the city, this is Vienna's first 4-manual organ with mechanical action. The recitalists include Hans Haselböck, André Isoir, Simon Preston, Guy Bovet, Stanislas de Riemaker, Cherry Rhodes and Franz Lehrndorfer. The programs, scheduled one each week, began on May 7. Ms. Rhodes will play on June 11.

J. Bunker Clark, faculty member of the University of Kansas, has prepared a series of 13 half-hour radio programs on "Early American Keyboard Music" which included performances of otherwise unavailable works by Taylor, Carr, Rehnagle, Thibault, Meinecke, etc., written before 1830. A Clementi grand piano of about 1830 is used for most of the pieces. Tapes are available for rebroadcast, or for use by libraries. For a detailed list of the contents and further information, write Michael Berndt, Music Director, KANU, University of Kansas, Lawrence, KS 66045.

Arthur Paister was honored at a recital sponsored by the Norfolk Chapter of the AGO on March 12 at St. Luke's Church, Norfolk, Virginia. Allen Shaffer played Brahms' Eleven Chorale Preludes, Opus 122, and David Lynch played Persichetti's "Shimah b'kali" and Reger's Fantasy on "How Brightly Shines the Morning Star."

Catalogue H of the Organ Literature Foundation is available free of charge from the Foundation at Braintree, Massachusetts 02184. The addenda list to the Foundation's catalogue contains new listings of books and recordings.



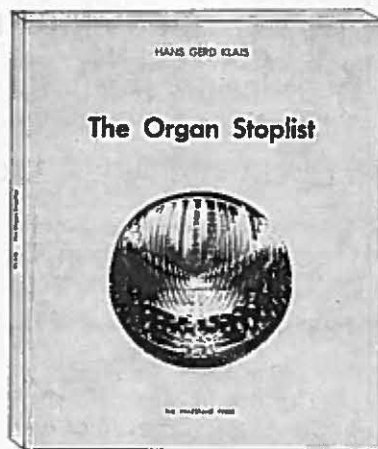
Reginald Foote's 1938 Möller Touring Organ has a new home since October of 1975. The organ, a 25-ton, 5-manual theatre instrument built in portable sections, and perhaps the world's largest portable pipe organ, was used by Mr. Foote for concerts all over England. The organ was moved for Mr. Foote with the aid of 14 technicians and 5 special vans. During World War II, the instrument was called upon often for BBC radio broadcasts. It is now permanently located at the Organ Power Pizza restaurant in San Diego, Cali-

fornia. Organ Power Productions purchased the organ in Holland in 1973, shipped it back to the Möller company in Hagerstown, Maryland for a thorough refurbishing, and then installed it at Organ Power Pizza in a building formerly housing a bowling alley. The restaurant is literally built around the organ. Special lighting was installed for shows, and the special effect instruments of the organ have been located on the walls and ceiling. Six staff organists keep the music booming continuously during noon and evening hours.

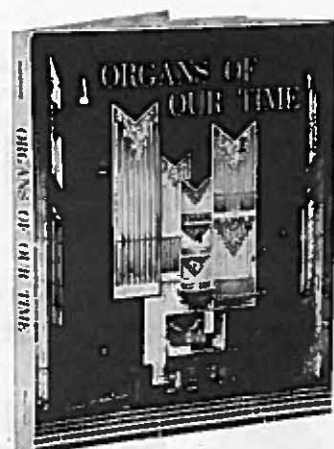
Howard Hanson will conduct a performance of his opera "Merry Mount" on May 16 at First Congregational Church, Grand Rapids, Michigan. A 100 voice choir from East Congregational, Central United Methodist (Muskegon), and First Congregational will join with a 52-piece orchestra and 14 soloists for the performance of the composer's 1934 opera based on Nathaniel Hawthorne's "Maypole of Merry Mount". The opera depicts outwardly the conflict between Puritan and Cavalier colonists in New England and inwardly the struggle between religion and carnal love in the breast of a fanatical Puritan clergyman.

Virginia Intermont College will sponsor two concerts by the Chattanooga Symphony Orchestra, under the direction of Richard Cormier, at the college on October 29 and October 30. Besides the symphonic fare to be performed, two Virginia Intermont faculty members will be featured as soloists. Stephen Hamilton will be organist in Poulenc's Concerto for organ, strings and timpani, and pianist Kenneth Huber will be soloist in Beethoven's "Emperor" Concerto. The concerts will be part of a campus celebration of the Bicentennial which is called "V I Celebrates!"

The Hendricks Chapel Choir of Syracuse University will tour Europe from May 9th through June 7th, thanks to the generosity of several hundred people who contributed amounts ranging from \$1 to \$10,000. The students raised nearly \$20,000 in a variety of projects, including the Rent-A-Choir Kid program. The choir is scheduled to sing in Copenhagen, Bremen, Paris, Chartres, Rome, and Geneva. Brent Hylton is director of the choir, the first Syracuse University choral ensemble to tour Europe in the history of the university.



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Saint-Guilhem

(Continued from p. 3)

The organ of Cavallé has had an intriguing history since its builder fled the country for Spain. During the chaos of the Revolution, many churches were closed and had their furnishings confiscated, and the abbeys were especially vulnerable. The *Premier Consul* awarded the organ of Saint-Guilhem to the church of Notre-Dame-des-Tables in Montpellier, but the organist of Saint-Guilhem, M. Laffond (or Laffont), brought suit through the civil bureaucracy to retain the organ and won the case. The solution was actually quite simple, since the Montpellier church substituted names in its petition and thereby acquired another Cavallé organ. That of Saint-Thibéry! Poverty and obscurity saved the organ later on, but it eventually became unplayable. The date of 1866 has been found on a pipe, but there is no trace in the records of actual work done then. When Félix Raugel found and described the organ early in this century (see bibliography), it was silent and remained so until the fall of 1941. At that time, there was enough public interest to bring about a partial restoration, carried out by Maurice Puget & Fils, and the cost of the work was raised by subscription. The organ was reopened on September 7 by Abbé Roucairol, *organiste titulaire* of the Montpellier cathedral, who played a program of works by Lebeque, François Couperin, Raison, Clérambault, Dandrieu, and Daquin. Later, further work became necessary, and this was accomplished in 1968 by Alain Sals of Malaucène (Vaucluse), who appears to have done a faithful job of restoring the organ to its original state. It is greatly to be hoped that the organ remains this way, since it is probably the only such instrument left from this interesting and significant builder.

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The sources listed below cite the principal discussions of the Saint-Guilhem organ, which were used for the preparation of this article. I also visited the church and played the organ in person. I am not aware of previous writings on this organ in English.

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Bernat, Emile. *L'Orgue de Saint-Guilhem-le-Desert*. Montpellier: Ets Bonniol [1970]. A model booklet, with 52 pages, including photographs, and the most complete information available on the organ.

Dufourcq, Norbert. *Le Livre de l'Orgue français 1589-1789. Tome II, Le Buffet*. Paris: A & J Picard, 1968-9. A detailed study of classic French organ cases, with a discussion of Saint-Guilhem on p. 252, and an illustration, pl. 576.

Martiond, Jean. *Repertoire des travaux des facteurs d'orgues du I^{er} Ne siècle a nos jours*. Paris: Editions Fischbacher, 1970. A dictionary listing of French organ-builders' work with a list of Cavallé's work, p. 134.

Raugel, Félix. "Vielles Orgues Françaises: II. Les Orgues des Abbayes de Saint-Thibéry et de Gellone." *L'Echo Musical* vol. 4, No. 6-7 (Oct. 5-20, 1919), p. 141-147. A short description of the organ, written several years after the author had found the organ in an unplayable condition.

THE CAVAILLE FAMILY

Cavallé-Coll, Cécile and Emmanuel. *Aristide Cavallé-Coll, ses origines, sa vie, ses oeuvres*. Paris: Librairie Fischbacher, 1929. The most complete study, now out-of-print, of this famous but unstudied family; material on Jean-Pierre Cavallé scattered over the first 14 pp.

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Honegger, Marc (ed.). *Dictionnaire de la Musique*. n.p.: Bordas, 1970, 2 vols. One of the few readily-available modern sources with reliable information on this family, v. 1, p. 187.

THE BUILDING

Bonnet, Emile. *L'Eglise abbatiale de St-Guilhem-le-Desert*. Caen: n.p., 1908. A study of the church building and its history.

Encyclopedia Britannica, 15th ed. Micro-paedia, S.v. "Metropolitan Museum of Art." This article includes a photograph of the Saint-Guilhem arcade and garden court, now transferred to The Cloisters.

RECORDING

Orgues Historiques No. 2, Harmonia Mundi HMU 1202 [1975]. Music of Louis Couperin and Roberday, played by Jacques Bretoulé, with an extensive essay on the organ by Alain Sals.

Here & There

The American Boychoir Federation offers free consulting services to boychoirs wishing to make public appearances in Washington, D.C. during summer concert tours. Choirs may entertain visitors in the White House Ellipse outdoor auditorium or government employees during lunch hour in certain public parks or tourists at the reflecting pools of the Capitol or the Lincoln Memorial. Other arrangements may also be made, and boychoirs should write the Americas Boychoir Federation, Connelville, Pa. 15245.

The 1976 Supplement to *Choral Music in Print* is now available from Musicdata, Inc., Suite 1104, 18 W. Chelton Ave., Philadelphia, Pa. 19144. The supplement contains the latest listings of more than 300 publishers that were included in the first edition of the book published in 1974, as well as the complete catalogs of more than 50 additional publishers. In total, it contains 19,000 entries.

Lindsay Lafford, faculty member of Hobart College, played a recital at the American Cathedral in Paris, France on March 14th, assisted by trumpeters Antoine Curé and Thierry Coens. The program included works by Dunstable, Buxtehude, Purcell, Clarke, Bach, Walond, Bull, and Lafford's own "Three Fancies for Two Trumpets and Organ" on the tunes "St. Anne," "Hyfrydol," and "Lobe den Herren."

The College-Conservatory of Music of the University of Cincinnati is having a new organ concert series made possible by a grant from Mr. and Mrs. John J. Strader, Cincinnati organ enthusiasts. The grant enabled the series to include Robert Naehren in concert on April 2, Anthony Newman on April 23, and Clyde Holloway on May 7.

The Los Angeles Chapter AGO presented the American Youth Symphony in a concert of works for organ, piano and symphony orchestra on April 5 at the First Baptist Church in Los Angeles. Mehli Mehta conducted the ensemble in Sowerby's "Medieval Poem" with Kimo Smith as organ soloist, and the same composer's "Concert Piece" with Martha Koon, organist. Also on the program were Barber's "Adagio for Strings" and Gershwin's "Concerto in F" with Albert Dominguez as piano soloist.

Diane Bish performed the premiere performance of her own new work for organ and narrator on April 2 in the Coral Ridge Presbyterian Church, Fort Lauderdale, Florida. The work, "Passion Symphony on 'O Sacred Head'" is for solo organ, narrator, and special lighting effects, and it includes the Passion narrative concluding with a Toccata on the Easter hymn "Christ the Lord Is Risen Today."

Dan S. Locklair, organist and choirmaster of First Presbyterian Church, Binghamton, New York, had his own "In Praise of Easter" performed at the church on May 2 in a program of 20th century choral music. The program also included Pinkham's "Easter Cantata," Kenneth Leighton's "Easter Sequence," and Samuel Barber's "Hermit Songs."

Grace Cathedral's choir of men and boys, San Francisco, California, had a busy day of it on Easter under director John Fenstermaker. In addition to the festival Eucharist with music for choir and instruments on Sunday morning, the choir joined Turk Murphy's San Francisco Jazz Band at 3:30 in the afternoon for a Jazz Evening.



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Appointments



Stewart Alan Sarch of Madison, Wisconsin, recently received a full grant from the German Academic Exchange Service for graduate study in the Federal Republic of Germany beginning August 1, 1976. The scholarship is for one academic year. Mr. Sarch is a graduate of the University of Wisconsin, Madison, and he is currently organist of Westminster Presbyterian Church, Madison.

J. William Hipp has been named chairman of Southern Methodist University's Division of Music, Dallas, Texas, effective July 1. Mr. Hipp is presently director of Illinois Wesleyan University's School of Music, where he has served for three years. Prior to that he was associate chairman for two years at Southern Methodist University Music Division and coordinator of the university's music education program. He also had been an assistant to the dean of the University of Texas' College of Fine Arts in Austin. He is a 1956 graduate of the University of Texas. Mr. Hipp was the unanimous choice of the search committee headed by Robert T. Anderson, and he has received almost unanimous support of the music faculty according to Dr. Anderson. The SMU faculty includes 29 full-time resident members, 20 adjunct professors and five lecturers. During the 1975-76 year administrative duties had been handled by a committee composed of Herbert C. Turrentine, Kenneth Firebaugh, and Joseph Stuessy.

Thomas Foster has been appointed organist and choirmaster at All Saints Episcopal Church, Beverly Hills, California, effective August 1, 1976. Mr. Foster holds degrees from Syracuse University and the New England Conservatory of Music. His teachers have been Will Head'ee, Arthur Poister, Donald Willing and Daniel Pinkham. Mr. Foster leaves a similar position at St. John's Cathedral, Jacksonville, Florida, where he has also been instructor in organ at Jacksonville University and director of the Jacksonville Art Museum Concert Series.

Conferences

Karel Paukert will be the conference leader for the 23rd Annual Conference on Church Music sponsored by the Cleveland Chapter of the AGO on May 28-29. Mr. Paukert, curator of musical arts at the Cleveland Museum of Arts, will give a workshop and he will also play a recital at the Museum's concert hall. The conference is open to all musicians, clergymen and laymen, and further information may be obtained from Nellie Louise Schreiner, 1533 Parkhill Road, Cleveland Heights, Ohio 44121.




Frederick Miller has been named dean of the DePaul University School of Music, Chicago, Illinois, effective August 1, 1976. Dr. Miller, presently associate dean of the School of Music at Northwestern University, will succeed Dr. Leon Stein who has served as dean since 1966. Dr. Stein, an internationally known composer, will remain on the faculty as professor of music. Dr. Miller will become only the third dean of the school in its more than 50-year history. The late Dr. Arthur Becker was the first dean. Dr. Miller earned his DMA degree at the University of Iowa in 1974. A member of the Northwestern University faculty since 1964, he has been assistant professor of theory and assistant director of bands. He was named associate professor in 1967, assistant dean in 1970, and associate dean in 1972. A native of Lima, Ohio, he received his bachelor's and master's degrees from Northwestern. Prior to joining the Northwestern faculty, he served as teaching assistant at the University of Iowa and as assistant professor and assistant band director at the University of Arkansas. He has been a clinician, soloist, judge and guest conductor throughout the Midwest and South and is author of numerous compositions and arrangements for band. He is a member of MENC, Pi Kappa Lambda, Phi Mu Alpha, and ASCAP.

Bill Herndon has been appointed organist and choirmaster of St. Michael's In The Hills Episcopal Church, Toledo, Ohio. Mr. Herndon has studied with Henry Whipple of High Point, North Carolina, Robert Glasgow at the University of Michigan, and Huw Lewis of Detroit, Michigan. He has held previous positions with churches in North Carolina and Michigan.

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5 MAY
Samuel J Carabetta, South Congrega-
tional-First Baptist, New Britain, CT 12:05
pm
The Wilderness by Wesley, St Thomas
Church, New York, NY 12:10 pm
Albert Russell, St John's Episcopal, Wash-
ington, DC 12:10 pm
Karel Paukert, Museum of Art, Cleveland,
OH 12:15 pm
Lyle Hecklinger, Trinity Church, Toledo,
OH 12:10 pm
Lynne Davis, Plymouth Congregational,
Lansing, MI
Virgil Fox, Auditorium, Portland, OR 8 pm
Frederick Swann, Yorkminster Baptist, To-
ronto, Ontario

6 MAY
Paul Long, St Thomas Church, New York,
NY 12:10 pm
Robert Edward Smith, harpsichord, Car-
negie Hall, New York, NY 8 pm

7 MAY
The Cathedral Choral Festival, Cathedral
of Mary Our Queen, Baltimore, MD 5:30 pm
(also May 8 and 9)
Clyde Holloway, College-Conservatory of
Music, U of Cincinnati, OH
Noye's Fludde by Britten, Christ Church,
Cincinnati, OH 8:30 pm (also May 8 at 4
pm)
Paul Callaway, Winston Churchill Memo-
rial, Westminster College, Fulton, MO 8:15
pm
John Rose, First Congregational, Los
Angeles, CA 8 pm

8 MAY
Clarence Watters, workshop on music of
Dupré and Franck, for Northern Virginia
Chapter AGO
Clyde Holloway, masterclass, College-Con-
servatory of Music, U of Cincinnati, OH
Jay Peterson, Embury United Methodist,
Freeport, IL 8 pm
John Obetz, Carleton College, Northfield,
MN
Russell Saunders, workshop for Carleton
and St Olaf Colleges, at Carleton College,
Northfield, MN

9 MAY
Theodore Feldmann, organ; Cathedral
Choir; Ram Island Dance Company; St
Luke's Cathedral, Portland, ME 4 pm
Brian Jones, organ; Roger Vaisin, trum-
pet; brass ensemble; St Michael's Episcopal,
Marblehead, MA 7:30 pm
Francis Jackson, Christ Church, Fitchburg,
MA 7 pm
Karen Keene, First United Methodist, Fre-
donia, NY 4 pm
Mass in G by Schubert, Gloria by Poulenc;
Madison Avenue Presbyterian, New York,
NY 4 pm
Missa Brevis by Britten, St Thomas Church,
New York, NY 4 pm; followed by John
George, organ recital at 5:15 pm
LornaLee Curtis, all-Bach, St Mary's Ab-
bey, Morristown, NJ 4 pm
Pocono Boy Singers, St Joseph's (Hill)
Lutheran, Boyertown, PA 7 pm
Thomas Hoke, baritone, Trinity United
Church of Christ, Hanover, PA 3:30 pm
Edwin A Ohl, Emanuel Lutheran, Phila-
delphia, PA 4 pm
Duncan Stearns, piano, Cathedral of Mary
Our Queen, Baltimore, MD 5:30 pm
Magnificat by Bach; Festival Te Deum,
Rejoice in the Lamb by Britten; Naval Acad-
emy Glee Club, Annapolis Chorale; John
Talley, dir; U S Naval Academy, Annapolis,
MD 3 pm

G Dene Barnard, First Congregational,
Columbus, OH 8 pm
Lynne Davis, Christ Church, Dayton, OH 8
pm
Requiem by Fauré, Cantata 135 by Bach;
American Conservatory of Music Chorus,
Kenneth Sanson, dir; Lutheran Church of St
Luke, Chicago, IL 4 pm
Thomas Fraelich, Christian Science Society,
Ripon, WI 3:15 pm
A Festive Homecoming for Donald Ketter-
ing, Westminster Presbyterian, Lincoln, NB
4 pm
A Service of Organ and Choral Music of
Daniel Pinkham, Daniel Pinkham, dir; First-
Plymouth Congregational, Lincoln, NB 11
am; followed by Pinkham Festival at 7:30 pm
Dana Sloan, Presbyterian Church of the
Cross, Omaha, NB 7:30 pm
Carlene Neihart, Nazarene Theological
Seminary, Kansas City, MO 8 pm
Audrey Schuh, soprano, Christ Church
Cathedral, New Orleans, LA 4 pm
Missa Internationalis, Fanfare for Festivals
by Goemanne, Christ the King Church, Dal-
las, TX 12:30 pm
Larry Palmer, harpsichord; inaugural of
new Dowd harpsichord; James McCarty resi-
dence, Houston, TX
Robert Finster, St John's Cathedral, Den-
ver, CO 4 pm
Richard Coulter, Lakeshore Avenue Baptist,
Oakland, CA 5 pm
Quartet I by Ives, San Andreas String
Quartet; St Bede's Episcopal, Menlo Park,
CA 8 pm
Ecumenical Choral Eucharist, Coronation
Mass, Epistle Sonatas and Motets by Mozart;
St Mark's Episcopal, Glendale, CA 4 pm
AGO Choral Concert, Paul Salamunovitch,
dir; All Saints Episcopal, Beverly Hills, CA
7:30 pm

10 MAY
Cantica Hebraica, Dennis Michno, dir;
Church of St John the Evangelist, New York,
NY 8 pm
Richard Anderson, Augsburg Lutheran,
Winston-Salem, NC 8:15 pm
William MacGowan, Bethesda by the Sea
Episcopal, Palm Beach, FL 8 pm
Virgil Fox, Opera House, Seattle, WA 8
pm
David Britton, Salem Lutheran, Los An-
geles, CA 8:15 pm

11 MAY
Michael Schneider, Holy Trinity Lutheran,
New York, NY
Psalms by Warren Martin (premiere); An
Easter Rejoicing (excerpts) by Alice Parker;
O My Blacke Soule by James Waters; works
by Berger, Lockwood and Harris; and works
commissioned for the 50th anniversary of
Westminster by George Lyn, Gilbert Martin,
and David Stanley York; The Westminster
Choir, Chamber Singers, Oratorio Choir
and Chapel Choir; Westminster Choir Col-
lege, Princeton, NJ 8 pm

12 MAY
Missa Brevis by Britten, St Thomas Church,
New York, NY 12:10 pm
LornaLee Curtis, all-Bach, Church of the
Ascension, New York, NY
Northwood H S Choir, Shelley Weston,
dir; St John's Episcopal, Washington, DC
12:10 pm
Joan Luchsinger, mezzo-soprano; Carol
Teli, organ; Graystone Presbyterian, Indi-
ana, PA 8:15 pm
Karel Paukert, Museum of Art, Cleveland,
OH 12:15 pm

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Johnnye Egnot, Trinity Church, Toledo, OH 12:10 pm
David Britton, Covenant Presbyterian, Long Beach, CA 8:30 pm

13 MAY
Steven Rosenberry, St Thomas Church, New York, NY 12:10 pm
Bach Choir Festival, Bethlehem, PA (thru May 15, and May 21-22)
Terry Charles, Kirk of Dunedin, Dunedin, FL

14 MAY
John Rose, for Alleghany Chapter AGO, Portville, NY
Orchestral Suite 3 by Bach; Coronation Anthems by Handel; Te Deum Singers, New Chamber Orchestra of Canada, Richard Birney Smith, dir; Te Deum Concerts, Dundas, Ontario

15 MAY
John Rose, workshop for Alleghany Chapter AGO, Portville, NY
Vesperae de Domenica by Mozart; Cantata 51 by Bach; Cantata Laudate Pueri by Caldara; Louisville Bach Society, Phyllis Bryn-Julson; St Agnes Catholic Church, Louisville, KY 8 pm
Virgil Fox, High School, Marshall, MN 8:15 pm

16 MAY
Magnificat, Motet 3 by Bach; Bach Choir, State Street Church, Portland, ME 7:30 pm
Francis Jackson, Cathedral of the Immaculate Conception, Syracuse, NY 8 pm
Robert Noehren, First Presbyterian, Cazenovia, NY 4:30 pm
Nicki Serio, piano, Holy Trinity Lutheran, Buffalo, NY 5 pm
Robert Busch, Festival of American Hymns, Church of the Redeemer, Brooklyn, NY 11 am

Canticle of the Sun by Beach; Hora Novissima by Parker; Church of the Ascension, New York, NY 11 am
Requiem by Verdi; Festival Ensemble Society, Frederick Bell, dir; at Lafayette Avenue Presbyterian, Brooklyn, NY 4 pm
Searle Wright, organ recital following Evensong, opening of Church Music Conference, St Thomas Church, New York, NY (thru May 18)

Marianne and John Weaver, First Church of Christ, Maplewood, NJ 4 pm
Music of Colonial America, First Presbyterian, Orange, NJ 5 pm
Frederick Swann, First Lutheran, Carlisle, PA
Elijah (Pt II) by Mendelssohn, Tenth Presbyterian, Philadelphia, PA 5 pm
Nicholas Martellacci, Daylesford Abbey, Paoli, PA 4 pm
New Generation Choir (Penn Square Community Church, Narristown), at St Paul's Episcopal, Bloomsburg, PA 10 am

Rob Bryant, pianist-composer, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Tom Ray, Cathedral of St Philip, Atlanta, GA 5 pm
Richard Morris, organ; Martin Berinbaum, trumpet; Independent Presbyterian, Birmingham, AL 4 pm
Madrigals in the Courtyard, St Mark's Episcopal, Shreveport, LA 4 pm
Elizabeth Downie, Zion Lutheran, Ann Arbor, MI 4 pm
Merry Mount, opera by Howard Hanson, Park Congregational, Grand Rapids, MI 4 pm

A Celebration of American Song, Choirs of St Luke Lutheran, St John Lutheran, Messiah Lutheran; at Lutheran Church of St Luke, Chicago, IL 4 pm
G Nicholas Bullat, Grace Episcopal, Oak Park, IL 4 pm
Carol Teli, First Congregational, Wisconsin Rapids, WI 7 pm
Robert Kent Nelson, Wesley United Methodist, Oklahoma City, OK 5 pm

San Jose State U Choir, Charlene Archibeque, dir; Grace Cathedral, San Francisco, CA 5 pm
Organ Vespers and Evensong; Diane Thomas, mezzo; Richard W Slater, organist and director; St Mark's Episcopal, Glendale, CA 4 pm
Samuel John Swartz, Immanuel Presbyterian, Los Angeles, CA 7 pm

17 MAY
William Weaver, St Anne's Episcopal, Atlanta, GA 8:15 pm
Marilyn Mason, West Georgia College, Carrollton, GA
Francois Chapelet, Church of Notre-Dames-Blancs-Manteaux, Paris, France 8:30 pm

18 MAY
Benjamin Van Wye, St James Episcopal, Farmington, CT 8 pm
West Side Madrigalists, St Stephen's Church, New York, NY 7:30 pm
Rejoice in the Lamb by Britten; Zadok the Priest by Handel; Beatus Vir by Vivaldi; Cathedral of St Philip, Atlanta, GA 8 pm

19 MAY
Lobet den Herrn by Bach, St Thomas Church, New York, NY 12:10 pm
Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm
Virgil Fox, Palace Theatre, Canton, OH 8 pm
James Derr, Trinity Church, Toledo, OH 12:10 pm
Francis Jackson, Yorkminster Park Baptist, Toronto, Ontario

20 MAY
Robin Hyland, St Thomas Church, New York, NY 12:10 pm

21 MAY
Samuel J Carabetta, Choote School, Wallingford, CT 8 pm

22 MAY
Francis Jackson, Christ Episcopal, Georgetown, Washington, DC
Handel Festival (solo cantatas, organ Concerto in F, oboe Concert in G minor, Messiah, Pts II and III); St John's Cathedral, Jacksonville, FL (also May 23)

23 MAY
American Sacred Choral Music, Choral Art Society, State Street Church, Portland, ME 8 pm
Samson by Handel, Christ Church, South Hamilton, MA 5 pm
Rejoice in the Lamb by Britten, St Thomas Church, New York, NY 4 pm; followed by Robert Kennedy, organ recital at 5:15 pm
John Rose, St Ann's Church, Jersey City, NJ

Lee H Bristol, St Paul's Episcopal, Bloomsburg, PA 4 pm
Celia Sugang, violin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach Society of Baltimore, Cathedral of the Incarnation, Baltimore, MD 8 pm
Choir of Cathedral of Mary Our Queen (Baltimore), at Lutheran Church of the Reformation, Washington, DC 3 pm
William Ferris Chorale, Washington Cathedral, Washington, DC 8 pm
Francis Jackson, masterclass, Christ Episcopal, Georgetown, Washington, DC
Larry Allen, Presbyterian Church of the Covenant, Greensboro, NC 5 pm
Donald Renz, American organ music, First Baptist, Detroit, MI 5 pm
Annual Choir Festival, Zion Lutheran, Ann Arbor, MI 10:30 am
Jerome Butera, organ; Ross Beacraft, trumpet; St Gertrude's Church, Chicago, IL 3:15 pm

(Continued, page 20)

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CALENDAR (Cont. from p. 19)

Paul Manz, Trinity Lutheran, Des Plaines, IL 7:30 pm
Concert of American Music, First United Methodist, Ashland, KY 7 pm
Handbell Festival, Westminster Presbyterian, Lincoln, NB 4 pm
Carlene Neihart, First Methodist, Harrisonville, MO 7:30 pm
Chichester Psalms by Bernstein; Prayers of Kierkegaard by Barber; Gloria by Peter Hallock; Cathedral Singers, Robert Finster, dir; St John's Cathedral, Denver, CO 4 pm
David Lennox Smith, First United Methodist, Santa Barbara, CA 7:30 pm
King David by Honegger, Blessed Sacrament Church, Hollywood, CA 4 pm
Marsha Foxgrover, Trinity United Presbyterian, Santa Ana, CA 8 pm
Spring Choral Concert, Cathedral Choir, Grace Cathedral, San Francisco, CA 3:30 pm
Edith Ho, Temple St-Jean, Mulhouse, France 6 pm

24 MAY
Anthony C Dellacroce, First Methodist, Bernardsville, NJ 2 pm
Elijah by Mendelssohn, choir of First Presbyterian in Germantown, Robert Carwithen, dir; Walnut Street Theatre, Philadelphia, PA 8 pm
Karel Paukert, for Canton, OH AGO

25 MAY
J Marcus Ritchie, Cathedral of St Philip, Atlanta, GA 8 pm
Lee Jessup, First United Methodist, Glendale, CA 8 pm

26 MAY
Rejoice in the Lamb by Britten, St Thomas Church, New York, NY 12:10 pm
Elizabeth Daniels, soprano; Charles Kopfstein-Penk, flute; St John's Episcopal, Washington, DC 12:10 pm
Cathedral Choral Society, music of La-Montaine and Sowerby; Washington Cathedral, Washington, DC 8 pm
Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm
U of Toledo Chamber Singers, Trinity Church, Toledo, OH 12:15 pm; McNeil Robinson, organ recital, 8 pm

27 MAY
Real St Germain, St Paul's Anglican Church, Toronto, Ontario 12:05 pm
Edith Ho, Kirche am Lietzensee, West Berlin, Germany 8 pm

28 MAY
Karel Paukert, for Cleveland AGO Church Music Conference, Museum of Art, Cleveland, OH 8:30 pm

29 MAY
Frederick Swann, Ely Cathedral, England
Edith Ho, Kirche am Lietzensee, West Berlin, Germany 8 pm

30 MAY
Ascribe Unto the Lord by Wesley, St Thomas Church, New York, NY 4 pm; followed by James Chiappini, organ recital at 5:15 pm
Samuel Porter, U S Naval Academy, Annapolis, MD 4 pm
L'Ascension by Messiaen, included in Solenn Mass, Douglas L Butler, organ; All Saints Dance Troupe; All Saints Church, Pasadena, CA
Alan Barthel and Gordon Jeffrey, Aeolian Town Hall, London, Ontario 4 pm
Larry Palmer, St Bernhard, Frankfurt am Main, West Germany
Edith Ho, Kirche am Lietzensee, West Berlin, Germany 8 pm

1 JUNE
L'Ascension and Messe de la Pentecote by Messiaen, Jon Gillock, Church of the Ascension, New York, NY 8 pm
Bicentennial Festival of the Arts, Fairmount Presbyterian, Cleveland Heights, OH (thru July 4)
Edith Ho, Art of Fugue by Bach, Kirche am Lietzensee, West Berlin, Germany 8 pm

2 JUNE
Susan Gibbony, St John's Episcopal, Washington, DC 12:10 pm

3 JUNE
Reginald Lunt, St Thomas Church, New York, NY 12:10 pm

4 JUNE
Bach Festival Concert, Clapp Hall, Iowa City, IA 8 pm
Lloyd Holzgraf, First Congregational, Los Angeles, CA 8 pm

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 Community Church, Garden Grove, CA 8 pm
Larry Palmer, Stadtkirche, Limburg an der Lahn, West 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

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Charles M Ruggles, organ; Barbara Ruggles, aboe; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

Raymond Johnson, courtyard carillon concert, First-Plymouth Congregational, Lincoln, NB 7:30 pm

Carlene Neihart, Sacred Heart Church, Calwich, KS 4 pm

Cantata 191 by Bach, Savitri by Holst; St Bede's Episcopal, Menlo Park, CA 8 pm

Messe de la Pentecote by Messiaen, included in Solemn Mass; Douglas L Butler, organ; All Saints Dance Troupe; All Saints Church, Pasadena, CA

Edith Ho, Altstaedter Nicolaiirche, Bielefeld, 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 University, Denton, TX (thru June 12)

Ronald Wyatt, workshop, U of Houston, Victoria, TX (thru June 11)

Study Week in Gregorian Chant, Queekhoven House, Breukelen, Holland (thru June 12)

Larry Palmer, Frickhofen, Germany

9 JUNE

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

Boxhill Music Festival, Cleveland Lodge, Darlington, England (thru June 13)

13 JUNE

Fortepiano Workshop, Wellesley College, Wellesley, MA (thru June 27)

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

Cantata 135 by Bach; Liebeslieder Walzer Opus 52 by Brahms; Chamber Singers of the American Conservatory of Music, Kenneth Sanson, dir; St James Lutheran, Chicago, IL 4 pm

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

Summer Organ and Choral Seminars, Louisiana College, Pineville, LA (thru June 18)

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

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 International 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)

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)

Edith Ho, Art of Fugue by Bach, Magadino Festival, Switzerland

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