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JULY, 1977

The Tonal Evolution of the E. M. Skinner Organ

by Dorothy J. Holden

PART I

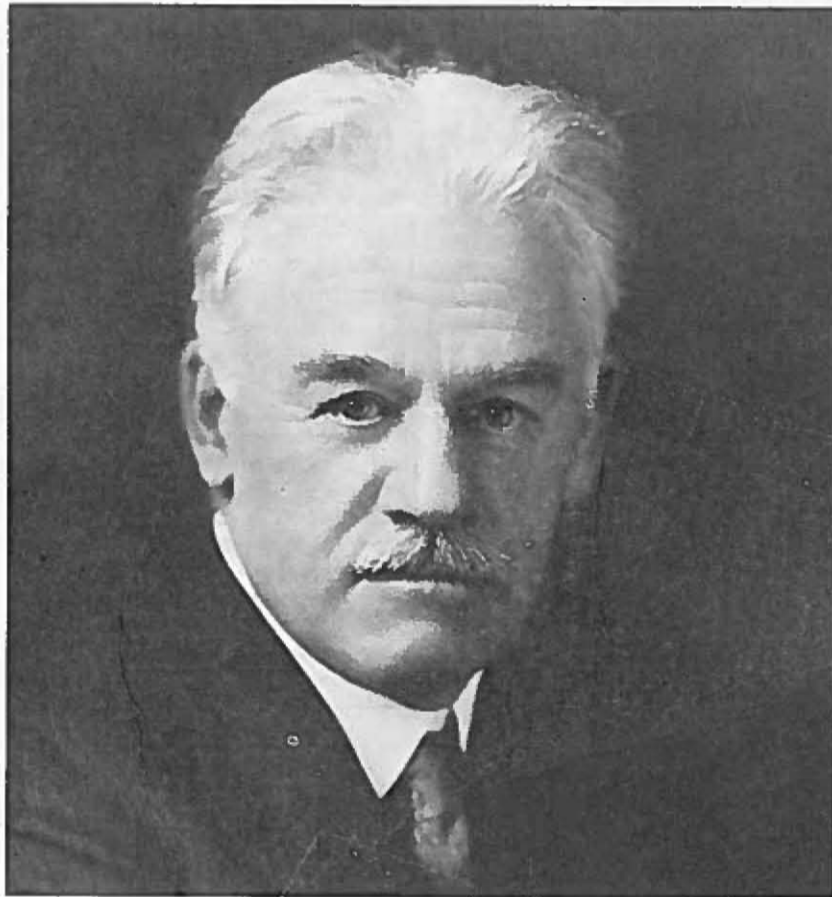
Ernest M. Skinner, prophetically born in Clarion, Pa., in the year 1866, became one of the outstanding organ builders in America. In his long career in this field, which spanned more than half a century, he undoubtedly did more than any other builder to enrich the tonal resources of the American organ. His particular interest was in the development of orchestral imitative stops such as the English Horn and French Horn, two of his most famous creations.

Also among Skinner's contributions to the American organ scene was his work in the development and perfection of the electro-pneumatic action and standardization of the console. He was one of the first American organ builders to advocate console standardization.¹ The Skinner combination action in the later consoles was probably the most quiet and fast in response of any ever built, and the consoles themselves were very comfortable to play and strikingly elegant in appearance.

Ernest Skinner's genius made its mark in both tonal and mechanical aspects of organ building, but this discussion of his work will be confined primarily to the tonal evolution of the organs that he built. Although Skinner was most famous for his orchestral imitative stops, his tonal achievements went considerably beyond the creation of an imitation symphony orchestra. These tonal contributions will be discussed in a later article.

Ernest Skinner began his career in the organ business in 1886 when he went to work for George H. Ryder, an organ builder in Reading, Mass. His first task there was to "sweep the shop" after which he wound trackers. He was later assistant to Ryder's voicer and tuner. In 1890, after four years of employment at the Ryder shop, Skinner was fired by a new foreman and immediately after was hired by George S. Hutchings of Boston.² His association with Hutchings continued for the next eleven years during which time he was to work as mechanic, tuner, draftsman, and eventually, factory superintendent.

Skinner's sojourn with Hutchings was an eventful one, and by 1893 he had designed his first electric action for the Hutchings organ installed in St. Bartholemew's Church, New York City, that year.³ Between 1893 and 1898, Skinner's inventive work was devoted primarily to the refinement of his electric action and to a general improvement in the mechanical equipment of the organ. By 1896, he was factory superintendent. During the following two years, Skinner supervised the installation of numerous organs for the Hutchings firm, among which were the organs built for Harvard Church, Brookline, Mass.; Mission Church, Roxbury, Mass.; Union Congregational Church, Worcester, Mass.; Pilgrim Church, Dorchester, Mass.; Arlington Street Church, Boston, Mass.;⁴ and South Congregational Church, New Britain, Conn.;⁵ all of which were made with his new electric action, incorporating his electrical and mechanical improvements as they were developed.



Ernest M. Skinner

By 1898, Skinner had improved and refined his electric action to a considerable degree. His action was to be further improved and modified within the next 15 years, but he had come a long way. His recently developed pitman wind-chest not only afforded greater speed and fluency in organ playing, but was also capable of operating on far higher wind pressures than were possible on the old mechanical action slider chests. This unleashed a whole new world of possibilities in the realm of pipe voicing and organ tone. As Skinner himself stated in his book *The Modern Organ* published in 1917, "... the modern organ, with its magnificent power and wealth of orchestral color and perfection of mechanism, is made possible wholly through the disassociation of the touch and the wind pressure." Ernest Skinner was now ready to move on to the next phase of his career, that of discovering new sounds to incorporate in the organ.

In 1898, Skinner visited England where he met "Father" Henry Willis and Henry Willis Jr., who introduced him to the principles of high pressure reed voicing. In the December, 1922 issue of *Stop, Open, and Reed*, a periodical published by the Skinner Organ Co. during the 1920s, Ernest Skinner

describes his introduction to the Willis reeds: "At St. George's Hall, I was very fortunate in meeting Henry Willis Jr. who was most agreeable to me. He sent a man with me to look at one of his organs and permitted me to take measurements of the reeds. . . . Afterwards at the dinner table he showed me where I had overlooked much of importance and further instructed me in the fundamental principles of reed voicing which were unknown in America as far as my experience goes."

"I had read of the Willis tuba on 22" wind in St. George's Hall. When I heard it I was wild with enthusiasm. It was so incredibly fine and superior to anything I had ever heard, I owe everything I know of the trumpet family to Henry Willis, Senior and Junior."

Upon his return from England, Skinner made his first replica of the Willis 16' trombone in the Hutchings factory.

In 1900, Skinner supervised the installation of the Hutchings organ built for Symphony Hall, Boston. This installation incorporated the new Willis type reeds of the trumpet family. In the Everett Truette scrapbooks is this description of its tonal resources:

(Continued, page 4)

Beethoven's Organ Trios: Authentic or Spurious?

by Weldon L. Whipple

Nearly forty years have passed since Max Eschig of Paris first published Charles Tournemire's edition of three *Pièces en trio de claviers* by Ludwig van Beethoven.¹ The three *Pièces* (in the keys of G minor, E-flat minor, and E minor respectively), as well as a three-voice *Fugue en Mi mineur* edited by Marcel Dupré and published four years later by Bornemann of Paris as a work by Beethoven,² have been an area of confusion and controversy ever since their appearance. The trios are seldom mentioned in discussions of Beethoven's organ music, and the few organists acquainted with them tend to discredit their authenticity.³ A review of their origins and history may be informative.

SOURCES

Tournemire stated in his preface to the *Pièces* that the trios were taken from pages 5-18 of volume two of a "totally forgotten work" entitled *Études de Beethoven*, by François Joseph Fétis, published in 1833.⁴ Though Dupré himself did not note the source of his edition of the trio-fugue, it too appears in the same volume on pages 47-53.

Investigation of the *Études de Beethoven* reveals that the volumes are only a French translation by Fétis of a Viennese publication by Ignaz von Seyfried entitled *Ludwig van Beethoven's Studien im Generalbasse, Contrapuncte und in der Compositions-Lehre*, published by Tobias Haslinger in 1832. All four trios appear in the original German version.⁵

The *Studien* are a compilation of the contents of five packages of contrapuntal exercises purchased in 1827 by Haslinger at the auction of Beethoven's estate (listed as item 149 in the auction catalog). Haslinger commissioned Seyfried, musical director at Schikaneder's Theatre in Vienna, to compile the exercises.⁶

The five packages of exercises (now comprising Beethovenautograph 75 in the archives of the Gesellschaft der Musikfreunde in Vienna) were identified by Gustav Nottebohm, in the final chapter of his *Beethoveniana* (1872), as the studies — at least in part — prepared by Beethoven during the summer of 1809 to teach composition to the Archduke Rudolph. Nottebohm noted numerous errors and alterations in Seyfried's publication and identified many of the exercises as works by other composers. Apparently Beethoven, in preparing to teach the Archduke, used not only his own exercises (many of which he had composed while studying under Johann Georg Albrechtsberger) as examples, but works of earlier composers and theorists as well. Beethoven neglected to identify the sources of many of the borrowed examples (a practice not uncommon in his day), and Seyfried, in compiling the studies, attributed them all to Beethoven.⁷

IDENTITIES OF THE TRIOS

Nottebohm pointed out that many of the exercises are by Johann Joseph Fux, Friedrich Wilhelm Marpurg, Carl Philipp Emanuel Bach, Johann Philipp Kirnberger, Johann Georg Albrechtsberger, Daniel Gottlob Türk, and others. Of the exercises that Tournemire

(Continued, page 8)

Advertising is a vital, necessary component of the world of publications — thus, it directly affects THE DIAPASON and its readers. Advertising tells the reader what products or services are available. In our bailiwick, this means that we can learn of a new organ, see what new music is available, or read who is building new organs. We can also see which artists are available for recitals, what conferences are being held, and who does repair work. A large section of classified ads contains a great variety of new and used items for sale, and of positions available or needed.

Advertising has another function, in addition to the information it imparts: it pays for a large percentage of the publication costs. THE DIAPASON is not subsidized by any organization or foundation, and the subscription rate is fairly low, so the cost of production must be borne largely by the advertising. Therefore, the amount of editorial material (news, features, reviews, reports, letters, etc.) which can be published in any issue is directly dependent on the amount of advertising.

Readers sometimes ask why such and such a company is allowed to advertise. However, an advertisement is *not* an editorial endorsement, and there is no connection between what is advertised and what is mentioned editorially. Advertisements cannot fairly be rejected, unless they contain material which is patently offensive or known to be fraudulent. Any customer who is dissatisfied with a product should take up the matter directly with the advertiser.

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In This Issue

Those who have been especially interested in recent articles dealing with tracker organs may find it a bit incongruous to see a feature article on Ernest M. Skinner, but his work constitutes an important part of our recent organ history, and it seems fair to have an evaluation of his work now. We have reached the point where we can place it in perspective and realize that Skinner did a great deal of fine work. Moreover, he was enormously influential in his own day. Fortunately, some of his more significant organs have been allowed to remain, as ought to be the case — we need to keep the best instruments of *all* periods. The type of organ which the best of his work represents is significant for its time, even though it is a very different type from other periods. But, all types make up our heritage, and we are pleased to be able to begin this series of Skinner articles, written by a person who knows his work well, both from research and from direct experience.

We also call your attention to the article on the organ trios of Beethoven, a composer not usually associated with the organ. In this account, you will read about works which have been mistakenly attributed to this composer or to the organ.

Christmas Choral Music

reviewed by Wesley Vos

The idea of Christmas in July is more than a pleasant contradiction in terms to church choral directors. Limited budgets and rehearsal time and the increasingly long delays in filling publishers' orders make planning now for Christmas, 1977 a necessity.

Some of the more interesting Christmas items received in the past six months are reviewed here briefly. It is assumed that directors will want to obtain a single copy for examination before placing a quantity order. The designations E, M and D are meant to serve only as approximate guides to level of difficulty.

Christmas Bells Are Ringing, Jesus Was Just A Baby, Robert Leaf. Unison, optional instruments. Augsburg 35¢. (E) Keyboard, autoharp, triangle and bells may be combined in the first of these two short original pieces. The second uses keyboard only. Both have an attractive simplicity.

Boosey and Hawkes has published several extended carols for treble voices by Edmund Walters. All have orchestral accompaniments available on a rental basis. *Ding-Dong-Doh* (E) has a simple tune and harmonic scheme. *Babe of Bethlehem* (M) will require careful attention to rhythmic ensemble and incorporates as a counterpoint the tune "Away In A Manger" (*Cradle Song*). *Little Camel Boy* (M) similarly incorporates a two-part (or SATB) version of "Silent Night". *The Bells* (D) places the tune in the alto and has a rather high first soprano part.

Come, Let Us Praise, Heinz Werner Zimmerman. Unison or SATB, keyboard accompaniment only; Carl Fischer 40¢. (M) This tune could be learned without much difficulty by an audience or congregation. Several possible combinations of performance forces are suggested by the composer.

Eleven Christmas Carols from "Les Rossignols Spirituels" by Peter Phillips (1561-1628) ed. and trans. by Lionel Pike. SB or SATB Oxford \$6.55. (M-D) The editor has added alto and tenor parts to the original soprano-bass homophonic duet texture. An attempt has obviously been made to combine the best features of scholarly and practical editions. The original French text and an English version suitable for performance are provided. These are attractive and curious settings, reminiscent of the *chanson* of the period.

Sing A Joyful Song of Christmas, Ronald Kauffmann. SAB with piano, bongo, wood block; Presser 50¢. (M) An excellent choice for junior high or high school choirs; pop-rock elements are used with a light touch.

The Christmas Book, SATB (unison) G.I.A. 75¢. (E-M) A selection of 25 main line songs and carols, this 30-page octavo format collection will become a staple item in many choir libraries.

The Coventry Carol, arr. Lewis M. Kirby. SATB Somerset Press 35¢. (E) The famous tune is given a lovely, fresh arrangement.

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts.

International Congress of Organists to Meet in Philadelphia

The Third International Congress of Organists will take place in Philadelphia from August 1-6, with the activities for two days centered in Washington, D.C. The congress occurs each ten years; the 1977 congress will be the first in the US, previous ones having taken place in England and Canada. Among the many participating artists will be Robert Grogan, Daniel Roth, Herman Berlinski, Gerre Hancock, Peter Hurford, Paul Callaway, Günther Kauzinger, Keith Chapman, Peter LaManna, Heinz Lohmann, Erik Routley, David Craighead, Paul-Martin Maki, Bernard Rose, Ronald Stafford, Elmer Iseler, Leonard Raver, Simon Preston, Janet Dundore, Frederick Swann, Odile Pierre, Holly Pierce, Richard W. Dirksen, Larry Palmer, Earl Ness, Raymond Daveluy, and Louise Natale, as well as a number of performing organizations. AGO members should have received registration materials in a special mailing; others may request information from James E. Bryan, International Congress of Organists, 630 Fifth Avenue, Suite 2010, New York, NY 10020.



Finney Fantasies

To the Editor:

I want to thank Professor Peterson for informing THE DIAPASON (June issue, p. 3) of the error which he found in one of the Finney Fantasies. Neither Dr. Finney nor his publisher has kept a list of errors found in the past. I encourage other readers who know of such errors to inform me through THE DIAPASON so that these errors might be added to the list which I have sent the publisher, at Dr. Finney's request.

Since the article went to press, James Chute, a graduate student at the University of Cincinnati, has drawn my attention to one additional error in "The leaves on the trees spoke." In the first chord, the G-flat should be a G-natural. Dr. Finney has confirmed this error to Mr. Chute.

Sincerely,

Anne Parks
Dearborn, Mi.

E. Power Biggs

To the Editor:

I would like to add my appreciation of E. Power Biggs and his wonderful personality. I was organist of the First Congregational Church of Washington, D. C. and E. Power Biggs was giving a recital there under the auspices of the D.C.A.G.O. on the large Ernest Skinner at this church. He asked me to turn pages for him which I did with great pride.

Several years later I was attending the American Institute of Normal Methods at Aburndale, Massachusetts, near Boston. Five of my fellow teachers got together to go to Harvard's Germanic Museum to hear his Sunday morning broadcast. We got there and parked our car, when I saw E. Power Biggs driving down the parking lot. He recognized me instantly and inquired what we were doing there. I told him we were planning to hear his broadcast. He told us it was just finished. He then ushered us into the museum and played several of the selections of the broadcast and even had the flutist from the Boston Symphony Orchestra play a selection for flute and organ.

Such wonderful treatment of the five of us made a deep and lasting impression on all of us.

Cordially,

Paul D. Gable
Silver Spring, Md.

To the Editor:

This letter is in response to a statement in Lawrence Moe's *Tribute to E. Power Biggs* (May issue, p. 4). Mr. Moe states that there were many West Coast listeners to Mr. Biggs' Sunday morning broadcasts from Cambridge. I was one who listened every Sunday from 1954 to 1958. I was beginning to study the organ then and found E. Power Biggs' broadcasts a perfect way to begin each Sunday, a day when I myself would play two services in the church where I was then organist.

I no longer have Mr. Biggs' live broadcasts to inspire me, but can content myself with his recordings, both on G. Donald Harrison's organs and various organs in Europe.

Sincerely,

Richard Ditewig
San Francisco, Ca.

Duke Controversy

To the Editor:

I must admit I usually sit in the safety of complacency and have never been moved to write a letter of protest until I read Mr. Carroll's letter to you in the May issue.

Mr. Carroll mentions with huge scorn the absurdity of a violin with electric action or a piano with electric coupling between key and hammer. Is not an electric-action organ equally absurd? If the organ is not touch responsive, what indeed is it? To be sure, electric action opened a Pandora's box, allowing the performer to be farther and farther removed from the recesses his closeted instrument had been relegated to. Even with Barker levers, the action placed

Letters to the Editor

criteria on the instrument regarding placement. The Barker lever still allowed control of pipe speech; it was not either on or off as Mr. Carroll implies. Cavaillé-Coll never completely renounced tracker action and used the Barker lever on his largest instruments to give tracker control of his more unwieldy divisions and couplers.

We have a group of musicians who passionately believe they should have intimate control over their instruments and where they do, they achieve vastly superior results. In regard to Mr. Carroll's quote of Sir John Stainer, it suffices to say that both organ music and organ building were in a state of decline that only the past 25 years has seen a reversal of. Mr. Audsley was also writing during a period of change. Organs were becoming larger, more orchestral, and increasingly unidiomatic demands were being placed on the instrument. Higher pressures and unwieldy layouts made all aware the tracker was inhibiting "progress." We are all aware of the decline in the instrument and the music written for it resulting from this chain of events.

Control of the speech of pipes is possible only on tracker or Barker action. I think we can assume that artistic control of touch was taken for granted by players of the past, as mechanical action was the only form they knew. Only now are we learning the natural articulation present in music by careful study of ancient fingerings and their effect on a finely tuned action and a subtle, flexible wind supply. These effects are only possible on a mechanical action instrument, with proper attention paid to bellows, wind canals, pallet boxes and key chambers. Too many pitman chests and poorly designed schwimmers have given this form of expression a bad name.

I would very much like to know Mr. Carroll's (or anyone else's) justifications for an electric action. There are only a few reasons I can think of. 1. Placement: roof, basement, across the nave from each other or the building next door. 2. Size: 100 ranks of strings and celestes at my beck and call. 3. Touch: I know of a number of 300 year old actions which have lighter touch than a so-called "tracker touch" electric keyboard. Why is this considered such a necessity on a modern electric action organ? 4. Unification: upwards of 7 or more stops from one rank of pipes. How can they possibly form anything approaching a legitimate ensemble? I should add here that all this is preferable to an electronic substitute of any kind.

If the slider action was a weakness why are all our best builders using it? I am particularly heartened to see some traditional pitman chest builders adopting slider chests. The key chambered design is vastly superior to the pitman chest. In the slider chest, all pipes speak at the same time instead of willy-nilly as with any other type. The key chamber also cushions the air entering the pipes and allows for a more natural pipe speech. In the other types of windchest, the individual valves under each pipe create turbulence that effects the starting and stopping of the tone as well as the wind supply. An artistic effect can thus never be attained. The wind supply must be rock solid to counteract this. Modern materials have eliminated sticking sliders. Combination actions can be fitted to this that are simpler than with other types and are as fast or faster than conventional types of stop control.

I personally don't think there ever can be such a beast as the eclectic organ, that will make all music of all periods sound the way every composer intended. The instruments they had in mind were as diverse as the stylistic and regional forces at work on each composer. We hear of a Cliquot trumpet, a Schnitger posauone or Silbermann principals. A celeste and a swell box Franck do not make. If an organ has integrity of design and is based on historical precedent, music can be performed on it and sound reasonably "authentic." A great deal also depends on the performer and his interpretation. I recently attended a recital of

Bach, Franck, Reger, Sweelinck and Ligeti performed on the F. C. Schnitger instrument at Zwolle, Holland. While the Viol da Gamba regal was not a French hautbois, the organ handled all the music beautifully. The foundations of the Hoofdwerk were as solid and rich as any Cavaillé-Coll but it didn't remotely sound French. The organ sounded so well because it had integrity of style, as well as artistic scaling and voicing.

A pedal of 32 notes and 2 manuals of at least 56 notes will "play" almost all music, but no instrument can sound like all instruments. There are a number of American builders building instruments with the integrity I speak of. The instruments of these builders will not play everything, but what they do play, they do so without peers.

Trends are interesting to watch. As I see it, we are changing our ideas in regards to fingerings and interpretation. Organists are going to demand instruments that will be responsive to their needs. This entails proper placement, tracker action, encasement, possibly flexible wind or maybe even Barker levers, orchestral sounds and a swellbox. French music demands French scaling and voicing. German, Italian, American, and Romantic music have equally valid demands. We have already seen the trend started in harpsichords and fortepianos based on historical principles. When the proper music is played on them, we find superior results.

The cry ought not to be for eclectic instruments but for better rooms. No organ will sound well in a room with negative acoustics. The music, performer and listeners will suffer as well. Many American builders are now equal or superior to their European counterparts, especially when you consider the horrendous conditions their instruments are subjected to and how well they can make them sound there. Isn't it time we channel our efforts to this end just as vigorously as we did to the organ reform movement?

In closing, I echo Mr. Douglass's question to Mr. Carroll, "where is cloud-cuckooland?"

Sincerely,

Scot Huntington
Alfred, NY

To the Editor:

I don't want to start an extended controversy over a trifling matter, but I must protest Mr. Douglass's putting words in my mouth. I have re-read my letter several times, and cannot find anywhere in it, any statement that the organ is not a legitimate musical instru-

ment, nor did I anywhere rule the organ out of the realm of music-making.

As for the expression "touch responsive", I use it in the sense in which it has been used for hundreds of years; namely, an instrument is touch responsive when the player can control the loudness or softness of the sound by pressure upon the keys. By this definition, the organ is not touch responsive, neither is the harpsichord. I did not think it necessary to explain this simple point in a magazine like THE DIAPASON.

If the tracker is in any way touch responsive, it can only be in the control of the attack and release of the tones, or as an engineer would put it, in starting and ending transients, but not in the steady state tone. This is, if it exists at all, a very small benefit for which to destroy and replace many hundreds of excellent instruments.

Mr. Douglass asks if there is a place in music for a keyboard instrument that is not touch-responsive? I think there is; there are other ways of producing expression, and there were many fine organists who produced exceedingly musical results on electric-action instruments; I will cite Lynnwood Farnam for one. Even leaving out of the question, the use of the swell, which is, I admit, not appropriate to the classic literature, there is still the whole broad subject to agogics, and it is here, I suspect, we will find a good deal of material worth study.

There is, in fact, reason to believe that many of the "expressive" effects attributed to the control of the pallet on trackers, are actually no more than temporal accents.

Finally, I would like to point out that the sentence I quoted from John Stainer was not "taken out of context". That one sentence is a complete paragraph; the paragraph before it merely explained the difference between the ordinary tracker and the Barker lever, and the one following it discussed the question of hand position.

There was an error in the first column, third line from the bottom, which reads "after the introduction of tracker action . . ." It should, of course, read "after the introduction of electrical action . . ." Typographical error on my part, I think.

Sincerely,

John S. Carroll
Emlenton, Pa.

The editor replies: Mr. Carroll's original letter appeared on p. 3 of the May issue. Readers may refer to it and to the answer from Mr. Douglass which followed, in order to make their own interpretations of both viewpoints. The editor will consider correspondence regarding the Duke University organ closed as of the present issue.

Letters to the Editor should be clearly marked as such and preferably typed. All letters accepted are subject to editing, for reasons of space and clarity.

American Institute of Organbuilders



The American Institute of Organbuilders has announced its fifth annual convention, which will take place in Pittsburgh, Pa., October 2-5. All members and persons on the AIO mailing list will receive more detailed information prior to that time; others may request information from the convention committee chairman, Harry J. Ebert, 210 Natchez St., Pittsburgh, PA 15211.

AGO

Election Results

Results of the 1977 national elections for the American Guild of Organists have been announced as follows:

President: Roberto Bitgood
Vice President: Ruth Milliken
Secretary: Barbara F. Mount
Treasurer: Charles Dodsley Walker
Registrar: Walter Hilsa
Chaplain: James Hughes Purdy
Councillors at Large:

Paul Callaway
Vernon De Tar
Eugene W. Hancock
Marilyn J. Keiser
Soarle Wright
Regional Chairmen:
I (New England): Barbara Owen
II (New York — New Jersey): Donald Ingram
III (Mid-Atlantic): Kenneth Lowenberg
IV (Southeast): Raymond J. Martin
V (Great Lakes): Corliss R. Arnold
VI (North Central): John Obetz
VII (Southwest): Robert C. Bennett
VIII (Pacific Northwest): Betty Jean Bartholomew
IX (Far West): Herbert Nanney

The constitutional amendment passed, as did the referendum for requiring guild degrees.

Tonal Evolution of the Skinner Organ

(Continued from p. 1)

"The pedal trombone is voiced on the method developed by Willis, the celebrated London builder, giving power without sacrificing quality. The trumpet stops of the great and swell, in addition to the trombone, are voiced on a high air pressure and are made double length to middle F; in other words, they are what is called harmonic stops, which insures a proper balance between the bass and treble, the treble with old methods of voicing always being thin and weak, as well as more or less disagreeable in quality."

"The scales of the pipes in this organ are from 15 to 30 per cent larger than the scales usually employed in organs of this size, resulting in great solidity and firmness. This latter applies more particularly to the diapasons and flutes, which form the foundation tone of the organ."

"The pedal organ is very large in proportion to the balance of the organ, it having 14 stops."

"The voicing, on which mainly depends the success of the instrument . . . includes all the best points of European and American schools. The great delicacy and characteristic quality of tone in the different stops, the dignified power of the full organ, without harshness, and the perfect blending of the whole into one agreeable and massive tone, yet not lacking in brilliancy, are all successful features of the voicing of the organ."

The specification of the Boston Symphony Hall organ is as follows:

George S. Hutchings organ (1900)

GREAT

- 16' Open Diapason
- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Gross Flute
- 8' Gross Gamba
- 8' Stopped Diapason
- 8' Gemshorn
- 4' Octave
- 4' Gross Flute
- 2-2/3' Twelfth
- 2' Fifteenth
- VI Mixture
- IV Mixture
- 16' Trumpet
- 8' Trumpet
- 4' Clarion

SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Concert Flute
- 8' Salicional
- 8' Voix Celeste
- 8' Spitz Flute
- 8' Aeoline
- 4' Octave
- 4' Violina
- 4' Flute Harmonic
- 2' Flautino
- V Mixture
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremolo

CHOIR

- 16' Contra Gamba
- 8' Open Diapason
- 8' Geigen Principal
- 8' Melodia
- 8' Dolcissimo
- 4' Fugara
- 4' Flauto Traverso
- 2' Piccolo
- 8' Clarinet
- Tremolo

PEDAL

- 32' Diapason
- 16' First Diapason (Wood)
- 16' Second Diapason (Metal)
- 16' Violone
- 16' Bourdon
- 16' Dulciana
- 10-2/3' Quinte
- 8' Octave
- 8' Gedackt
- 8' Cello
- 4' Super Octave
- 16' Trombone
- 8' Tromba

As can be seen from the above specification, the Boston Symphony Hall organ possessed a great abundance of 8 ft. registers, yet it was also quite complete in regard to having a traditional ensemble.

The year following Ernest Skinner's impressive work at Boston Symphony Hall, he left the Hutchings firm and went into partnership with James Cole, forming the Skinner & Cole Organ Co. in 1901. Their partnership ended after two years and Skinner then formed his own company.⁹

Around 1903, Skinner developed his Erzähler, which was the first of his many new stops. It was first used in the organ installed in Christ Church, Hartford, Conn., in 1903. According to Ernest Skinner's own account in his autobiography, which appeared in the March, 1951 issue of *The Diapason*, the Erzähler was "developed by emphasizing a peculiar tonality noticed in an ancient bell gamba which I was re-voicing." In its construction, the Erzähler is similar to a Gemshorn. Its tone is characterized by having a fundamental and octave harmonic of equal strength. The Erzähler was so-named because the sound of these pipes struck Skinner as being "garrulous with a chatty sort of friendliness."¹⁰

At this time, Skinner was building new organs, and rebuilding old ones, from a small and rather unpretentious factory in South Boston. Little is known about the tonal character of organs Ernest Skinner built during these first few years on his own. However, some indication of their sound is conveyed by this account in an unidentified news-clipping describing Skinner's recently completed rebuild of the E. & G. Hook organ at Plymouth Church, Brooklyn, in 1904:

"Every pipe is allowed to speak with ease, and as a result there is none of the ill-effects of over-blowing or forcing the tone."

"A feature of the new organ will be the absence of the ear-splitting noise of the former tuba or stentorphone. There is no suggestion of harshness in the present organ, but the tone is round and full with plenty of reserve power. There are a great number of soft stops for endless variety of nuances, something that never before has been heard in Plymouth Church."

In 1905, Skinner's organ building business was incorporated as a stock company. The new organization was called the Ernest M. Skinner Co., and Ernest Skinner himself was its president. One of the first organs to come from this new corporation was a 3 manual, 27-rank Skinner built for Old Cabell Hall, University of Virginia, in Charlottesville, Va. To the writer's knowledge, the University of Virginia Skinner is the earliest extant organ built by Ernest Skinner. Moreover, it has been preserved, for all practical purposes, exactly as it was designed and built in 1906.

The electric action used in the U. of V. (University of Virginia) Skinner is very similar to the type of action Skinner used while he was still working with George Hutchings. This organ may well be the only surviving playable Skinner with this early Hutchings-type electric action. One of the most ingenious features of this action is a coupling system which uses multiple wind-

ings on key action magnets to take the place of extra contacts for each coupler to a given keyboard. Also, being such an early instrument, the manual pipe chest layout is like that of tracker organs — divided for the first two octaves, and then straight from middle C on up — rather than being divided from low C on up, as was the case in later Skinner organs.

The console, which is all-electric, is almost identical to the type built by Hutchings during Skinner's last few years with that firm. The most unique feature of this console is its moveable hinged stop jambs which swing out for use when being played, closing up to receive the roll-top when not in use. The draw knobs are in horizontal configuration rather than the now universally used diagonal configuration.

Enough for this digression. We were talking about the tonal evolution of the Skinner organ, but these unusual electrical and mechanical features of this instrument seemed worth a brief description.

The specification of the U. of V. Skinner is quite similar to those of the Hutchings organs of the late 1890s:

E. M. Skinner organ, Old Cabell Hall, University of Virginia, Charlottesville
Opus #127 — 1906

GREAT ORGAN

(8 stops, 2 borrowed)

- 16' Diapason 61 pipes
- 8' Diapason 61 pipes
- 8' Gross Floete 61 pipes
- 8' Gamba 61 pipes
- 8' Gedackt (Sw.) 61 notes
- 8' Erzähler 61 pipes
- 4' Octave 61 pipes
- 2' Fifteenth 61 pipes
- 8' Cornopean (Sw.) 61 notes

SWELL ORGAN

(12 stops, 4 borrowed)

- 16' Bourdon 61 pipes
- 8' Diapason 61 pipes
- 8' Salicional 61 pipes
- 8' Voix Celestes 61 pipes
- 8' Gedackt 61 pipes
- 8' Dulciana (Ch.) 61 notes
- 4' Flute (Ch.) 61 notes
- 4' Violin 61 pipes
- 2' Piccolo (Ch.) 61 notes
- 3 rank Cornet 183 pipes
- 8' Cornopean 61 pipes
- 8' Oboe (Ch.) 61 notes
- Tremolo

CHOIR ORGAN

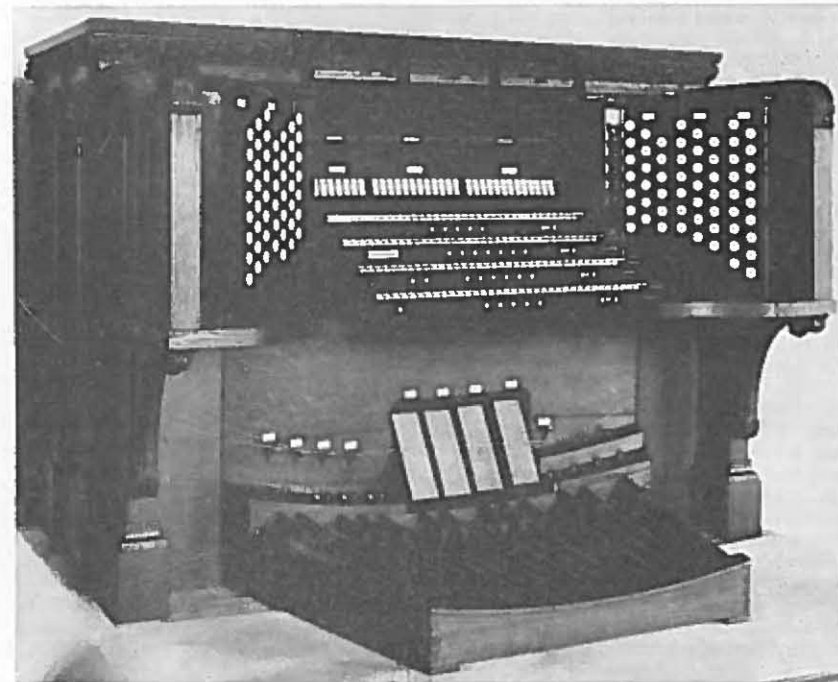
(8 stops)

- 8' Melodia 61 pipes
- 8' Geigen Principal 61 pipes
- 8' Dulciana 61 pipes
- 8' Unda Maris 49 pipes
- 4' Flute 61 pipes
- 2' Piccolo 61 pipes
- 8' Clarinet 61 pipes
- 8' Oboe 61 pipes

PEDAL ORGAN

(6 stops) — Augmented

- 16' Diapason 30 pipes
- 16' First Bourdon 30 pipes
- 16' Second Bourdon (Sw.) 30 notes
- 8' Floete 12 pipes
- 8' Gedackt (Sw.) 30 notes
- 8' Cello (Sw.) 30 notes



The only major departure from the Hutchings-type tonal scheme is the inclusion of Skinner's recent invention, the Erzähler, on the Great, in place of the usual Gemshorn. The original specification, as given in the contract, called for a Gemshorn.⁹ The Erzähler was apparently added as an afterthought. Also, curiously enough, there is no Vox Humana in this organ!

The installation of this Skinner pre-dates the invention of most of Ernest Skinner's orchestral imitative stops, and their absence is conspicuous to those who are familiar with Skinner organs built during the 'teens and 1920s. However, the instrument is still very orchestral in that it possesses weight and warmth and has an abundance and variety of 8 ft. tone.

The reeds in the U. of V. Skinner are particularly interesting. The Swell Oboe, which is capped, has a haunting covered quality foreshadowing Skinner's English Horn, not yet to be developed for several more years. The Swell Cornopean has English A-type shallots and large-scaled resonators which are harmonic in their upper range, using the Willis principles of construction. This Cornopean is amazingly brilliant and, in spite of its English construction, has a quality which is almost as much 19th-century French as it is Willis English. Likewise, the Choir Clarinet has more than a hint of its 19th-century French counterpart.

Robert Hope-Jones, father of the theater organ, became affiliated with the Skinner Organ Co. in 1905. Although Hope-Jones was working for Skinner at the time the U. of V. Skinner was under construction, this instrument doesn't show as much of his influence in its tonal character as might be expected. The only characteristics of this organ which can be directly attributed to Hope-Jones are: 1) Narrow mouths with high cut-up in the flue-work, particularly in the 8 ft. and 4 ft. stops; 2) Leathered upper lips in the Great 8 ft. Diapason. In spite of this, there is not a dull or hoaty sound in the entire organ, since Skinner did not use the extreme pipe scales or wind pressures that Hope-Jones advocated, at least not at the time that this organ was built.

The over-all tone of the flue-work, whether a large combination or individual stops, is fairly light and bright compared with that of somewhat later Skinners built in the 'teens. Even the Great Grosse Flute is brighter than most examples of the writer's acquaintance. It is moderately large in scale, but not excessive like those built by many other builders during the early part of this century. Owing to the absence of a sforzando device in the U. of V. Skinner, one must use the crescendo pedal to serve the same purpose. When full crescendo is added to the Diapason chorus, there is a general increase in fullness and brilliance rather than the muddiness which results from use of the crescendo in many Skinner organs which were built a little later.

The Great 4 ft. Octave and 2 ft. Fifteenth are fairly close in scale to that of the Great 8 ft. Diapason, but are regulated somewhat softer than the 8 ft., the 2 ft. being softer yet than the 4 ft. The 2 ft. is of sufficient volume to add brilliance to the ensemble without being over-assertive.

The 3 rank Mixture in the Swell is a Cornet with no breaks (12-15-17). The pipes of the 12th. and 17th. ranks are conical, similar to those of a Spitz Flute, evidently with the idea of making these harmonics less conspicuous than the 15th. The 15th is not conical and is of about the same scale as the Swell 8 ft. Diapason. Many of the early 20th-century Cornet Mixtures were composed of very small-scaled ranks of string-toned pipes which were totally unsuitable for use in a Diapason chorus. The Cornet in the U. of V. Skinner is fairly soft and is of very mild Principal character. It is not an obnoxious ensemble destroyer as were so many of the Tierce-containing mixtures which were so common in American organs at that time.

The Swell Salicional and Voix Celeste are very keen, almost to the point of reediness. They are also very big and full, having actually more of a Gamba than Salicional quality. In fact, the two ranks are drawable in the Pedal division at 8 ft. pitch under the name of 'Cello, which is closely related to the Gamba. One might assume that these

strings were the result of Hope-Jones' influence. It is also quite possible that they resulted from the influence of the English organ builder, Carlton Michell, who did voicing for Hutchings for a brief period during the early 1890s. Before coming to this country, Michell worked with another English organ builder, William Thynne, who is generally credited with the development of the *Viola d'Orchestra* and other keentoned strings of the orchestral imitative variety. The *Choir Dulciana* and *Unda Maris*, in contrast to the *Salicional* and *Voix Celeste*, are soft and delicate, and yet harmonically rich, having more of an Aeoline tone quality than that of the usual more foundational *Dulciana* found in most organs.

The U. of V. Skinner has been described in detail with the purpose of giving some idea of what the earliest Skinner organs were like. It is probably the only example of Skinner's work in existence which indicates the tonal character of his organs prior to his affiliation with Hope-Jones. It also, as earlier mentioned, would appear to be very similar in tonal design to the type of organ which Ernest Skinner designed while he was still working with Hutchings.

The pre-Hope-Jones Skinner, as exemplified by the U. of V. Skinner, is basically a good early 20th-century American Romantic instrument. It is by no means a "Bach" organ, in the sense that music of J. S. Bach and other 18th-century composers can be played on it *authentically*, although much music of that era can be played on such an instrument with pleasing effect. It is particularly ideal for the performance of music by the French Romantic composers such as Franck, Widor, and Vierne. The Skinner organ of 1906 was already orchestral in the same sense that the great Cavalié-Coll organs of 19th-century France were, but Ernest Skinner's concept of the ideal organ did not stop there. The Orchestral organ, as he envisioned it, was yet in its infancy.

(to be continued)

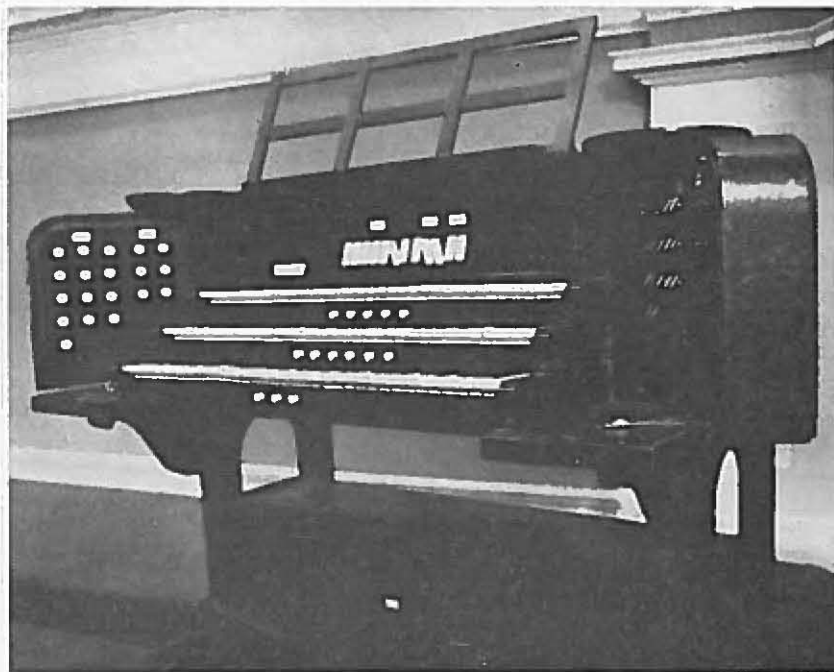
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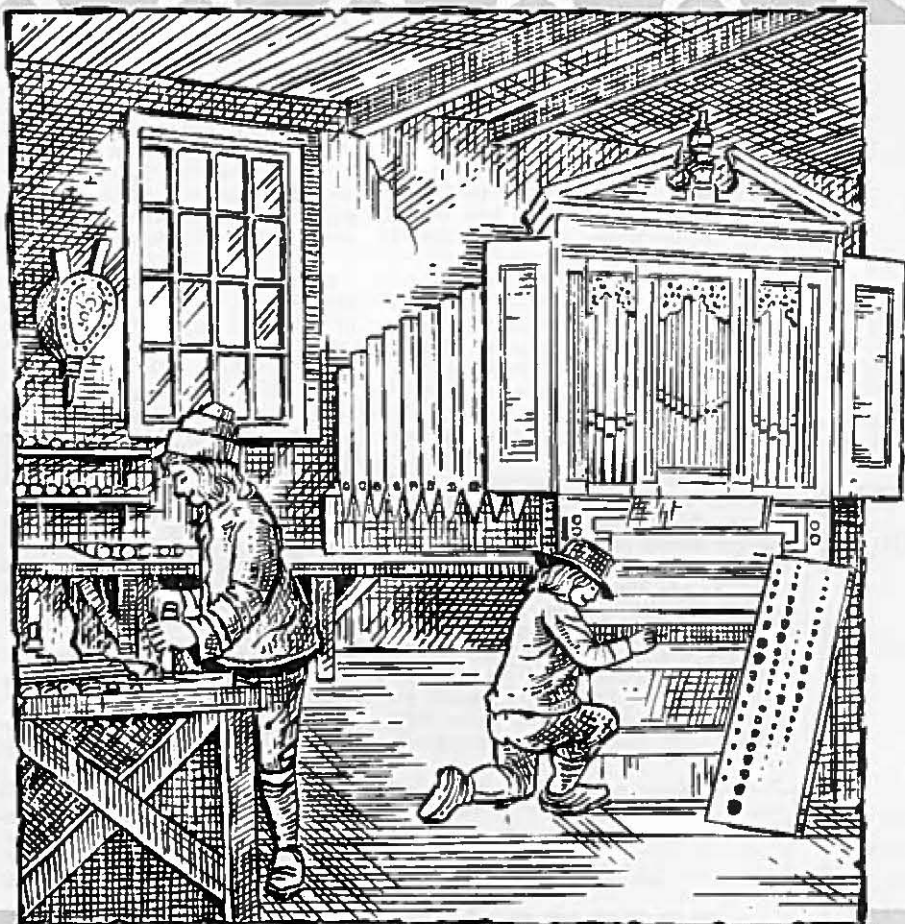
NOTES

- ¹ Ernest M. Skinner, Editorial. *The Diapason*, January 1, 1933, p. 29.
- ² T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 174.
- ³ W. H. Barnes and E. B. Gammons, *Two Centuries of American Organ Building* (Melville, 1970), p. 45.
- ⁴ Ernest M. Skinner, Editorial. *Pianist and Organist*, vol. 3, no. 11 (Nov., 1897), p. 283.
- ⁵ Everett Truette Scrapbooks. Unpublished collection in the Boston Public Library.
- ⁶ E. A. Boadway, "The Skinner and Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, July & Aug., 1972, p. 2.
- ⁷ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 1, no. 8 (May, 1925), p. 180.
- ⁸ Lynn T. McRae, letter dated July 21, 1976.



Console of 1906 Skinner at Old Cabell Hall, University of Virginia, Charlottesville

Dorothy J. Holden has been interested in the work of Ernest M. Skinner since the time she started organ study as a high school student. Her organ studies were with Dorothy Layman, Frederick L. Mariott, Helen Fairchild Larsson, and Robert Hawksley; she has been assistant organist at Jefferson Avenue Presbyterian Church, Detroit, Michigan, for the past nine years. She and her husband operate a firm which specializes in the restoration of Skinner organs; her specialty is the voicing and restoration of reeds. Mrs. Holden's articles are based on her forthcoming book devoted to the life and work of Ernest M. Skinner.



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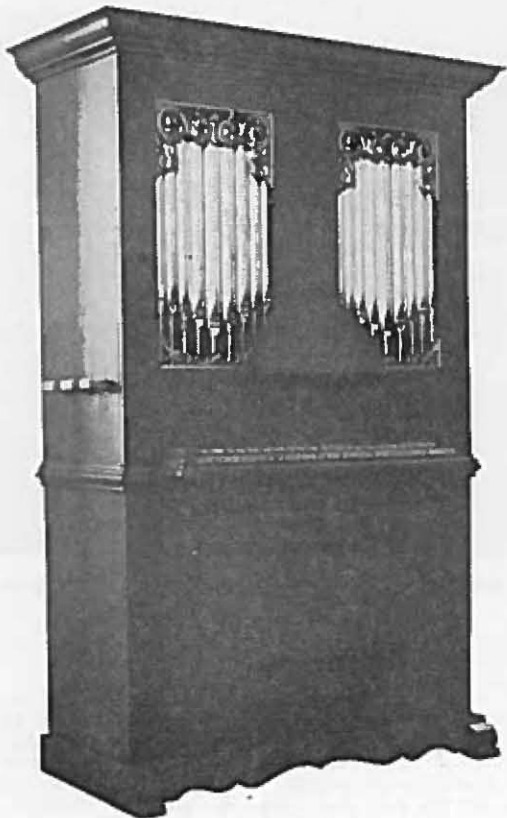
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New Harpsichord Music

reviewed by Larry Palmer

Willard A. Palmer: *A Contemporary Album for the Young (18 Original Short Pieces in Modern Idioms — Intermediate Grades)*. Alfred Music; 40 pages; \$3.50.

At least two pieces of these eighteen are suitable for harpsichord: the *Blues* and *Fugue in D minor*, dedicated to Igor Kipnis. The *Blues* is exactly what one would expect from such a title, with an opportunity given for the player to improvise eight measures toward the end of the piece. The *Fugue*, with its syncopations, would be an enjoyable introduction to this form and could add spice to a student's diet when the *Two-Part Inventions* begin to seem tedious.

Willard A. Palmer and Margery Halford, editors: *The Baroque Era: An Introduction to the Keyboard Music*. Alfred Music; 64 pages; \$3.50.

Another "hurray" to Alfred for this book which will be of great value for teachers of beginners, and especially useful, too, for those players of all ages who want a "self-helper." Here is a volume of easy pieces from the baroque era with advice on stylistic performance: ornamentation, varied repeats, rhythmic alterations. It is well-printed, and, as so often with Alfred's editions, facsimiles of many original editions are included. All editorial suggestions are printed in light grey — so, from an early point in musical study, a student may see what a proper scholarly edition should show; just exactly what the composer wrote and what the editor has added.

There is a general introduction including discussions of "good taste," the theory of affects, keyboard instruments of the period, time signatures. Then pieces from the four main national schools are presented: Italy (Rosa, Alessandro and Domenico Scarlatti, Pasquini); England (Blow, Purcell, and Clarke); France (Chambonnières, Louis and Francois Couperin, Rameau, Michel Corrette, Dieupart); and Germany (Pachelbel, Telemann, Boehm, Handel, and J. S. Bach).

James S. Darling, editor: *A Jefferson Music Book: Keyboard Pieces, Some with Violin Accompaniment*. Facsimile reproductions from 18th-century editions in the music collection of the Colonial Williamsburg Foundation. University of Virginia Press, Box 3608 University Station, Charlottesville, Virginia 22903; 10 pages of introductory notes, 42 pages of music in facsimile; \$8.95.

All of the six pieces included in this sumptuous facsimile edition were found in Jefferson's music collection at Monticello. Playing from such a quality facsimile is highly recommended; it gives a feeling of closeness to the period that no modern reprint is able to duplicate. The six pieces of this collection are by Samuel Arnold, Johann Christian Bach, C. F. Abel, Wenzel Wodiczka, J. Snow, and Handel (the latter represented by a *Suite in D minor* which contains the famous *Saraband* with two variations — a work also found in the Palmer-Halford collection noted above). Included in Colonial Williamsburg's edition are the lavishly-engraved title pages for each work. J. S. Darling's notes are well-written and informative, but he does not discuss any of the 18th-century conventions of notation, so be cautious about such matters as accidentals which carry across barlines.



Peter Planyavsky: *Danse Triste* for Harpsichord. Verlag Doblinger (Vienna), #02108; 12 pages; no price given.

Planyavsky (born in 1947) is the present organist of St. Stephen's Cathedral in Vienna. His attractive harpsichord solo, completed early in 1975, is dedicated to Johann Sonnleitner, whose name will be familiar to those who read the listings of continuo-artists for Harnoncourt's recordings. The *Danse Triste* ("to be played with a quiet smile" — so, I gather, ironically) is built from three ideas: an arpeggiated, idiomatic and chromatic "prelude"; a recurrent ground-bass of asymmetric rhythms with planned harmonies above it; and a more songlike, cantabile second theme. All are handled well for the instrument, and the harmonic effect is something like that achieved by Alain in the second of his *Trois Danses* for Organ.

Rudy Shackelford: *Le Tombeau de Stravinsky* for Harpsichord Solo (1971/1976). Joseph Boonin, Inc. #B. 319; 8 pages; \$2.50.

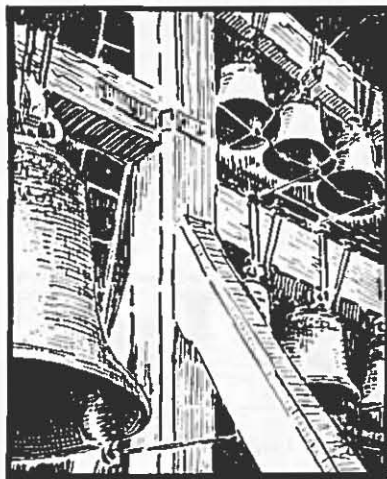
Shackelford (born in 1944) has made significant revisions of this 1971 work which attempts to "suggest all that is French in Stravinsky's [musical] language: its wit, clarity, and rationality of discourse." The piece in its revised, published form is dedicated to Larry Palmer, who recorded the original manuscript version. The composer has achieved some very attractive coloristic effects (his registrations — for a 2-manual Dowd harpsichord with hand-stops — are given). The edition is exemplary in showing the composer's wishes, and the notation, including effective over-legatos and other articulations, is skillful and clear. One could only fault the format in one way: a layout with the first page of music on the lefthand page rather than the right would have made page turns much easier!

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Appointments



Charles C. Bradley, Jr. has been appointed organist-choirmaster-carillonneur of the Cathedral of St. John the Evangelist in Spokane, Washington, effective August 1. He succeeds Dr. C. Harold Einecke, who is retiring after 16 years in the position.

Mr. Bradley, a native of Batavia, NY, leaves a position as organist-choirmaster of Trinity Episcopal Church, Binghamton, NY, where he has been since 1970. Prior to that, he held a similar position at St. Paul's Episcopal Church in Charlottesville, Virginia. He received the BMus degree from Peabody Conservatory, Baltimore, and the MCM degree from the College of Church Musicians in Washington, DC, where he studied with Leo Sowerby and Paul Callaway. During a 6-month sabbatical leave in 1975, he studied privately with Marie-Madeleine and Maurice Duruflé in Paris, France.

Dean W. Billmeyer has been appointed music assistant at Perkins Chapel, Southern Methodist University, Dallas, Texas, where he will be studying for the MMus degree in organ and harpsichord performance. He will serve as assistant to Robert Anderson, organist at the chapel, and to Lloyd Pfautsch, director of the choir. Mr. Billmeyer is currently completing his undergraduate work at the Eastman School of Music, where he is a student of David Craighead.

George H. Pro has been appointed to the faculty of Washington State University in Pullman, Washington, where he will be in charge of organ instruction. He leaves a one-year appointment at Utah State University, Logan, Utah. A biography of Dr. Pro appeared in the September 1976 issue of THE DIAPASON.

Robert Shafer has been appointed music director of the National Shrine of the Immaculate Conception in Washington, D.C., effective this month. The 31-year old choral conductor received his master's degree from Catholic University and is also director of the Alexandria Choral Society and the Oratorio Society of Washington, positions in which he will continue. He succeeds Joseph Michaud at the shrine.

Awards

Robert Roth, organist and choirmaster of St. James the Less Church, Scarsdale, N.Y., has been awarded a \$350 prize in a liturgical music competition sponsored by the Episcopal Church Commission on Liturgy and Music in that diocese. Mr. Roth's winning composition was "Missa Sancta Jacobi Minoris," for congregation and organ, with optional brass choir. The work was first heard at the festival of worship and music held at the Cathedral of St. John the Divine in New York City on April 30.

Harvey Burgett, organist and music director at the Church of the Incarnation in the same city, was commissioned to write an anthem for use on the occasion. In addition, new hymn tunes by David Goldstein, Warren Swenson, and Norman Jones were awarded prizes and sung at the festival.

Scott Alan Youngs, student of Dr. Charles Brown at North Texas State University, was a first-place winner in the recent third annual Markham Organ Competition, sponsored by the Waco AGO chapter. As part of his prize, Mr. Youngs played a recital at Baylor University on April 24. He also played a three-recital series at North Texas State during February, March, and April; each program contained a Franck Choral, a Bach prelude or toccata, and a French classic suite.

Janet Hutchins, student of Dr. Herbert Gotsch of Concordia Teachers College, River Forest, Ill., was the winner of the Gruenstein Memorial Organ Playing competition sponsored by the Chicago Club of Women Organists. Carolyn Shuster, student of Gladys Christensen at Wheaton College, won second place. The contest was held at the Evangelical Lutheran Church of St. Luke in Chicago on May 21. Judges were Richard Billingham, Arthur Halbardier, and Lloyd Liese.

Joseph R. Kimbel, a student of Dr. James Boeringer at Susquehanna University, has won the organ playing competition sponsored by the Philadelphia AGO chapter. Earlier in the spring, he also won the annual scholarship competition of the Harrisburg chapter.

Robert Twynham, director of music and organist at the Cathedral of Mary Our Queen in Baltimore since 1961, has been named this year's recipient of the Distinguished Alumni Award of the Peabody Conservatory of Music. The award was presented for "outstanding achievements in the field of liturgical music."



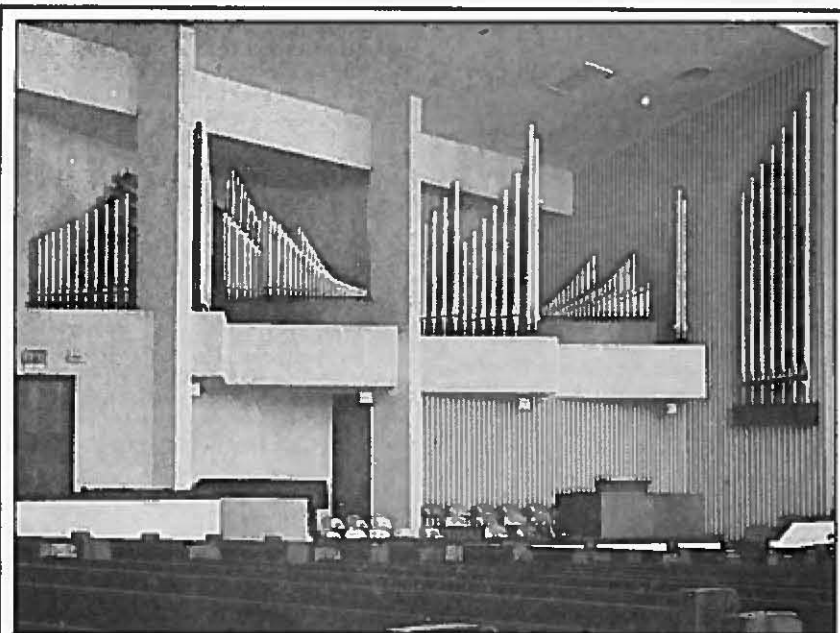
bottom row (l. to r.): Pickett, Ryan, Alspach; top row (l. to r.): Girard, George

Jane Graham Ryan, Southern Methodist University, was named first-place winner in the seventh annual pipe organ contest of University Presbyterian Church, San Antonio, Texas, on April 16. Other winners were Jeffrey Kurt Pickett, second place, Don George, third place, William E. Girard, fourth place, and Elizabeth K. Alspach, fifth place. Prizes of \$1000, \$500, \$200, \$150, and \$100 were awarded by the Minnie Stevens Piper Foundation, University Presbyterian Church, and Travis Park United Methodist Church. James H. Conely, Robert M. Finster, and Scott Mouton were judges.

David Schrader, doctoral student of Oswald Ragatz at Indiana University, was chosen winner of the national organ competition sponsored by the Music Teachers National Association, March 30, in Atlanta. Mr. Schrader holds a bachelor's degree from the University of Colorado and a master's degree from Indiana University. In addition to winning the \$700 first prize, he performed a recital for the MTNA national convention.

Dennis Bergen, student of Robert Town at Wichita State University, was named winner in the fourth national organ playing competition under the auspices of the Ruth and Clarence Mader Memorial Scholarship Fund, on April 30. Other finalists were Martha N. Koon, University of Southern California, Mary M. Preston, Oberlin Conservatory, and James C. Walker, University of Southern California. Each runnerup received an award of \$50, while the first prize was \$1000. The competition took place at Occidental College in Los Angeles; judges were Catharine Crozier, Thomas Harmon, and Irene Robertson.

Richard H. Nauta, student of Dr. Robert Lodine, has won the organ division of the Chicago area contest of the Society of American Musicians. As part of the prize, he played a recital on June 7 at Rockefeller Chapel, University of Chicago.



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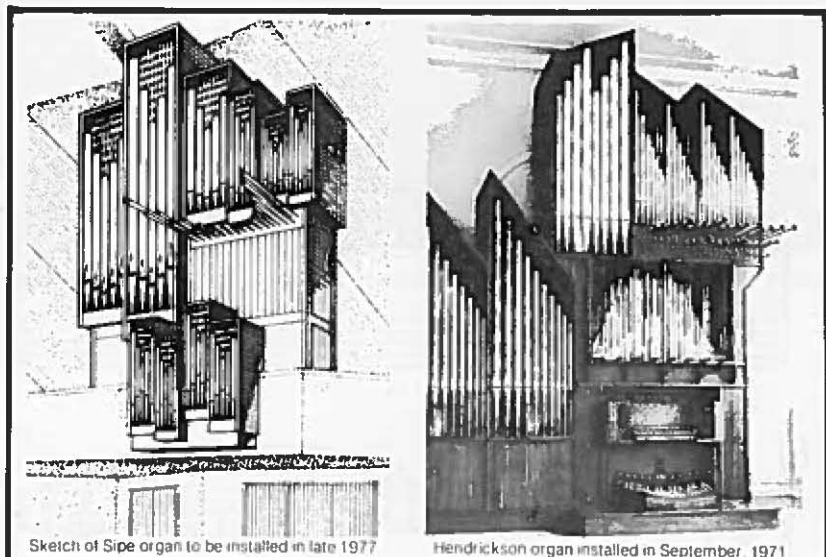
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Sketch of Sipe organ to be installed in late 1977

Hendrickson organ installed in September, 1971

By December, 1977, two tracker organs will be part of Luther College's facilities

Late this fall, the Robert Sipe Organ Company of Dallas, Texas, will install a tracker action organ at Luther College. The 44 stop, 58 rank, three manual and pedal instrument is Luther's second tracker action organ, and the third to be installed in Decorah, Iowa. The Sipe organ will grace the \$4 million Center for Faith and Life, a worship center and performing arts auditorium which opens in September on this campus of more than 1900 students.

Luther's other tracker action organ is a 24 stop, 34 rank, two manual and pedal instrument built by the Hendrickson Organ Company of St. Peter, Minnesota. Installed in 1971, this organ has had extensive use in teaching, performing and worship accompaniment.

The third tracker organ in this northeast Iowa town of 7000 is a 25 stop, 38 rank, two

manual and pedal instrument built by Casavant and installed in First Lutheran Church in 1973. It is accessible to Luther students as a practice facility.

Directing Luther's organ program since 1969 has been William Kuhlman, assisted by Yvonne Kuhlman. Joining the staff for the fall of 1977 as an artist-in-residence will be Martin Haselböck, the brilliant young organist of Vienna, Austria.

Luther is a liberal arts college of the American Lutheran Church situated in the rolling hills near the Mississippi River. It has a rich music tradition, including a 100 year old concert band heritage and a long established choral tradition under Weston Noble. The new Center for Faith and Life will continue and expand upon this tradition with a broad program of conferences and symposia in worship, music and the arts.

Luther College • Decorah, Iowa 52101

Beethoven's Organ Trios

(Continued from p. 1)

later published as the first and second *Pièces*, Nottebohm wrote:

The pieces reproduced by Seyfried on pages 160-167 are also in Beethoven's handwriting. The pieces are not, however, by Beethoven; Beethoven has only copied them. They are by Philipp Emanuel Bach and are found in his *Sei Sonate per Cembalo*, op. 2. (The piece in G minor is the second movement of the fourth, that in E-flat minor the second movement of the fifth sonata.) It is noteworthy that Beethoven has not written the pieces on two-stave braces, as had Philipp Emanuel Bach, but rather on three-stave braces.⁸

C. P. E. Bach's *Sei Sonate per Cembalo*, op. 2, commonly known as the "Württemberg" Sonatas (Wotquenne 49), were first published in Nuremberg in 1744, twenty-six years before Beethoven's birth.⁹ A comparison of the second movement of the fourth "Württemberg" Sonata with the first of the *Pièces* reveals that they are in fact one and the same (fig. 1). Likewise, a comparison of the second movement of the fifth "Württemberg" Sonata with the second of the *Pièces* yields similar results (fig. 2).

The third trio, in E minor, is not related to the first two (those by C. P. E. Bach). Beethoven originally composed the piece and two companion studies in F major and C major under the tutelage of Albrechtsberger. He subsequently twice revised the trio and composed a fugue to go with it.¹⁰ This fugue is the *Fugue en Mi mineur* edited by Dupré. The third trio and the fugue are currently available as a *Praeludium und Fugue in E-moll für Streichtrio* (Hess 29), edited by Willy Hess (fig. 3).¹¹ A comparison of the various editions of these pieces and their originals reveals some interesting modifications.

VARIANTS IN PUBLISHED SOURCES

Trios no. 1 and 2
As observed by Nottebohm, the chief difference between the original C. P. E. Bach version and the later editions

based on Beethoven's copy is that the later editions are written on three staves instead of two. There are other variants, however, involving primarily accidentals, ties, and slight rhythmic alterations. Although the most noticeable differences occur between the original C. P. E. Bach and Seyfried's first edition, both the Fétis and Tournemire versions add a few alterations.

The most significant changes appear at the ends of the trios. In the first trio Beethoven expanded the final two measures of the C. P. E. Bach version to three (fig. 4); he followed the same procedure in the second trio (fig. 5). It was fairly common for contemporary performers to improvise a cadenza when performing the slow movements of Bach's sonatas. Perhaps it was with this in mind that Beethoven lengthened the cadence.

Trio no. 3 (Prelude in E minor)

Variants in the editions of the third trio are by far the most numerous. This is primarily due to the many alterations introduced by Beethoven himself as he twice reworked the piece. Manuscripts for the piece appear three times in Beethoven's hand. The first two, a sketch and a fair copy corrected by Albrechtsberger, are in Beethovenautograph 75 in the archives of the Gesellschaft der Musikfreunde in Vienna. The third, a final fair copy with yet further alterations, was recently discovered by Hess in Beethovenautograph 78. Hess claims that neither Seyfried nor Nottebohm was aware of the third source.¹²

Beethoven's first fair copy (i.e., the second version) of the trio (prelude) in E minor ends with the words "attaca Fuga." Following the fugue are the words "mit einem Presto endigen," suggesting still a third movement. The presto movement is not extant — Beethoven most probably never composed it. Included in the manuscript are indications that the prelude and fugue are for two violins and cello.¹³

(Text continues on page 10)

Figure 1 shows two musical staves, labeled 'a)' and 'b)'. Staff 'a)' is titled 'Andante' and shows the first two staves of C. P. E. Bach's fourth 'Württemberg' Sonata. Staff 'b)' is titled 'Moderato' and shows the first two staves of Beethoven's Organ Trio No. 1 in G Minor. The notation includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and slurs.

Fig. 1. Comparison of a) C. P. E. Bach's fourth "Württemberg" Sonata (Wq. 49, no. 4), movement 2, mm. 1-5, and b) Beethoven's Organ Trio No. 1 in G Minor, mm. 1-5.

Figure 2 shows two musical staves, labeled 'a)' and 'b)'. Staff 'a)' is titled 'Adagio' and shows the first two staves of C. P. E. Bach's fifth 'Württemberg' Sonata. Staff 'b)' is titled 'Poco adagio' and shows the first two staves of Beethoven's Organ Trio No. 2 in E-flat Minor. The notation includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and slurs.

Fig. 2. Comparison of a) C. P. E. Bach's fifth "Württemberg" Sonata (Wq. 49, no. 5), movement 2, mm. 1-4, and b) Beethoven's Organ Trio No. 2 in E-flat Minor, mm. 1-4.

Figure 3 shows three musical staves, labeled 'a)', 'c)', and 'd)'. Staff 'a)' is titled 'Allegretto' and shows the first two staves of Beethoven's Organ Trio No. 3 in E Minor. Staff 'c)' is titled 'Adagio' and shows the first two staves of the Prelude in E Minor for String Trio (Hess 29). Staff 'd)' is titled 'FUGA Allegro' and shows the first two staves of the Fugue in E Minor for String Trio (Hess 29). The notation includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and slurs.

Fig. 3. Comparison of Beethoven's a) Organ Trio No. 3 in E Minor, mm. 1-3, and b) Prelude in E Minor for String Trio (Hess 29), mm. 1-3; comparison of Beethoven's c) Fugue in E Minor (Dupré), mm. 1-4, and d) Fugue in E Minor for String Trio (Hess 29), mm. 1-4.



Fig. 4. Comparison of a) C. P. E. Bach's fourth "Württemberg" Sonata (Wq. 49, no. 4), movement 2, mm. 33-35, and b) Beethoven's Organ Trio No. 1 in G Minor, mm. 33-36.



Fig. 5. Comparison of a) C. P. E. Bach's fifth "Württemberg" Sonata (Wq. 49, no. 5), movement 2, mm. 50-54, and b) Beethoven's Organ Trio No. 2 in E-flat Minor, mm. 50-55.

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Beethoven's Organ Trios

(Continued from p. 8)

Seyfried's version of the trio is apparently based on Beethoven's original sketch (the first version), which omits the directions "attaca Fuga." This accounts for Seyfried's relegating the prelude and the fugue to separate chapters in the *Studien* — he was unaware of their relationship. Seyfried furthermore added a six-measure cadential extension at the end of the prelude. Tournemire copied the extension in his edition of the trio and introduced further variants. Tournemire's edition is therefore the least representative of Beethoven's intentions.

Nottebohm, after uncovering Seyfried's errors, published his own *Beethoven's Studien* in 1873. In it he reproduced Beethoven's first fair copy of the E-minor prelude, also indicating Albrechtsberger's corrections.¹⁴ Yet it was not until Hess published the *Praeludium und Fugue in E-moll für Streichtrio* (Hess 29) in 1955 that the alterations — many of which amounted to the complete re-writing of some measures — of the second fair copy (third version) were incorporated in a published edition. Hess's edition for string trio is clearly the most representative of Beethoven's final intent.

The most obvious variant in editions of the third trio involves Seyfried's above-mentioned addition at the close of the piece. Beethoven concluded the piece on the dominant, proceeding directly to the fugue (fig. 6a). Seyfried was unaware of the trio's connection with the fugue, and realizing that the piece could not end conclusively on the dominant, he added six measures to conclude decisively (fig. 6b). Tournemire further altered the original final chord (the dominant located seven measures from the end of the Seyfried

version) to something like an incomplete leading-tone seventh chord with b' in the top voice suspended (fig. 6c).

Fugue in E minor

The Fugue in E minor is the most faithfully transcribed of the four trios. Its most significant variant likewise occurs at the final cadence, where Seyfried added a measure (in turn copied by Dupré) at the end of the fugue (fig. 7).¹⁵

CONCLUSION

Most Beethoven scholars seem unaware of the organ trios. Hess, in tracing the history of the *Praeludium und Fugue in E-moll* (Hess 29), makes no mention of the organ trios, perhaps because he is unaware of their history? Although most organists are simply not acquainted with the trios, some have been confused or misled by the various editions. Wilhelm Krumbach, for example, properly omits the first two trios in his recording entitled *Ludwig van Beethoven: Music for Organ*. But he does include the third trio and the trio-fugue (Dupré), played as a group: he has realized their connection, but has overlooked the fact that they are for string trio rather than for the organ.¹⁶

Facts relating to the so-called organ trios have long been available, but being scattered among sources of greater or lesser authority, have lacked a synthesis. With a correlation of available sources, it may be stated with certainty that none of the organ trios are authentic organ works. The first two trios are not by Beethoven, but by C. P. E. Bach, and are most suited to the harpsichord. The third trio and the trio-fugue are not separate pieces for organ, but are the first two movements (and the only ones extant) of a three-movement composition, prelude-fugue-presto, for string trio.

Fig. 6. Comparison of editions of Beethoven's third trio (Hess 29): a) Hess edition, for string trio, mm. 61-66; b) Seyfried version, mm. 61-72; and c) Tournemire edition, for organ, mm. 61-72

Fig. 7. Comparison of Beethoven's a) Fugue in E Minor for String Trio (Hess 29), mm. 65-69, and b) Fugue in E Minor (Seyfried), mm. 65-70

FOOTNOTES

¹ Ludwig van Beethoven, *Pièces en trio de claviers*, ed. Charles Arnould Tournemire (Paris: Max Eschig, 1938). See also id., *Three Trios for Organ*, ed. Robert Leech Bedell (New York: H. W. Gray, n.d.); and id., *Original Works*, ed. Robert Leech Bedell (Brooklyn, N.Y.: Le Grand Orgue, n.d.), pp. 2-13.

² Id., *Fugue en MI mineur*, ed. Marcel Dupré, *Anthologie des maîtres classiques de l'orgue*, no. 3 (Paris: Borneemann, 1942). See also id., *Original Works*, pp. 14-18; and Robert Leech Bedell, ed., *Bach, Beethoven, Brahms: Original Works for Organ* (New York: Edition Musica, n.d.), pp. 17-21.

³ Rosalind Mohsen, "The Sounding Board," *Clavier 9* (April 1970): 8.

⁴ Ignaz von Seyfried, *Etudes de Beethoven*, trans. François Joseph Fétis, 2 vols. (Paris: Schlesinger, 1833), 2:5-18.

⁵ Id., *Ludwig van Beethoven's Studien im Generalbasse, Contrapuncte und in der Compositions-Lehre* (Vienna: Haslinger, 1832), pp. 160-63, 167-71, 197-203. A second edition of the *Studien* (Leipzig: Schubert, 1853), virtually the same as the first except for a change from Gothic to Roman font and consequent variations in pagination, is currently available in reprint (Hildesheim: Georg Olms, 1967). In this edition, see pp. 144-47, 147-51, 151-55, 179-85.

⁶ Elliot Forbes, ed., *Thayer's Life of Beethoven*, rev. ed., 2 vols. (Princeton University Press, 1967), 1:467. The auction catalog is transcribed in *ibid.*, 2:1062-70.

⁷ Gustav Nottebohm, *Beethoveniana* (Leipzig: C. F. Peters, 1872; reprint ed., New York: Johnson Reprint, 1970), pp. 154-203 *passim*. See also Warren Kirkendale, *Fugue und Fugato in der Kammermusik des Rokoko und der Klassik* (Tutzing: Hans Schneider, 1966), pp. 246-50.

⁸ "Die bei Seyfried S. 160-167 abgedruckten Stücke sind aber nicht von Beethoven. Beethoven hat nur sie abgeschrieben. Sie sind von Ph. E. Bach und stehen in dessen 'Sei Sonate per Cembalo, Op. 2'." (Das Stück in G-moll ist

der 2. Satz der 4., das in Es-moll der 2. Satz der 5. Sonate.) Zu bemerken ist, dass Beethoven die Stücke nicht, wie Ph. E. Bach, auf zwei, sondern auf drei Linien-Systeme geschrieben hat." Nottebohm, p. 183.

⁹ Currently available in a number of editions, two of which are: Carl Philipp Emanuel Bach, *The Württemberg Sonatas Nos. 4-6* (New York: Kalmus, n.d.); id., *Die Württembergischen Sonaten für Klavier Nr. 4-6*, ed. Rudolph Steglich (Kassel: Nagel, 1928).

¹⁰ Nottebohm, p. 182.

¹¹ Ludwig van Beethoven, *Praeludium und Fugue in E-moll für Streichtrio*, ed. Wily Hess (Kassel: Nagel, 1955); id., *Supplements zur Gesamtausgabe*, ed. Wily Hess, 14 vols. (Wiesbaden: Breitkopf & Härtel, 1959-71), 6:32-41. All four trios are incorporated in the following: Ludwig van Beethoven, *Sonata a tre, in Six Movements*, ed. Alfred Pochon (New York: Carl Fischer, 1926). The sonata's second movement is the first organ trio; its fourth movement, the second organ trio; its fifth movement, the third organ trio; and its sixth movement, the trio-fugue (Dupré). See Wily Hess, *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens* (Wiesbaden: Breitkopf & Härtel, 1957), pp. 22-23, 88-89.

¹² Beethoven, *Praeludium und Fugue in E-moll für Streichtrio*, foreword. Nottebohm, however, implies that he was aware of a third source. Nottebohm, p. 182.

¹³ Gustav Nottebohm, *Beethoven's Studien: Beethoven's Unterricht bei J. Haydn, Albrechtsberger und Salieri* (Leipzig: Rieter-Biedermann, 1873; reprint ed., Wiesbaden: Sändig, 1971), p. 70. Compare Kirkendale, p. 268.

¹⁴ Nottebohm, *Beethoven's Studien*, pp. 63-68.

¹⁵ For a complete listing of variants in the organ trio, see Weldon L. Whipple, "Beethoven's Organ Works" (M.A. thesis, Brigham Young University, 1976), pp. 141-48.

¹⁶ Ludwig van Beethoven, *Music for Organ (Complete)*, performed by Wilhelm Krumbach, record jacket notes by Karl Krumbach (Musical Heritage Society MHS 1517), side 1, band 2.

Mr. Whipple received BA and MA degrees from Brigham Young University, Provo, Utah, where his thesis was "Beethoven's Organ Works." He is currently completing the MS degree in library science at the University of Illinois, Urbana-Champaign.

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II/I

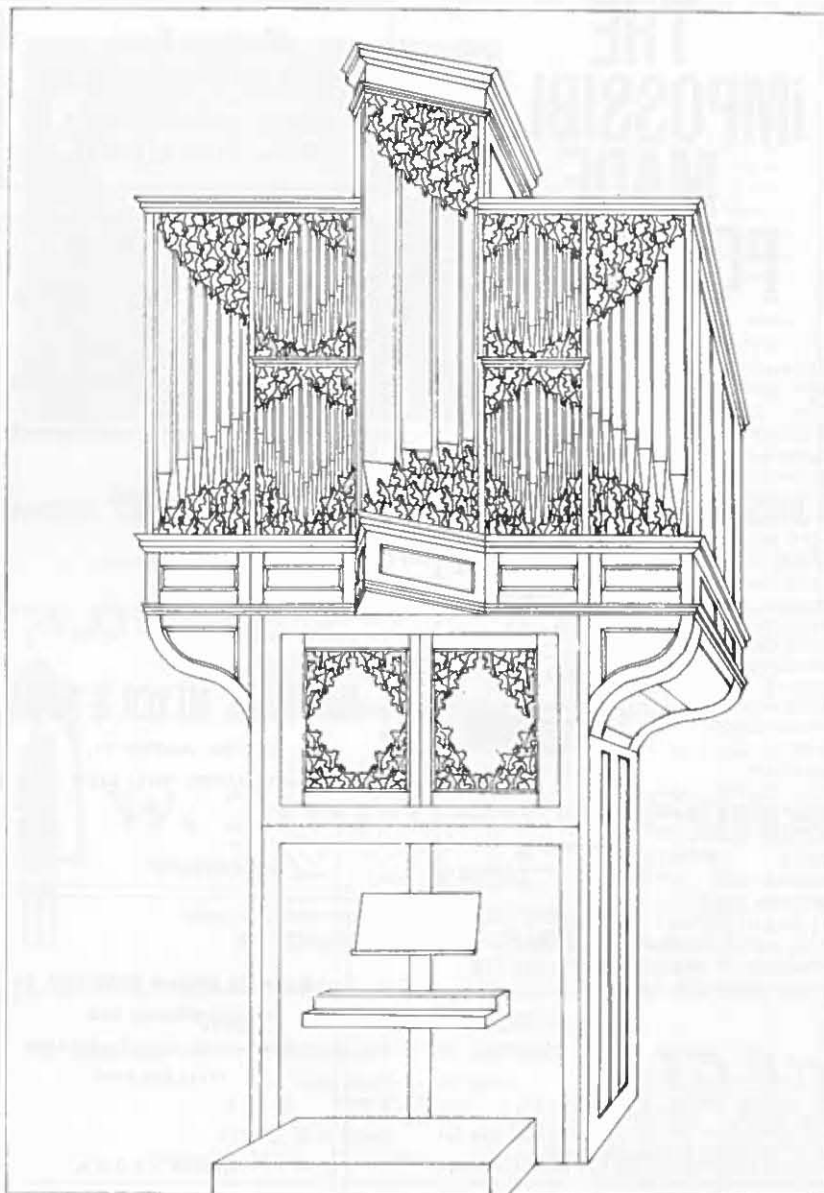
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Sesquialtera I, II 2-2/3'
Waldfloete 2'
Larigot 1-1/3'

PEDAL

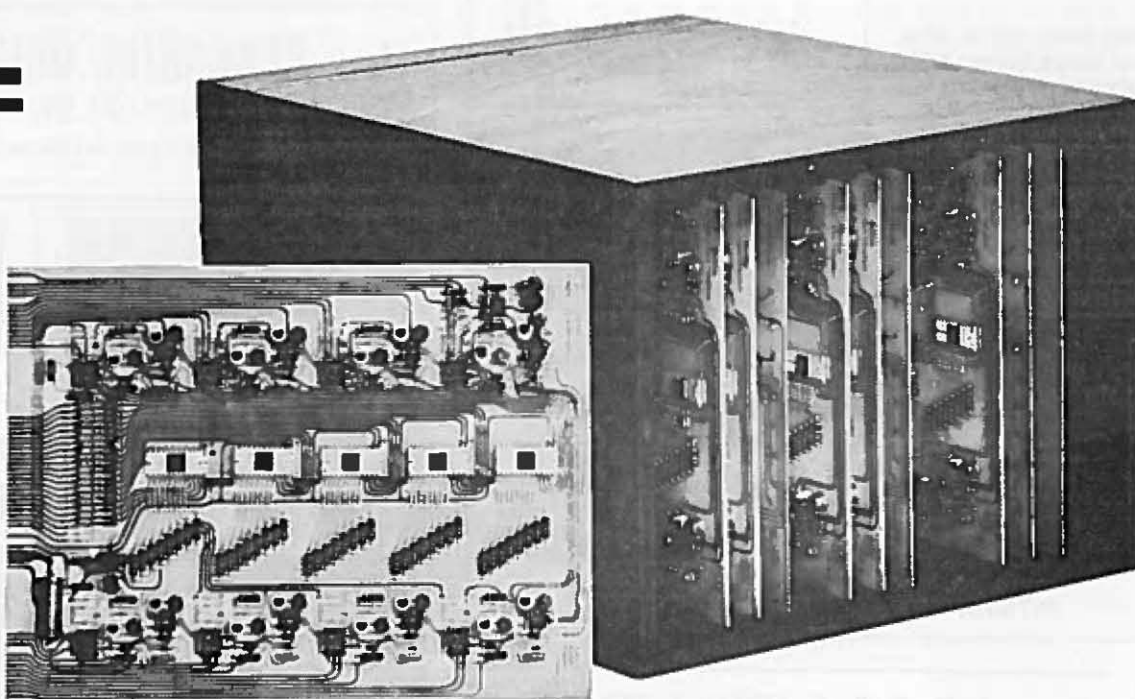
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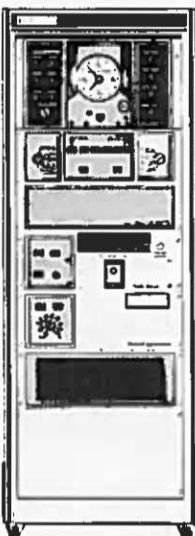
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Cherry Rhodes will present several recitals and masterclasses for the Presbyterian Conferences on Worship and Music during July. At the Montreat, NC, Conference Center, she will play two evening recitals on July 11, followed by afternoon masterclasses the succeeding four days. At Austin College, Sherman, TX, she will play an evening recital on July 18, with afternoon masterclasses the next four days.

Gustav Leonhardt, renowned Dutch organist, played the following recital at St. Mark's Cathedral, Seattle, Washington, on April 22: Schidt: Five Variations on the Magnificat; van Noordt: Fantasie in E Minor; Böhm: Christum wir sollen loben schon, four variations on Auf meinen leiben Gott; J. S. Bach: Jesus Christus unser Heiland, BWV 665-6, Von Gott will ich nicht lassen, BWV 658, Prelude and Fugue in C Minor, BWV 546.

Students of Steven Egler performed the Eleven Chorale Preludes, Op. 122, by Brahms as a recital for Central Michigan University, Mount Pleasant, on March 27. Participating were Kenneth Brown, Daniel Dembicki, Dennis Flynn, Patti Johnston, Linda Neuman, and Mark Tafelsky.

Illinois Wesleyan University's sixth annual organ festival was devoted to Organ Music of Jean Langlais. Dr. David Gehronbeck was joined by fifteen students in 3

performances of works by the famous French organist-composer, ranging from La Nativité (1932) to selections from Suite Baroque (1973). The program took place in Westbrook Auditorium on February 20.

Gordon and Grady Wilson played a program of original duets for organ at the National Shrine of the Immaculate Conception, Washington, D.C., on February 25. The recital consisted of Adolph Hesse: Fantasie in C Minor; Samuel Wesley: Duet; Franz Lachner: Introduction and Fugue in D Minor; Franz Schubert: Fugue in E Minor; Gustav Merkel: Sonata in D Minor. The Lachner and Schubert pieces were originally written for performance by the two composers together.

The Guild of Temple Musicians held their 1977 convention June 26-29 at the Lincolnwood Hyatt House in Chicago. Under the general theme of "Bridging the Gap," various presentations and workshops relating to synagogue music took place. The group is an affiliate of the American Conference of Cantors.

Benjamin Van Wye played a recital of works by Bach, Storace, Pasquini, Correa de Araujo, Pepping, Franck, and Gigout on April 15 at Saint Mary's Chapel, Norfolk, Virginia. The program was part of the historical series designated by the Organ Historical Society. The organ is a 3 manual instrument built in 1851 by Ferris and Stuart of New York City.



l. to r. behind Craighead: D. Reed, Rapp, Young, H. Reed

David Craighead and Carleton Young were guest artists at the 1977 Church Music Festival and Clinic held at the University of Evansville on March 4-6. Other participants in the festival presentations were Douglas Reed, Helen Skuggedal Reed, Robert Rapp, and Dennis Sheppard.

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Joan Lippincott was the featured organ recitalist at the Spoleto Festival USA, held May 25-June 5 in Charleston, SC. She played at the Cathedral Church of St. Luke and St. Paul, on the new Kney organ described in the December 1976 issue of this journal.

Roberta Gary played J. S. Bach's "Art of the Fugue" on April 4 at the College-Conservatory of Music, University of Cincinnati. The program was given as a scholarship fund benefit.

Six thousand persons attended a special service held on June 5 at the Cathedral of St. John the Divine in New York City, marking the silver anniversary of Queen Elizabeth II. James McGregor played the Willan Passacaglia in E Minor as a prelude, and choral works sung were by William Smith, Sir Charles Villiers Stanford, Sir Sydney Nicholson, Robert Russell, and César Franck. David Pizarro directed the twelve participating choirs and Eugene Hancock assisted.

Maurice Duruflé, Marie-Madeleine Duruflé-Chevalier, and André Fleury played a special recital on May 11 at the church of Saint-Etienne-du-Mont in Paris. The occasion was the 50th anniversary of the French organ association "Les Amis de l'Orgue" and was the first public appearance of the Duruflés since they were injured in a near-fatal automobile crash two years ago. The program: Couperin: Plein Chant du Premier Kyrie, Tierce en Taille, Dialogue sur la Trompette (Parish Mass), Dialogue sur la Voix Humaine (Convent Mass); de Grigny: Récit (Pange Lingua); Franck: Fantasia in A (played by M. Duruflé); Vierne: Scherzo (Second Symphony); Dupré: Prelude and Fugue in F-Minor; Alain: 1st Prélude Profane; Tournemire/Duruflé: Improvisation on Victimae Paschali Laudes (played by M. Fleury); Duruflé: Prelude and Fugue on the Name of Alain; Vierne: Impromptu (played by Mme. Duruflé).

A concert of 20th century music was played at Epworth United Methodist Church, Berkeley, Cal., on May 15 by Gerald R. Skeels, who performed works by Simon Preston, Ralph Vaughan Williams, Darius Milhaud, Gerald Near, Leo Sowerby, and himself. He was joined by Roberta Sears, cello, in the A-minor sonata of Marcel Dupré, and by Marilyn Davis, flute, in the Rhapsody of John Weaver.

Augsburg Publishing House will sponsor four church music clinics during August. The clinics are free of charge to interested persons and will feature reading sessions, demonstrations, and displays of choral, organ, instrumental, and liturgical music. The first sessions will be August 8-9 at Worthington United Methodist Church, Worthington, Ohio, when clinicians will be Ronald Nelson, John Ferguson, and Carol Maize. A half-day choral reading session will be held at Central Lutheran Church, Minneapolis, Minn., on the morning of August 13; clinicians will be Pauline Sateren and Elwood J. Johnson. A west-coast clinic will take place August 22-23 at Plymouth Congregational Church, Seattle, Wash.; Austin C. Lovelace, Claire V. G. Thomas, and Betty Jean Bartholomew will be clinicians. The final session will be a half-day one at Bethany Lutheran Church, Long Beach, Cal., on the morning of August 27, when clinicians will be Linda Duffendack and William Heide. Further details for any of the clinics may be obtained by writing the Music Department, Augsburg Publishing House, 426 South Fifth St., Minneapolis, MN 55415.

James Hofstee directed a 90-voice choir in Schubert's Mass in G, Britten's Festival TeDeum, and Holst's Let all Mortal Flesh keep Silence, at St. Bernard's Church, Madison, Wis., on April 3. The occasion was the annual Roman Catholic Diocesan Choir Festival. Kary Hyre was organist.



Russell Saunders, professor of organ at the Eastman School of Music in Rochester, NY, was awarded an honorary doctorate of music by Drake University in ceremonies on May 14. Dr. Saunders did undergraduate and graduate work at Drake and was a member of the faculty there from 1949 to 1967, prior to accepting his present position. A number of his students have achieved recognition as performers and teachers.



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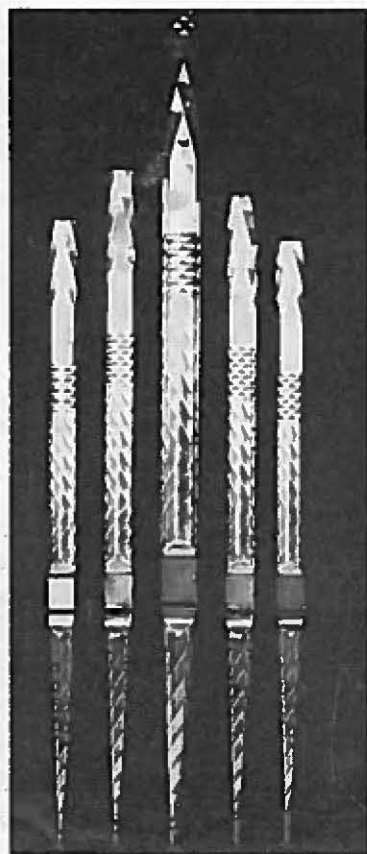


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CALENDAR

The deadline for this calendar is the 10th of the preceding month (July 10 for August issue). All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west and north to south within each date. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of entries in the calendar.

17 JULY
David Warner; St. Patricks Cathedral, New York, NY 4:30 pm
Joan Lippincott; St. Peters Lutheran, Lafayette Hill PA 8 pm
Queens Chapel Consort; National Shrine, Washington, DC 7 pm

18 JULY
Joan Lippincott, workshop; St. Peters Lutheran, Lafayette Hill, PA
John R. Rodland; First Presbyterian, Red Bank, NJ 7:30 pm

19 JULY
Brian Franck; City Hall, Portland, ME 8:15 pm
James Moeser; Riverside Church, New York, NY 7 pm

20 JULY
Earl Barr; Music Hall, Methuen, MA 8:30 pm
Michael McMullen; St. Johns Church, Washington, DC 12:10 pm

21 JULY
Terry Charles; Kirk of Dunedin, FL 8:30 pm

23 JULY
Betty De Loach; Cathedral of St John the Divine, New York, NY 4:30 pm
James A Dale; Christ Church, Alexandria, VA 5 pm

24 JULY
Conrad Bernier; National Shrine, Washington, DC 7 pm

25 JULY
Marilyn Mason, masterclasses; Chautauqua Institute, NY
Jan Quinn; First Presbyterian, Red Bank, NJ 7:30 pm

26 JULY
Marilyn Mason, masterclasses; Chautauqua Institute, NY
Frederick Swann; Riverside Church, New York, NY 7 pm
Wolfgang Rübsum; U of Wisconsin, Madison, WI

27 JULY
Richard Johnson, all-French; Music Hall, Methuen, MA 8:30 pm
Marilyn Mason, masterclasses; Chautauqua Institute, NY
David Allen Weadon; St. Johns Church, Washington, DC 12:10 pm
Wolfgang Rübsum; U of Wisconsin, Madison, WI

28 JULY
Marilyn Mason, masterclasses; Chautauqua Institute, NY
Jonathan Rennert; Holy Comforter Church, Richmond, VA 8 pm

29 JULY
Marilyn Mason, masterclasses; Chautauqua Institute, NY
Peter Hurford; Bryn Mawr Presbyterian, Bryn Mawr, PA
Robert Edward Emith, harpsichord recital & masterclass; Volkwein Music Bldg, Pittsburgh, PA 10 am

30 JULY
Peter Hurford; Bryn Mawr Presbyterian, Bryn Mawr, PA
Emily Cooper-Gibson; Christ Church, Alexandria, VA 5 pm

UNITED STATES

East of the Mississippi River

5 JULY
Gerald Morton; Riverside Church, New York, NY 7 pm

6 JULY
Earl Eyrich, all-French; Music Hall, Methuen, MA 8:30 pm
Patricia & Arthur Neal, soprano/baritone; St. Johns Church, Washington, DC 12:10 pm

9 JULY
Peggy Kelley Reinburg; Christ Church, Alexandria, VA 5 pm

10 JULY
Marilyn Keiser; Church Music Institute, Alfred, NY pm
Joseph J Wozniak; National Shrine, Washington, DC 7 pm
Choir concert; Independent Presbyterian, Birmingham, AL 4 pm

11 JULY
Marilyn Keiser, workshops; Church Music Institute, Alfred, NY
Joan Lippincott, masterclass; Westminster Choir College, Princeton NJ 8 pm
Charles Frost; First Presbyterian, Red Bank, NJ 7:30 pm
Cherry Rhodes; Montreat Conference Center, NC pm

12 JULY
Marilyn Keiser, workshops; Church Music Institute, Alfred, NY
Robert Glasgow; Riverside Church, New York, NY 7 pm
Cherry Rhodes, masterclasses; Montreat Conference Center, NC 4 pm, 7:30 pm

13 JULY
Henry Lowe; Music Hall, Methuen MA 8:30 pm
Marilyn Keiser, workshops; Church Music Institute, Alfred, NY
Eileen Guenther; St. Johns Church, Washington, DC 12:10 pm
Cherry Rhodes, masterclasses; Montreat Conference Center, NC 4 pm, 7:30 pm

14 JULY
Marilyn Keiser, workshops; Church Music Institute, Alfred, NY
Cherry Rhodes, masterclasses; Montreat Conference Center NC 4 pm, 7:30 pm

15 JULY
Marilyn Keiser, workshops; Church Music Institute, Alfred, NY
Cherry Rhodes, masterclasses; Montreat Conference Center, NC 4 pm, 7:30 pm

16 JULY
David Moores; Christ Church, Alexandria, VA 5 pm
Mary Fenwick; Bruton Church, Williamsburg, VA 8 pm

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31 JULY
James Conely; National Shrine, Washington, DC 7 pm

1 AUGUST
Judith A. Werner; First Presbyterian, Red Bank, NJ 7:30 pm

William Whitehead; St Francis of Assisi, Brant Beach, NJ
*Mendelssohn Club concert; Basilica of St Peter & Paul, Philadelphia, PA

*Paul-Martin Maki; Philadelphia, PA pm
*Larry Palmer, harpsichord; Philadelphia, PA pm

*Leonard Raver; Philadelphia, PA pm
*Frederick Swann; St Peters, Philadelphia, PA pm

*Daniel Roth; Music Academy, Philadelphia, PA pm

2 AUGUST
Robert MacDonald; Riverside Church, New York, NY 7 pm

*Raymond Daveluy; St Pauls, Chestnut Hill, PA
*Heinz Lohmann; St Thomas Church, Whitemarsh, PA

*Odile Pierre; St Francis de Sales, Philadelphia, PA
3 AUGUST

Clinton Miller; Music Hall, Methuen, MA 8:30 pm

*Keith Chapman; Wanamaker store, Philadelphia, PA
*Improvisation Competition, St Monica's Church, Philadelphia, PA am

*St Thomas Church choir, Gerre Hancock, dir; Girard College, Philadelphia, PA pm
*David Craighead; Girard College, Philadelphia, PA pm

*Honegger's King David, Earl Ness, cond; Congregation Keneseth Israel, Philadelphia, PA pm

4 AUGUST
*Organ playing competition; Bryn Mawr Presbyterian, Bryn Mawr, PA am

*Festival Singers of Canada; Basilica of St Peter & Paul, Philadelphia, PA pm

5 AUGUST
*Simon Preston; National City Christian, Washington, DC pm

6 AUGUST
*Ronald Stalford; Kennedy Center, Washington, DC am

*Günther Kaunzinger, Robert Grogan; National Shrine, Washington, DC pm

*Festival service, Paul Callaway, organ; Washington, DC Cathedral 5 pm

Eileen Morris Guenther; Christ Church, Alexandria, VA 5 pm

7 AUGUST
Anita Eggert Werling; National Shrine, Washington, DC 7 pm

8 AUGUST
Robert Ivey; First Presbyterian, Red Bank, NJ 7:30 pm

Joan Lippincott; U of Alabama, University, AL

9 AUGUST
Marianne Webb; Riverside Church, New York, NY 7 pm

Joan Lippincott, workshops; U of Alabama, University, AL

*event of the International Congress of Organists

10 AUGUST
John Russell; Music Hall, Methuen, MA 8:30 pm

Joan Lippincott, workshops; U of Alabama, University, AL

13 AUGUST
Thom Robertson; Christ Church, Alexandria, VA 5 pm

14 AUGUST
Paul J. Wey; National Shrine, Washington, DC 7 pm

UNITED STATES
West of the Mississippi River

5 JULY
Bill Wilson; Christ United Methodist, Rochester, MN 12:20 pm

12 JULY
Tom Burson; Christ United Methodist, Rochester, MN 12:20 pm

17 JULY
Lester Groom; Evergreen Conference, CO 4 pm

18 JULY
Richard Haschke; First Presbyterian, Lafayette, LA 8 pm

Cherry Rhodes; Austin College, Sherman, TX pm

19 JULY
Jeff Daehn; Christ United Methodist, Rochester, MN 12:20 pm

Cherry Rhodes, masterclasses; Austin College, Sherman, TX 4 pm, 7:30 pm

20 JULY
Cherry Rhodes, masterclasses; Austin College, Sherman, TX 4 pm, 7:30 pm

21 JULY
Cherry Rhodes, masterclasses; Austin College, Sherman, TX 4 pm, 7:30 pm

22 JULY
Cherry Rhodes, masterclasses; Austin College, Sherman, TX 4 pm, 7:30 pm

24 JULY
William Whitehead; Tallowood Baptist, Houston, TX

Wilbur Held; Evergreen Conference, CO 4 pm

26 JULY
Joylin Campbell-Yukl; Christ United Methodist, Rochester, MN 12:20 pm

28 JULY
Lionel Party, harpsichord; Festival Hall, Jackson Hole, WY 8:30 pm

29 JULY
Cynthia Belliniger; Second Baptist, St Louis, MO 8 pm

31 JULY
David Britton; St Johns Cathedral, Denver, CO 4 pm

2 AUGUST
Becky Yarlott; Christ United Methodist, Rochester, MN 12:20 pm

9 AUGUST
Louise Temte; Christ United Methodist, Rochester, MN 12:20 pm

(Continued, page 16)

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CALENDAR

(Cont. from page 15)

INTERNATIONAL

5 JULY

James Moeser; Münsterkirche, Freiburg, West Germany
Taverner Western Wind Mass, Britten Hymn to St Cecilia; St Bartholomew the Great, London, England 7:30 pm

6 JULY

T Wollard Harris; Aeolian Town Hall, London, Ontario 8:30 pm

9 JULY

David Palmer; St Mary the Virgin, Oxford, England 8:15 pm
Geoffrey Hannant; St Edmundsbury Cathedral, Suffolk, England 7:45 pm

10 JULY

James Moeser; Ueberlingen, West Germany
Jonathan Rennert; Notre Dame Cathedral, Paris, France 5:45 pm

13 JULY

Roy Massey; Croydon Parish Church, England
Marcus Reinke'eur; Aeolian Town Hall, London, Ontario 8:30 pm

14 JULY

Robert Anderson; St Peters Cathedral, Geneva, Switzerland 8:45 pm
James Cochran; All Souls Church, Langham Place, London, England 8 pm

16 JULY

Robert Anderson; Valeria, Sion, Switzerland 4 pm

16 JULY

Graham Steed, all-Dupré; St Edmundsbury Cathedral, Suffolk, England 7:45 pm

17 JULY

Guy Bovet; Romainmotier, Switzerland 4:30 pm
David Palmer; Notre-Dame Cathedral, Paris, France 5:45 pm

19 JULY

Graham Matthews; Sheffield Cathedral, England 8 pm

20 JULY

Curtis Pierce; Aeolian Town Hall, London, Ontario 8:30 pm

21 JULY

Roy Massey; Chichester Cathedral, England 7 pm

22 JULY

Robert Anderson; St Laurenskerk, Alkmaar, Holland 11:15 am, 12:15 pm
Choral concert; Chichester Cathedral, England 7 pm
James Cochran, Roy Sargeant; Blenheim Palace, England

23 JULY

William Teague; St Marys, East Berlin, Germany
Choral concert; Chichester Cathedral, England 7 pm
George Thalben-Ball; St Edmundsbury Cathedral, Suffolk, England 7:45 pm

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24 JULY
Joan Lippincott; St Bavo Kerk, Haarlem, Netherlands, 8 pm
David Palmer; Cathedral, Chartres, France pm

27 JULY
William Teague; St Stephens Cathedral, Vienna, Austria
Peter Hurford; St Josephs Oratory, Montreal, Canada

29 JULY
Guy Bovet; Romainmotier, Switzerland 10 am

30 JULY
William Teague; Kaiser Frederick Gedachtniskirche, West Berlin, Germany
Peter Le Huray, masterclass; Addington Palace, Croydon, England
Robert Anderson; Yorkminster, England 5 pm

31 JULY
James Cochran; Parish Church, Louth, England 8 pm

3 AUGUST
Daniel Roth; St Josephs Oratory, Montreal, Canada

4 AUGUST
William Teague; St Sebald, Nuremberg, West Germany

Guy Bovet; Petit-Andely Church, Paris, France
Robert Anderson; Bach Festival, St Donat, France

6 AUGUST
Jonathan Bielby; Wells Cathedral, Somerset, England 8 pm

8 AUGUST
Guy Bovet; Eupen, Belgium 8 pm

9 AUGUST
Guy Bovet; St Lambert, Oldenberg, West Germany 8 pm

10 AUGUST
Robert Anderson; Lahti Festival, Finland 6 pm
Guy Bovet; Jontjärvi, Finland 6 pm

11 AUGUST
William Teague; St Peters Cathedral, Bremen, West Germany

12 AUGUST
Guy Bovet; Heinola, Lahti, Finland 8 pm

13 AUGUST
Robert Anderson; Liipola, Finland 10 am
Robert Anderson; Nastola, Finland 8 pm

14 AUGUST
Robert Anderson; Järvenpää, Finland
Guy Bovet; Cathedral, Tampere, Finland 8 pm

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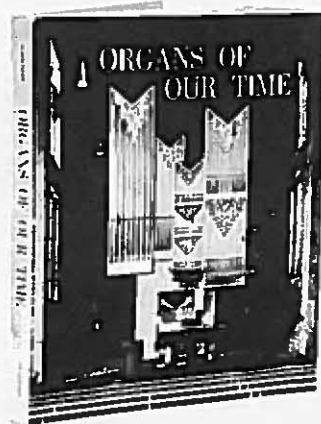
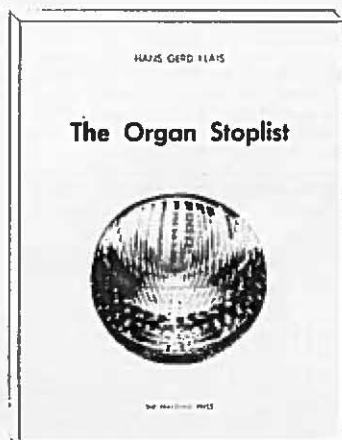
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