

# THE DIAPASON

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

Sixty-Eighth Year, No. 11 — Whole No. 815

ISSN 0012-2378

OCTOBER, 1977



Leopold Stokowski (1882-1977)

The famous conductor Leopold Stokowski died of a heart attack on September 13 at his home in Nether Wallop, a tiny Hampshire village in England. He was 95.

Mr. Stokowski was best known as a conductor of orchestras throughout the world, having been with the Philadelphia Orchestra from 1912 to 1936, before he left to do guest conducting. Part of his musical upbringing in London included organ study, and he was organist of St. James', Piccadilly, where he adopted the name of Stokes. He came to the United States in 1905 to become organist-choirmaster of St. Bartholomew's Church in New York City. He held that position for three years, during which time his organ recitals attracted attention.

Mr. Stokowski was active until the end, having made recent television appearances, as well as making recordings under a contract which would have lasted until age 100.

## Organ Historical Society 22nd National Convention

by Arthur Lawrence

The Organ Historical Society held its 22nd annual national convention from June 28 to 30 in Detroit, Michigan. In the fine tradition already established by this organization, the three days were filled with interesting programs and visits to some of the notable historic organs of the area. In contrast to several previous conventions which have been centered in more rural areas, the 1977 gathering concentrated on a major urban area (although one afternoon was devoted to side trips). I was pleased that we heard as many earlier organs as we did, having previously assumed that Detroit, like too many other cities, would have lost such instruments to urban renewal and church modernization.

Events were listed in an attractive program brochure which included stoplists, photographs, and explanatory notes for each organ. William M. Worden's *The Organ in Detroit, a brief History* was also distributed and this

informative booklet gave a good historical background.

Since the convention was planned to take place concurrently with the regional AGO convention also held in Detroit, several events were shared by the two groups. Thus, the recital by Huw Lewis on Monday evening, June 27, for the Guild, served also as a pre-convention event for the OHS. Mr. Lewis played the organ at St. John's Episcopal Church, rebuilt by Casavant in 1964; his program consisted of Bach: *Prelude, Trio, and Fugue in C Major, BWV 545 & 539*; Thomas Kuras: *Partita on "Austria"*; Tourne-mire: *Petite rapsodie improvisée*; Monnikendam: *Toccata Pentecostal*; Alain: *Trois Danses*; and Widor: *Symphonie VI*, first movement. Although handicapped by a rather dead room and some unexpected problems with the instrument, Mr. Lewis played very well and got the convention off to a

(Continued, page 8)

## Brugge Harpsichord Week

by Dale Carr

Harpsichord Week in Brugge — an unforgettably busy experience, full of wonderful concerts, instructive lectures, fascinating exhibits and demonstrations, the competitions, and the incessant rattle of dozens upon dozens of harpsichords. Looking back, I am amazed that so much could be packed into a single week; that so many of the events were of such high quality, and that it all came off without any serious hitches is already a great tribute to the organizers of the festival; and that such a hectic time could also be so pleasant is a tribute not only to the atmosphere of this ancient town and its inhabitants, but also and in particular to the staff of the festival, who were always cordially ready (though themselves sorely pressed by the busy schedule) to answer the most trivial call for assistance — in at least four languages!

It is surely impossible to imagine, never having heard it, what a room full of 25 or 30 harpsichords sounds like when they are all "turned on" at once. My first reaction was to burst into uncontrollable laughter: the idea that such an exhibition might possibly have any point seemed totally ridiculous. About half of the visitors seemed to think that the *only* reasonable piece with which to try out an unfamiliar harpsichord was Bach's *Italian Concerto*, at least half of the rest preferring the famous *Minuet in G* from his Notebook for Anna Magdalena. But during the course of the week it be-

came clear that there were times and places to hear and play individual instruments, and also that a considerable number could be eliminated from further consideration on the basis of their sloppy actions, unstable tuning, or other undesirable features. Also, at least 45 different builders' instruments were demonstrated publicly toward the end of each afternoon in a hall where the comings and goings of the listeners actually approached concert decorum.

The quality and variety of harpsichord building in the United States were well represented by instruments from the workshops of B.W.M. Benn, William Dowd (whose Paris instruments were used for the majority of the concerts and the competition), Carl Fudge, Frank Hubbard Harpsichords, and Willard Martin. Keith Hill's absence, after the impression his Bull copy made in 1974, was especially conspicuous, and it would have been good to see even more American-built instruments. But the cost is great, and the difficulties can be overwhelming: Hubbard's shop was represented by only one instrument, since the others which had been packed and shipped could not be unloaded in Rotterdam, prohibited by some apparently unsympathetic customs officials (the rest of the cargo was ammunition); they were sent on to Le Havre, where I (at least) lost track of them, and they had not arrived by the end of the festival.

(Continued, page 7)



Brugge finalists (l. to r.) Christopher Kite, Françoise Lengellé, and Michel Klener

photograph courtesy of Brugge Handelsblad

# Old Fashioned

In completing a series of short editorials on the nature of THE DIAPASON, it remains only to be said something of the way in which the magazine is produced. It is a small operation, run by only a few people, all of whom are knowledgeable regarding the organ and who pride themselves in serving the readership through the material that appears in print. In many ways, this journal is like a family-owned and run business; when the original owner and founder died, the family connection was lost, but the analogy otherwise still applies. The people who do the work do it because of their interest in it (they could all make better livings in more commercially-oriented establishments), and that's probably the only way such a magazine can continue to exist in today's business world. One could say that THE DIAPASON is, in fact, downright old-fashioned.

Being old-fashioned is not necessarily a virtue, but it does sometimes yield results not otherwise commonly found nowadays. We have no computers to assist or confuse us — our errors are our own. This means that everything is necessarily attended to personally, and there is no long chain of command through which to pass the buck. Our format is also out of style, being basically that of a newspaper; whether one likes or dislikes it, however, it is distinctive. Finally, the fact that much of our work is hand-done means that it can be done quickly; everyone involved with printing and publishing experiences some production delays, but ours are often at least reasonable. You may have noticed that many news items and reports come to you sooner in our pages than they do in other sources.

When S. E. Gruenstein published the first issue of THE DIAPASON (December 1909), it was the first and only regular magazine in this country devoted to the organ (as he called it, "the kist o' whistles — the grandest of musical instruments."). It is no longer the only such magazine, but we feel that it still has an important mission as an independent journal. We hope that you will agree.

—A. L.

## In This Issue

During recent months, these pages have carried reports and reviews of several summer gatherings and conventions. This month, a review of the Organ Historical Society convention is included, and it completes the coverage of summer events. The people who went to the very first OHS convention twenty one years ago may never have dreamed that the society would be able to continue in the way that it has. Certainly there is no other group quite like the OHS, and its members have a very special dedication to a special cause. They are a unique but important group, and a review of the national convention is appropriate here.

Another report this month is that of the Brugge Harpsichord Week. It is one of the most important harpsichord gatherings in the world and takes place only once every three years. Since none of the regular editorial staff was able to attend this year, we welcome a report by foreign correspondent Dale Carr.

An unusual feature this month is Michael Murray's article on the tradition of Bach playing, as it has been passed down to the present day through the great French organists of the early 20th century. The transmission of this tradition is frequently mentioned but seldom discussed in detail, so many readers should find Mr. Murray's writing to be of particular interest, whether or not they agree with the tenets of the tradition.

## Announcements

The 19th annual National Organ Playing Competition sponsored by the First Presbyterian Church, Ft. Wayne, Indiana, will be held on March 4, 1978. All organists who have not reached their 35th birthday by that date are eligible to compete. Applicants must submit a tape recording no later than February 1; required compositions for the tape include a major work of the Baroque or pre-Baroque periods, a work by a composer born between 1750 and 1900, and a work by a composer born in the 20th century. Up to eight finalists will be chosen by a panel of judges; a separate group of prominent musicians will judge the final competition. The winner will appear on the church's recital series April 18, 1978, and will receive a cash prize of \$500. The first runner-up will receive a \$300 cash prize and remaining finalists will receive travel subsidation up to \$100 each.

The annual competition has grown to be a major attraction during the past 18 years. Numerous foreign countries, Canadian provinces, and virtually every US state have been represented by applicants during this time. The religious arts program of the church is under the direction of Lloyd Pinkerton, minister of music; Jack Ruhl, organist and theater manager; and John Tolley, drama director. Complete details of the competition and entry blanks may be received by writing to National Organ Playing Competition, First Presbyterian Church, 300 West Wayne St., Ft. Wayne, IN 46802.

Christ Memorial Lutheran Church, Affton, Missouri, has announced a series of recitals to be played on its 3/35 Bosch tracker organ. Carl Streufert will open the series on October 30 at 7 pm, and subsequent appearances will be by Barry Bobb, Edward Klammer, and Henry Glass Jr. Dates will be announced in the calendar.

René Saorgin, professor of organ at the Conservatory of Nice, will present two masterclasses at Saint Thomas Church in New York City on Monday, October 17. The morning session will be devoted to the Premier livre d'orgue of J. F. Dandrieu, while the afternoon session will be concerned with the organ symphonies of Widor. Mr. Saorgin is well-known for his many European and American recital appearances and for numerous recordings embracing literature of all periods. Further information on his New York classes may be obtained from the Music Office, Saint Thomas Church, 1 West 53rd Street, New York, NY 10019; (212) 397-1671.

17th Century French Music is the topic for a symposium to be held at Yale University, New Haven, Connecticut, October 9-11, when music for organ, harpsichord, and voice will be featured. Recitals, lectures, and masterclasses will be given by Phyllis Curfin, Fenner Douglass, David Fuller, Charles Krigbaum, Frederick Neumann, and Richard Rephann. Further information is available from Prof. Charles Krigbaum, 96 Wall St., New Haven, CT 06520; (203) 436-8740.

The 17th annual Conference on Organ Music will take place at the University of Michigan, Ann Arbor, October 16-18. During the three-day period, recitals and lectures will be given by M. François Carbou, Martin Haselböck, Werner Jacob, Lowell and Beth Riley, Erik Routley, and Marilyn Mason. Further information may be obtained by writing U-M Extension Service, Conference Department, 412 Maynard Street, Ann Arbor, MI 48109.

Harald Vogel will give a Saturday organ seminar on November 5 at Westminster Choir College. Mr. Vogel's subject will be performance practices of the North German Baroque style, an area in which he is a specialist. Further information may be had by writing Joan Lippincott, Organ Seminar, Westminster Choir College, Princeton, NJ 08540.

# THE DIAPASON

Established in 1909

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

OCTOBER, 1977

Editor

ARTHUR LAWRENCE

### FEATURES

- Brugge Harpsichord Week  
by Dale Carr 1, 7-8
- Organ Historical Society  
22nd National Convention  
by Arthur Lawrence 1, 8, 10
- The Pure Tradition of Bach  
by Michael Murray 4-6

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### REVIEWS

- New choral music 3

### EDITORIALS

Foreign Correspondents

DALE CARR

Groningen

LARRY JENKINS  
London

### LETTERS TO THE EDITOR

3

### NEWS

- Death of Stokowski 1
- Announcements 2
- Nunc Dimittis 11
- Appointments 12-13
- New Organs 14-17

Prices:

1 yr.—\$7.50  
2 yrs.—\$13.00  
Single Copy—\$1.00  
Back Number—\$1.75  
(more than 2 yrs. old)

### CALENDAR

18-21

### CLASSIFIED ADVERTISEMENTS

22-23

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

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. Prospective contributors of articles should request a style sheet.

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

The 7th annual National Organ Competition sponsored by the First Presbyterian Church, Ft. Lauderdale, Florida, will be held on March 5, 1978. First prize will be a \$700 cash award and two other finalists will receive \$100 plus expenses. The deadline for receiving applications and tapes is February 1. Inquiries and requests for applications should be addressed to J. William Stephenson, minister of music, First Presbyterian Church, 401 Southeast 15th Ave., Ft. Lauderdale, FL 33301.

Sir Michael Tippett, noted British composer/conductor, will give a lecture on his music, Sunday, October 16, at the Cleveland Museum of Art. Several of his works also will be performed at this event, scheduled for 2:30 pm. Further information is available from the museum at 11150 East Boulevard at University Circle, Cleveland, OH 44106; (216) 421-7340.

A Choral Workshop for Church Musicians will take place at Trinity Episcopal Church in Toledo, Ohio, on Friday and Saturday, October 28-29. Martin Neary, organist and master of music at Winchester Cathedral, and James R. Metzler, organist and choirmaster of Trinity Church, will be the workshop leaders. Sessions will be included on choral repertoire, vocal production, and materials on vocal methods and diction. There will also be a conducting session, a short choral concert, and a recital by Mr. Neary. Further information may be obtained by writing Office of the Choirmaster, Trinity Episcopal Church, 316 Adams Street, Toledo, Ohio 43604.

The sixth annual Brockport Keyboard Festival has been announced for October 27-29, at the State University College at Brockport, New York. Concerts and lectures will deal with the clavichord, the harpsichord, and the early piano. William Carragan, Eiji Hashimoto, Barbara Harbach, and Kenneth Drake will be among the featured performers. Further information may be had by writing Dr. Dowell Multer, symposium coordinator, State University College at Brockport, NY 14420; (716) 637-3604 or (716) 395-2332.

Early Music at McGill University will take place at the Montreal institution on October 21, 22, and 23, when Mary Cyr will conduct a viola da gamba workshop and Kenneth Gilbert will teach a harpsichord masterclass on Froberger and Bach Toccatas. There will also be three evening concerts, including a solo recital by Mr. Gilbert. Further information may be requested from Mrs. Maria Jerabek, Registrar Early Music McGill, Faculty of Music, 555 Sherbrooke West, Montreal, Quebec, Canada H3A 1E3; (514) 391-4501.

Holy Trinity Episcopal Church, New York City, will celebrate the 10th anniversary of its Bach cantata series ("Evenings with Johann S.") with a Bach festival week, October 24-30. The schedule includes an all-Bach recital by organist Robert Noehren, a program of concerti with orchestra by harpsichordist Silvia Kind, two evenings of solo cantatas and orchestral suites performed by soloists of the church directed by Frederick Grimes, organist-music director for the church, and two performances of the "Mass in B Minor," with the Westminster Choir conducted by Joseph Flummerfelt. Saturday workshops/lectures will be given by Mr. Noehren and Miss Kind, and the weekly cantata series will begin Sunday with the Reformation cantata "Ein feste Burg." Further information is available from Holy Trinity Lutheran Church, Central Park West at 65th Street, New York, NY 10023; (212) 877-6815.

# Reviews

A wide range of choral possibilities is again evident in new releases of the past few months. The listing is organized progressively from unison to four (or more) parts.

*Song of Zechariah*, Hal Hopson. Unison, accomp. Flammer 35¢. (E) Music suitable for Palm Sunday is always of interest because of the limited repertory. Use of the minor key with lowered leading tone, minor ninth, and occasional raised sixth produces an attractive folk-like effect. The text is freely paraphrased from Zechariah 9:9.

*I Was Glad (Psalm 122)*, Peter Hallock. Two-part voices and 2-7 handbells. GIA 35¢. (E) With handbells furnishing punctuation to a psalm tone, this piece would be equally appropriate for children or adult choirs.

*Baptism Canon*, Daniel Pinkham. Three-part (treble voices and organ). C.F. Peters 30¢. (D) Based on a text from Matthew 28:19, the canonic intricacies are unconventional and challenging.

*Simple Gifts*, arr. John Coates. SAB accomp. Shawnee 40¢. (E) A second and third verse are provided in addition to the familiar "Tis the gift to be simple" set to the Shaker melody.

*He Whom Joyous Shepherds Praised*, Gerald Near. SAB accomp. Calvary Press (Egan & Associates) 55¢. (E) This arrangement of the "Quem Pastores" tune presents few technical problems.

*Rejoice in the Lord Always*, David Amram. SATB unaccomp. C.F. Peters 50¢. (D) Contrary to initial impressions, this buoyant piece is securely anchored in G. However the means of establishing a tonal center are unusual to say the least. A choir working with this sort of expanded tonality will need patience, an acute sense of intonation, and much positive reinforcement. Notation is conventional throughout.

*Jesu, the Very Thought of Thee*, Richard Proulx. SATB (some divisi), unaccomp. GIA 40¢. (M-D) A first-rate anthem on a first-rate text (Bernard of Clairvaux), Mr. Proulx's original composition is reminiscent of Thiman or Vaughan Williams at their best. The piece will be equally effective in formal concert situations and in the repertory of capable church choirs.

*Lord, God of Israel*, Knut Knystedt. SSATB unaccomp. Augsburg 45¢. (M-D) Mr. Nystedt is well-known as a distinguished composer and choral con-

ductor. The text is drawn from I Kings 8:23 and Jeremiah 4:2 (RSV). As in the case of the Proulx anthem, the processes of choral texture and sonority operate at a high level.

*Oh, Harken, for This Is Wonder*, Walter Pelz. SSAA(AA)T(T)B(B) unaccomp. Augsburg 60¢. (D) Composed for the Bethany College Choir, Lindsborg, Kansas, this extended piece will require a long period of rehearsal to achieve technical control and expressive nuances. The interesting text is by Laurence Housmann.

*Thy Word Is A Lantern*, Peter Hallock. SATB, organ. GIA 35¢. (M) This piece is distinguished by an economy of means and effective choral sonorities. The brevity (20 measures) will dictate its use as an introit or response.

*They That Wait Upon the Lord*, Gerald Near. SATB, organ. Calvary Press (Egan & Associates) 35¢. (M) Essentially traditional procedures are used in this beautifully shaped anthem. Several minor printing errors will need attention drawn to them. The text is from Isaiah 40:31.

*'Twas in the Year That King Uzziah Died*, Larry Palmer. SATB, organ. Calvary Press (Egan & Associates) 45¢. (M) Isaiah's vision in the Temple is the subject of this strikingly original anthem. A chant-like tune is elaborated contrapuntally and in parallel movement. An effective climax is reached at the song of the seraphim. A large choir and organ is implied, as is a resonant room.

*Dallas Canticles: Magnificat and Nunc Dimittis*, Herbert Howells. SATB, organ, soprano and baritone solos. Calvary Press (Egan & Associates) \$1.95. (D) First performed at Dallas, Texas in October, 1975, this major new work requires a large experienced choir and a capable organist. The two solos are brief and could be sung by any capable choir members.

Herbert Howells' compositions have for many years been of consistently high quality, and the new Canticles are no exception. It is especially interesting to follow the subtle interplay of rhythmic figuration.

*Concertato on "Come Ye Faithful, Raise the Strain"*, Carl Schalk. SATB, organ, congregation, optional trumpet. GIA 40¢. (E-M) The tune "Ave Virgo Virginum" is used for five verses of the familiar hymn text. Unison alternates with four-part harmony and descant. The goal is clearly participation rather than a concert environment.

*O God, Our Help*, John Carter. SATB, organ, narrator and congregation. Augsburg 50¢. (E-M) From time to time an occasion of anniversary or dedication calls for an extended anthem involving choir, organ, narration and congregation participation. This arrangement of "St. Anne" would fill such a need. The entire text, including congregational responses, is provided on one page, and permission for duplication is expressly granted.

*Sing Out All Voices Clear and Bright*, Hal Hopson. SATB (or multiple choirs), organ, optional brass and/or handbells. Carl Fischer 45¢. (M) A text adapted from St. Ambrose is joined to an arrangement of "Tallis' Canon". Performance forces could range from modest to elaborate. The only significant technical challenge is co-ordination of various groups. Handbell parts are furnished; brass parts are available for purchase separately.

*Psalm 130*, Heinz Werner Zimmermann. SATB (with divisi), baritone solo, guitar, and double bass. Carl Fischer 85¢. (D) Evidently a single guitar and double bass are intended. Although several sections of this lengthy piece are sung a cappella, balance may be problematic in the accompanied areas. A large choir will be needed, including basses who can sing softly on a low E.

*Gloria from Carillon Mass*, Richard Proulx. SATB, congregation, organ, optional flute and tambourine. GIA 50¢. (E-M) The desperate search for suitable mass settings in English has abated as we move farther from Vatican II. Many settings of varying quality are now widely available. Two of the best and most frequently used seem to be the "People's Mass" by Vermulst and "Mass of the Bells" by Pelloquin.

Mr. Proulx's new "Carillon Mass" appears to be fully the equal of those by Vermulst and Pelloquin in respect both to quality and practicality. Only the Gloria has been published; the entire mass is at a printer and should be available by the end of the year.

Psalm Tone 8g generates the tonal contour of the Gloria and is also the basis for a refrain involving congregation. A freshness and directness of approach characterize the entire movement. It is to be hoped that the mass as a whole will fulfill the expectations raised by the Gloria.

— Wesley Vos

Several late arrivals may still be of interest for the Christmas season:

*Dormi, Jesu*, Malcom Archer. SATB unaccomp. Oecumuse (Worldwide Music Services) 30¢. (M). This brief English motet is homophonic and in a conservative idiom. It features nicely-shaped lines and has three sections, which correspond to the divisions of the text.

*Adam lay y bounden*, Robert Ashfield. SATB unaccomp. Oecumuse 35¢. (M). This is another setting of a familiar macaronic text and comes from the same tradition as the preceding but is more chromatic in places. The initial melodic line is reminiscent of Peter Warlock's solo setting of the same carol.

*Two Carols (I sing of a maiden; Make we joy now on this fest)*, Michael Frith. S solo, SATB unaccomp; two-part with organ. Oecumuse 40¢. (E). In what seems to be a tradition for such works, the first setting alternates unaccompanied solo verses with four-part choral ones. The vocal parts of the second are simply parallel fourths (the second part is optional and much of the setting is unison) over an accompaniment of mostly parallel chords. It does, however, have a certain rhythmic vitality and is the easiest of this group.

*Three Canonic Anthems for Advent*, Robert Edward Smith. SAB with organ. G.I.A. Publications (G-2071) 60¢. (E): These works (*Comfort ye: O very God of very God; Lo! He comes with clouds descending*) are quite different from the English works mentioned previously and are well-crafted. They will be effective with modest resources and each takes the form of an original hymn tune which is then given two and three-part canonic treatments. These will be a welcome addition to the repertory of both large and small choirs.

*A Virgin most pure*, Robert Edward Smith. SATB with organ. G.I.A. Publications (G-2094) 35¢. (E). This carol is in a style similar to the preceding except that there is no canonic setting. Instead, each verse (solo or unison) is followed by a simply harmonized refrain.

— Arthur Lawrence

## Japanese Organ Interest

To the Editor:

I would like to express my thanks to Barbara Owen for her interesting article about the "Organ in Japan," in the August 1977 issue.

It was quite a coincidence for the article to come out this month, as an organist friend and I were discussing the possibility of any noteworthy organs in Japan just a week previous.

Again, I want to thank Ms. Owen. Sincerely,

David Cox  
Salem, Oregon

## Guilmant's House Organ

To the Editor:

Regarding the Guilmant/Dupré house organ (September issue, p. 25): The organ only, not the villa, was bought by Dupré from Guilmant's heirs during the winter of 1925-26, just after Dupré had moved to a nearby villa in Meudon. The organ was installed in Dupré's newly-constructed music room the following autumn (the room's construction having been delayed by the heavy rains of that summer) — with its original 28 stops and 3-manual console unchanged. Michel Mertz, a cantankerous old man with a

wonderful vocabulary, who had "harmonized" the instrument in 1899 for Guilmant, likewise supervised its installation for Dupré, who inaugurated the instrument and new music room in March of 1927 before three hundred invited guests — among them Henry Willis (III) and G. Donald Harrison.

The former three-manual console faced the music room; the four-manual console seen in your photograph was designed by Dupré and added in 1934, the Guilmant console being placed in a little cottage on the Dupré estate — Dupré's "museum." The new console boasted electric action and adjustable combination pistons, sostenuto devices on all manuals (Guilmant's console had had only one sostenuto), a device permitting one registration to be played from the top half of a keyboard and another from the bottom, etc. Dupré added a solo division of six new stops in 1934: Flûte 8'; Gambe 8' (taken from the Positif, which was given a Principal 8' in its place); Voix céleste 8'; Orchestral oboe 8'; Clarinet 8' (the former Cromorne, revoiced); and Basson 16'/8'.

## Letters to the Editor

These new stops were also "harmonized" by Michel Mertz to blend with the existing work, which Dupré considered tonally perfect. (The mutations and mixture, which Guilmant had been so fond of, had in particular a happy effect — brilliant, but smooth.)

Dupré always referred to his organ as a true Cavallé-Coll, although it was built, as your article points out, in the year of Cavallé-Coll's retirement (1898) or in the year just after. It was installed in Guilmant's house (whose music room had been specially designed for it) in 1899 — according to a note by Guilmant's granddaughter, André Leblond. Guilmant had himself designed its specification, and though Mertz did the work of "harmonizing" — which means, as you know, much more than our word "voicing" — Guilmant supervised that delicate operation. He seems not merely to have chosen the stops, but to have decided upon their scales and alloys. Finally, Charles Mutin (who seems to have been more comfortable as a businessman than as an organ-builder) changed little of the Cavallé-Coll hall-

marks during the early years of his tenure as director of the firm, keeping to the same unparalleled craftsmanship and quality of material. Hence, to the question Is this organ truly a Cavallé-Coll? — the answer is, I believe, Yes — in all but the most technical sense.

Goodrich's specification is correct for the original organ of 28 stops — except that the Positif possessed no "Flûte creuse 8'" but rather a Quintaton 16'; the only flute-like timbre of 8' pitch in that division was, interestingly enough, the Cor de nuit — which had a remarkable mellowness.

Having been well-tended over the years, the organ sounds fine today. Some of its leather is just beginning to show signs of age — not bad, as much of it is original. The organ is used weekly by the new Municipal Conservatory of Meudon — thanks to Madame Dupré's generosity; she welcomes visitors and students to the villa with a never-failing grace and charm.

Sincerely,

Michael Murray,  
Municipal Organist,  
Cleveland, Ohio

We are grateful to Mr. Murray for providing these additions and corrections; as the editor discovered, finding the complete facts regarding this organ proved to be quite elusive heretofore.

# The Pure Tradition of Bach

by Michael Murray

Charles-Marie Widor, in his preface to the 1924 edition of Lemmens' *École d'Orgue et d'Harmonium*, used the phrase "the pure tradition of Bach" to refer to certain precepts that, he contended, derived from Bach and had been handed down unchanged from him: among them, that the nature of organ tone is best suited to strict legato touch; that repeated notes and articulations should be executed with mathematical precision; that rhythms should be inexorable and tempos moderate; and that technique is most precise when bodily gestures are at a minimum. Widor asserted, as did his friend Alexandre Guilmant, that these conceptions had been transmitted from Bach in an unbroken line of succession by Johann Christian Kittel, Heinrich Rinck, Adolf Hesse, and Jacques Lemmens, and that they had been transmitted faithfully and without change.

Marcel Dupré explained — in his writings and on many occasions to his pupils — that Widor and Guilmant had studied with Lemmens, inherited the Bach tradition from him, and passed it intact to their pupils at the Paris Conservatory: Widor during his tenure as professor of organ from 1890 to 1896, and Guilmant during his tenure from 1896 to 1911. Dupré, a pupil of both men, maintained that he had himself adhered scrupulously to the tradition in his performances, in his teachings, and in his edition of Bach's works. (Widor's Bach edition, incidentally, conforms most closely to the tradition in the French version, for which Widor himself wrote the performance indications. Albert Schweitzer wrote the introductions for the German and English versions, and though Schweitzer respected the tradition, he elaborated on it in matters of phrasing and registration, of pictorial "leitmotifs" in the chorales, and of manual changes.)

To assess the accuracy and fidelity of the Bach tradition is to pose some fundamental questions about the way we play Bach today. If for example Bach's own preference was for the legato style, and if he conceived his works in that style — as the tradition asserts — then most modern interpreters, despite the scholarship of recent decades, are farther from Bach's thought than were the organists of Widor's persuasion. For today we have mostly abandoned strict legato playing in favor of varying degrees of staccato. Indeed, the consensus among our leading recitalists and teachers seems to be that legato playing is rhythmically uninteresting; that it does not allow the music to "breathe" as it ought; that it lacks clarity, especially in resonant buildings; and that it is not appropriate to Bach because the North German masters who so profoundly influenced his style did not play legato.

If a look at this tradition poses some questions about the way we play Bach, it also provides a key to understanding the French Romantic school.

After a hiatus of many years, we are today beginning to recognize the worth of the French Romantic heritage — a worth determined by the skill, discipline, and extraordinary emotional language of its best compositions, and by the contribution it made toward raising the standards, the technical competence, of organ playing in the United

States as well as in Europe. Our re-evaluation of this school is incomplete, however, if we fail to comprehend the importance it attached to the Bach tradition. Widor contended, in fact, that the French school was "based on Bach" — and this in the most direct ways, despite the 19th century's richer harmonic vocabulary, its expanded conception of musical art as a subjective rather than an objective craft, and the disparities between its instruments and those of Bach's day.

Finally, a look at the Bach tradition makes us glance once again at the whole idea of tradition in musical interpretations — a question always fascinating, always worth raising.

To modern ears, the word *tradition* is suspect. It has lost the ring of respectability, the positive connotations, it once carried. Even if we grant the importance of tradition as a force in musical interpretation, we tend to cling to the view expressed by Nadia Boulanger: "Yes," she said in a radio interview, "tradition is important. But traditions become increasingly susceptible to individual interpretations as each generation takes over from its predecessor."

It seems to be a fact that most traditions have succumbed to their innate tendency toward exaggeration and inaccuracy. Mahler's interpretations of Wagner and Czerny's of Beethoven departed from the conceptions of each composer, though both interpreters claimed to represent a true tradition. Examples are legion — and sometimes humorous. Take the famous anecdote about the opera tenor who walked upstage at a certain spot in *Otello*, until one day he came to perform the work under Toscanini. The *maestro*, a virtuoso at demolishing false traditions,

asked the singer why he did so, for no such stage direction existed in the score. The reply was that it had always been done that way and was a tradition. Toscanini discovered that the tenor who had premiered the role under the composer's direction, years before, had not walked upstage to serve any dramatic purpose. He had simply needed to spit. Ever since, his successors had copied the meaningless gesture.

Thus if the Bach tradition has remained intact through seven generations, it is one of the few traditions — maybe the only one — to have done so. How can we learn the truth?

Consider, first, that the tradition's precepts are not so subjective, nebulous, intangible as they might seem: indeed, they are objective and measurable, as we shall see. Accordingly, if we can discover beliefs held in common — conceptions defined similarly — by each of the men who transmitted it, it seems reasonable to assume the tradition has remained consistent. To determine whether its precepts originated with Bach, we can compare our findings with the scant, but eloquent, evidence given by Bach's sons and pupils and with the researches of such scholars as Forkel, Gerber, Spitta, and Keller — none of whom would have felt the slightest interest in supporting Widor's viewpoint. We can also judge the character and personality of each of the key men (Kittel, Rinck, Hesse, Lemmens, Guilmant, and Widor) and assess the degree to which they maintained the highest standards during an age when organ art was corrupt.

Musical style was changing in Germany even before Bach died in 1750: focus had already begun to shift from the sacred to the secular, and from polyphony to harmonized melody. The new

gallant style, with its interest in "affect," had begun to appear by the middle of the 18th century, becoming a precursor of Romanticism. Indeed, music was beginning to serve as a vehicle for expressing "true and natural" feelings; and of the new movement, Emmanuel and Friedmann Bach (with Quantz, Benda, and Reichardt) stood as the most gifted proponents.

To them, preoccupied as they were with music's dazzling new possibilities, the emotion inherent in Bach's works was imperceptible. They seemed, as Schweitzer writes, "too simple to rank the art of the previous generation as highly as that of their own." They may well have revered Bach's memory; but Bach's works, and the performance practices in which the works had been conceived, seemed out-of-date and pedantic. Emmanuel in particular suffered mixed feelings about his father, esteeming the skill of Bach's compositions without really understanding their essence, and admiring most of all Bach's accomplishment as a virtuoso and teacher. Emmanuel's *Versuch über die wahre Art das Klavier zu spielen*, which profoundly influenced his colleagues and the early classicists, had its roots in Bach's instruction, though it deviated from Bach's own practices.

It was the fashion of the times, too, to view with disdain any artist who appeared before the public merely as an interpreter of other men's music: an artist, it was felt, should perform works of his own. In short, the authentic Bach style was quickly supplanted by the new trends, and most of the men who had first-hand knowledge of Bach's aesthetic found in it little to delight them. The art of organ playing itself began to decline, and soon Emmanuel could boast that he had "not played a pedal in years."

It was thus in opposition to the practices of his contemporaries that Johann Christian Kittel (1732-1809) continued to perform Bach's works and to teach Bach's principles. That he remained faithful to Bach's aesthetic was asserted by Spitta: "Kittel was an excellent organ player and composer, and a favorite teacher; he taught a great number of the best organists of Thuringia, and, with pious reverence for his own great teacher, did his utmost to transmit the traditions of Bach's art and style." Forkel refers to him as a "very solid" organist and adds: "As a composer, he has distinguished himself by several trios for the organ, which are so excellent that his master himself would not have been ashamed of them."

Kittel's esteem, indeed reverence, for Bach was well known among his colleagues. Gerber recounts this story of an oil portrait of Bach, which Kittel acquired in 1798:

The venerable organist also continued, with undiminished keenness of mind and as the only living pillar of the old Bachian school, to educate many a good organist. As a special form of reward and punishment for his pupils he used an oil painting of Joh. Sebast. Bach — a fine likeness — which he had recently acquired and hung over his clavier. If the pupil showed industry worthy of this Father of Harmony, the curtain covering it was drawn aside. For the unworthy, on the other hand, Bach's countenance remained hidden.<sup>8</sup>

## TRANSMISSION OF THE BACH TRADITION

Johann Christian Kittel  
(1732-1809)

Johann Christian Heinrich Rinck  
(1770-1846)

Adolph Friedrich Hesse  
(1809-1863)

Niklaas Jaak Lemmens  
(1823-1881)

Alexandre Guilmant  
(1837-1911)

Charles-Marie Widor  
(1844-1937)

Marcel Dupré  
(1886-1971)

Kittel, wrote Gerber, wished that "after his death this, his beloved picture, be hung at the organ in the church." It also reflects Kittel's reverence for Bach that he preserved for posterity the only surviving manuscript of the *Prelude and Fugue in F Minor*; and it shows something of Kittel's skill as a composer — not to mention his stylistic resemblance to his master — that Keller ascribed to him, rather than to Kreis, the *Fantasy and Fugue in A Minor* long attributed to Bach.<sup>4</sup>

Kittel, eighteen years old when Bach died, was one of Bach's last pupils. He probably lived in the Bach household, as was the custom in those days. It is known that he assisted more than once at the weekly cantata rehearsals held there, for in his *Der Angehende Praktische Organist*<sup>5</sup> Kittel described as habitual Bach's practice of assigning to "one of his most competent pupils" the harpsichord part. That Kittel was one of Bach's most gifted pupils is attested to by his subsequent fame as an executant and composer, and by the large number of excellent pupils he himself attracted — among them the renowned Michael Fischer, Karl Umbreit, and Heinrich Rinck. Not long after Bach died, Kittel took a post in Langensalza as organist at St. Boniface Church and "teacher in the girls' school." He became vexed by his teaching post, however, and according to his successor "his love of composition and writing music often made him do this in school hours, and so brought him into collision with authorities. Finally he gave up the post."<sup>6</sup> By 1756 he had returned to his natal town of Erfurt and taken the post of organist at the Predigerkirche. He died in Erfurt at a very old age.

Kittel called Bach a "strict teacher," and there is no reason to believe he was exempt from the teaching methods Bach is reported to have used with earlier pupils. Forkel wrote: "The first thing each did was to teach his pupils his own special style of touch. To this end, for several months, they had to practice nothing but separate exercises for all the fingers of both hands, with constant regard to this clear and neat touch."<sup>7</sup> Spitta added that Bach "would sweeten the bitter dose by giving [them] graceful little pieces, in each of which some special technical difficulty was dealt with . . . When a certain proficiency had been attained in these elements he went on at once to the root of the matter in difficult compositions, by preference in his own."<sup>8</sup>

Spitta asserted — and was in agreement with Forkel, Emmanuel Bach, Quantz, and Gerber — that this special touch distinguished Bach's playing from that of his contemporaries, formed the very foundation of his art, and was responsible for his virtuosity and consequent fame as an executant.<sup>9</sup> He explained that the Northern masters, whom Bach admired, had done much to improve rapidity in execution and to regulate the principles of fingering; but they seldom used the thumb:

To Bach himself the unnatural conditions of such a limitation were soon obvious; he began to turn the thumb to the same account as the other fingers, and he must at once have perceived that the whole art of playing had thereby undergone a complete revolution. While the useless hanging of the thumb had resulted in an outstretched position for the other fingers, the use of it, being so much shorter, naturally necessitated a curved position for the others. This curving at once excluded all rigidity; the fingers remained in an easy, elastic attitude, ready for extension or contraction at any moment, and they could now hit the keys rapidly and accurately as they hovered close over them . . . The result of all this was that Bach played with a scarcely perceptible movement of his hands; his fingers hardly seemed to touch the keys, and yet everything came out with perfect clearness, and a pearly roundness and purity. His body, too, remained perfectly quiescent, even during the most difficult pedal passages on the organ or harpsichord. Bach's contemporaries, Griepenkerl added, related that his performance "even with the great organ and coupled clavers, did not look laborious, nor in its sound indicate exertion."<sup>10</sup>

Forkel added this crucial datum which

he obtained from Quantz and Emmanuel: that Bach's special touch resulted in unprecedented precision of the attack and release of consecutive tones, "so that the two tones are neither disjoined from each other nor blended together."<sup>11</sup> (One hundred years later Widor defined his "plastic" legato in precisely that way, saying one note must be released at the exact moment the next is pressed down.) And Emmanuel continued:

Some persons play too stickily, as if they had glue between their fingers; their touch is too long, because they keep the keys down beyond the time. Others have attempted to avoid this defect and play too short, as if the keys were burning hot. This is also a fault. The middle path is best.<sup>12</sup>

Forkel concluded: All this together has, besides, the very great advantage that we avoid all waste of strength by useless exertion and by constraint in the motions. In fact, Seb. Bach is said to have played with so easy and small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand retained even in the most difficult passages its rounded form; the fingers rose very little from the keys, hardly more than in a shake [trill], and when one was employed, the other remained quietly in its position. Still less did the other parts of his body take any share in his play.

Finally, as further evidence that Bach's touch resulted in precise legato playing, Gerber criticized Christian Gottlieb Schroter, an outstanding player, by saying "his manner could not possibly please those who knew Bach's legato manner of playing, for he played everything staccato."<sup>13</sup> And Spitta concluded:

It should be noticed that the staccato style of playing, now [c. 1880] universally considered unsuited to the nature of the organ, was not considered so by the musicians of [Bach's] time. The formation of fugue themes from reiterated notes, and the repetition of full chords served, in the opinion of the organ masters of the Northern school, to produce a peculiarly charming effect — Christoph Gottlieb Schroter of Nordhausen, one of the most perfect organists of his time, always played staccato. By this method, indeed, he provoked the opposition of the pupils of Bach, who followed the example of their master in considering the sostenuto style as the finer.<sup>14</sup>

As to Bach's rhythms and tempos, we have this statement from the Obituary: In conducting he was very accurate, and of the tempo, which he generally took very lively, he was uncommonly sure.<sup>15</sup>

This "lively" tempo, most scholars agree, must be defined with certain qualifications in mind: first, that the range of modern tempos, from the slowest to the fastest, is broader than in Bach's day — slow tempos slower, fast tempos faster than his; second, that this reference is to orchestral tempos, which would naturally be faster than those of organ solo music, because of the ease with which orchestral players can play quickly, and because the nature of organ sound — not to mention the polyphonic complexities of Bach's writing for the organ — requires slower tempos for comprehension by the listener.

By the time Kittel died in 1809, organ art had become as corrupt in France and Belgium as it was in Germany. In France the traditions of Couperin, Clérambault, d'Aquin, et al had given way to organ playing of the most fatuous sort: it was common to hear sarabandes, rigaudons, romances, operatic arias, battle scenes, and depictions of thunderstorms played at Mass. In Germany the Bachian standards had given way to the superficial virtuosity of Abt Vogler and Justin Knecht.<sup>16</sup> "Organists are weak," the scholar Fétis was to write in c. 1830, "and what they produce is simply beneath criticism."<sup>17</sup> By 1839 Montalembert saw in the organists of his day "a special class of thieves. It is an insult to intelligent ears to hear this so-called religious music, a music which instills in the listener any sentiment you wish except that of religious feeling and employs in this profanity the king of instruments."<sup>18</sup> In Belgium matters were as bad. Against this background, and in contrast to the powerful

Romantic movement then underway, the simple and eloquent principles practiced by Rinck, Hesse, and Lemmens stand out, as we shall see, in high relief.

Johann Christian Heinrich Rinck (1770-1846) inherited Kittel's veneration for Bach during the years 1786-1789 when he studied with Kittel in Erfurt. Keller said Rinck became an indefatigable proponent of Bach's aesthetic and noted, incidentally, that Rinck's own works had been underestimated.<sup>19</sup> Rinck achieved fame not only as an organist and composer, but also as a writer. He was municipal organist at Giessen, then in 1805 at Darmstadt, where he also taught in a seminary. After 1813 he was organist at the Darmstadt Court. He published his autobiography in Breslau in 1833, and his six-volume organ method, *Praktische Orgelschule*, Op. 55, was translated into French and English in about 1880.

The *Praktische Orgelschule* volumes offer the most persuasive evidence that Rinck adhered to Bach's principles. The first volume is devoted to exercises and easy pieces designed to foster legato playing and pedal facility. In his *Chorals in Four Parts with Pedals*<sup>21</sup> Kittel had advocated three systems of pedaling: The first with alternating toes, the second with toe and heel, and the third a combination of the first two. Rinck's organ method employed Kittel's systems, and the pedal exercises extended to the extreme range of the pedalboard in scales, arpeggios, trills, independent contrapuntal melodies for each foot simultaneously, and even chords of three and four notes. The exercises span all of the major and minor keys, as do the exercises in manual technique. To secure a good legato touch in the manuals Rinck not only suggested the use of substitution, but advocated the same glissando techniques (gliding with the same finger from one note to another) that Dupré always believed were superior, at least in fast passages, to substitution. He also insisted on moderate tempos.<sup>22</sup>

Adolf Friedrich Hesse (1809-1863) was probably Rinck's most remarkable pupil. The son of an organ builder, Hesse studied first with Berner and Köhler at the Royal Academiical Institute for Church Music in his native Breslau. The Breslau authorities recognized Hesse's gifts by granting him a government stipend for visits and musical studies in Hamburg, Berlin, Cassel, Weimar, and Leipzig. Hesse became friends with Mendelssohn, played his own and other's works, and studied with Hummel, Spohr, and Rinck during these journeys. In 1831 he took the post of organist at the Bernhardinerkirche in Breslau, later became director of the city's symphony concerts, received numerous visitors from far and wide, and kept his Breslau post until his death.

As a virtuoso player, Hesse became as famous as Rinck. He dedicated the new organ at St. Eustache in Paris in 1844, performed on the organs at the Crystal Palace in London in 1851 (complaining of their unequal temperament), and astonished his audiences with his pedal technique, smooth transitions from manual to manual, and legato playing.<sup>23</sup> Schweitzer wrote:

We know that the organist Hesse from Breslau, who surrendered us the old tradition how to play Bach's organ works, played all fugues (even the great Fugue in G minor) in a very moderate tempo. This Widor and Guilmant, who heard Hesse, and also old organists in Germany who had known him, have assured me.<sup>24</sup> A reviewer in the *Musical Gazette* wrote of his "calm and elegant" tempos, and as for the Cavallé-Coll organ at St. Clotilde, which Hesse played in 1858 or 1859 he "felt immediately at home on it."<sup>25</sup> Hesse, like his predecessors in the Bach tradition, published an organ method.

The time was felicitous for a Bach renaissance in France. By 1844, when Hesse first played in Paris, Alkan and Boëly had already performed some of the organ works — Alkan on a special pedal-piano he had ordered built for the purpose. Boëly is said to have been fired from his church post for having played such severe and inharmonious music as Bach's preludes and fugues; his congregation perhaps preferred the thunder pieces and operatic airs other organists played in their churches. Saint-Saëns was soon to become interested in

Bach, though over the years he alternately lost and regained his enthusiasm for Bach's works. By 1852, when Hesse's most famous pupil, Lemmens, played in Paris for the first time, the Peters edition had begun to appear in France, making the Bach scores accessible. And not least of all Cavallé-Coll's new organs, which were causing a sensation, provided a medium on which it was possible to play Bach's pieces, the old organs having sometimes lacked enough pedal and manual notes.

Niklaas Jaak Lemmens (1823-1881) began his musical studies with his father, an organist and school teacher in Zoerle-Parwijs, Belgium. He later studied at the Brussels Conservatory, distinguished himself in piano and composition (he was a gifted interpreter of Beethoven's sonatas), and became a protégé of the celebrated François-Joseph Fétis, a founder of the science of musicology. With Fétis' help, Lemmens obtained a government grant for study abroad, part of which he used to secure instruction from Hesse in Breslau. After a year's collaboration Hesse wrote to Fétis, "I have nothing more to teach Mr. Lemmens. He plays the most difficult works of Bach as well as I can do myself."<sup>26</sup>

In 1849, when Lemmens was named professor of organ at the Brussels Conservatory, Fétis wrote:

Truly there was at this time not a single organist worthy of the name in this country. Finger substitution, without which a real legato is impossible, was unknown until Lemmens began to teach it. As to the pedals, no one in Belgium had the slightest notion of its technique; in fact the construction of pedalboards was so clumsy as to render them unfit for anything but long-held bass notes. Lemmens' teaching in the Conservatory brought about a complete reform in the construction of the pedals as well as in the principles of organ design, and it revived the true art of the organist.

Lemmens' first Paris recital in 1852 took place at the church of St. Vincent de Paul, on an organ built by Cavallé-Coll the year before. It was either an all-Bach program, according to some sources, or, as others report, the major portion was devoted to Bach. Among Lemmens' listeners were the leaders of Parisian musical circles: Gounod, Halévy, Thomas, Alkan, Boëly, Benoist, Franck, and perhaps Saint-Saëns. Widor related that this concert "had two kinds of results: it showed Cavallé-Coll the basic principles he had to follow in designing his instruments, and it inspired the composers of the day to begin writing seriously for the organ."<sup>27</sup> Franck was so inspired, he went out and bought a practice pedalboard to improve his technique.

In those dissolute days when the art of organ playing was all but dead, Lemmens' performances must have seemed magical. "No one who heard Lemmens," reported Widor, "will ever forget the clarity, strength, grandeur of his playing; the slightest detail in its proper place, and this always in proportion with the overall dimensions of the work."<sup>28</sup> His rhythms were solid, said Widor, but with no trace of stiffness in his playing. His tempos were moderate. Lemmens, said Vierne, learned from Hesse that Bach had used two main tempos: one, not too rapid, corresponding to the modern *andante*; the other, rather slow, corresponding to the modern *adagio*. Hesse taught him that Bach's *alle breve* was slower than the 19th century *allegro* and resembled an *allegro molto vivace* — *vivace* meaning "animated" or "lively" rather than "fast." *Adagissimo* simply meant the doubling of the values of the *adagio*.<sup>29</sup>

Lemmens insisted on a pure legato touch, in which a sequence of notes was played without the least overlapping or breaks. But it was a vibrant and expressive legato, one in which articulations and respirations stood out in high relief and contributed thereby to the strength of basic rhythms. He gave as much attention to the release of a note or chord as to its attack, saying "the end of a sound is as important as its beginning." To obtain precision Lemmens cautioned his pupils to remain quiet at the console and to refrain from all unnecessary movement.

(Continued overleaf)

The Parisians, who had been astonished by the pedal playing of Hesse, were similarly impressed by that of Lemmens. "No matter how old or how loose were the pedals Lemmens happened to be playing on," wrote Guilmant, "they were absolutely noiseless when under his control, and he maintained at the same time an immaculate legato." Lemmens warned against changing stops too often, calling too-frequent changes of registration "a temptation peculiar to our days because of the advantages of the modern instrument." He urged prospective organists to begin their studies early, and to master the piano before attempting to learn the organ.

"Tall, well-built, strong," Widor wrote, "Lemmens knew better than anyone how to command a listening audience. His hand, like Liszt's, knew how to mould the sound." His "magnificent playing," Widor added, showed greatness of spirit, technical suppleness and clarity, and classical restraint. "In watching him at the organ, one thought of a lion tamer."

In that epoch when the leading organists had not the least conception of legato technique, when they had renounced the classical legacy in favor of sentimental ditties and battle scenes, and when pedal playing was limited to single bass notes played with the left foot alone, Lemmens' Bach interpretations must have seemed miraculous. Yet he did not submit to the temptation of the times to "romanticize" Bach. He played in a strictly disciplined style, did not use reed stops in the fugues, played in a moderate and steady tempo, and registered Bach's works according to what we today call "terraced dynamics." He persuaded Cavaillé-Coll to build rank upon rank of mutations and mixtures into his new organs, and to extend his pedalboards to a range of thirty notes.

Lemmens formed a friendship with Cavaillé-Coll, who, Widor related, "always wished for Lemmens to become organist at one of the large Paris churches." It was through Cavaillé-Coll that Widor and Guilmant came to study with Lemmens in Brussels.

Félix Alexandre Guilmant (1837-1911), the issue and end of a long line of organists and organ builders, was born in Boulogne-sur-Mer. During the era of organ music's decadence, c. 1791-1841, the Guilmant family continued to build and service classical organs. Through his father and uncles Guilmant grew up with an intimate knowledge of early instruments. His father owned a copy of Dom Bédos' treatise, and the organ lessons Guilmant had from him were accompanied by practical instruction in organ building and design.

Guilmant met Lemmens in the late 1850s — possibly in Rouen. It is not known with certainty how long he studied with Lemmens in Belgium, but he seems to have remained there at least one year. Guilmant was a tireless worker, reputed to lock himself in a practice room for ten hours at a time; in later years he was as meticulous in folding a newspaper or dinner napkin as in working out a Bach fugue.

Guilmant first played in Paris in 1862, participating with Franck and Saint-Saëns at the dedication of the organ at St. Sulpice; he played at the dedication of the new Notre Dame organ in 1868. In 1870 he took the post of organist at La Trinité, remaining there thirty years. He was a friend and admirer of Franck, whose works he revered, at a time when Franck was looked upon with contempt by most of his colleagues at the Conservatory. Guilmant was a founder of the Schola Cantorum and headed its organ department until his death. Conflict between the Schola and the Conservatory was passionate and vocal, yet it is characteristic of Guilmant that he taught at both schools and maintained cordial relations with both sides of their vehement dispute. He championed Debussy's cause. When *Pelléas et Mélisande* was ridiculed at the Opéra, Guilmant not only attended every performance he could but also took along his students, to whom he extolled the beauties of the controversial work.

Most of all Guilmant brought to the French organists and musical public a renewed appreciation for the classical heritage. After helping Lemmens persuade Cavaillé-Coll to incorporate adequate mixtures and mutations into his tonal schemes, Guilmant gave scores of concerts of Baroque and Classic music. Most took place on the superb Trocadero organ, and they continued for more than twenty years. These were typical recital programs: "Ancient and Modern French School" — "Italian School" — "Danish 19th Century School" — "Spanish Organ School" — "German Organ School" — and "Works by Bach's Family." Guilmant may have been the first to perform Lübeck, Buxtehude, and Bruhns in Paris, not to mention Couperin, Clérambault, *et al* whose works he helped to rescue. He played dozens of all-Bach recitals, Handel's organ concertos (with orchestra), and works by his pupils and colleagues. He played the organ part for what may have been the first Parisian performance of the *B-Minor Mass*.

Guilmant collaborated with Pirro in publishing ten thick volumes of works from the 16th, 17th, and 18th centuries — a collection which formed the basis for much 20th century musicological research — and he was as meticulous in his scholarship as in his playing. He took considerable pains with the accuracy of his texts and found highly satisfying the task of unearthing them. His father, then more than ninety years old, helped by copying dusty scores in dimly-lighted libraries. Guilmant assisted in editing the Michaelis *Masterpieces of Early French Opera* and the complete works of Rameau.

He concertized in Belgium, Germany, Russia, Italy, Spain, Sweden, England, and the United States. In England he once played before Queen Victoria, who gave him a royal theme on which to improvise. In America Guilmant appeared at the World Exposition in Chicago in 1893, then made a brief tour; he returned for a second tour in 1898; and in 1904 he gave forty recitals on the St. Louis Exposition organ, then a tour of twenty-eight concerts and a farewell recital at Symphony Hall, Boston.

"He had an impeccable technique," Dupré wrote, "despite small hands which could only manage a ninth. He detested excessive movements and gestures of the arms or legs. His rhythm was inflexible and irresistible. His style was without any artifice and of utmost simplicity. He was devoted to working at details, no matter how slight." His Bach interpretations were almost identical with Widor's: Vierne stated that their Bach playing differed in only "a few additional points of articulation in certain preludes and fugues, certain tempi slightly faster," and Dupré, who heard both men play Bach on countless occasions, concurred.

Physically, Guilmant and Widor bore no resemblance to each other. Widor was tall, with an aristocratic bearing; Guilmant was short and stocky, with a ruddy complexion and long beard which made him look, Vierne said, "like a priest in the exercise of his musical calling." Guilmant was patient and courteous with his pupils and colleagues; Widor, by contrast, was courteous but rather remote, difficult to get to know. "But beneath his cool exterior," Dupré recalled, "he concealed a warm heart."

Widor (1844-1937) was also the son of an organist and the grandson of an organ builder. His father knew Cavaillé-Coll, who, during a visit to Widor's natal town of Lyon, remarked: "The young Guilmant of Boulogne-sur-Mer is in Brussels studying with my friend Lemmens. When Charles is nineteen, I will introduce him also to that master." Widor went to Brussels in about 1863, remained a year with Lemmens and studied also with Fétis. His schedule included a daily lesson with Lemmens, at 8 o'clock in the morning, in which he had to play a work by Bach or another classic master, then eight hours of organ and piano practice. Each week he had to compose a fugue for Fétis, and Widor devoted his evening hours to counterpoint. As models, Fétis assigned him the fugues of the *Well-Tempered Clavier*.

By 1867 Widor had moved to Paris and become assistant to Saint-Saëns at the Madeleine. When Lefebure-Wély died in 1869 Cavaillé-Coll interceded in Widor's behalf and secured his appointment as organist at St. Sulpice. His fame spread throughout Europe and in 1890, when Franck died, Widor succeeded him as professor of organ at the Conservatory.

Vierne had been an auditor in Franck's class for only a few months before Franck died; his fellow pupils included Henri Libert and Charles Tournemire. All three worshipped Franck and saw in Widor the antithesis of everything they had loved best in their idol. Where Franck had been friendly, Widor was aloof; Franck had been paternal, Widor was austere. Not for many months did they begin to develop the respect they eventually felt for Widor, and the tensions that followed Widor's appointment were not eased by his strictness as a teacher. Franck had taught more of composition and improvisation than of playing technique; Widor expected his pupils to become impeccable executants. Vierne gave this account of their dismay in his *Memoirs*, speaking of Widor's first class session in December, 1890:

He opened with the stunning announcement that he expected us to learn all of Bach. "For the organist must possess an instrumental technique capable of permitting him to execute any pattern whatsoever at any tempo. We shall proceed in order. I take at random from my list. Monsieur Burgat, play something for me." And the unhappy boy, more dead than alive, was kept upon the bench for nearly an hour and a half. He played the Allegro from the Vivaldi Concerto in G major, transcribed by Bach, a piece supposed not to be difficult, but which became extremely so when it had to pass all this teacher's requirements. Widor made him begin each measure twenty times over, explaining everything with pitiless logic, passing to the next one only after an absolutely perfect rendition . . . Firm legato in all the parts, precise articulation of repeated notes, liaison of common tones, punctuation, respiration, phrasing, shading in terraces, all were dissected, commented upon, justified with marvelous clarity . . .

To terminate that first class he sat down at the organ and played the piece which he had just criticized so severely. We were overwhelmed.

"Well, old boy," Tournemire remarked to Vierne, "we're in for it." "Better to die than give up," was Vierne's reply.

Widor's instruction, like Guilmant's, was identical with that of Lemmens: Always glide on the pedalboard, [he said], never stamp. Use the heels as much as the toes, and keep the toes near the short keys. Be ready for action without unnecessary movement, and when possible have the feet in position for every new pedal entry. Sit quietly on the bench; don't roll or sway.

He insisted on precise legato, with articulations measured mathematically: "Repeated notes in a moderate or fast tempo lose exactly half their value, no more and no less!" As exercises Widor gave his class the Toccata from his *Fifth Symphony* and the six Bach trio sonatas, of which he was especially fond and which he registered with a single 8-foot stop in each manual, of contrasting tone colors, and an 8-foot stop in the pedals. Of his own playing, A. M. Henderson wrote, "On the organ bench he sat erect and quiet, hand and foot movements reduced to a minimum; indeed with the exception of his pupil and successor, Dupré, I can recall no other organist of the front rank who combined such efficiency and quietness of movement."

As to registrations, Vierne stated: "Like his teacher, Lemmens, Widor had a horror of too frequent changes of stops." As to tempo, Schweitzer wrote: "My teacher played Bach in a quite moderate tempo." As to rhythm, Henderson concluded: "The fault he could least endure was lack of rhythm. 'Many musicians and artists think the organ is a dull and unattractive instrument,' Widor said, 'but it is the organists themselves who are to blame by their lifeless, unrhythmic performances.'"

The principles taught by Widor and Guilmant applied as much to performing contemporary works as to performing Bach: according to Dupré, Widor conceived his symphonies and Guilmant his sonatas in a pure legato style, with precisely-measured articulations and respirations, moderate tempos, and solid rhythms. Their pupils — and notably Vierne and Dupré — did likewise. Tournemire conformed less rigorously to these precepts, for his aesthetic was more personal and subjective, and he was closer to the tradition of Franck — who, like Saint-Saëns, was musically of an older generation contemporary with Lemmens and which did not participate directly in the Bach tradition. As Schweitzer pointed out, there existed two distinct French Romantic schools: "an old one, not directly influenced by German art, and a younger one, which shows German influence."<sup>21</sup>

It is, indeed, a fact little recognized in our times that works conceived, as Vierne said, to "move" the listener, and which are filled with emotion, were nonetheless conceived within a discipline of utmost strictness, with a sense of restraint in their emotional language, a severity of expression, that renders them extremely intense and perfectly adapted to the organ idiom. The language of the French Romantics may indeed be richer in vocabulary than that of Bach. But its grammar is the same, its intentions identical: to express the ineffable, the true, the profound.

In this, the most skillful proponents of the Romantic idiom — Vierne, Dupré, Widor, Guilmant among them — merely followed the example Bach had set, and were impelled to their own high accomplishment by a tradition they believed, rightly, was his.

## NOTES

<sup>1</sup> Philipp Spitta, *Johann Sebastian Bach*, 3 vols. (New York: Dover, 1951), III: p. 247.

<sup>2</sup> Hans David and Arthur Mendel, *The Bach Reader* (New York: Norton, 1966), p. 332.

<sup>3</sup> *Ibid.*, p. 426.

<sup>4</sup> Hermann Keller, *The Organ Works of Bach* (New York: Peters, 1967), p. 71.

<sup>5</sup> Erfurt, 1808, p. 33.

<sup>6</sup> Spitta, *op. cit.*

<sup>7</sup> Johann N. Forkel, *On Johann Sebastian Bach's Life, Genius, and Works*, p. 38. See David and Mendel, *op. cit.*

<sup>8</sup> Spitta, *op. cit.*, II: 49.

<sup>9</sup> *Ibid.*, p. 34ff.

<sup>10</sup> F. C. Griepenkerl, in preface to Vol. I., Peters' edition of the organ works.

<sup>11</sup> David and Mendel, *op. cit.*, p. 308.

<sup>12</sup> See David and Mendel, *op. cit.*, for C. P. E. Bach's letters to Forkel.

<sup>13</sup> David and Mendel, *op. cit.*, p. 186, n77.

<sup>14</sup> Spitta, *op. cit.*, II: 301.

<sup>15</sup> David and Mendel, *op. cit.*, p. 222.

<sup>16</sup> Keller, *op. cit.*, p. 292.

<sup>17</sup> François-Joseph Fétis, *Biographie universelle des Musiciens*, quoted in *The Diapason*, Feb., 1955, p. 4.

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*

<sup>20</sup> Keller, *op. cit.*, p. 293.

<sup>21</sup> Altona, 1803. Quoted by Griepenkerl, *op. cit.*

<sup>22</sup> Johann C. H. Rinck, *Praktische Orgelschule*, Op. 55 (Braunschweig: Litolff, c. 1880), I: 4ff.

<sup>23</sup> Félix Raugel, *Les Organistes* (Paris: Laurens, 1962), p. 78.

<sup>24</sup> Letter to Gardner Evans, published in *The Diapason*, Nov., 1950.

<sup>25</sup> Albert Schweitzer, *On Organs and Organ-Building*, trans. Charles R. Joy in *Music in the Life of Albert Schweitzer* (New York: Harper, 1951) (Boston: Beacon, 1959), p. 140.

<sup>26</sup> Fétis, *op. cit.*

<sup>27</sup> For Guilmant's, Vierne's, Widor's statements see: *The Diapason*, Mar., 1962; Jan., 1939; June, 1936; Aug., 1936; April, 1934; Feb., 1939; Jan., 1942; see also *l'Orgue*, Oct.-Dec., 1961, p. 153ff; *La Revue Musicale*, Feb., 1937, p. 73; Henri Doyen, *Mes leçons d'Orgue avec Louis Vierne* (Paris: Musique Sacrée, 1966), p. 25ff; Widor, "l'Orgue Moderne" in *Les Nouvelles Musicales*, Mar., 1934; Dupré, "M. Charles-Marie Widor," in *Les Nouvelles Musicales*, Mar., 1934; and Marcel Dupré, *Recollections* (Melville, New York: Belwin-Mills, 1975) *passim*.

<sup>28</sup> Marcel Dupré, *Souvenirs sur Ch.-M. Widor*: an address given Oct. 26, 1959 before the Institut de France.

<sup>29</sup> Louis Vierne, *Memoirs*. Quoted in *The Diapason*, June, 1936.

<sup>30</sup> See *l'Orgue*, Apr.-June, 1965.

<sup>31</sup> Schweitzer, *op. cit.*, p. 171.

## Brugge Harpsichord Week

(Continued from p. 1)

As a group I found the United States representation to be of a better quality than that of any other nation, though of course there were individual instruments which, even amid the grand commotion, attracted attention because of their particularly high quality. As was to be expected, Adlam-Burnett's Ruckers double copy was very fine; among the other instruments worth a second glance were a large Italian by Clayson and Garrett (copy of an instrument by V. Sodi, 1782), a copy of a Spanish single (c. 1650) by Robert Goble & Son, a French double by Michael Johnson, a copy by Sassmann of a double by Christian Zell, and a copy by Werner Iten (Switzerland) of the rare 1679 Thibaut. But the great majority of instruments, while of good quality and sound construction, were significantly surpassed by the excellent few, though the number of builders represented was nearly double what it had been in 1974. The 18th-century double, usually French, predictably outnumbered all the other models; non-historical instruments were noticeable only because of their rarity. Clavichords (6) and fortepianos (9) were proportionally more numerous than has previously been the case; English, French, Italian and Flemish spinets, virginals and muscledars were well-represented; and the single clavecytherium (by Klop) and the above-mentioned copy of a 17th-century French double were particularly noteworthy.

Many of the instruments on display were decorated with floral soundboards, fancy parchment or gilded rosetts, printed paper, gold leaf, inlays, intricate moldings or turned legs; if it was difficult for the instruments to attract undivided aural attention, they could at least draw the eye of the would-be listener. It was all terribly authentic, often tasteful, and sometimes quite lovely: I remember particularly Sheridan Germann's soundboards and the intarsia on the Thibaut copy.

### THE COMPETITION

The competition, like the exhibition of instruments, also attracted many more participants this year than in 1974: 52 (as against 33) for the solo competition, 13 (as against 4) for the *basso continuo* competition. Besides a large number of entrants from the countries of western Europe and North America, there were 7 from Japan, 2 from Hungary, and one each from Finland, Poland, and Rumania. (Soon Japanese will need to be added to the already considerable linguistic accomplishments of the staff, if the trend continues!) The required pieces for the first round were the *E-flat Prelude & Fugue* from Book I of the WTC, *Toccata II/2* of Frescobaldi, and a piece of the participant's choice lasting around seven minutes. The contestants could choose from 3 two-manual instruments: a large Neupert (which was mostly avoided), a Paris Dowd tempered unequally at A-415, and another Paris Dowd tempered equally at A-440. The chosen pieces varied from Sweelinck through all possible countries and styles to modern works.

For the semifinals the required works were Louis Couperin's *Prélude non mesuré à l'imitation de Froberger* and Byrd's *Walsingham* variations; the eleven candidates had two Dowds at their disposal, one Flemish and one French, both tuned in meantone (the French one with A sharp, and D sharp). Though only three players could be selected for the final round, all the rest were awarded honorable mention for their achievements.

The three finalists, Michel Kiener of Switzerland, Françoise Lengellé of France, and Christopher Kite of Great Britain, performed a D major *Sonata* by W. F. Bach, the G major *Toccata* of J. S. Bach, and the fourth *Pièce de clavecin en concert* by J.-P. Rameau, this last with Sigiswald and Wieland Kuijken, baroque violin and gamba. All three of the performers were extremely good, making this concert one of the most exciting events of the week. Audience interest was stimulated by the fact that the listeners also got to vote for their favorite! As it turned out, the jury and the audience were in substantial agreement: the highest prize awarded by the jury and the listener's

prize went to Mlle. Lengellé. Neither the first nor the second prize was awarded this year, as the jury has an absolute standard of achievement as well as comparative ones. (With more than 50 contestants, comparative standards alone would have been very unsatisfactory.) Kiener and Kite received the 4th prize *ex aequo*.

The *basso continuo* competition results also betrayed the jury's high standards: no prizes were awarded at all, and the only honorable mention went to Martin Derungs of Switzerland. As the procedure for this competition is of some interest, it is set out here in detail. The day before the performance, each of the contestants was given his own copy of the three pieces to be played, and was permitted to study the works for one hour, making whatever notes he liked on the copies, but away from the keyboard. The works were an English air, a difficult Italian recitative, and an allegro movement with flute solo. At the end of the hour the annotated copies were returned to contest officials.

On the morning of the competition each of the candidates was allowed 15 minutes *without the music* to try the instruments, a Dowd Italian copy for the vocal works and a Dowd Flemish copy for the flute piece. The contestants, annotated copies, instruments and soloists were together for the first time at the competition itself. It was clearly a difficult assignment, though by no means unreasonable, and of the contestants I heard, none was really equal to it. In fact, the singer, who had had the opportunity to rehearse her part, wasn't either, but that's all part of the game.

Before turning to the concerts and lectures, the names of the hard-working jury members should be mentioned: Isolde Ahlgrimm (Austria), Christianne Jaccottet (Switzerland), Johan Huys (Belgium), Gustav Leonhardt (Netherlands), Herbert Tachezi (Austria), Colin Tilney (Great Britain), and Jos van Immerseel (Belgium).

### LECTURES

In their "off-hours" the members of the jury were still busy giving lectures and/or concerts, in either case to packed houses. The organization of the lectures is surely one of the greatest problems of the whole festival: the lecturer must choose between 4 languages (or present much less material in several languages during the same period), and must provide not only for old faithful visitors who have heard the lectures of the previous festivals but also for newcomers who may not even know very much about harpsichords at all. However, practically everybody could find something of particular interest, and since the lectures included large doses of live music, even severe language-disability didn't have to be an insurmountable obstacle. Rather one had to choose between the lectures and the visits to the exhibited instruments and music, and if one wanted to see any of Brugge's several interesting museums, one was faced with yet another choice.

Three of the lectures were presented by non-jury members, and two of these dealt with the subject of temperament. Herbert Anton Kellner presented a study of "The well-tempered, unequal temperament for Bach's 'Forty-Eight'"; not only did he discuss what he believes to be Bach's temperament, but he illuminated the discussion with a wide range of philosophical and numerical considerations. Whether or not he is right in claiming that this is Bach's own temperament, its characteristics are worth a short discussion here. It begins by defining a "well-tempered" triad, in which the major third beats just as fast as the perfect fifth (Baroque idea of "unity"); this triad has its quint tempered (narrow) by one-fifth of a comma, as it turns out, and its major third tempered (narrow) by one-fifth of a comma; the minor third then beats four times as fast as the other two intervals, and the triad thus tuned is placed on C. Gone are the counting of 2.5 beats per second and 3.7/sec. for another. The measurement in simply related units is indeed convincing. Be that as it may, the temperament is set by tuning down seven untempered fifths from C on the flat side of the circle, and then raising the B just tuned until it beats six times as fast with the D sharp above as with the F sharp above. This done, E is tuned pure with B, and the other four fifths

are fitted into the third C-E. (Remember, C-G beats just as fast as C-E which is already tuned.) The result sounds good and is useful, which is the most important thing, and it is easy to tune accurately, the importance of which is obvious to a harpsichordist. More details (and somewhat greater precision) can be found in Kellner's article "Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach" in *Das Musikinstrument*, Jan. 1977, p. 34-5.

Pierre-Yves Asselin offered two lectures "Sur la réalisation et la compréhension des tempéraments anciens", in addition to being responsible for much of the tuning carried out for the festival. Starting with very basic concepts (beats, simple arithmetic of intervals, commas, etc.), he discussed, classified, and demonstrated on several variously-tuned harpsichords a number of unequal temperaments from several centuries. His book, now in revision, should be available this fall.

One of the most fascinating lecture-demonstrations was that by Jos van Immerseel: "Retoriek en affectenleer practisch toegepast" ("Rhetoric and the theory of the affections practically applied"). Though it was in Dutch, there was a large crowd; indeed it was well-planned for its audience, consisting largely of the enumeration of many various rhetorical figures used by baroque composers, with telling illustrations at the harpsichord. Most of us are glad that the days of sewing-machine rhythmic interpretation of harpsichord music are behind us; nonetheless it was clear while listening to the competitors that not all of them had arrived at a truly musical discipline of their expressive powers. A serious study of the figures demonstrated by van Immerseel might help to solve this problem; the affective value of such simple musical ideas as rising, falling, and circulating lines, repetitions altered by transposition, interruption, or extension, and many other figures (some with suggestive names like *dubitatio*, *parenthesis*; others more difficult, like *parthésia*, *aposiopæsis*) cannot be ignored if justice is to be done to the spirit of the Baroque. (A bibliography of the subject may be found in *Music Library Association Notes*, vol. 30 (1973), p. 250, compiled by G. J. Buclow.)

Colin Tilney's lecture entitled "Authentic Scarlatti?" presented in an engaging manner a great deal of information useful to those who may find themselves wondering just what is the best way to approach Scarlatti's music. Discussing biography, manuscripts and editions, performance style, and choice of instruments, he made clear how much detective work still remains the responsibility of each performer, even after Kirkpatrick's trail-blazing study of the composer (now nearly 25 years old!).

Unfortunately I was unable to see the film "Harpsichord Building in America"; nonetheless mention of it cannot be omitted here, because of its potential interest to many *Diapason* readers. Written and produced by Robert OrNSTEIN of Case Western Reserve University, with the music performed by Doris OrNSTEIN, the film includes interviews with Frank Hubbard and William Dowd, demonstration of the action of a harpsichord, and over 100 pictures of historic instruments. Details may be had from Case Western Reserve University, Cleveland, Ohio 44106.

For the sake of completeness, a list follows here of the remaining lectures and demonstration, all of which found a wide public: Herbert Tachezi: "Die 4 Duetten (3. Teil Clavierübung) und die 4 Canonische Fugen (Kunst der Fuge)"; Mireille Lagacé: "Les principes du clavecin de M. de Saint-Lambert (1702)"; Isolde Ahlgrimm: "Zur heutigen Aufführungspraxis der Barockmusik"; and Nelly van Ree: a demonstration/discussion of the psalter.

As in 1974, an excursion to the instrument collections in Antwerp and Brussels was offered. Four busloads of enthusiasts took advantage of the chance for a rush tour of these important museums, which lasted all day on Saturday (the day of the competition finals); many more would have gone along, had there been more room. Actually such a large group was already entirely unwieldy in a crowded museum full of delicate instruments, even when split into two subgroups, one of which went

first to Brussels, the other first to Antwerp. Particularly in Brussels the housing of the collection is entirely inadequate; with such large groups of visitors, of course, it was impossible for any of us to try out any of the instruments ourselves. Perhaps the visit could be offered on several days next time; then it could not be led by members of the jury, whose afternoons are accounted for every day by the competition itself.

In Brussels the groups were split further so that various stories of the museum could be shown simultaneously. The director of the collection, Dr. René de Maeyer, and his assistant, Luc Lannoo, supervised the tour. Because of the shortness of time we could spend only a few minutes in each of the many rooms of the collection, but we did get a chance to hear and/or see many important, even unique, instruments. Omitting the large collection of non-Western instruments, and the non-harpsichords among the Western instruments, I should list at least the following: the virginal (1641) by Townsend, a large clavichord and an enormous harpsichord (1734) by H. A. Hass, a fold-up traveling harpsichord (wing-shaped!) by Jean Marius (1709), the Thibaut (1679), a Couchet (1646), and a clavecytherium (1751) by Albert Delin. The last two were demonstrated briefly by Johan Huys before we had to hurry on our way.

The collection in Antwerp's Vleeshuis (former home of the Butchers' Guild) is of an entirely different character: the museum being dedicated to the local history of Antwerp, the instruments are almost all products of sixteenth- to eighteenth-century Antwerp harpsichord shops. Besides a large number of instruments by various members of the Ruckers family (among them the single which until recently belonged to the American builder William Post Ross), the collection includes a virginal by Couchet (1650), a Bull single (1779), a Dulcken single (1747), a double by Van den Elsche (1763), and a grand piano by Graf (ca. 1825). The curator of the collection, Jeannine Lambrechts-Douillez, introduced half of the group to Ruckers, Couchet, and Bull, while Jos van Immerseel demonstrated the Dulcken, Van den Elsche, and Graf to the rest, and then we traded places. Unfortunately, the curator adopted what I felt was a rather patronizing tone toward the visitors—who had been looking at and listening to harpsichords and talking to some of the best builders in the world, intensively, for most of a week—and she presented various problems (to restore or not to restore, use of authentic materials, etc.) as far more cut and dried than they ever are in practice. Van Immerseel's demonstration was excellent, giving a good idea of the capabilities of the instruments. But the Vleeshuis, though a marvelous building, is not entirely satisfactory as a concert hall: the podium placement, in the middle of the long side of a very live room, does not allow the instruments to be heard to best advantage. (In the too-small rooms at Brussels one could at least hear the guide and the instruments easily and without distortion.) As a whole, the excursion was worthwhile, even valuable; I hope that the problem of organization can be worked out next time so that the visitors will get optimal exposure to these wonderful instruments.

### CONCERTS

The concerts given during the festival were generally of high quality, and could well serve to show the competitors what the technical standards of professional playing are. Since some of the events were sold out before I was able to apply for tickets, I cannot report on all of them. In particular I should like to have heard the program of Bach cantatas led by Leonhardt, and the organ-and-harpsichord concert played by Bernard and Mireille Lagacé, but could not.

One of the most important concerts was Isolde Ahlgrimm's performance of Bach's *Goldberg Variations*. It is easy to say that she omitted the repeats at the request of the organizers of the festival, that she used a 1977 Paris Dowd tempered unequally, that she played the entire work from memory, etc., but it is much more difficult to describe the

(Continued overleaf)

## OHS Convention

(Continued from p. 1)



good start. His Bach was well-controlled; there is good precedent for inserting an adagio movement between the "9/8" prelude and its fugue, but I do not find it very convincing musically, since it breaks the rhythmic impact one otherwise can achieve when the fugue grows out of the prelude. The Kuras work was commissioned by the Detroit AGO chapter for this occasion, and the initial performance showed it to be an attractive and well-crafted work. It is cast in a conservative style, with five variations and a fugato following the tune, and makes good use of various registrational schemes as well as of contrapuntal writing. It would be a good piece for many organists to examine, since the movements could be performed separately for church use, as well as all together for recital use. The playing of the Tourneire piece made an effective change of style before the Monnikendam toccata, which contrasts much bravura writing with a slower middle section. After intermission, Mr. Lewis exhibited his best playing with a very convincing performance of the Alain dances, followed by an exciting rendition of what well may be Widor's finest individual movement.

Tuesday, the first full day of the convention, began with the annual business meeting. Following this, two colorful buses (a "historymobile" from the Detroit Historical Society and a yellow school bus from Episcopal East Side Parish) transported us to the Henry Ford Museum and Greenfield Village, where we were free to browse at will for several hours. The collection of musical instruments in the museum was, of course, a center of interest and several small organs, harmoniums, reed organs, and early pianos were seen and/or heard, depending on their current condition. Of particular interest was a three-stop Jardine of c.1850; intriguing to see was the two-stop Josiah Sturdevant of 1848 in the shape of a grand piano — unfortunately, it is not in playable condition. In the early afternoon, demonstrations

were given on the four-stop E. M. Skinner 1929 tracker (yes, *tracker*) in one of the reconstructed village buildings. This unusual instrument was built by the famous builder for Thomas Edison, to replace a similar Roosevelt which had been destroyed by fire (see *The Tracker*, Vol. 19, no. 4, p. 1, for a complete description of this instrument). It had a quiet and pleasant sound, much more like the kind of instrument it was intended to duplicate than the sound usually associated with Skinner.

Returning to the downtown area, we heard a late afternoon demonstration-recital by James J. Hammann at picturesque St. John's-St. Luke Evangelical Church, where a 2-manual Votteler, c.1875, is framed in a front-gallery arch of lights, giving the Germanic-style building a Tivoli gardenish touch of pure and pleasurable decadence. Mr. Hammann's well-played program was equal to the occasion: Merkel's *Sonata in B Minor*, Op. 178, and J. K. Paine's *Prelude No. 1* (played on a big flute which was both breathy and beautiful), followed by Dudley Buck's *Festival Te Deum*, in which the organist was joined by the Buck Festival Singers under his direction. This now-forgotten "chestnut" was well received; the combination of its mellifluous lines and amusing seriousness gave us a glimpse of a bygone era. In addition to his gracious playing, Mr. Hammann served throughout the convention as resident tuner and repairman, staying just a step ahead of the other recitalists when they encountered last-minute trouble. Following the program, a suitably Germanic meal was served in the church basement, where the chef takes great pride in serving *real* food, sans shortcuts and imitations.

The evening recital, again shared with the AGO, was a major one played by Thomas M. Kuras at St. Joseph's R. C. Church, where William M. Worden has built (1973) a handsome 2/37 tracker within the case of J. H. & C. S. Odell's Op. 122 (the organ was pictured in the May issue of this journal, p.5). Based on as much of the pre-existing pipework as could be justified for retention, the organ has a good sound and fits the beautifully ornate church (built 1873) well. Mr. Kuras' program was made up of large works: Bach: *Prelude and Fugue in E-flat Major*, BWV 552; Karg-Elert *Symphonic Chorale "Nun ruhen alle*

*Wälder," Op. 87, no. 3* (with Phyllis Gelman, soprano, and Priscilla Post, violin); Pepping: *Concerto II*; Widor: *Symphonic Gothique*; and Duruflé: *Fugue sur le thème du Carillon*. This gifted performer-composer seems especially at home with large romantic works: for me, the highlight was the heavenly Karg-Elert piece, complete with a program which is matched to the chorale text.

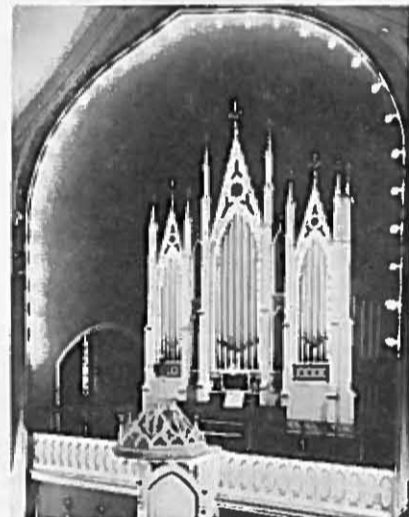
Wednesday's events began with Anne Parks' demonstration-recital of a 1973 2/35 Kney tracker in St. Aloysius R. C. Church. Dr. Parks was subjected to playing under bright TV lights for the benefit of local media, but she acquitted herself musically with the Bach *Prelude and Fugue in B Minor*, BWV 544, "Nun komm, der Heiden Heiland", BWV 659, and the Disler *Partita on "Nun komm."* Next we went to St. Anne's R. C. Church for a festival service, a solemn high mass, also attended by the AGO. Here Mr. Kuras displayed more of his skill and energy, both of which are apparently unbounded, since the music was under his direction and several of the works were of his composing. The major offering was Rheinberger's *Grand Mass in C*, Op. 169, movingly performed by the Detroit Philomusica chorus and orchestra. Although it may have been written somewhat in the shadow of Beethoven and other greats, it is a beautiful and well-crafted work which serves as a reminder of all the near-great works succeeding generations have forgotten. It was prefaced by the same composer's *Overture (Adagio and Fugue)*, Op. 150, no. 6, for organ and violin. The whole service constituted a highpoint of the week's events.

After lunch, we heard a fine demonstration-recital by John Courter at Trinity Episcopal Church, where he played an 1892 Jardine, one of the best-sounding instruments we heard. The program: Guilman: *Improvisation on a Melody by Handel*; J. C. Moller: *Presto*; Parker: *Arietta*; Gladys Jameson: *Two Appalachian Hymn Preludes*; A. Alain: *Scherzo*; Franck: *Pièce héroïque*. The playing was characterized by flawless technique and musicality—perhaps the little-known Alain work (by the father of Jehan) demonstrated this best—and the programming showed how well particular pieces can be planned to fit an instrument.

The next demonstration-recital was played by Edward T. Walsh, substituting on short notice for Kim Kasling, at Cass Avenue Methodist. Despite its fair size (3/34), I found the organ, Johnson & Son Op. 779 (1892) rather disappointing, perhaps because of the acoustical situation, but the playing was good. We heard Mendelssohn *Prelude and Fugue in C Minor*, three short pieces by Rheinberger, Paine *Prelude no. 2*, and Franck *Chorale 1*. The annual hymn-sing ensued and is best described as "indescribable"; those present will recall it vividly and words fail for those not present.

The evening program took place at Trumbull Avenue Presbyterian Church, where the Michigan Historical Commission presented a citation to the church for the preservation of the 2/29 Granville Wood (1889) there and added the building to the State Register of Historic Places. Following the ceremony, Carol Teti played this recital: Bach: *Wir glauben all*, BWV 680, *Allein Gott*, BWV 675 (*Clavierübung III*); Buck: *Allein Gott*; Brahms: *O wie selig, O Gott du frommer Gott*; Franck: *Prelude, Fugue and Variation*; Heiller: *Three Small Chorale Preludes* (1975); Foote: *Cantilena in G*; Gladys Fisher: *The Shepherd's Psalm*; Franck: *Choral 3*. This program made up a series of events,

(Continued, page 10)



Votteler at St. John's—St. Luke  
Photograph Courtesy of Jerome Bojarski

## Brugge Harpsichord Week

(Continued from p. 7)

qualities of her playing or of the audience's concentration. It was simple, unfussy, no-nonsense playing of considerable stature, whether or not one happened to like her before-the-beat ornaments, her preference for legato rather than strongly articulated playing, and her general avoidance of the sound of 2 x 8'. Curiously, I thought that her best playing was in the unnamed encore which the enthusiastic audience demanded: a highly ornate melody played on a single 8' register and accompanied by continuo-like chords on the other 8' with buff. Her control of a wonderfully improvisatory rubato was quite lovely.

Another jury member, Christianne Jaccottet, appeared as soloist in a concerto by Haydn with the New London Soloists, whose program was as follows: William Boyce: *Symphony no. 1 in B-flat Major*; G. P. Telemann: *Concerto for violin, flute & strings in A Major (Tafelmusik)*; Antonio Vivaldi: *Concerto for violin & strings in E Major ("La Tempête")*; Joseph Haydn: *Concerto for harpsichord & strings in G Major*; and J. S. Bach: *Triple concerto for flute, violin, harpsichord and strings in A Minor*.

I am sorry that I can find nothing positive to say about this orchestra, whose sole concession to "authentic" style is that they play standing. They hadn't even the conviction to play badly; this was apparent from the way their whole complexion was radically altered by the intensity and character of Mlle. Jaccottet's playing. The Haydn was then, the only piece on the program the performance of which sticks in the memory. She got them to play it her way, and her way showed her worthy of the prizes she won in the very first harpsichord competition in Brugge (1965).

The renowned Kings College Choir from Cambridge University, directed by Philip Ledger, presented a concert of predominantly English music, interspersed with organ solos played by "organ scholar" Thomas Trotter on the Loncke organ in the Sint Gilliskerk. I had not heard this choir before (except on recordings), and had nothing but their immaculate reputation to guide my expectations. On that basis I must admit having experienced a certain disappointment. The ambitious program spared neither choir nor organist nor audience: 5 late renaissance motets, 4 seventeenth-century English works, a complete Palestrina mass, two preludes-and-fugues and a trio-sonata for organ, and an extended work of Britten; this program lasted from 8:30 till well past 11:00, with no intermission! But the performance, though extremely good, simply did not compare with one by the Cambridge University Chamber Choir which I recently heard with undiluted pleasure, and from whom I wished for more when it was over. (It's really not fair that both choirs are in the same city!) Perhaps a less strenuous evening would have made a more positive impression.

The concert of 17th-century English and 18th-century French baroque music which Sigiswald and Wieland Kuijken and Robert Kohnen presented on baroque violin, gamba(s), and harpsichord gave a delicious taste of a number of unfamiliar and unknown treasures. The program: Thomas Ford: 4 pieces from "Musick of Sundrie Kindes" (1607) (2 gambas); William Lawes: 2 Fantasias (D Minor, D Major) (violin, gamba, harpsichord); John Jenkins: *Fantasia à violino e viola [da gamba e cembalo]*; J.-M. Leclair: *Sonata in C minor*, Op. 3, no. 6 (1734) (violin & continuo); anonymous: *Sonata sesta* (mid-eighteenth century) (2 gambas); and J.-P. Rameau: *Pièce de Clavecin en concert no. 5* (1741) (harpsichord, violin, gamba).

The fantasias of Lawes are some of my favorite music; it would be difficult to find other music so bizarre yet so successful. Unfortunately, the use of harpsichord instead of organ (specified by the composer) was less successful. There seems no question but that organ is necessary to support the sometimes quite fragmentary texture of these wonderful pieces. For the rest, the performance left little to be desired, and the Rameau concert was a suitable and exciting close to an excellent program, besides giving a foretaste of the grand finale of the competition.

The London Early Music Group, led by James Tyler, presented its program "The Pleasures of the Court" to a packed house. Within little more than a century, the courts of Maximilian I, Isabella d'Este, Fernando de Medici, and Queen Elizabeth I brought forth untold riches of music—almost too much to be presented in a single evening, though the continual variety of instrumentation and character prevented any possibility of boredom. On the contrary, the program tended to be too little concentrated, with too many short tinkly pieces one after the other. The opposite extreme, of course, was exemplified in the concert of the Kings College Choir, where only the organ solos served to break the threat of monotony. The golden mean is always difficult to find, however, and the music was well played and sung.

Gustav Leonhardt's Bach recital was played on an excellent double by Michael Johnson: *Prelude, Fugue and Allegro in E-flat Major*, BWV 998; *Sonata in D Minor* (after the G Minor violin solo sonata); *Suite in C Minor* (after the G Minor in lute suite); and *Partia in G Minor* (after the D Minor violin solo partia).

The last three works were the performer's own arrangements, while the first is known also in an arrangement for lute. A large share of the quality of Leonhardt's arrangements lies in the

fact that, while using all capacities of the harpsichord as he understands them—and no one, in my opinion, understands them better than he—the arrangements show their origins clearly as well; one would scarcely have the violin in the back of the mind, for example, when listening to "Leonhardt's" C Minor lute suite. The performance had, like all the other Leonhardt performances I have heard, a great intensity of concentration and a creative intelligence behind it which was capable not only of controlling the most subtle nuances of expression but of leading the listener along through the piece, making the experience at once direct and convincing. The ability to convince remains altogether too rare among harpsichordists of whatever school.

### CONCLUSION

This, then, concludes the chronicle of Brugge's Harpsichord Week 1977. For this writer, it was an exciting, instructive, interesting, pleasant, tiring week. It would have been impossible for the organizers to provide a more varied series of events within a framework which itself was not totally chaotic, and the quality of those events was at a high level. The cordial residents of Brugge and the expert and helpful staff of the festival made it all a fine experience, the memory of which will encourage this visitor to return.

Dale Carr lives in Groningen, The Netherlands, where he is librarian at the municipal library and a foreign correspondent for The Diapason. Formerly he taught at Dartmouth College. He is the author of "A Practical Introduction to Unequal Temperament," which appeared in this journal, February 1974.



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**OHS Convention**

(Continued from p. 8)

mostly fairly brief, rather than a well-unified succession, and I suspect the performer was made nervous by the unwieldy placement of the pedalboard in relationship to the manuals, but the playing was generally quite refined and musical. Although the organ was surprisingly mild, the Franck chorale made a good ending.

The first program for Thursday morning was my own demonstration-recital on a 2/12 tubular pneumatic Farrand & Votey, built around 1896 and later placed in its present location, the rear gallery of Holy Family R. C. Church, a lovely little barrel-vaulted building in Italian style which still today serves a predominantly Sicilian congregation. The chief interest in this organ for the OHS was the fact that it is the sole remaining example of this builder's work in the city which was once home for the factory. I certainly can't comment on my own performance, except to say that I enjoyed playing on this little organ works which could conceivably have been played there originally: Samuel Wesley: *Voluntary in D Major*; M. E. Bossi: *Chant du soir, Offertoire, Résignation*; Thomas Adams: *Overture in C* (abridged). Following this, we stopped briefly at SS. Peter and Paul Church (Jesuit) to view the 1848 Erben case now filled with an unfortunate conglomeration thought earlier in this century to constitute an instrument.

The afternoon activities took us to Meadowbrook Hall at Oakland University, where we lunched in the mansion's elegant dining room and then toured the Tudor-style building while Thomas Kuras entertained us with period pieces played on the large Aeolian home organ, Op. 1444. We moved on to Varner Recital Hall, where a lovely 1975 Casavant tracker in swallow's nest position brightens an otherwise drab room built in the functional institutional style; the organ was described in *The Tracker*, winter 1977. For unexplained reasons, university organist Kent McDonald cancelled his scheduled demonstration, but Donald R. M. Paterson of Cornell University kindly improvised on the spot and showed the organ to good advantage.

Buses took the convention attenders some distance then to New Baltimore, where Kristin Gronning Johnson gave



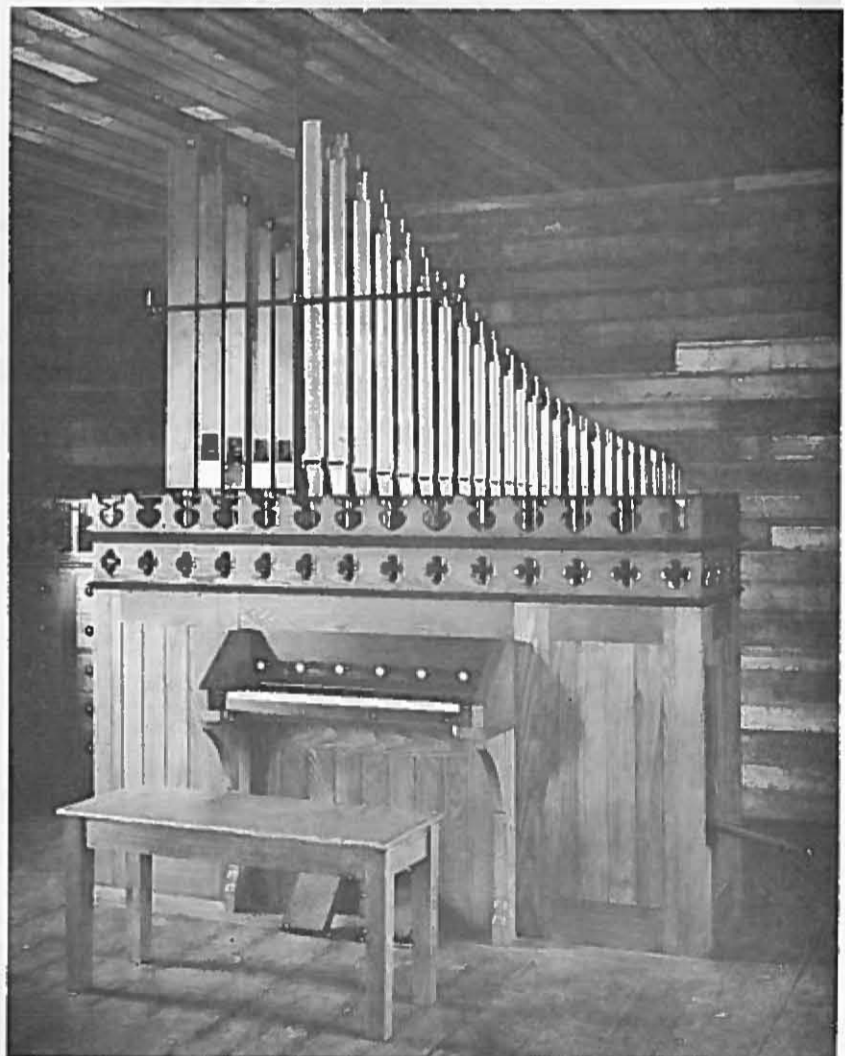
Casavant at Oakland University

a fine demonstration-recital on a 1/6 Hinners of 1902 at St. John's Lutheran Church. Her program consisted of Reinken: *Fugue in G Minor*; G. F. Bristow: *Moderato*; and Cor Kee *Variations on "Ein feste Burg."* A surprisingly full sound was produced by this instrument and the demonstration showed well what can be done with a small organ.

The final recital was played by Robert F. Bates at Holy Cross R. C. Church in Marine City, where the 1861 E. & G. G. Hook formerly in St. John's Episcopal church, Detroit, has recently been restored. This 3/41, the oldest American-built organ in the state, was moved here in 1904; recent work includes some additions, as well as a handsome new Gothic Revival case, and was carried out by Bozeman-Gibson Co. It was certainly the finest organ heard during the convention, and Mr. Bates' recital did it complete justice: J. S. Bach: *Prelude and Fugue in D Major, BWV 532*; Franck: *Cantabile*; Boyce: *Voluntary 1 in D*; Vaughan Williams: *Prelude and Fugue in C Minor*; and Reger: *Introduction, Passacaglia and Fugue in E Minor*. Such fine playing showed why this organist, now in Paris, was a recent winner of the Ft. Wayne contest.

Following hymn singing in the filled church, we returned to Detroit, with fond memories of this convention brought to us by chairman William Worden and his colleagues.

OHS-  
 1977



E. M. Skinner tracker at Menlo Park Laboratory, Greenfield Village  
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## Nunc Dimittis



Robert F. Crone died June 14 after a brief illness. He was a resident of Louisville, Kentucky, and is survived by his wife Gay, two children, and five grandchildren.

Born November 29, 1908, in Cleveland, Ohio, Mr. Crone moved to Cincinnati in 1917 and had his early musical training there. Upon graduation from the Cincinnati Conservatory of Music, where he had studied with Parvin Titus, he was engaged in church music positions and was a consultant and designer for the Pilcher Organ Company. From 1941 to 1954 he was organist-choirmaster of St. Andrew's Episcopal Church in Louisville; he held a similar position at Holy Spirit Catholic Church in the same city, 1953-67.

He was a prolific composer of church music and also wrote an organ sonata. He conducted orchestral and choral programs, was active in the Louisville archdiocese church music commission, and had been an AGO member since 1928. He served as dean of the Louisville chapter on two separate occasions and was the regional chairman for Kentucky, Ohio, and West Virginia for a number of years.

Word has been received of the death of James W. Hopkin, organ builder, who died February 8 at the age of 70. He was on the staff of J.H. & C.S. Odell & Co., in New York City, for the past 30 years, until the time of his death. His wife was the late Maybelle Odell Hopkin, daughter of Caleb H. Odell, of the family of organ-builders. Mr. Hopkin worked in many areas of organ construction, including chest building and components, and he supervised installations, for which he also did tonal finishing. He was a veteran of military action, having served in the US Navy during World War II Pacific theater operations.

George R. Hunsche, dean of the Ann Arbor AGO chapter, died on August 11 in the Michigan city. He had served for the past 31 years as organist and choirmaster at St. Andrew's Episcopal Church in Ann Arbor. He had been a member of the Ann Arbor guild chapter since its inception.

Harold J. Lyon, member of the Richmond AGO chapter, died May 11. He was a graduate of the American Conservatory of Music and received his master's degree from Union Theological Seminary. He was music master at Franklin Baptist Church 1930-1945, and at High Street Methodist Church in Franklin 1945-1963. He was a theater and hotel executive and was a member of the Richmond Organ Enthusiasts Organization.

Arthur M. Wolfson, cantor of Congregation Emanu-El in New York City for 28 years, died July 26 while vacationing in New Zealand. He was 65.

Mr. Wolfson was a graduate of Temple University and of the New York School of Sacred Music at the Hebrew Union-Jewish Institute of Religion. Prior to assuming his work at Congregation Emanu-El, he had been a cantor and schoolteacher in Philadelphia. He had served as president of the Jewish Music Forum, the American Conference of Cantors, and the Jewish Liturgical Music Society. He was also active in the American Musicological Society and the Schola Musicae Liturgicae. At the time of his death, Mr. Wolfson was a member of the faculty of the school of Sacred Music at the Hebrew Union College-Jewish Institute of Religion, where he was chairman of the faculty from 1972 to 1974.



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**Appointments**



Clyde Holloway has resigned his position on the faculty of Indiana University, where he taught since 1965, to accept the position of artist-in-residence and professor of music at Houston Baptist University, and adjunct professor of organ at Rice University's Shepherd School of Music. Dr. Holloway performs under the auspices of the Murtagh-McFarlane management and is involved in the planning of a new organ department and performance center in Houston. The completion of plans for the first phase, with an instrument of major proportions, will be announced in the near future.

A native of Texas, Dr. Holloway received undergraduate and graduate degrees from the University of Oklahoma, where he studied with Mildred Andrews. He completed his SMD degree at Union Seminary, and was winner of the AGO national playing competition in 1964. Prior to his appointment at Indiana University, he was assistant organist at St. Bartholomew's Church in New York City. He also received the American Guild of Musical Artists' award and studied with Gustav Leonhardt at the Amsterdam Conservatory on a Fulbright scholarship.

David A. Weadon has been appointed assistant organist of the Fifth Avenue Presbyterian Church in New York City, where his duties will include working with the choirs, playing recitals, and assisting William Whitehead in the total music program. Mr. Weadon is from Burlington, NC, where he was a student of Robert Funn King and was organist of Piedmont Presbyterian Church and Hocutt Memorial Baptist Church. Most recently, he has been music director at the United Methodist Church in Bernardsville, NJ. In addition to playing recitals in several Eastern states, he has served as accompanist at the Montreal Conference on Worship and Music.

Mr. Weadon is presently a student at Westminster Choir College, where his teachers have been Joan Lippincott and William Hays.



James B. Welch has been appointed university organist, carillonneur, and lecturer in music at the University of California, Santa Barbara, beginning with the autumn quarter. The institution has a 2-manual Flentrop and a 61-bell carillon.

Dr. Welch received his DMA from Stanford University, where he was assistant university organist. He also studied at Brigham Young University and the Mozarteum Akademie in Salzburg; his teachers have included Jean Langlais in Paris and Alexander Schreiner in Salt Lake City. He has performed in France, England, Brazil, and the United States.



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Donald M. Gillett (left), tonal director at M. P. Möller, Inc., confers with Christoph W. Linde, new mechanical action department head at Möller.

Christoph W. Linde has been appointed head of the new mechanical action department at M. P. Möller, Inc., of Hagerstown, Maryland. In this capacity, he will give artistic direction to the building of mechanical action organs by the firm, working in close association with Donald M. Gillett, Möller's tonal director.

Mr. Linde received the journeyman's degree in cabinetmaking in Iserlohn, West Germany in 1957, then joined the firm of Rudolph von Beckerath in Hamburg. During his early association with von Beckerath he was exposed to such historic organs as the Arp Schnitger instruments in Steinkirchen (1685) and Neuenfelde (1683) and the Niehoff organ in Lüneburg (1553), in the process of tuning and maintaining these instruments. He received his journeyman's degree in organbuilding in 1960 "with distinction." Continuing with von Beckerath until 1963, he participated in the installation, voicing, and tonal finishing of several significant North American organs, including St. Joseph's Oratory (Montreal), Stetson University (DeLand, Florida), The University of Richmond (Vir-

ginia), and St. Paul's Cathedral, Pittsburgh.

Mr. Linde then undertook research on Renaissance and early Baroque woodwind instruments at the Schola Cantorum Basiliensis (Basel), the Musée Instrumentale (Brussels), and the Musikinstrumentensammlung (Berlin). He built several examples of krummhorns, cornetti, pommers, and serpents with Otto Steinkopf in Berlin. Working with several European organ builders, he participated in the partial restoration of several significant instruments by Silbermann, Schnitger, and Klein. In 1971 he and his family came to North America where he became associated with the firm of Karl Wilhelm, Inc. of Mont St. Hilaire, Québec, where he was tonal designer and voicer of all instruments.

Mr. Linde is a native of Iserlohn, West Germany, where he completed gymnasium. He has been a student of keyboard instruments, and has sung in two Hamburg choral groups. He was also taught recorder by his brother, Hans-Martin Linde, renowned flautist. His wife, Gabriele, and sons, Oliver and Marcus, join him in Hagerstown.

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## New Organs



Reuter Organ Co.,\* Lawrence, Kansas,  
Op. 1795; built for First Presbyterian  
Church, Red Bank, New Jersey. 3 manual  
and pedal, 50 ranks; electro-pneumatic  
action. Installation on either side of chan-  
cel, with pipes of Great and Pedal ex-  
posed in front. Portions of 18 ranks re-  
tained from 1953 Möller. Robert Ivey is  
minister of music. Design by Mr. Ivey in  
consultation with Franklin Mitchell; tonal  
finishing by Mr. Mitchell. Dedication re-  
cital by John Weaver, March 20, 1977;  
additional recitals in series by Heinz Wun-  
derlich, Robert Ivey, and George Markey.  
\*Franklin Mitchell, member, American In-  
stitute of Organbuilders.

### GREAT

Quintaton 16' 61 pipes  
Principal 8' 61 pipes  
Bourdon (metal) 8' 61 pipes  
Octave 4' 61 pipes  
Spitzflöte 4' 61 pipes  
Fifteenth 2' 61 pipes  
Flachflöte 2' 61 pipes  
Furniture IV 244 pipes  
Scharf III 183 pipes  
Festival Trompette (Choir) 8'  
Chimes  
Zimbelstern  
Carillon

### SWELL

Gedeckt 16' 85 pipes  
Gedeckt 8'  
Gamba 8' 73 pipes  
Gamba Celeste (TC) 8' 61 pipes  
Principal 4' 73 pipes  
Flute Triangulaire 4' 73 pipes  
Nasard 2-2/3' 61 pipes  
Blockflöte 2' 61 pipes  
Tierce 1-3/5' 61 pipes  
Plein Jeu III 183 pipes  
Fagotto (1/2 L) 16' 73 pipes  
Trompette 8' 73 pipes  
Clarion 4' 73 pipes  
Tremolo

### CHOIR

(enclosed)

Nasosflöte 8' 73 pipes  
Gemshorn 8' 73 pipes  
Unda Maris (TC) 8' 61 pipes  
Koppelflöte 4' 73 pipes  
Principal 2' 61 pipes  
Larigot 1-1/3' 61 pipes  
Siffelöte 1' 61 pipes  
Cymbal II 122 pipes  
Krummhorn 16' 73 pipes  
Festival Trompette (horizontal) 8' 61 pipes  
Rohrschalmey 8' 73 pipes  
Regal 4' 73 pipes  
Chimes  
Carillon  
Tremolo

### PEDAL

Resultant 32'  
Principal 16' 32 pipes  
Bourdon 16' 44 pipes  
Bass Gedeckt (Swell) 16'  
Octave 8' 32 pipes  
Bourdon 8'  
Gedeckt (Swell) 8'  
Choral Bass 4' 32 pipes  
Rohrflöte 4' 44 pipes  
Rohrflöte 2'  
Mixture III 96 pipes  
Bombarde 16' 44 pipes  
Fagotto (Swell) 16'  
Bombarde 8'  
Fagotto (Swell) 8'  
Krummhorn (Choir) 4'  
Regal (Choir) 4'



Bozeman-Gibson\* Company, Deerfield,  
New Hampshire, Op. 11; built for Re-  
deemer Evangelical Lutheran Church, Rob-  
binsdale, Minnesota. 2 manual and pedal,  
22 stops, 27 ranks; mechanical key and  
stop action. Revised and revoiced from  
George Hutchings Op. 356, originally in  
Universalist Church, Somerville, Massa-  
chusetts. Original action retained essen-  
tially intact, with new radiating, concave  
pedalboard and new rollerboard. Double-  
rise bellows and pumping feeders reath-  
ered; hand pumping still possible. Mrs. Paul  
Bushman is organist. Dedicated March 27,  
with initial recital by Robert Thompson,  
May 1.

\*David V. Gibson, member, American  
Institute of Organbuilders.

### GREAT

Bourdon 16' 61 pipes (orig. on Swell)  
Open Diapason 8' 61 pipes (original)  
Chimney Flute 8' 61 pipes (new; orig. bass)  
Octave 4' 61 pipes (new)  
Flute d'Amour 4' 61 pipes (original)  
Fifteenth 2' 61 pipes (original)  
Sesquialtera II 2-2/3' 122 pipes (new)  
Mixture III 1-1/3' 183 pipes (original)  
Trumpet 8' 61 pipes (original)

### SWELL

Salicional 8' 61 pipes (orig., rescaled)  
Celeste 8' 49 pipes (Aeoline, rescaled)  
Stopped Diapason 8' 61 pipes (original)  
Principal 4' 61 pipes  
(Gr. Dolcissimo, rescaled)  
Harmonic Flute 4' 61 pipes (original)  
Gemshorn 2' 61 pipes (new)  
Sharp Mixture III 1/2' 183 pipes (new)  
Oboe 8' 61 pipes (original)  
Tremulant

### PEDAL

Double Open Diapason 16' 30 pipes  
(original + 3 new)  
Bourdon 16' 30 pipes (original + 3 new)  
Octave 8' 30 pipes  
(rescaled from Sw. + mute case)  
Choralbass 4' 30 pipes (new)  
Trombone 16' 30 pipes (new)

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**GREAT (I)**

Gedecktpommer 16'  
Principal 8'  
Rohrfloete 8'  
Oktave 4'  
Rohrpfeife 2'  
Mixture III-IV  
Trumpet 8'

**POSITIV (II)**

Montre 8'  
Holzgedeckt 8'  
Dolce 8'  
Unda Maris\* (TC) 8'  
Principal 4'  
Kleingedeckt 4'  
Dolce 4'  
Unda Maris\* 4'  
Oktave 2'  
Quint 1-1/3'  
Scharf III-IV  
Cromorne 8'  
Tremulant  
\*enclosed with Swell

**SWELL (III)**

Bourdon 8'  
Viola de Gambe 8'  
Voix Celeste (TC) 8'  
Traversfloete 4'  
Oktave Viola 4'  
Oktave Celeste 4'  
Nasat (TC) 2-2/3'  
Principal 2'  
Terz (TC) 1-3/5'  
Quintfloete 1-1/3'  
Oktave 1'  
Zimbel III-IV  
Trompette 8'  
Clairon 4'  
Tremulant

**PEDAL**

Acoustic Bass II 32'  
Contrebass 16'  
Bourdon 16'  
Principal 8'  
Bourdon (Swell) 8'  
Quintfloete 5-1/3'  
Oktave 4'  
Schwiegel 2'  
Mixture III-IV  
Basse de Cornet IV-V 32'  
Posaune 16'  
Trumpet (Great) 8'  
Cromorne (Positiv) 4'

Casavant Frères, Ltée., St-Hyacinthe, Québec; built for First United Presbyterian Church, Pennington, New Jersey. 2 manual and pedal, 13 independent registers, 17 ranks; electro-pneumatic action. Dedication recital by James Litton, October 23.

**GREAT**

Prinzipal 8' 56 pipes  
Hohlfloete 8' 56 pipes  
Oktave 4' 56 pipes  
Sesquialtera (TC) II 88 pipes  
Mixture IV 224 pipes

**SWELL**

Gedackt 8' 56 pipes  
Gemshorn 8' 56 pipes  
Schwebung (TC) 8' 44 pipes  
Spitzfloete 4' 56 pipes  
Prinzipal 2' 56 pipes  
Trompette 8' 56 pipes  
Tremulant

**PEDAL**

Subbass 16' (Great) 12 pipes  
Oktave 8' 32 pipes  
Hohlfloete 8' (Great)  
Oktave 4' 12 pipes  
Fagott 16' 32 pipes



Robert L. Sipe, Inc., Dallas, Texas; built for Trinity Lutheran Church, Fort Worth, Texas. 2 manual and pedal; 15 stops. Mechanical key action, with detached console; electric stop and combination action. Freestanding instrument in rear gallery with choir; walnut case with sycamore pipe shades; facade pipes of polished copper (Great principal) and burnished copper (Pedal principal). Console conforms to AGO standards. Stoplist planned by builder in consultation with Dale Peters, who acted as consultant for church, formerly served as organist-choirmaster, and played dedication recital on March 20, 1977. Royce Isham is presently organist-choirmaster.

**GREAT**

Principal 8'  
Rohrfloete 8'  
Oktave 4'  
Blockfloete 2'  
Sesquialtera II  
Mixture III-IV  
Tremulant  
Swell to Great

**SWELL**

Gedeckt 8'  
Spillfloete 4'  
Principal 2'  
Cymbel II  
Schalmey 8'  
Tremulant

**PEDAL**

Subbass 16'  
Principal 8'  
Choralbass 4'  
Fagott 16'  
Great to Pedal  
Swell to Pedal

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The new Wicks organ in the Helen M. Hosmer Concert Hall has just been completed. The result of years of planning and discussion, this instrument will be featured in six programs during the 1977-78 Organ Dedicatory Year.

October 3, 1977 Faculty Lecture/Demonstration  
8:00 P.M. Prof. James Autenrith

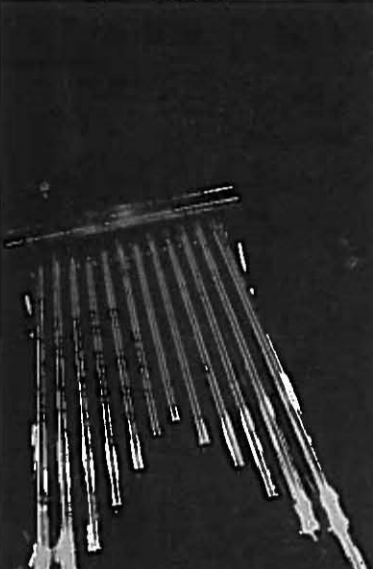
October 5, 1977 Faculty Recital  
8:00 P.M. Prof. William Maul

November 4, 1977 Crane School of Music  
8:00 P.M. Alumni Recital

January 20, 1978 Crane School of Music  
8:00 P.M. Alumni Recital

March 2, 1978 Faculty Recital/Organ Concertos  
8:00 P.M. Prof. William Maul  
(Jean Langlais: Organ Concerto #3  
Commissioned for this occasion)

May 1, 1978 Jean Langlais/Concert  
8:00 P.M. (Sponsored by Associated Colleges  
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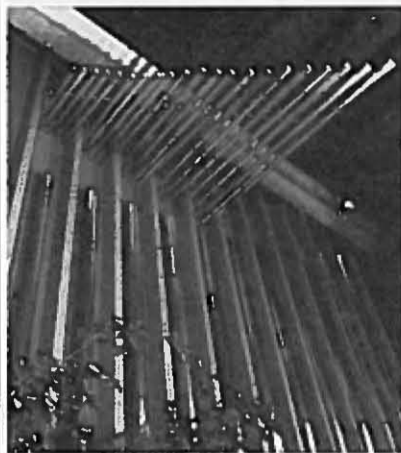
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**New Organs**



Fratelli Ruffatti, Padua, Italy; built for Garden Grove Community Church, Garden Grove, California, 1977. 5 manuals and pedal, 116 ranks, 108 stops, 6,791 pipes; 2 consoles, solid-state electronic memory-system combination actions. Main organ of 6 divisions in front of sanctuary, 7 divisions in balcony. Windpressures from 2"-4", except horizontal reed on 15". Consoles of Liberian and Ivory-Coast hardwoods; interior panels of main console of polished African rosewood reduced to satin finish, to avoid glare from intense TV lighting ("Hour of Power"). Church has extensive music program, including 23 choirs, and concert series. Don G. Fontana is minister of music; senior organist is Richard Unfreid.

During factory construction period, plans were made for new 4,100-seat Crystal Cathedral; 1962 Aeolian-Skinner organ was purchased from Lincoln Center in New York City. Both organs ultimately to be relocated in new auditorium, with Ruffatti in front, and Aeolian-Skinner in rear balcony, forming 15-division instrument of 216 ranks, 3 consoles and 12,411 pipes.

**GREAT (II)**

- Principale 16'
- Principale Maggiore 8'
- Principale 8'
- Gemshorn 8'
- Flute Harmonique 8'
- Ottava 4'
- Flute a Cheminee 4'
- Decimaquinta 2'
- Sesquialtera II 2-2/3'
- Ripieno IV 1-1/3'
- Cimbalo IV 2-3'
- Contra Trompette 16'
- Trompette 8'
- Millennial Trumpet 8' (horizontal)
- Clairon 4'
- Carillon
- Tremulant

**CHOIR (I)**

- Erzähler 16'
- Viola Pomposa 8'
- Viola Celeste 8'
- Erzähler 8'
- Erzähler Celeste 8'
- Flauto a Camino 8'
- Principale 4'
- Flauto Veneziano 4'
- Ottava 2'
- Dulzian 16'
- Cromorne 8'
- Rohrschalmei 4'
- Tremulant

**POSITIVE (I)**

- Principale 8'
- Holzgedeckt 8'
- Ottava 4'
- Koppelflöte 4'
- XV 2'
- XIX 1-1/3'
- XXII 1'
- Cimbalo IV 1/2'
- Tremulant

**SWELL (III)**

- Quintadena 16'
- Principale 8'
- Viola da Gamba 8'
- Viola Celeste 8'
- Bordone 8'
- Flauto Dolce 8'
- Flauto Celeste 8'
- Ottava 4'
- Corno di Notte 4'
- Nazardo 2-2/3'
- Flauto a Becco 2'
- Terza 1-3/5'
- Ripieno V 2'
- Bassoon 16'
- Trompette 8'
- Hautbois 8'
- Voix Humaine 8'
- Clairon 4'
- Tremulant

**BOMBARDE (IV)**  
(enclosed)

- Violoncello 8'
- Violoncello Celeste 8'
- Flauto Mirabilis 8'
- Flauto Aperto 4'
- Harmonics VI 2'
- Bombarde 16'
- Bombarde 8'
- Millennial Trumpet
- Cor Anglais 8'
- Cor de Schuller 4'
- Tremulant

**PEDAL**

- Contrabasso 32'
- Contra Bordone 32'
- Contrabasso 16'
- Principale 16' (Great)
- Subbasso 16'
- Erzähler 16' (Choir)
- Bordone 16' (Choir)
- Quintadena 16' (Swell)
- Principale 8'
- Gedeckt 8'
- Erzähler 8' (Choir)
- Ottava 4'
- Spitzflöte 4'
- Oclavin 2'
- Ripieno VI 2-2/3'
- Contra Bombarde 32'
- Bombarde 16'
- Contra Trompette 16' (Great)
- Bassoon 16' (Swell)
- Trompette 8'
- Trompette 4'
- Rohrschalmei 4'

**ANTIPHONAL GREAT (V)**

- Spitzflöte 16'
- Principale 8'
- Spitzflöte 8'
- Ottava 4'
- Decimaquinta 2'
- Ripieno IV 1-1/3'
- Tremulant

**ANTIPHONAL SWELL (V)**

- Viola da Gamba 8'
- Viola Celeste 8'
- Bordone 8'
- Flauto Celeste II 8'
- Principale 4'
- Koppelflöte 4'
- Nazardo 2-2/3'
- Cimbalo III 2/3'
- Trompette 8'
- Tremulant

**ANTIPHONAL PEDAL**

- Contra Bordone 32'
- Principale 16'
- Spitzflöte 16' (Great)
- Principale 8'
- Bordone 8' (Swell)
- Principale 4'
- Contra Trompette 16' (Swell)

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Noack Organ Company, Inc., Georgetown, Massachusetts; built for Our Shepherd Lutheran Church, Tulsa, Oklahoma. 2 manual and pedal, 18 stops; suspended mechanical action. Manual compass, 56 notes, pedal, 30 notes; flat pedalboard. Instrument completed May 1977.

**GREAT**

Principal 8'  
Chimney Flute 8'  
Octave 4'  
Doublet 2'  
Sesquialtera II  
Mixture IV-VI  
Trumpet 8'  
Swell to Great

**SWELL**

Stopt Flute 8'  
Cone Flute 4'  
Principal 2'  
Larigot 1-1/3'  
Sharp II-III  
Cremona 8'

**PEDAL**

Stopt Bass 16'  
Open Bass 8'  
Octave 4'  
Mixture IV  
Bassoon 16'  
Great to Pedal  
Swell to Pedal

Greenwood Organ Company, Charlotte, North Carolina; under contract to First United Methodist Church, Jackson, Alabama. 2 manual and pedal, 15 ranks; electro-pneumatic action.

**GREAT**

Principal 8' 61 pipes  
Hohlfute 8' 61 pipes  
Prestant 4' 61 pipes  
Doublette 2' 61 pipes  
Mixture III 183 pipes  
Chimes

**SWELL**

Gedeckt 8' 61 pipes  
Viole D' Gambe 8' 61 pipes  
Viole Celeste (TC) 8' 49 pipes  
Harmonic Flute 4' 61 pipes  
Flageolet 2' 61 pipes  
Larigot 1-1/3' 61 pipes  
Krummhorn 8' 61 pipes  
Tremolo

**PEDAL**

Bourdon 16' 32 pipes  
Bourdon 8' 12 pipes  
Bourdon 4' 12 pipes



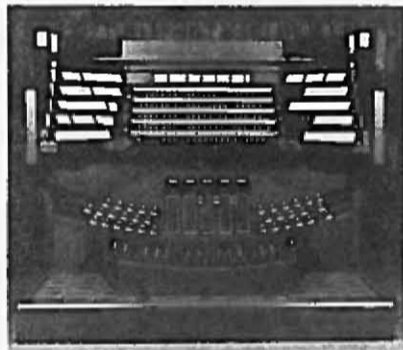
Flentrop Orgelbouw, Zaandam, Holland; built for California State University, Chico, Cal. 1 manual and pedal; 9 stops, 11 ranks; mechanical action. Case of African mahogany, with entire organ on moveable platform. Flat pedalboard of oak; manual naturals and stop knobs of grenadil; sharps and stop buttons of ivory. Manual compass 54 notes; pedal compass 27 notes. Bass/discant division between b/c' or c'/c#'; slider beneath windchest. Werkmeister II tuning. Dr. David Rothe is organ instructor.

**MANUAL**

Praestant 8' (low 12 pipes from Holpijp)  
Holpijp 8' (bas/disc)  
Octaaf 4'  
Fluit 4' (bas/disc)  
Quint 2-2/3' (disc)  
Octaaf 2'  
Terts 1-3/5' (disc)  
Mixture III

**PEDAAL**

Subbas 16'  
Man/Ped Koppel  
Cymbelster (with rotating star)  
Tremulant



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# Calendar

The deadline for this calendar is the 10th of the preceding month (October 10 for November 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 calendar entries.

## UNITED STATES East of the Mississippi River

### 5 OCTOBER

John Sketon, with Carolyn Skelton, harpsichord; Music Hall, Methuen, MA 8 pm  
William Maul, Wicks dedication; State University College, Potsdam, NY 8 pm  
Robert Parris; St Johns Church, Washington, DC 12:10 pm

### 6 OCTOBER

Virgil Fox; Palace Theatre, Marion, OH 8 pm

### 7 OCTOBER

John Rose; Trinity College, Hartford, CT 8:15 pm  
Karyl Louwenaar, harpsichord; Opperman Music Hall, Florida State U, Tallahassee, FL 8:15 pm  
B Lynn Hebert; Fourth Presbyterian, Chicago, IL 12:10 pm  
Lou Ann Fillingham, all-Bach; Illinois Wesleyan U, Bloomington, IL 8 pm

### 8 OCTOBER

Martin Neary, workshop; Sacred Heart Cathedral, Newark, NJ 10 am-4:30 pm  
\*Arthur Poister, masterclasses; Our Saviour Lutheran, Milwaukee, WI 10 am, 2 pm  
9th annual church music conference; Illinois Wesleyan U, Bloomington, IL 8 am-4 pm  
Marilyn Mason, concerti with orchestra; St Marys Episcopal Cathedral, Memphis, TN 4 pm

### 9 OCTOBER

Hook dedication; St Denis Church, Harrisville, NH 3 pm  
Jack H Osswaarde; St Bartholomews Church, New York, NY 4 pm  
David Werner; St Thomas Church, New York, NY 5:15 pm  
Edwin A Ohl; St Charles Borromeo, Philadelphia, PA 4 pm  
Virgil Fox; Auditorium, Catonsville, MD 8 pm

### 10 OCTOBER

Richard M Peek, organ & choral works; Covenant Presbyterian, Charlotte, NC 7:30 pm  
Merle Entekin; St Philips Cathedral, Atlanta, GA 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Kari Jussila; First Congregational, Columbus, OH 4 pm  
Nicholas Danby; Westminster Presbyterian, Dayton, OH 8 pm  
Arthur Lawrence, Holloway dedication; St Louis Bertrand Church, Louisville, KY 3 pm  
John Courter, Steiner dedication; Union Church of Christ, Berea, KY 4 pm  
Thomas R Jones; Court St Church, Flint, MI 7:30 pm  
Dexter Bailey; St Pauls Church, Chicago, IL 4 pm  
David Herman; First Congregational, Downers Grove, IL 4 pm  
Chicago Early Music Consort; St Paul Lutheran, Skokie, IL 7 pm  
Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm

### 11 OCTOBER

John Rose; Trinity Church, New York, NY 12:45 pm  
Rosalyn Tureck, harpsichord; Bach Goldberg Variations; Carnegie Hall, New York, NY 6 pm  
Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm

### 12 OCTOBER

Ivar Sjöström, with cello & piano; Music Hall, Methuen, MA 8:30 pm  
Hilton Baxter; St Johns Church, Washington, DC 12:10 pm  
Nicholas Danby; Wittenberg U, Springfield, OH 8 pm

### 13 OCTOBER

Robert Edward Smith, harpsichord; LeMoyne College, Syracuse, NY 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

### 14 OCTOBER

Virgil Fox; St Bernards Church, Lake Placid, NY 8 pm  
Frederick Swann; Centennial Associated Reformed Presbyterian, Columbia, SC pm  
George Markey; St Pauls Evangelical Lutheran, Savannah, GA 8 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Paulenc Concerto; Huw Lewis with Orchestra Deroit; Orchestra Hall, Detroit, MI 8:30 pm  
Morgan Simmons; Fourth Presbyterian, Chicago, IL 12:10 pm

### 15 OCTOBER

Victor Hill, harpsichord, with George Green, violin; Williams College, Williamstown, MA 8 pm  
Stephen Hamilton; Virginia Intermont College, Bristol, VA 8:15 pm  
Margaret Dickinson, Rheinberger Concerto 2, Beethoven Mass in C; Louisville Bach Soc, Calvary Episcopal, Louisville, KY 8 pm

### 16 OCTOBER

Victor Hill, harpsichord, with George Green, violin; Williams College, Williamstown, MA 3 pm  
Catharine Crozier; St Bartholomews Church, New York, NY 4 pm  
René Saorgin; United Methodist, Red Bank, NJ 4 pm  
John Pagett, Dupré lecture-recital; St Johns Church, Reading, PA 4 pm  
Günther Kauzinger; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
John Rose; St Davids Episcopal, Baltimore, MD 8 pm  
Charles Benbow; All Souls Unitarian, Washington, DC 7 pm  
C Ralph Mills; Bland St United Methodist, Bluefield, WV 4 pm  
Florence Hines; St Philips Cathedral, Atlanta, GA 5 pm  
Mark E Stallings, conductor; Gusman Hall, U of Miami, FL 8 pm  
Sir Michael Tippett, Lecture-performance; Art Museum, Cleveland, OH 2:30 pm  
Jean-Louis Gil; Central Christian, Warren, OH 3 pm  
Conference on Organ Music; University of Michigan, Ann Arbor, MI pm  
Kirstin Synnstedt; First Presbyterian, Deerfield, IL 7:30 pm

### 17 OCTOBER

Victor Hill, harpsichord, with George Green, violin; Skidmore College, Saratoga Springs, NY 8 pm  
René Saorgin, masterclasses; St Thomas Church, New York, NY am, pm  
Watson Morrison, piano; Cathedral of Mary Our Queen, Baltimore, MD 8 pm  
Conference on Organ Music; U of Michigan, Ann Arbor, MI am, pm  
\*David Craighead; Alice Millar Chapel, Northwestern U, Evanston, IL 8:15 pm

### 18 OCTOBER

Jean-Louis Gil; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm  
\*Roberta Gary; St Pauls Episcopal, Richmond, VA 8 pm  
George Baker; West Liberty State College, WV  
J Marcus Ritchie; St Annes Church, Atlanta, GA 8:15 pm  
George Markey; Trinity Cathedral, Miami, FL 8 pm  
Choral concert; Eastern Kentucky U, Richmond, KY 8:30 pm  
Conference on Organ Music; U of Michigan, Ann Arbor, MI am, pm  
Douglas Reed; Wheeler Hall, U of Evansville, IN 8 pm

### 19 OCTOBER

Kenneth Wilson; Music Hall, Methuen, MA 8:30 pm  
Albert Russell; St Johns Church, Washington, DC 12:10 pm

### 20 OCTOBER

Jean-Louis Gil; Reformed Church, Oradell, NJ 8 pm

### 21 OCTOBER

Robert Chittenden; Fourth Presbyterian, Chicago, IL 12:10 pm  
John Obetz; First Presbyterian, Nashville, TN 8 pm

### 22 OCTOBER

Roy Kehl, "Saturday School" (chant); St James Cathedral, Chicago, IL 1:30 pm

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**23 OCTOBER**

Max Miller; Trinity Church, Newport, RI 4 pm  
 Henry Lowe; St Bartholomews Church, New York, NY 4 pm  
 Douglas Haas; Kenmore Methodist, NY 8 pm  
 James Litton, Casavant dedication; First United Presbyterian, Pennington, NJ 7 pm  
 James Dale; US Naval Academy chapel, Annapolis, MD 3 pm  
 Lydian Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Jean-Louis Gil; St Philips Cathedral, Atlanta, GA 7 pm  
 Jean Wolfs; Art Museum, Cleveland, OH 2:30 pm  
 Catharine Crozier; Old Stone Church, Cleveland, OH  
 Jean-Louis Gil; Seventh Day Adventist, Kettering, OH 8 pm  
 Bach Cantata 122; Independent Presbyterian, Birmingham, AL 4 pm  
 \*James Biery; St Lukes Evangelical Lutheran, Chicago, IL 4 pm  
 Bach Cantata 169; Grace Lutheran, River Forest, IL 8 pm

**24 OCTOBER**

Nicholas Danby; South Congregational, New Britain, CT 8 pm  
 Bach Cantatas 51, 82, Suite 2; Holy Trinity Lutheran, New York, NY 8 pm  
 Liszt Missa Choralis, Kodaly Laudes Organ; Christ & St. Lukes Church, Norfolk, VA 8:30 pm  
 Catharine Crozier, masterclass; Old Stone Church, Cleveland, OH  
 Franke Hoasemann, alto; W. Thomas Smith, organ; Grace Lutheran, River Forest, IL 8 pm

**25 OCTOBER**

Robert Noehren, all-Bach; Holy Trinity Lutheran, New York, NY 8 pm  
 Randall Mullin; First Presbyterian, Columbus, GA 8 pm  
 \*Huw Lewis; Robert Heuschele residence, Saginaw, MI 8 pm  
 Wilma Jensen; Southern Baptist Seminary, Louisville, KY 8 pm

**26 OCTOBER**

Bach Cantatas 35, 55, Motet 6, Suite 3; Holy Trinity Lutheran, New York, NY 8 pm  
 Christoph Albrecht; St Stephens Church, Millburn, NJ 8 pm  
 Robert Papineau; St Johns Church, Washington, DC 12:10 pm

**27 OCTOBER**

Silvia Kind, harpsichord, Bach concertos with orch; Holy Trinity Lutheran, New York, NY 8 pm  
 Jane Clark, harpsichord; Opperman Music Hall, Florida State U, Tallahassee, FL 8:15 pm  
 David Gehrenbeck; Illinois Wesleyan U, Bloomington, IL 8 pm

**28 OCTOBER**

Bach B-Minor Mass, Joseph Flummerfelt, cond; Holy Trinity Lutheran, New York, NY 7:30 pm  
 Joseph Kimbel; Christ Lutheran, York, PA 12:15 pm  
 Karel Paukert, masterclass; Opperman Music Hall, Florida State U, Tallahassee, FL 3-5 pm  
 Martin Neary; Trinity Episcopal, Toledo, OH pm  
 Diane Bish; La Grave Ave Church, Grand Rapids, MI 8 pm  
 Merlin Lehman; Fourth Presbyterian, Chicago, IL 12:10 pm

**29 OCTOBER**

Silvia Kind, Robert Noehren, Bach lectures; Holy Trinity Lutheran, New York, NY 9:30 am, 2 pm  
 Bach B-Minor Mass, Joseph Flummerfelt, cond; Holy Trinity Lutheran, New York, NY 7:30 pm  
 Karel Paukert; Opperman Music Hall, Florida State U, Tallahassee, FL 8:15 pm  
 Martin Neary, workshop; Trinity Episcopal, OH

**30 OCTOBER**

Bach Cantata 80; Holy Trinity Lutheran, New York, NY 11 am, 5 pm  
 Beethoven Missa Solemnis; St Bartholomews Church, New York, NY 4 pm  
 Arthur A Phillips; St Thomas Church, New York, NY 5:15 pm  
 Shrewsbury Chorale; United Methodist, Red Bank, NJ 4 pm  
 Wallace Coursen; Christ Church, Glen Ridge, NJ 4 pm  
 Handel Dettingen TeDeum, Robert Elmore, cond; Tenth Presbyterian, Philadelphia, PA 5 pm  
 Music for horn, violin, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Jane Gamble; St Philips Cathedral, Atlanta, GA 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
 Diane Bish; St Benedicts Catholic, Detroit, MI 4 pm  
 Bach Cantata 80; Holy Trinity Chapel, Concordia College, Ann Arbor, MI 3:30 pm  
 Monteverdi Orfeo, Chicago Chamber Choir; St Pauls United Church of Christ, Chicago, IL 7 pm

**31 OCTOBER**

John Rosa; Trinity College, Hartford, CT 11 pm  
 Allen Shaffer, with Stephen Carlson, trumpet; Ogden Hall, Hampton Institute, VA 8:30 pm

**2 NOVEMBER**

Trinity College Choir, Beverly Benso, dir; St Johns Church, Washington, DC 12:10 pm

**3 NOVEMBER**

Victor Hill, Polly Maltson, music for 2 harpsichords; St Johns Episcopal, Williamstown, MA 8 pm

**4 NOVEMBER**

Jean-Louis Gil; Trinity College, Hartford, CT 8:15 pm  
 Alumni recital; State University College, Potsdam, NY 8 pm

**6 NOVEMBER**

Rosalind Mohnsen; First Parish Church Congregational, Dover, NH 7:30 pm  
 Middle Baroque music; St Johns Church, Southampton, NY 4 pm  
 Brahms Requiem; St Bartholomews Church, New York, NY 4 pm  
 Randall Mullin; St Michaels Church, New York, NY 4 pm  
 Bach Cantata 106, Fauré Requiem; Church of the Ascension, New York, NY 8 pm  
 David Britton; First Presbyterian, Buffalo, NY 5 pm

Marie Reed, soprano; United Methodist, Red Bank, NJ 4 pm

Mendelssohn Elijah; First Presbyterian, Red Bank, NJ 4:30 pm  
 Kim Heindel; Emanuel Lutheran, Philadelphia, PA 4 pm

Marilyn Mason; Baldwin Community United Methodist, Pittsburgh, PA 8 pm  
 Robert Twynham; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Carlene Neihart; Hampton Baptist, Hampton, VA 3 pm

Elizabeth French; Blend St United Methodist, Bluefield, WV 4 pm

Vivaldi Gloria, Britten TeDeum; Front St Methodist, Burlington, NC 5 pm  
 Donald W Williams; St Philips Cathedral, Atlanta, GA 5 pm

William Bates; First Baptist, Pensacola, FL 8:30 pm  
 Giuseppe Zanaboni, lecture/demonstration (Italian music); Art Museum, Cleveland, OH 2:30 pm

Huw Lewis; Christ Church Cranbrook, Bloomfield Hills, MI 4:30 pm  
 Diocesan choir festival; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm  
 Arthur Lawrence; First United Methodist, Mishawaka, IN 3 pm

Concert for 2 organs & choir; Independent Presbyterian, Birmingham, AL 4 pm

**7 NOVEMBER**

Robert Edward Smith, harpsichord masterclass; St Elizabeths College, Convent Station, NJ 7 pm  
 \*John Obetz; Church St United Methodist, Knoxville, TN 8:15 pm  
 William Bates, workshop; Christ Church, Pensacola, FL 1:30 pm

**8 NOVEMBER**

Jane Parker-Smith; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm  
 Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon  
 Carlene Neihart; Bruton Parish, Williamsburg, VA 8 pm

**9 NOVEMBER**

John Gearhart; St Johns Church, Washington, DC 12:10 pm  
 Benjamin Van Wye; Main St Methodist Suffolk, VA 8:15 pm

**10 NOVEMBER**

Jane Parker-Smith; Reformed Church, Oradell, NJ 8 pm  
 Larry Ferrari; Kirk of Dunedin, FL 8:15 pm

Fall choral concert; O'Laughlin Aud, St Marys College, Notre Dame, IN 8 pm

**11 NOVEMBER**

Jane Parker-Smith; St Pauls Episcopal, Albany, NY 8 pm

\*AGO chapter program

(Continued overleaf)

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**Calendar**  
 (Continued from p. 19)

**12 NOVEMBER**  
 Melvin Dickinson; First Presbyterian, Nashville, TN 8 pm

**13 NOVEMBER**  
 Britten Cantata Misericordium, Rejoice in the Lamb; St Bartholomews Church, New York, NY 4 pm  
 Barbara Hartenbauer; St Charles Barromeo, Philadelphia, PA 4 pm  
 George E Tutwiler, with Mary A Demyan, contralto; First United Methodist, Pittsburgh, PA 4 pm  
 George Pro; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 William Whitehead; Fairfax United Methodist, VA 8 pm  
 Benjamin Van Wye; Trinity Lutheran, Newport News, VA 7:30 pm  
 Mars Hill College Choir; Covenant Presbyterian, Charlotte, NC 7:30 pm  
 Edward B Artis; St Philips Cathedral, Atlanta, GA 5 pm  
 Karel Paukert; Art Museum, Cleveland OH 2:30 pm  
 Choral concert, G Dene Barnard, dir; First Congregational, Columbus, OH 8 pm  
 Vaughan Williams festival: Mass; Mystical Songs; Zion Lutheran, Ann Arbor, MI 4 pm  
 Cathy Stratman; Redeemer Lutheran, Evansville, IN 4 pm  
 Jean Louis-Gil, Independent Presbyterian, Birmingham, AL 4 pm  
 Choral music of Britten; Fourth Presbyterian, Chicago, IL 6:30 pm  
 Terry Hicks; St Paul Lutheran, Skokie, IL 7 pm

**14 NOVEMBER**  
 The Scholars; St Johns Chapel, Groton School, MA 8 pm  
 William Whitehead; McKendree United Methodist, Nashville, TN pm

**15 NOVEMBER**  
 Manhattan Siring Quartet; Church of the Ascension, New York, NY 8 pm  
 The Scholars; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm  
 Choral concert; St Annes Episcopal, Atlanta, GA 8:15 pm

\*AGO chapter program

**UNITED STATES**  
 West of the Mississippi River

**6 OCTOBER**  
 Robert Baker, lecture; Cornell College, Mt Vernon, IA 11 am

**7 OCTOBER**  
 Robert Baker; Cornell College, Mt Vernon, IA 8 pm

**8 OCTOBER**  
 Robert Baker, workshop; Cornell College, Mt Vernon, IA am

**9 OCTOBER**  
 Carl Staplin; Hamline Methodist, St Paul, MN 4 pm  
 Carlene Neihart; School of Ozarks, Pt Lookout, MO 4 pm  
 Elise Cambon; St Louis Cathedral, New Orleans, LA 4 pm  
 Heinz Arnold; State University, Pittsburgh, KS 3 pm  
 Ronald Wyatt; St John the Divine Episcopal, Houston, TX 5 pm

**10 OCTOBER**  
 René Saorgin; Central Lutheran, Minneapolis, MN  
 Choral concert; Southwestern U, Georgetown, TX 8:30 pm

**11 OCTOBER**  
 René Saorgin, masterclass; Central Lutheran, Minneapolis, MN  
 Diane Bish; Trinity Presbyterian, Santa Ana, CA 8 pm

**14 OCTOBER**  
 \*Marilyn Keiser; First Congregational, Fresno, CA 8 pm  
 Wilma Jensen; First United Methodist, Palo Alto, CA pm  
 Diane Bish; Garden Grove Community Church, CA 8 pm

**15 OCTOBER**  
 Douglas Butler; RLDS Aud, Independence, MO 8 pm  
 Cherry Rhodes; Brigham Young U, Provo, UT 8 pm  
 Jarald Miller; Mormon Stake Center, Salem, OR 8 pm  
 Wilma Jensen, workshop; First United Methodist, Palo Alto, CA  
 \*Marilyn Keiser, workshop; First Congregational, Fresno, CA am

**16 OCTOBER**  
 Thomas R & Emily S Pearce; Westminster Presbyterian, St Louis, MO 3:30 pm  
 Carlene Neihart, Wicks dedication; Blue Ridge Methodist, Kansas City, MO 4 pm  
 Christoph Albrecht; Christ Church Cathedral, New Orleans, LA 4 pm  
 Antone Gadding; First Presbyterian, Topeka, KS 4 pm  
 Ronald Wyatt; Trinity Episcopal, Galveston, TX 5 pm  
 Diane Bish; La Jolla Presbyterian, CA 4 pm

**17 OCTOBER**  
 Marianne Webb; Central Methodist, Kansas City, MO 8:15 pm  
 Central Texas Chorale; Southwestern U, Georgetown, TX 8 pm

**18 OCTOBER**  
 Cherry Rhodes; U of Colorado, Boulder, CO 8 pm  
 Martin Neary; Calvary Presbyterian, Riverside, CA 7:30 pm

**22 OCTOBER**  
 Mendelssohn Elijah, John Alexander, cond; HS aud, Santa Ana, CA 8:30 pm

**23 OCTOBER**  
 David Herman; Drake U, Des Moines, IA 4 pm  
 Christine Smith, piano, with guitar; Christ Church Cathedral, New Orleans, LA 4 pm  
 Mozart Requiem; Westminster Presbyterian, Lincoln, NE 4 pm  
 Diane Bish; First Christian, Dodge City, KS 4 pm  
 Roberta Gary; Church of Transfiguration, Dallas, TX 4 pm  
 Samuel John Swartz, all-Franck; Immanuel Presbyterian, Los Angeles, CA 7 pm

**24 OCTOBER**  
 Thomas Richner, workshop; Westminster Presbyterian, Lincoln, NE 10 am

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25 OCTOBER

\*Jean-Louis Gil; Southwestern College, Winfield, KS 8 pm  
Diane Bish; Ministerial Assoc, Hillsboro, KS 8 pm  
George Markey; First Congregational, Portland, OR 8 pm

28 OCTOBER

\*Halloween III; Oklahoma City U, Oklahoma City, OK 8, 11 pm  
\*John Obetz; Landruth Avd, Texas Christian U, Ft Worth, TX 8 pm

30 OCTOBER

Carl Streufert; Christ Memorial Lutheran, Affton, MO 7 pm  
Massed convocation; RLDS Auditorium, Independence, MO 6:30 pm  
George Ritchie; St Matthews Episcopal, Lincoln, NE 4 pm, 8 pm

4 NOVEMBER

Vienna Choir Boys; Community Church, Garden Grove, CA 8 pm

5 NOVEMBER

John Obetz; RLDS, Aud, Independence, MO 8 pm

6 NOVEMBER

Shreveport Boychoir; Christ Church Cathedral, New Orleans, LA 4 pm  
Choral concert; Southwestern U, Georgetown, TX 8 pm

8 NOVEMBER

\*Thomas Murray; Second Baptist, St Louis, MO 8 pm

11 NOVEMBER

\*Marilyn Keiser; St. Philips Presbyterian, Houston, TX 8 pm  
Virgil Fox; Flint Arts Center, Los Altos Hills, CA 8 pm  
John Rose; First Congregational, Los Angeles, CA 8 pm

12 NOVEMBER

\*Marilyn Keiser, workshop; St Philips Presbyterian, Houston, TX am

13 NOVEMBER

Richard Morris, with Martin Berinbaum, trumpet; Roxy Grove Hall, Waco, TX 8:15 pm  
David Lennox Smith; Glendale Presbyterian, CA 4 pm

14 NOVEMBER

Richard Morris, with Martin Berinbaum, trumpet; Roxy Grove Hall, Waco, TX 8:15 pm

15 NOVEMBER

Richard Morris, with Martin Berinbaum, trumpet; Roxy Grove Hall, Waco, TX 8:15 pm

INTERNATIONAL

5 OCTOBER

Francis Jackson; Wells Cathedral, Somerset, England 8 pm

6 OCTOBER

Gillian Weir, Creston premiere; St Bartholomews Church, Armley, Leeds, England

7 OCTOBER

Swanne Alley Elizabethan ensemble; St Christophers Church, Burlington, Ontario 8:15 pm

10 OCTOBER

Gillian Weir, all-Bach; Clare College, Cambridge, England 1:10 pm

13 OCTOBER

Gillian Weir, Handel concertos with arch; Hexham Abbey, England

14 OCTOBER

Nicholas Danby; St Andrews Presbyterian, Kitchener, Ontario 8 pm  
Jean-Louis Gil; Yorkminster Park Baptist, Toronto, Ontario 8:15 pm

15 OCTOBER

Gillian Weir, Poulance, Handel concertos; Town Hall, Reading, England

16 OCTOBER

Gillian Weir, all-Messiaen; St Bartholomews Church, Smithfield, London, England  
Alan Barthel & Gordon Jeffery; Aeolian Town Hall, London, Ontario 8:30 pm

17 OCTOBER

Gillian Weir; Trinity College, Oxford, England 8:30 pm

18 OCTOBER

Gillian Weir; Abbey, Bath, England 1 pm  
Frank Iacino; St Phillips Church, Weston, Ontario 8:30 pm

21 OCTOBER

Nicholas Danby; Christ Church Cathedral, Ottawa, Ontario 4 pm  
John Rose; St Andrews Presbyterian, Kitchener, Ontario 8 pm

22 OCTOBER

Andrew Newberry; Wells Cathedral, Somerset, England 8 pm

26 OCTOBER

Gillian Weir, Van Hulse premiere; Royal Festival Hall, London, England 5:55 pm

5 NOVEMBER

Lynne Davis; King's College, Cambridge, England 6:30 pm

6 NOVEMBER

James Hill; Aeolian Town Hall, London, Ontario 8:30 pm

7 NOVEMBER

Lynne Davis; Royal Hospital School, Ipswich, England 7:30 pm

9 NOVEMBER

Lynne Davis; St Michaels Church, Framlingham, England 7:30 pm

12 NOVEMBER

Lynne Davis; New College, Oxford, England 5 pm

13 NOVEMBER

Aeolian Choral Soc & Orch; Aeolian Town Hall, London, Ontario 8:30 pm

14 NOVEMBER

Frank Iacino; St Pauls Anglican, Toronto, Ontario 8:30 pm

\*AGO chapter program

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**HOUSEKEEPING SALE: 2 HP ORGOBLO 5",** several chests, unit console, flue pipes. Send SASE for list. Raymond Garner & Co. Pipe Organs, PO Box 478, Crestline, CA 92325. (714) 339-3751.

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**BLOWERS, NEW, VERY QUIET OPERATION** with cabinet \$600; without cabinet \$480. 5-year warranty, 1 hp, 3400 RPM, single phase, 110-220 volts. White Organ Company, 2540 Webster Road, Lansing, MI 48917. (517) 323-3174.

**MEIDINGER BLOWER, TYPE 1605, 220V, 3PH,** 600 CFM 6". Excellent condition. Reasonably priced at \$575. Address inquiries Westminster Presbyterian Church, 2310 Augusta St., Greenville, SC 29605.

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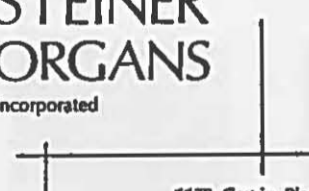
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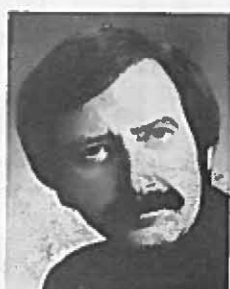
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