

# THE DIAPASON

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

Seventieth Anniversary Year

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DECEMBER, 1978

in honor of

## OLIVIER MESSIAEN

### LA NATIVITÉ DU SEIGNEUR

*Conçu par une Vierge un Enfant nous est né, un Fils nous a été donné. Portée d'allégresse, fille de Sion! Voici que ton roi vient à toi, juste et humble.*  
(selon les Prophètes Isaïe et Zacharie)

Lent

R: flûte 4  
nazard *pp*

Musical notation for Flute 4 and Nazard. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lent'. The dynamic is *pp*. The notation includes a series of notes with a slur over them, followed by a rest and then a few more notes.

P: quintaton  
16 *mf*

rall. - - - - - molto

Musical notation for Quintaton. The score is written on three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'rall.' and 'molto'. The notation includes a series of notes with a slur over them, followed by a rest and then a few more notes.



## Messiaen at Seventy

This month, our cover and feature interview honor the French organist-composer Olivier Messiaen on the occasion of his 70th birthday. Born Dec. 10, 1908, he grew up in an artistically-gifted family and was an outstanding student at the Paris Conservatoire, where he received prizes in piano accompaniment, organ and improvisation, fugue, and composition. He studied organ with the late Marcel Dupré, and at age 23, became the youngest *organiste titulaire* of a major French church, when he was appointed organist at the Sainte-Trinité Church of Paris in 1931. He still today holds that position and plays regularly — those who seek out the right mass may have the privilege of hearing him improvise on one of the proper texts for the day. I had this honor for the best part of a year and can certify that his improvisational style is even more wonderful, colorful, and imaginative than are his published organ works.

Has any living composer done so much to enrich the literature of the organ with truly original works? I seriously doubt it. From *Le Banquet céleste* of 1928 to the *Méditations sur le Mystère de la Sainte-Trinité* of 1969, these pieces have been forthcoming and we may hope for more. They are all very special works — ones which do not work on all our instruments, especially when the rooms have been deprived of resonance — but they have been and continue to be important to our 20th-century musical development.

Particularly at the Christmas season, Messiaen's most famous organ cycle, *La Nativité du Seigneur* (1935), will loom large to our ears and it will undoubtedly receive many performances. As you hear it, and all his other compositions which will be aired, ponder what the state of contemporary organ music would have been without the contributions of this mystical Catholic composer.

— A.L.

Cover: musical examples from *La Nativité du Seigneur* (La Vierge et l'enfant, m.1-3; Dieu parmi nous, m.102-4) quoted by permission, Alphonse Leduc et C<sup>o</sup>, ©1936; photograph of the Church of the Holy Trinity, Paris, by Arthur Lawrence; collage by David M. McCain.

## Letter to the Editor

To the Editor:

As a pianist, who by chance came across the George H. Fiore letter in the Sept. issue of *The Diapason*, I feel a distinct responsibility to the organist as an artist to rebut Mr. Fiore's absurd comments on the amateurish level of organ playing.

It must be understood why the organist's scene is far apart from the pianist's or the violinist's. First of all, the organ is not a very accessible instrument. Those who endeavor that study must make all sorts of arrangements and sacrifices to get to an instrument, which forces on him a certain level of dedication that a pianist or violinist generally does not experience. Secondly, the employed organist is usually bound to a specific institution at least eleven months of the year, leaving little time to travel and expand his audience. Other instrumentalists are freer to accomplish this, even if involved in local groups, for their seasons are so short. Thirdly, the concert organist may be in that "world far apart" from the concert hall scene, but there is a good reason. Concert halls do not install sophisticated, glorious instruments. Churches do!

Let's talk about your average audience in concert halls and opera houses attending average level performances. A large percentage of these audiences participate in subscription series and subsequently experience many performances they would not normally go out of their way to attend. Most of them are lazy as witnessed by the sleeping or fidgety patrons and the rude "finale hopping" to beat the traffic. On the other hand, to attend an organ recital, one must go out of his way and therefore the event usually draws seriously interested listeners.

One gets the impression from the tone of Mr. Fiore's letter that he is comparing the pianist or violinist, who reaches the artistic level that opens a door to a Carnegie Hall, with the many hymn-playing organists in tiny obscure churches all through the country. That is unfair! You can't compare the box office appeal of a Horowitz with the "collection plate" appeal of the average recital organist either. Has Mr. Fiore ever attended recitals by the average pianist in Carnegie Hall? I doubt it! I have frequently and the house is much less than one third filled. Has Mr. Fiore ever attended a recital by Virgil Fox or Pierre Cochereau? I doubt that too! The houses are packed.

Mr. Fiore also indicates that the recital organist is incapable of a sound keyboard technique. That is ludicrous! As a pianist with thirty five years of concentrated study behind me, I find that hard to swallow. No one can tell me that a Marcel Dupré, Pierre Cochereau, Gerre Hancock, Lawrence Schreiber, Walter Klaus, or Reginald Lunt, to name a few, do not have (or had) a marvelous technique. If Mr. Fiore cannot hear the basic

beat coming through the rich texture as he indicated, then I would advise him to drop everything and run to the nearest Ear Specialist.

If an organist cannot sit down and play Liszt's *Transcendental Etude in F minor* on the piano, well can you imagine Serkin tackling Dupré's *Passion Symphony* at the organ in Saint Sulpice? I wouldn't let my podiatrist perform brain surgery on me either. Then again, what pianist or violinist (exclusive of jazz) can improvise the way organists are required to do?

As to why some members of the audience run up and examine the instrument after an organ recital. That's simple. An organ is far more complex and interesting to look at and study. All pianos and violins look and function alike. Pianos, especially, are everywhere. In reality, there's no difference between a Steinway and a Baldwin save soul quality and hardness or stiffness of action. Organs, with their various designs and specifications can be so totally different from each other. The organ at Notre-Dame and the Luneburg organ are as far apart as a Boeing 747 and a nuclear submarine. If that were true of pianos, I would run up and examine them after the performance too.

A pianist can play on any piano. There is no need for research or study on that particular instrument. Before performing, the organist must familiarize himself with all specifications and then map out all his registrations. I wonder how long it would take Mr. Fiore to figure out the "specs" at Wanamaker's in Philadelphia?

Why haven't more "accepted" great composers like J. S. Bach written for the organ? That's simple to answer too! They couldn't very well as they weren't organists and didn't understand the instrument. A few who tried, e.g. Mozart, Brahms, were not very successful. Just because a Dupré, Widor, Vierne, Poulenc, Reger, etc., did not turn out volumes of piano sonatas, violin sonatas, orchestral symphonies and operas does not mean that their organ compositions can't stand up in inspiration and quality to many of the works of the so called "Great Masters." And, many of their works would have a larger audience appeal if they were more accessible to these audiences. But that won't happen as long as concert halls continue to maintain and install ridiculously inferior instruments . . . and please don't mention the electronic monsters. Their quality is synthetic and dull. I wouldn't be interested in hearing Pollini perform on an Everet spinet either.

As far as Mr. Fiore's music appreciation is concerned, may I suggest that he limit his listening to bad sonatas for hair-blowers because producing "hot air" seems an easy achievement for him.

Sincerely,

Barry D. McCall  
Lancaster, PA

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the staff of

THE DIAPASON

sends you

Season's Greetings

and

Best Wishes

for the

New Year

# An Interview with Olivier Messiaen

by Michael Murray

In November of 1970, Messiaen was a guest on Michael Murray's syndicated broadcast series, "Conversations." The following are excerpts from that interview, conducted in French.

• Q. Were you always interested in the organ?

A. I was not, early on, an organist. I am from a literary family. My mother was the poetess Cecile Sauvage. She wrote, in the months before my birth, a book entitled . . . *l'Ame en Bourgeon* [the budding, nascent soul] and my father was an English teacher; he translated all of Shakespeare, a critical translation. So I was brought up in a most literary environment . . . And I acted all of the roles of the Shakesperian theatre, and other [playwrights] as well . . . as lone actor for a lone spectator, my brother, the poet Alain Messiaen. So, you see, I didn't think . . . of the organ at first. . . .

I began to study music . . . in Grenoble during the first world war, and alone — by myself at our piano at home. And I began studying composition by myself. I was thus destined already, I think, for composition and for the piano. I did not give a thought to the organ. It was not until much later, after finishing my studies at the Conservatoire . . . and having certain gifts for improvisation, even at the piano . . . that it was suggested that I enter the organ class. I had already passed through the class in piano. Thus I entered the class under Marcel Dupre, who is of course a marvelous teacher, and who taught me the organ, taught me registration, taught me improvisation . . . .

After that, I studied the percussion instruments. I entered the class in timpani, where I learned to play the timpani and . . . what were then called the accessories — the cymbals, the triangle . . . . Unfortunately, because I love them, I did not study the xylophone, the marimba, the xylorimba . . . .

After that, I entered the composition class, where my teacher was Paul Dukas . . . a wonderful teacher who developed in me a sense of form, a sense of poetry in music, and above all [the skills] of orchestration . . . .

When I was young, I loved Mozart, I loved Berlioz, I loved Wagner, I loved above all Debussy. But later, I took an interest in many other things too . . . Greek metrics . . . [old Hindu] rhythms of India . . . ornithology . . . stained-glass . . . so all of that has influenced me, not to mention Shakespeare . . . . These influences are therefore very complex, intermixed.

I don't think a teacher . . . should try to influence a pupil . . . . It is now a good many years that I have been a teacher at the Conservatoire, and I have tried in fact to ignore my own opinions each time I [mold] a pupil. A teacher is like a priest [or] a physician: the priest must change his counsel and give absolution according to the sins of the penitent,



Olivier Messiaen

and the physician must determine his remedy . . . according to the [needs] of the patient . . . .

My first work was titled "Eight Preludes" for piano . . . for I was a pianist to begin with. These eight preludes were written in 1929. *Les Offrandes Oubliees* came exactly one year later, in 1930, and was first performed still another year later, in Paris in 1931 . . . my first contact, incidentally, with a large public. Curiously, it was a huge success — my first, indeed, and my last! Not long afterwards, I was to be attacked . . . by the critics and public, and my works labeled "scandalous" . . . *Les Offrandes Oubliees* is simple, a work of youth, but at the same time rhythmically complex, using alternating 2 or 3, or numbers yet more intricate than that, such as 7 or 11 — as one finds in the neumes of plain-chant. This was a novelty in those days, as was the use of a religious subject treated not in a church but in a concert hall . . . for the "offerings" of the title . . . are the two offerings of Christ, one His life on the cross, the other the continuation of this same life in the Eucharist.

• Q. What would you say most distinguishes your idiom from that of your contemporaries?

A. First, I think, the fact that I take an interest in bird-song . . . and the fact that I treat religious subjects. But the most radical, the

most profound difference is that I am *coloristic* [un musicien colore]. I am a coloristic composer thanks to a peculiar, but wholly natural, phenomenon: when I hear music, when I read music, not only do I hear it inside my head but I see those colors which correspond to the sounds heard. I do not see them with the eyes, but rather with an interior eye and intellectually. But I see them. And I find upon repeated hearings of the same chord or sonorities that the same colors reappear. I hasten



Messiaen and his wife, Yvonne Loriod, at Cornell College, Mt. Vernon, Iowa, Oct. 28, 1973.

to add that these colors are not simple, but complex and in movement; they move, they are complex just as music is complex and full of motion. In music you have sounds that change in register, which are high or medium or low, sounds that change in intensity, which are loud or soft [strong or weak], sounds that change in timbre, which are made by an oboe, a clarinet, a xylophone, a piano. So with these colors: they change in nuance, intermix with each other, superimpose. It is very beautiful . . . .

The inverse is also true. Not only do I see certain colors when hearing my music (or that of others), but I have deliberately tried to put color into my music, so that listeners may obtain the same result. I think all listeners, no matter who, possess this sixth sense, this [perception of] the relation of color to sound — only, they are unaware of it. And naturally some are more gifted than others, more sensitive. [The phenomenon] is part objective, part subjective: some [sound-color] relationships may appear the same to everyone, others may depend . . . on one's musico-literary background, on one's social milieu, on one's state of health, on climate, on its being hot or cold, spring or winter . . . . These things may affect one's perception of sounds-colors. But in general I think this [sixth sense] exists in everyone, and in everyone identically excepting in certain details. . . .

[But] the main aspect [of my work] derives from the fact that I was born a believer. Just as I was born a musician, so I was born . . . a Catholic. And not only . . . do I adhere to the faith, but I have studied theology . . . and have tried in many of my works, in fact in most of my works, to depict the mysteries of the faith . . . . I have thus for example composed works on the mystery of the Trinity, several works on the Nativity of our Lord Jesus Christ . . . on the Resurrection . . . on the Transfiguration . . . .

• Q. Why do you so profoundly love the songs of birds?

A. Ah, [laughter] love doesn't proffer explanations. The heart has its reasons that intellect can never know . . . . I have always loved the singing of birds, and I think, if we forsake passion and examine the matter reasonably, I think birds can be great teachers. For they discovered many things before man did. One finds in the "literature" of the birds the neumes of plain-chant, one finds there the different modes, one finds there the quarter-tone, one finds there even (what we now call) collective improvisation. Birds sing, moreover, for diverse reasons: mainly . . . to lay out "properly" lines [on a] . . . certain branch or plot of terrain; they sing to salute the . . . sunrise or sunset, and the beauty of their song is dependent on the beauty of the sunrise or sunset — the lovelier the sunrise . . . the lovelier the song; and finally, the male

(Continued, page 5)

**New Books on Messiaen**

by Arthur Lawrence

Two recent books in English devoted to Messiaen should be of value to all persons interested in French music and the organ. Each is devoted to a different aspect of the composer and his work. Both are recommended; together they make a complementary pair.

*Messiaen* by Roger Nichols (London: Oxford University Press, 1975; 79 pp., paperbound, \$8.00) is the thirteenth in the series *Oxford Studies of Composers*. Although a few pages of biographical and bibliographical information are included, this is a book primarily devoted to a study of the works, rather than the man. Five chapters cover the main creative periods: 1926-34, 1935-39, 1940-48, 1948-58, and 1960-71; in each, the main works are discussed and representative musical examples are given. All genres are included, and, since organ works occupy such an important place in the Messiaen oeuvre, there is considerable attention paid these pieces. Thus, *Le Banquet céleste*, *L'Ascension*, *La Nativité du Seigneur*, *Les Corps glorieux*, the *Messe de la Pentecote*, the *Livre d'orgue*, and the *Méditations sur le mystère de la Sainte-Trinité* are all subjected to analysis (the other organ works are mentioned in passing). The author provides background material on the various compositional ideas Messiaen has so systematically employed: modes of limited transposition, bird calls, non-retrogradable rhythms, uneven phrases, Hindu ragas, and the like. Of interest to the organ-

ist who already knows the organ works will be the comparisons between these pieces and the others of the same vintage for different instruments, such as the compositions for piano and those for orchestra. Messiaen's frequent conflict of "head and heart" — his almost-mechanical utilization of technical devices, as opposed to his inner concepts of beauty, freedom, and, above all, Catholic mysticism — is pointed out several times.

A possible drawback to the book is the lack of any index, but one familiar with this composer's output will find it easy to use. It serves as a good general guide to the most important compositions of Olivier Messiaen.

Of a different outlook is Claude Samuel's *Conversations with Olivier Messiaen* translated by Felix Aprahamian (London: Stainer & Bell, 1976; 140 pp., hardbound, \$10.50; available in the US from Galaxy Music Corp.). This book, originally published in French in 1967, contains seven "conversations" between interviewer and composer, in which many facets of Messiaen's life and thoughts may be found. The subjects broached range from the necessity to compose ("... it seems to me that a composer writes music because he must, because that is his vocation and he does it very naturally, as an apple-tree bears apples or a rose-bush roses."), to the impressions intended for communication ("The first idea that I wished to express — and the most important, because it stands above them all — is the existence of the truths of the Catholic faith."), to the reason for using bird calls ("I've addressed myself to birdsong, because that, finally, is the most musical, the nearest to us, and the easiest to reproduce."). Also mentioned are his love of color, his writing facility, and his love of teaching. Even his ideas on politics are touched: this is a subject of horror to him. Organists will undoubtedly wish to read especially the first chapter, which tells how he came to the organ as a medium for improvisation after he had won prizes in other areas at the Conservatoire, as well as how he deliberately used different musical styles for the three masses plus vespers that he played every Sunday at the Parisian Church of the Holy Trinity, where he has been the regular *titulaire* since 1931. Of equal interest is the fifth chapter, wherein Messiaen elaborates on the type of organ he prefers and why. However, to single out these excerpts should not distract the reader from the many other fascinating passages. The entire book is well worth reading and it provides many insights into the complex personality of this amazing musician.

The conversations are rounded out with a chronology of events in Messiaen's life, from birth through March 1974. The volume is indexed.

To complete this reader's guide to Messiaen in English, I should mention also a little book which is not new: Stuart Waumsley's *The Organ Music of Olivier Messiaen* (Paris: Leduc, 1968; 54 pp., paperbound). This tiny tome is the only such work available and it includes background material on the composer and his style, as well as thorough discussions of all the organ works up to the time of writing. Necessarily, that excludes the *Méditations*.

**Music for Voices and Organ**

by James McCray

Anthems for General Use

*Son of God, Eternal Savior*. David N. Johnson, unison with organ and optional congregation and trumpet, Augsburg Publishing House, 11-1846, 50¢ (E).

There are four verses in this straightforward anthem; the first two vary only by the addition of trumpet for the melody. The third verse has the same melody but the chordal accompaniment in the organ is slightly different. The fourth verse has the congregation continuing the melody while the choir sings a descant. The organ music is quite simple and the vocal melody has a range of an octave. The trumpet part is also easy; it has a separate transposed score included at no extra cost. Suitable for a small church choir.

*Abide in Me*. Joseph Roff, SATB and organ, Beckenhorst Press, BP 1058, 50¢ (E).

There are four brief sections in this little anthem, with the first and last similar in text and music. The third section is faster and moves in three, but the second section is the most interesting harmonically. The organ music is easy and serves primarily as a chordal foundation for the voices. The music can be learned in one rehearsal and will be appropriate for a small church choir.

*I Was Glad*. Alec Wyton, SATB, soprano solo and organ, Theodore Presser Co., 312-41169 (M+).

The soprano solo is short and similar to a countermelody which occurs above the choral parts. The tessitura for the soprano section is somewhat high in the first and last section, and they are asked to sustain high A flats. The organ music has registration recommendations and is autonomous from the choral music, which is often unaccompanied. There are divisi parts occasionally and this anthem, which Wyton subtitled as an introit, will be best performed by a large choir. It is exciting with mild dissonances and attractive harmonic progressions.

*All My Trials Lord*. SATB and keyboard, Galaxy Music Corp., 1.2824.1, 45¢ (M-).

The accompaniment consists of a single line of running 16th-notes that could be divided between the right and left hands with varying orchestrations on the organ, or possibly even played by an accomplished guitarist. The familiar melody is kept in the upper voice, and the basses are used sparingly. The tenor part, which could be doubled by the baritone, is written on the bass staff. This setting would be good for a youth choir and with the limited voice ranges should be easy for even the most modest of groups.

*Ave Maria*. Flor Peeters, SSA and organ, Summy-Birchard Co., M-1845, 35¢ (E).

Only a Latin text is used, which may make this 1952 motet setting have less interest to some church choirs. The organ material is little more than a chordal setting of the voices. There are short sections each having its own tempo and character. Usually the voices are moving vertically. Peeters' simple setting would be good for a young chorus of girls' voices and would be of interest to junior or senior high schools.

*Jubilate Deo* (O Be Joyful). Michael Fink, SATB and organ or brass sextet, E. C. Schirmer 2948 (M).

The instrumental parts are available from the publisher and include 2 trumpets, horn, trombone, bass trombone, and tuba; the choral score has the organ part written on three staves.

This is an exciting and joyful setting with numerous changing meters. The choral parts are not hard and are vertical, often singing antiphonally with the organ/brass. The piece is in English with the choral parts written on two staves. This would work best with a large choir and the varying dynamics and fanfare quality make it suitable as a special occasion work for church or school organizations.

*A Psalm of Praise and Thanksgiving*. Michael McCabe, SATB, soprano solo and organ, Belwin-Mills Publishing Corp., GCMR 3396, 45¢ (M+).

Written for the dedication of a church, but appropriate for general use as well, this 10 page work is certainly worth the price. It moves quickly and is well articulated with changing meters, counterpoint and block chord settings for the voices, and organ registration recommendations. The soprano solo is brief, there are several solo areas for the organ which are interspersed among the various choral areas. Exciting and driving music that will challenge the singers and the organists, but yet, music that will be attractive to the performer and the audience. Highly recommended for advanced groups.

*What Wondrous Love is This*. Robert Edward Smith, SATB, congregation and organ, G.I.A. Publications, G-2106, 45¢ (E).

There are three verses in this concertato setting of the famous old *Southern Harmony* hymn tune. The first verse is in unison over a consistently pulsating pedal tone. The second verse is a four-part block chord setting with a new harmonic setting. The third verse returns the voices to unison with a descant which may be sung by the choir above the congregation's melody.

*The Dove Descending*. Jonathan Harvey, SATB divisi with organ, Novello, MT 1589, 75¢ (D).

This is a very sophisticated setting of the T. S. Eliot text with a full exploration of the voice classifications, sharp dissonances and an organ part that treats the instrument as an equal partner rather than as a background for the voices. The writing for the organ is sparse but dramatically effective with constantly changing registrations for each phrase. This is a taxing setting that will require an excellent choir of adult singers. Much rehearsal will be needed, but this setting is one that would serve as a special concert piece and will be very effective.


*Now Glad of Heart*. Austin Lovelace, SATB and organ, Augsburg Publishing House, 11-1881, 50¢ (E).

Designed for use by a church choir, the music is often in unison or two parts and only moves into a full four-part setting near the end. The keyboard part is simple and primarily chordal or doubling the voice lines. Suitable for Easter, it closes with a one page canonic alleluia.

*The Ascension*. Philip Moore. SATB and organ. Alexander Brodeur Inc. (Basil Ramsey Division), 1006, 60¢ (M-).

The choral parts are on two staves and the ranges are suitable for most church choirs. The suspension which resolves upward is the unifying characteristic throughout and the harmony is attractive. The organ music is chordal and consists of short recurring motives, with an over-all ABA format. This is an anthem for the Easter season which is not difficult but it has a good solid sound and rousing character that will appeal to the congregation and the musicians.

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## New Hymnal Supplement

by James Boeringer

Lee H. Bristol, Jr., editor (for The Joint Commission on Church Music of the Episcopal Church). More Hymns & Spiritual Songs, A Hymnal Supplement Containing Material from Old and New Sources, Walton Music Corporation, New York (1971, 1977), 81 hymns.

This little volume is a new enlarged edition of a 1972 supplement to the Episcopal Hymnal. All the original contents are included, and ten more hymns have been added. It is not possible to provide a detailed description of the hymns comprising this excellent collection, but let me set down some reactions to the most salient features.

There are three main sources for the tunes: old American hymnals; folk tunes of various countries; and tunes by recent composers. There is also a scattering of arrangements from such composers as Schütz, Gibbons, Purcell, and Jeremiah Clarke. Most hymnals new in use in America contain more Victorian hymns than any other kind, but there is only one such in this collection. There are a few Genevan, early French, and old German liturgical tunes.

The folk-tunes come from a variety of sources: English, Jewish, Indian, Amerindian, Slovak, Swiss, and Irish. The American tunes are a mixture of sorts, coming mainly from early hymnals, but with a few spirituals, Shaker songs, and the like mixed in.

*Dr. James Boeringer is a faculty member and organist at Susquehanna University in Selinsgrove, Pennsylvania. In addition to his teaching and writing, he has been active as the founder of the International Society for Organ History and Preservation.*

### Messiaen

(continued from p. 3)  
sings when he is in love, to seduce, to enrapture the female . . . Obviously, he puts his *all* into such songs, and these are thus the most artistic, the most beautiful, the most accomplished, the most extraordinary. But birds are like men: some individuals are more talented than others. Some are geniuses, some mediocrities.

But it is a very difficult science, ornithology. There are ten thousand species of birds in the world, of which I myself know — and know very well — about fifty species in France, whose song my ear can instantly identify; about twenty Japanese species; and maybe ten species in various countries . . . The rest I have either never heard, or have heard only on records, or have merely . . . read about . . .

(translation copyright© 1978  
by Michael Murray)

The most extraordinary group is that composed by composers of this century. A great many of them are English: Ralph Vaughan Williams, John Ireland, Arthur Bliss, Herbert Howells, Malcolm Williamson, Christopher Dearnley, and Erik Routley. One is French (Langlais), and the rest are American: Daniel Moe, Lee Hastings Bristol, Jr., himself (including some canons), Roland Arnatt (who contributes both tunes and a great many good harmonizations), David McK. Williams, Peter Scholtes, Sydney Carter (folk-style), Leo Sowerby, Vincent Persichetti, and William Albright (sic; if you wonder what sort of hymn Albright would compose, do look the book out).

The texts come from similarly varied sources, some old, some new, all of them well-wrought and of substance.

The booklet is attractively printed, but the book-making has two defects. The first is that each hymn is emblazoned with an enormous capital H, a hyphen, and the number of the hymn (page numbers have been sensibly omitted). Almost any other system would have been esthetically more satisfying. The second is that the pages are not sewn, but are merely glued, so that they will shortly begin to drop out, particularly from the copy of the organist, who will have to flatten it to make it stay open. Let us hope that these excellent texts will last longer than this published form of them.

*Olivier Messiaen was born at Avignon on December 10, 1908. He grew up in Grenoble and calls the mountains of the Dauphine in the Hautes-Alpes his "true country." It is here during summer holidays that most of his works have been composed.*

*He studied at the Paris Conservatoire from 1919 to 1930, leaving with first prizes in accompaniment, organ and improvisation, counterpoint and fugue, and composition. His less orthodox pursuits have included Greek metrics, exotic folklore, plain-chant, Hindu rhythms, and the philosophy of Time and Duration. He is an accomplished ornithologist and has devised a special notation in which to transcribe the songs of birds.*

*He became professor of harmony at the Conservatoire in 1942, professor of musical analysis in 1947, and in 1966 professor of composition. His pupils include Karlheinz Stockhausen and Pierre Boulez. His wife is the noted pianist Yvonne Loriod.*

*Mr. Murray is the municipal organist of the city of Cleveland, Ohio.*

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# The Tenth ISO Congress

## a review

by Wilmer Hayden Welsh and Ralph Blakely

According to one Dutch organbuilder, Holland has some 20,000 organs which could be classified as antiques. Of these, about 500 have been declared national monuments by the Dutch government and either have been or will be restored. The International Society of Organbuilders held its Tenth Congress in Amsterdam from September 25-29, 1978, to study the Dutch methods of restoration. Representatives of fifty-four organbuilding firms in Europe and North America attended.

At the opening session of the congress, Dr. Maarten A. Vente, professor of musicology at the University of Utrecht and Holland's leading organ scholar, and Mr. D. A. Flentrop, a recently retired organbuilder well-known in the United States, explained how the restorations are financed. Once an instrument has been declared a national monument, its owners must follow the government's plan for restoration. In return, when the work has been completed by a reputable organbuilder under the supervision of a respected historical authority such as Dr. Vente, the owners bear only 10% of the cost. The other 90% is distributed between the national government and the appropriate municipal and provincial governments. The plan is unique, and shows to the world that the Dutch of today still value their organ tradition as much as their forefathers did. Its importance was underscored for the congress by His Royal Highness Prince Claus who attended part of the opening session and graciously welcomed the congress in a brief address.

While restoration procedures used by the Dutch can be quite complex, the principles behind them are simple: clean, repair, re-finish, replace when necessary with careful historical authenticity, and revoice to restore correct speech, but never alter the style or basic design of the original organbuilder. However simple, the principles require flexibility in their application to each individual instrument. Sometimes previous restorations, often in the 19th century, have changed the original character of the organ so greatly that a return to the original style is impossible. Then the organ can be returned stylistically only to the time period of the previous restoration. More practically, sometimes the original instrument does not meet the musical needs of its present owners, often for lack of an adequate pedal. In such case, a pedal division can be added with stops and pipework chosen to suit the original style and historical period. Such compromises are relatively unimportant when compared with the amount of work being done and the unquestioned integrity which the Dutch are bringing to it.

The first instrument which was examined by the Congress is one of Holland's undoubted masterpieces, the organ in the Grote Kerk of St. Michael at Zwolle. Designed

by Arp Schnitger in 1718, it was completed by his son Frans Caspar, senior, in 1721. For 125 years it was the only four-manual organ in Holland. The three year restoration by D. A. Flentrop, finished in 1956, was the first to conform to the current principles outlined above. All of the reeds had to be recast, and mixtures were added to all divisions except the Borstpositief which contains a Sexquialter II and a Mixtuur IV from 1721. While several aspects of the restoration Mr. Flentrop said he would do differently today, he seemed still satisfied with the overall effect. Most members of the congress found it visually and musically magnificent.

The Buitenkerk (Our Lady's Church) of Kampen contains a small 16th century organ rebuilt in 1754 by A. A. Hinsz, successor to the Schnitger family. So little could be found out about the earlier organ that the 1976-77 restoration by the firm of Jos. Vermeulen retained the style of the Hinsz rebuild. Since the single pedal rank, a Trumpet 8', had disappeared sometime in the 19th century, it was replaced with a new one of the same type, and a Subbass 16' and Octaaf 8' were added to go with it. The present sound of the organ is unexpectedly full and brilliant; the cream-white case, regilded pipe shades, and front pipes newly foiled with tin are charming to look at.

Before restoration, the organ in the Bovenkerk, Kampen, was an amalgam of several instruments and additions dating from 1629 to 1866 with an elegant Hinsz case of 1743. It was decided to return the organ to the 1790 rebuild by F. C. Schnitger, junior, at which time a Borstwerk of four stops and a Pedaal of nine stops had been added. This decision made tonally unacceptable the stops added in the 19th century. Eight of the best of these were collected into a new, second Bovenwerk for a total of five manual divisions. The effect of this second Bovenwerk is strange. A small, 19th-century organ has been included in, but otherwise does not relate to, a much larger 18th-century organ: ingenious but musically questionable. The restoration was completed by Bakker and Timmen-ga in 1975.

The Utrecht Dom contains a handsome organ built in 1831 by the Bätz brothers who used over 1,000 pipes from a previous organ of 1571. The 1975 restoration by the firm of van Vulpen added five flue stops and three reed stops, and replaced the wind supply which had been missing since 1936. The neo-Gothic case was painted to resemble stone. The organ's tone is typically 19th-century: dark and smooth. Of particular beauty is the Bätz Cornet V on the Rugpositief.

Another organ *potpourri* is in the Jakobikerk, Utrecht, with parts dating from 1510 to 1823. Of the two manual divisions, one (the Hoofdwerk) was restored to a 1750 style while the other (the Rugpositief) was returned to 1823. The

resulting stylistic disparity is too large to be musically satisfying. Also, it is hoped that the garish red paint on the case, reminiscent of the effect achieved by modern acrylics, is not as authentic as was claimed. The restoration was completed in 1978 by van Vulpen.

The organ in St. Lambertus, Helmond, is an interesting cross between 18th-century French and Dutch styles. Dr. Vente called it the Walloon style. Built in Liège, Belgium, in 1772, the instrument was moved to Helmond in 1822 and rebuilt by F. C. Smits in 1862. The 1975 restoration by the firm of L. Verschuieren retained the Smits layout but returned the sound as much as possible to 1772. Narrower pipe scales than those typically used by French builders of that period produce bright principal choruses. The Dutch voicing of the French reeds darkens the tone without diminishing their loudness. The overall effect is stimulating, if slightly bizarre. The original French action, rendered heavy and slow by Smits's rebuild, has yet to be restored.

In 1712, Jan Duytschot constructed for the Westzijderkerk, Zaandam, what present scholarship thinks was the last great Dutch organ in the style of the 17th century. Unfortunately, it was replaced, except for the case and front pipes, early in the 20th century. When the church was restored recently, D. A. Flentrop built a new organ (1976) in the Duytschot style. He, too, retained the original case and front pipes, and added to the two manual divisions a four-stop pedal to accommodate modern usage. The organ's sound in the room seems rather cautious. Perhaps the efforts to reproduce exactly in a new organ the style of two and one-half centuries ago proved somewhat inhibiting.

The Westzijderkerk reconstruction was, however, aesthetically more pleasing than the Flentrop restoration of the Nieuwe Kerk organ, Den Haag, in 1977. The magnificent Duytschot case dates from 1702, but the original organ was replaced by C. G. F. Witte in 1867. Since too little remained of the Duytschot organ to restore, the Witte organ now sounds like new again from inside the restored Duytschot case, which also looks like new again. In spite of lengthy efforts by the Flentrop firm to justify this discrepancy between sound and sight, it remains startlingly anachronistic.

Rudolph Garrels, a pupil of Arp Schnitger, built an organ for the Grote Kerk, Maasluis, in 1732. Nothing remains of this instrument but two pedaal ranks and the case, changed almost unrecognizably by 19th-century ornamentation. The 1978 restoration by the firm of Pels and van Leeuwen did not include either the action or the case. Primarily concerning itself with the eradication of what was apparently a tonally disastrous rebuild earlier in this century, it returned the style of the organ to about 1850. Since

the unrestored case is at least visually sympathetic to the restored sound, the overall result is harmonious and pleasing. It is hoped that this sympathy will be observed and retained when the case is restored in the future.

The Grote Kerk, Vlaardingen, in 1819 bought a Flemish organ originally built for a Ghent abbey by Pieter van Peteghem in 1762. As the Ghent case did not fit at Vlaardingen, a new one painted red with gold pipe shades in the Utrecht style was built by Abraham Meere. The 1973 restoration by the Vermeulen Brothers retained the 1819 Meere case, but returned the organ tonally through rebuilds of the 20th and 19th centuries to the 1762 design. Like its country of origin, the organ is tonally a sometimes unexpected conglomeration of French and German styles. Even the nightingale stop sounded a bit breathless, perhaps due to the long flight from Weingarten Abbey.

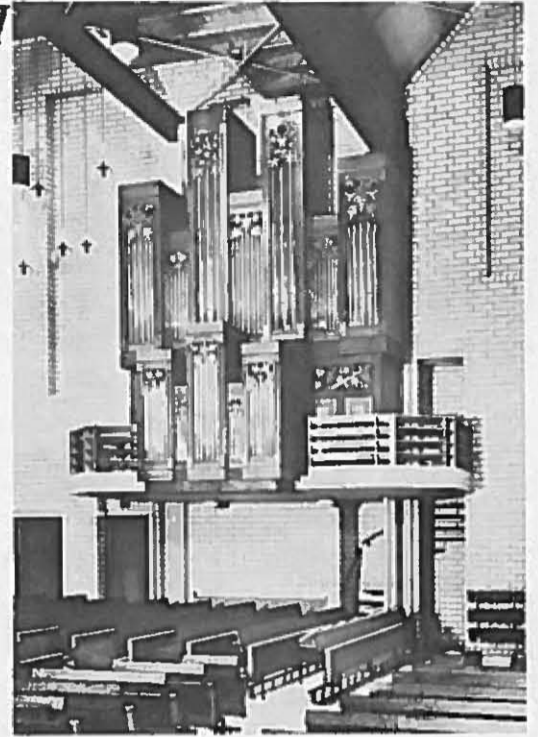
Fittingly, the last organ to be studied by the congress was a new instrument in the new Sionskerk, Vlaardingen. It is the work of Jan Keijzer, director of the Ernst Lee-flang firm, and was demonstrated by his brother Arie Keijzer, an excellent organ recitalist. While the design of the organ unquestionably was influenced by the past, its sound and visual impact unquestionably belong to the present. The traditional Dutch cases, main and rail, have been given sharply clean lines. The geometric pipe shades, just recognizable as grapevines and stars, have the usual gilding, but it is applied sparingly as highlights for the fret-sawn relief. The grapevine and star motifs are also carried over into the ornamentation of the wooden pulpit. Tonally, the organ is bright and assertive. Of special beauty are its two manual cornets and its five reeds which are unusually brilliant for a Dutch instrument. Congratulations to Mr. Jan Keijzer who proved that organbuilding in Holland has not only a past, but a present and, therefore a future!

Near the close of the congress, the ISO elected its first American president, Otto Hofmann, of Austin, Texas. Mr. Hofmann richly deserves this honor as he was one of the first organbuilders to begin making mechanical actions in the United States 25 years ago. He will preside over the Eleventh Congress two years from now, probably to be held in this country.

Finally, a special word of praise must be given to the Dutch men and women who organized and ran so well the Tenth Congress. They calmly spoke in two languages to a sometimes seething Tower of Babel — and unfailingly produced order.

Wilmer Hayden Welsh is professor of music and organist at Davidson College, Davidson, N.C. Ralph Blakely is an organbuilder who has established his firm in Davidson.

## Organs Visited at the ISO Congress



Left: Zwolle, Grote Kerk of St. Michael (Arp and F. C. Schnitger, 1718-21; restored, D. A. Flentrop, 1953-5).

Center: Den Haag, Nieuwe Kerk (J. Duytschot, 1702, and C. G. F. Witte, 1867; restored, Fentrop Orgelbouw, 1977).

Right: Vlaardingen, Sionkerk (Orgelbouw Ernst Leeftang).

OF HIS KINGDOM THERE SHALL BE NO END

Luke 1:33

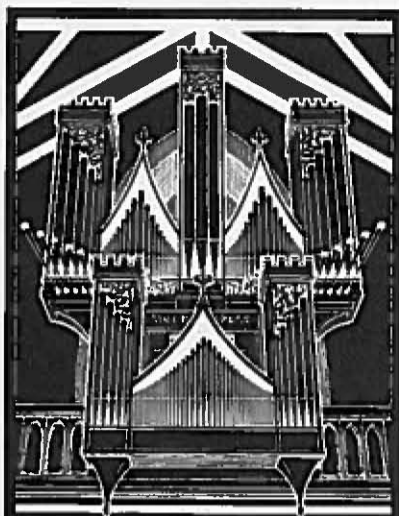


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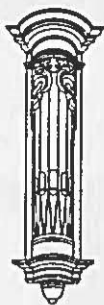
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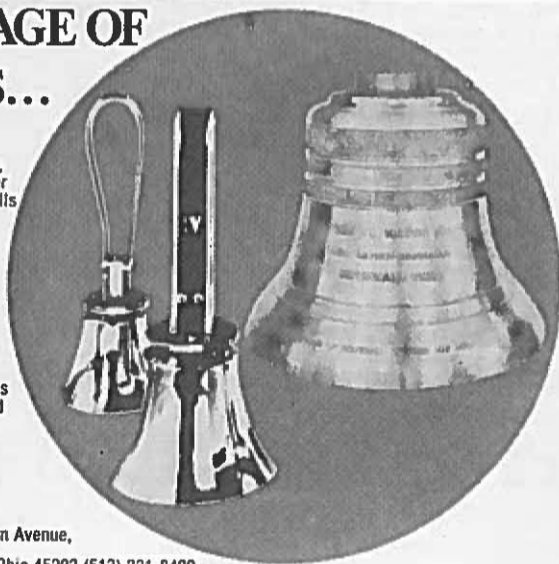
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**Musical Weekend —**

*Museum of Fine Arts, Boston*

by James R. McCarty



The first annual Musical Weekend of the Museum of Fine Arts of Boston, held October 6-8, celebrated the acquisition by the museum of twenty-two instruments from the collection of the late organologist and musicologist Edwin M. Ripin. These instruments, including six harpsichords, a clavichord, and two fortepianos, join those of the Leslie Lindsey Mason collection, originally assembled by Canon Francis Galpin.

An early Friday arrival in Boston enabled me to spend several hours in the Cambridge workshop of William Dowd, who, along with the late Frank Hubbard, has contributed seminally to the revival of harpsichord-making according to traditional principles. Dowd's latest instrument, a 1769 Taskin model in pale green lacquer, with soundboard decoration by Sheridan Germann, demonstrated the resonant clarity of tone and remarkable smoothness of action for which Dowd is so justifiably famous. This harpsichord will shortly be delivered to Texas Woman's University, raising the number of Dowds in the great state of Texas by yet another. An enjoyable conversation with the staff centered on the latest Dowd models: the Flemish double is now available with a chromatic compass down to GG, and there is a new French single which has attracted numerous orders.

Friday afternoon found me at the museum, playing two favorite instruments of the Mason collection: a Parisian double harpsichord made in 1756 by Jean-Henri Hemsch, with its ravishing tone so suitable for the late French literature, and a 1610 Andreas Ruckers virginal of the muselar type, with an archipordium stop.

The Musical Weekend officially began on Friday evening with welcomes by Mesdames Alison Cannon and Charlotte Kaufman, the able and efficient coordinators of the event. Following a dinner at the Chilton Club, the group attended a concert by the Moscow Chamber Orchestra in Symphony Hall. Though the musicians appeared somewhat unemotional, they played Shostakovich with authority, Mozart with precision, and a delightful Haydn Serenade with subtle grace.

On Saturday morning, we returned to the museum for a tour of the collection and the restoration shops, conducted by Miss Barbara Lambert, Keeper of the Collection, and John Gibbons, Harpsichordist to the Collection. Gibbons effectively demonstrated

the differences in tone between the various keyboards, first contrasting the Ruckers virginal with a more nasal Italian virginal. He then compared the Hemsch harpsichord to an interesting Ripin collection harpsichord originally built in the Couchet workshop in Antwerp in 1680, and later enlarged by Blanchet in Paris in 1758. In 1781, Pascal Taskin added knee levers to the instrument, which has a somewhat plainer tone than that of the Hemsch, making it more suitable for dense contrapuntal music. In the restoration shops, we viewed a Viennese fortepiano by Poachim Ehlers, ca. 1810. Miss Lambert explained that restoration of the collection's fortepianos is proceeding very cautiously because of a lack of understanding of fortepiano construction relative to what is known about harpsichords.

After luncheon at the museum, the participants toured the workshops of several of Boston's eminent instrument makers. One group visited the New England School of Piano Technology, headed by William Garlick, and the atelier of William Dowd, while a second contingent went to the workshops of harpsichord maker Eric Herz and of flute maker Friedrich von Huene. I chose to accompany Mrs. Diane Hubbard, wife of the late Frank Hubbard, to Waltham, where she and a group of Frank's loyal employees are continuing to assemble custom built harpsichords and to manufacture parts for kit instruments. The original workshop, a restored carriage-house on a lovely country estate, contains a demonstration room where assembled kits may be played. We heard a fine Taskin French double (the "original" Hubbard kit), then a lavishly decorated Moermans Flemish single with a pure, incisive tone. An attractively veneered English bent-side spinet had a pleasant, fluty quality, and would appear well-suited to beginners because of its small size and relative ease of construction and maintenance. A Viennese fortepiano kit and the Flentrop chamber organ kit also were impressive.

We returned to the city just in time to dress for a sumptuous formal dinner at the Club of Odd Volumes on Beacon Hill, followed by an elegant performance of Rameau's *Pièces de clavecin en concert*, held in the drawing room of the neighboring Bullfinch House of the Massachusetts Colonial Society. John Gibbons, harpsichord, Daniel Steptner, baroque violin, and Laura Jeppesen, viola da gamba, played with *panache* and vigor. Gibbons chose a superb Franco-Flemish harpsichord from the Ripin collection, made by the late William Hyman in 1969.

Sunday morning we were treated to a walking tour of Beacon Hill, conducted by the noted architectural authority, Alexander McVoy McIntyre, followed by wine and cheese at the McIntyre home. The final event of the weekend was a luncheon at the St. Botolph Club, accompanied by rag-time music played by Donald Angle on his 1975 Dowd. Angle, who has worked in Dowd's shop for several years, has developed the playing of rags on the harpsichord into a fine art, made even more enjoyable by the stunning lid painting by Sheridan Germann on his instrument.

Congratulations are in order to all those who conducted the first Musical Weekend of the Boston Museum of Fine Arts in grand style. It was a most proper beginning for what should become another long Boston tradition.

James R. McCarty, M.D., a Houston dermatologist, is chairman of the Special Events Committee of the Houston Harpsichord Society.



## New Christmas Records

St. Simon's Sings a Festival of Christmas Carols. Choir of the Church of St. Simon-the-Apostle, Toronto, directed by Edgar Hanson; David Smith, organ. O Come, all ye Faithful (arr. Willcocks); Quem Pastores (arr. Vaughan Williams); The First Noel (arr. Willcocks); Away in a Manger (arr. Iseler); Sargent: Silent Night; Rutter: Shepherd's Pipe Carol; Once in Royal David's City (arr. Willcocks); Cherry Tree Carol (arr. Shaw); O Little Town of Bethlehem (arr. Vaughan Williams); While Shepherds Watched; Bach: O Little one Sweet; Tallis: Audi Vocem de Coelo; Hark! The Herald Angels Sing (arr. Willcocks). J-16961 stereo, \$6.00 + postage (available from the church, 525 Bloor St. E., Toronto, Canada M4W 1H1).

This is a good presentation of carols, mostly familiar, which are sung well. The sound of this choir of men and boys is mostly quite nice, although the boys sometimes border on a "hooty" tone and have a very explosive attack on certain consonants. However, the group exhibits excellent diction. The unidentified organ does its job adequately and is competently played. The recorded quality is average, at a slightly higher level than usual, and without pronounced stereo effect. Complete texts are printed on the jacket.

The arrangements are all pleasing ones and avoid the trivial. The unaccompanied carols are the most successful musically and include one which features the lovely solo voice of Master Yves Abel.



A Christmas Festival. Diane Bish playing the 5/117 Ruffatti at Coral Ridge Presbyterian Church, Ft. Lauderdale, FL. O Come All Ye Faithful; Away in a Manger (arr. Bish); Little Drummer Boy/Pat-a-Pan (arr. Bish); Purvis: Carol Rhapsody; Lo, How a Rose e'er Blooming; Once in Royal David's City; Chapman: Bring a Torch Jeanette, Isabella; Yon: Jesu Bambino; Shepherds, Shake Off/O Come, Little Children; Bach: In Dulci Jubilo; Purvis: Greensleeves; The First Noel. SC 784 stereo, \$14.95 (available from Suncoast Concert Management & Productions).

Although this disc is entirely organ solo, the effect of the carols is similar to having them sung by a massed choir and orchestra. The arrangements are mostly simple, using traditional harmonizations to show off the many colors of the large organ. The technique of using a 1/2-step modulation upward by key assumption, found in several of the carols, will annoy some and thrill others. Among the more formal compositions, those by Purvis are appropriately saccharine, while the Chapman is bolder and more vital. The familiar Bach setting is effectively played twice on different registrations.

The recorded sound covers a wide range, is well-engineered, and has quiet surfaces. Since the performance is very straight-forward, it will probably appeal most to admirers of a mighty pipe organ sound.

— Arthur Lawrence

## Two London Recitals

The Royal Festival Hall's current series of organ recitals, which, unlike other recitals in London, always attracts large audiences, opened on Wednesday, Sept. 27, with the distinguished English organist Nicholas Kynaston. Kynaston is thought to be one of the foremost organ virtuosos in this country, and indeed he lived up to his name at times in what proved to be a very patchy recital, redeemed only by his showy performance of Prokofiev's *Toccata, op. 11*, transcribed for organ by Jean Guillou.

Prior to that, however, Kynaston had given us a choppy D-Minor Bach-Vivaldi *Concerto* (BWV 596) in which he began the last *presto* so rapidly that he was forced to slow the more difficult parts, and a no-nonsense C-Minor *Fantasia and Fugue* (BWV 537) which featured a lyrical opening yet degenerated into choppy articulation again.

The most disappointing playing was in Brahms' *Fugue in A-Flat Minor*. One hears this piece so seldom that one is tempted to be grateful to the recitalist for merely including it, but upon hearing a performance as metric and free of warmth as this one might wish Kynaston had played something else instead.

Two rarities, or perhaps oddities might be a better word, filled out the rest of the program — a Mendelssohn *Prelude and Fugue in E Minor* arranged from yet more of the piano's literature by W. T. Best, who was one of England's more celebrated 19th-century virtuosos, and a *Choral* by Joseph Bulnois (1884-1918) showing the composer to be a Franckophile without the great Flemish composer's genius.

Duprè's *Suite Bretonne, op. 21*, displayed Kynaston's particular gifts at their best, as did the aforementioned Prokofiev. Technically complex compositions without demands on the emotions seem to suit him best.

The impression left by the American Daniel Chorzempa who played the second recital in the series, on October 4, was diametrically opposed to that left by the previous recital. Chorzempa opened his recital (played, I might add, *entirely* from memory, right down to the registrations and combinations. Why don't all organists feel this professional about memorization?) with a Bach C minor work, the *Prelude and Fugue, BWV 546*. After some very dramatic opening chords and a section in which the recitalist seemed to be feeling for the right articulation, the performance settled down into a solid, meaningful rendition of another of those works once seldom hears, either because it is misunderstood, or because the recitalist doesn't consider it exploitative of his/her great technique.

Following the Bach with the *Six Fugues on the name B-A-C-H, op. 60*, of Robert Schumann, may have seemed a good idea; but for some reason the six were truncated to four. To my mind these pieces are inferior to the *Sketches* of this composer. Perhaps Schumann's genius didn't like the fetters of the fugal form, but despite sympathetic playing they came off here as rather boring.

Not so the *Trois Pièces* of César Franck. Chorzempa showed himself to be a thoughtful interpreter of the elusive style of this great composer. He never allowed himself to be over generous with *rubato* and so the performances were taut and the climaxes real ones when they occurred. I have never enjoyed hearing the *Cantabile* more, and the *Pièce Héroïque* was overwhelming in its effect.

— Larry Jenkins



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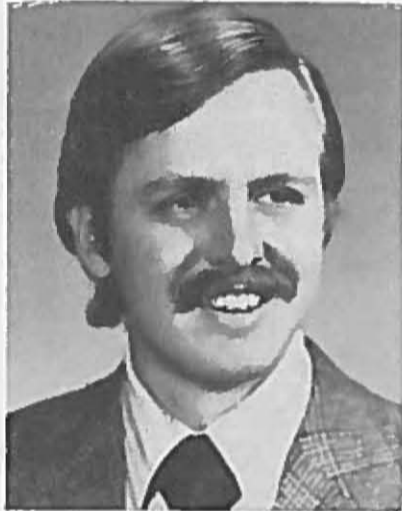


**Boyd M. Jones II** has been appointed assistant professor of church music at the Southern Baptist Theological seminary School of Church Music in Louisville, KY. Mr. Jones received the BMus degree from Stetson University, where he was a student of Paul Jenkins, and the MMus and MMA degrees from Yale University, where he studied organ with Charles Krigbaum and harpsichord with Richard Rephann. For the past two years he has served as assistant university organist at Yale, and is currently a DMA candidate there.

**Flora Contino** has been named to the conducting faculty of the Peabody Conservatory of Music in Baltimore, MD, where she will direct the chorus and chamber orchestra, succeeding Theodore Morrison. She leaves a position at Indiana University, Bloomington, where she had served as chairman of the choral department since 1966. A graduate of Oberlin College, Indiana University, and the Conservatoire Americain at Fontainebleau, Dr. Contino has directed the Aspen Choral Institute for the past three years.

**James Gabbert** has recently been appointed assistant organist-choirmaster of the Church of the Advent (Episcopal) in Boston, where he will work with Edith Ho, organist-choirmaster of the parish. He served previously as organist-choirmaster of St. Andrew's Church in Wellesley, MA, and as visiting organist-choirmaster of All Saints Parish in Brookline, MA.

Mr. Gabbert holds a BS degree from Millsaps College, where he was an organ student of Donald Kilmer, and an MMus degree from the New England Conservatory, where he studied with Yuko Hayashi. He has also studied organ and conducting with John Ferris.



**Rudolf Zuiderveld** has accepted a position as assistant professor of music at Southwest State University in Marshall, MN. He was previously a student at the University of Iowa, where he received the DMA degree in organ performance and pedagogy. He also served as organist of Gloria Dei Lutheran Church in Iowa City.

Dr. Zuiderveld holds an AB degree from Calvin College and an MMus degree from the University of Michigan. From 1972-75, he taught at Dordt College, Sioux Center, IA.

**Jane Kunkle** has been appointed organist-choir director for Our Savior Lutheran Church in the Pittsburgh suburb of Mt. Lebanon, PA. She is also pursuing graduate studies at Duquesne University. She has served previously in positions at the Valley Episcopal Church in Rector, PA, and at the First United Church of Christ, Greensburg, PA. Miss Kunkle received her BMus degree and liturgical coordinator certification from Seton Hill College in Greensburg.

Competition applicants are reminded that March 30, 1979, is the deadline for receiving tapes and application forms for **The Ruth and Clarence Mader Memorial Scholarship Fund Competition**. Awards of \$1,000, \$300, and \$200 will be given. For further information, write to Ruth and Clarence Mader, Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, CA 91104.

## Here & There

**Organa Europae 1979**, a 10 x 14.5 in. wall calendar with lavish color reproductions of famous organ cases, is available from Les Concerts Spirituels, B.P. 16, F-88100 Saint-Die, France. New and old instruments from Belgium, France, Italy, Switzerland, and Germany are included, with specifications and history in French, German and English. The Cost is \$9.00 (plus \$.75 surface mail, or \$2.00 airmail). Previous calendars from 1970 through 1978 are also available for \$7.00 each.



**Daniel M. Beckwith** won first place in the organ division of the Collegiate Artists' Competition sponsored by the Music Teachers National Association. The cash award of \$750 was given last April in Chicago. Mr. Beckwith, 23, is a graduate student in church music and choral conducting at Westminster Choir College, where he is a student of Joan Lippincott. He received his undergraduate degree in organ at the same school as a student of Donald McDonald.

**The Diapason**, founded in 1909, celebrates the seventieth anniversary of its establishment this month. The current issue is the 829th consecutive one.



**Karen Hastings** has been awarded the first annual Mabel Henderson Memorial Grant, given by Mu Phi Epsilon to one of its outstanding members for foreign musical experience. Ms. Hastings is a graduate of San Jose State University and studied with John C. Walker and Herbert Nanney. She will study during the current year with Jean Langlais. The grant was established to honor the memory of a prominent voice teacher in St. Louis.

## Management



**Larry Allen**, director of music at Immanuel Congregational Church in Hartford, CT, has been awarded a Kade Fellowship for study with Marie-Claire Alain in Paris. The award, one of four extended to Americans by the Fulbright Commission for the current year, will allow Mr. Allen to study for the six months ending in June 1979.

**Corpus Christi Mass**, a setting of the Mass in English, by Jackson Hill (Bucknell University) and commissioned by Corpus Christi Church, New York City, was premiered by the church choir on November 5, 1978, conducted by Louise Basbas. The choir also commissioned Hill's "Three Tenebrae Motets" and premiered them in 1977.



**David McVey** has been added to the list of artists represented by Philip Truckenbrod of Arts Image Ltd. He is widely known in the United States as a performer and for his recordings, which have included two discs on the Orion label. He has recently taken up duties as music director at the Church of St. Michael and All Angels in Cincinnati; prior to that he served on the faculty at Pomona College in California, where he founded and directed an annual organ institute. Mr. McVey made his New York debut last year at Alice Tully Hall. He holds two degrees from the University of Michigan, where he was a student of Robert Glasgow, and he has also studied with Catharine Crozier.

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## An Appreciation of Mme. Dupre

Jeanne Dupré-Pascouau, 95, died on August 24. Her health had been deteriorating for most of the summer.

Born to Pierre and Marguerite Pascouau on August 12, 1883 in Biarritz, she had gone at age 12 to school in Bordeaux. Five years later, having shown a rare gift for languages, she moved to Paris to work for a degree in English at the Sorbonne. During the next three years she studied at intervals in Oxford as well, and when in 1903 she took the first of her degrees, she was assigned by the ministère de l'Éducation nationale to teach French and English literature at the Lycée Jeanne d'Arc in Rouen.

Such was her "destiny," as she put it in later years, for in Rouen, thanks to a mutual friend, she was introduced into the Dupré household. From 1903 to 1905, while Marcel was at work on his *premier prix* in piano, she was a "constant guest in the family and M. D. and I became great friends."

Their friendship deepened during the long years of Dupré's conservatory studies, of the Great War, and of the first English and American concert tours. In that interim, she resumed work at the Sorbonne on her *agrégation* — the most cherished of academic attainments in France — and began teaching in Paris at the Lycée Molière. During 1914-18 she taught for three years at the Lycée Henri IV and for one year at the Lycée Condorcet, both among the prestigious private boys' schools in the capital.

Marcel and Jeannette (he liked the diminutive) were married on April 23, 1924 in the Chapel of the Virgin at St. Sulpice, with Widor playing for the ceremony and acting as witness. She had renounced her own career, as Dupré was to write, "in order to consecrate herself to my own," serving him as secretary, translator, and collaborator, "freeing me from manifold tasks and worries" and creating "by her tenderness and dedication an atmosphere favorable to my work." She

accompanied him on most of his concert tours, and on all of the post-1924 American ones.

A brief illness in Boston, at the beginning of the 1924-25 tour, occasioned a letter (in English, to Selma Riemschneider) whose tone reflects the warm personality that generations of Dupré students were to know: "Your sweet letter reached me the day after I had posted mine to you. I was so pleased to hear the concert had been such a success. I know all I have missed by not being able to visit you this time but I do hope that great pleasure may be granted to me in the future. My dear husband is with me to-day, so I am supremely happy."



The Duprés at Meudon, summer 1963.

She had courage. Soon after the fall of Paris in 1940, when German engineers toured the Villa Dupré and proposed using the terrace above the music room as a platform for anti-aircraft cannon, she stood up to the Nazi officers thus boldly: "This is the working studio of a musician. If you install artillery above this organ, the instrument on which he works will be lost!" Or again, she remained resolute during the months of Marguerite Dupré's last illness in 1963, giving strength to her husband as well, urging him to find respite in his work from what was doubtless the great blow of his life. Or again, as she wrote a few days after the suicide of her grandson in 1976: "The package was ready to send several days ago, but the terrible drama of the tragic death of my darling grandson, here at our house in Meudon, has prostrated me. I am beginning to regain my footing somewhat and to get myself back to work and to force myself to take heart again, a little." And ten days later: "Profoundly touched by your letter of sympathy, I thank you with all my heart. I have

been able to emerge from my prostration and my despair only by working."

Her work mainly consisted of collating the Dupré literary and musical manuscripts and notebooks for deposit at the Bibliothèque nationale, and of welcoming to Meudon students and professionals from many countries: "I continue to be well," she wrote in 1975, "and very busy. I also receive a great many visits from organists from America and elsewhere, which gives me great pleasure." She assisted wholeheartedly the several writers from various countries who wished to treat in book or article her husband's work, and her suggestions combined scholarship with tact: "At long last," she wrote, "I am sending you Chapter Seven, a very interesting chapter. I only think that the relation of the war 1914-1918 might be a little shorter, though I know it is connected with the climate in which Marcel Dupré lived and worked. Of course, you will decide. The information I am sending you about the armies may not be necessary, but I wanted them to be correct. I hope you will understand my feelings concerning Claude Johnson."

She was scholarly, indeed brilliant of mind, and sympathetic, loving. Her devotion to her husband's memory was no less intense and unremitting than her help had been during his life. She deserved the tribute with which Dupré ended his memoirs: "I could not lay down my pen," he declared, "without summoning up the countenance of the beloved companion of my life, to whom I owe so much."

— Michael Murray

Erwin W. Muhlenbruch died Aug. 28 in Indianapolis, IN. He was 75 and had been active in the organ world for more than 50 years. A past dean and treasurer of the Indianapolis AGO chapter, he had been organist at the Second Evangelical and Reformed Church there for 37 years. He had also served in positions at the Memorial Presbyterian and New York Street Methodist churches in the same city.

Henry F. Seibert, New York organist and choral conductor, died on Aug. 1 at the age of 88. He had been organist-choirmaster at St. Luke's Lutheran Church in New Rochelle and also at Trinity Lutheran Church in Scarsdale. He had been official organist for New York's Town Hall and for 20 years served as organist-choirmaster at Holy Trinity Lutheran Church in New York City.

Born in Reading, PA, on July 19, 1890, he studied organ with Pietro Yon and Lynnwood Farnam, and later earned his doctorate at Muhlenberg College. Dr. Seibert had toured widely and recorded for Columbia Records. He held the AAGO degree.



Richard J. Piper died in Greenville, SC, on Oct. 31. He was 74. Prior to his retirement in 1977, he had for many years been vice president and tonal director of Austin Organs, Inc. in Hartford, CT. He is survived by his wife, two children, and five grandchildren. Memorial services were held Nov. 4 at St. Matthew's United Methodist Church in Greenville.

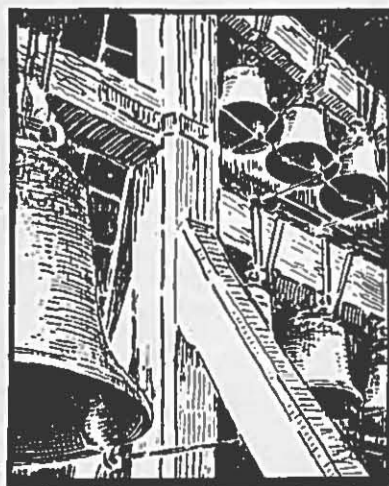


M. and Mme. Dupré in Detroit, 1961.

## Nunc Dimittis

Xenia Desby, recent past dean of the Los Angeles AGO chapter, died on Aug. 13 in the California city. Despite a period of severely declining health, she had remained active in her work until her death.

Paul G. Jones died Oct. 1 in Madison, WI, after a long illness. He was 72. A native of Black River Falls, he came to Madison in 1923; he studied and worked there the rest of his life. When he retired in 1971, he had served more than 40 years on the music faculty at the University of Wisconsin. An organist and choral director, he had also been active in church music. He had earned his doctorate at the Union Theological Seminary School of Music in New York.

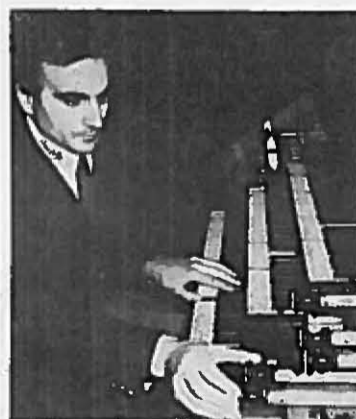


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"The organ becomes a human voice . . ."

# The University of Michigan's Organ Conference by Bruce Gustafson

Vladimir Horowitz is not the only musician who ranks Ann Arbor high on his list of favorite places: almost 300 organists gathered at this cultural oasis for the 18th Annual Conference on Organ Music sponsored by The University of Michigan, Oct. 15-18. The School of Music made its reputation in the organ world long ago and has maintained its high profile with a faculty as stable as it is famous. The current teachers (Marilyn Mason, Robert Glasgow, and Robert Clark), although not old, have all been at Ann Arbor for many years and have continued the tradition of virtuoso organ playing which Palmer Christian, succeeded by Robert Noehren, established there long ago. The Ann Arborites have had a profound influence on the American organ scene.

Each October, this faculty invites two or three other artists — almost invariably one from abroad — to join them for a mini-convention. This year's conference was the most ambitious ever, featuring six guests, and providing eight concerts, ten lecture/recitals, a masterclass, and two tape-slide presentations, all within three days. The most important events were the evening solo recitals played by Catharine Crozier, Robert Glasgow, Almut Rössler, and José L. González Uriol, but the programs presented by University of Michigan students were equally impressive. The lectures and demonstrations provided at least many moments of stimulation, and several opportunities to visit with friends and colleagues were built into the schedule. After the official close of the conference, two more concerts and a class extended the organ activity to the end of the week, for those close enough to Ann Arbor to attend.

It is a curious fact of American life that the great organ teachers have seldom been linked to the greatest organs in the country. Nowhere is this more true than in Ann Arbor. All of the organ recitals, save two, were played in Hill Auditorium, which houses an enormous eclectic instrument by E. M. Skinner and Aeolian-Skinner, influenced by Robert Noehren. The Hill organ has its admirers who feel that it is some sort of *sine qua non* for romantic music, but I can think of very little organ music which is really at home in this concert hall (with subtle electronic enhancement of the acoustics) no matter how loud the French trompette or how colorful the pianissimos from the back alley. The one other organ I heard during the conference was a recently rebuilt organ of undistinguished pedigree, but in favorable acoustics which saved it from disaster. The organ reform movement came and went, leaving hardly a trace in Ann Arbor, and the current "second reform" in organbuilding seems as distant as the ocean. What the University of Michigan *does* have is a wealth of players, student, fac-

ulty, and guest, who have sensational technique to help them communicate with their audiences in spite of the instruments.

The conference opened Sunday evening with a dazzling display by America's foremost woman organist, Catharine Crozier. The Ann Arbor conference sometimes invites such major artists to attend in the role of teacher rather than performer, in view of a limited budget. Because of the tangible help of the Ann Arbor, Detroit, and Toledo chapters of the American Guild of Organists, registrants heard a recital which was nothing short of sensational. Miss Crozier wisely selected a program of 20th-century music which was largely unrelated to specific traditions of organs. This was a program of "concert" organ music, if one will admit that there is a dichotomy between church and concert music. Although the *Te Deum* by Langlais and the *Prelude on "Iam sol recedit igneus"* by Simonds both relate directly to the church and its musical traditions, the substantial works on the program do not. The

*Three Dances* by Alain are not only secular in intent, but were not really organistically conceived. Similarly, the selections from *A Quaker Reader* are from a composer (Ned Rorem) who comes to the organ as a secular musician, and the *Passacaglia-Toccata on "B-A-C-H"* by Sokola justifies itself largely on the grounds of technical display. The program, then, took advantage of the Hill Auditorium setting and organ, with more than a little help from Miss Crozier's impeccable technique, outer calm, and inner fire. This artist is so well-known that it is hardly necessary to describe her in the abstract. Suffice it to say that it was Crozier at her best: tossing off ferocious passages without a millimeter of waste motion, but not falling into the boring abyss of "correct" playing. The high point of the program for me was the group of Rorem pieces; they are programmatic in the best sense, expanding on the specific thoughts of prose passages without being merely pictorial.

Monday morning, Miss Crozier was joined by her celebrated hus-

band, Harold Gleason. Most of the lecturing was from Mr. Gleason and all of the playing was by Miss Crozier. The Gleasons provided an overview of performance practice and took a "reasoned reactionary" stance toward adopting specific simplistic early playing rules. While Miss Crozier proved that she could play without the thumb on a four-manual Aeolian-Skinner, the more telling point was her husband's emphasis on examples of early music which clearly demanded the use of the heel. Their point was that one should seek perceptions about music from what can be deduced about early performance practices, but that they should be translated into a single modern technique — a technique which is specified in the newest edition of their widely-used *Method of Organ Playing*, now at press.

Tuesday morning was devoted to a masterclass directed jointly by the Gleasons. University of Michigan students played works by Bach, Langlais, Franck, and Hindemith with distinction and provided an opportunity for Mr. Gleason to make general remarks about the musicality of the performances and for Miss Crozier to point out and demonstrate more specific ways of accomplishing the desired effects. The Gleason team conveyed the most concrete information with regard to the Hindemith *Sonata II*, drawing upon points which Miss Crozier gleaned when she performed all three sonatas for the composer. An ad hoc theme for the conference was beginning to emerge here: a truly great piece of music has a life of its own and even the composer can only give insights which are directed to the specific performance situation. Thus, Miss Crozier repeatedly said "Mr. Hindemith said . . . but here I might do it this way . . ." She made it clear that she was not contravening Hindemith's directions, but reflecting an approach which is neither the personalized whim of the performer's personality nor a recreation of a single past performance. The most moving moment of the class came at the end, when Mr. Gleason and Miss Crozier both brought out details in the familiar *Orgelbüchlein* chorale "*O Mensch beweine dein' Sünde gross*," transforming it from a churchy prelude to a profound and direct statement.

Almut Rössler articulated the *leitmotif* of the conference in her first address Monday afternoon. She emphasized the fact that music — yes, even organ music — has many more dimensions than the specific colors which the composer had in his ears. She is especially qualified to make the assertion, in that she has worked closely with Olivier Messiaen in transferring that composer's music to instruments which might seem totally inappropriate (modern Germanic trackers). In Ann Arbor, she made a plea for organists to be willing to admit more than one possibility in the approach to the organ works of Bach. Rather than playing the "Wedge" E-Minor Prelude and Fugue in a straight-forward *plenum* manner, she chose a more colorful approach because of the

## The Ann Arbor Events

### October 15

**Organ Recital — Catharine Crozier**  
Langlais: Paraphrase on the *Te Deum*; Roger-Ducasse: Pastorale; Alain: *Three Dances*; Rorem: *A Quaker Reader* (First-Day Thoughts, "Mary Dyer did hang as a flag . . .", "There is a Spirit that Delights to do no Evil . . .", The World of Silence); Simonds: *Prelude on "Iam Sol Recedit Igneus"*; Sokola: *Passacaglia-Toccata on "B-A-C-H"*

### October 16

**Lecture-Demonstration: Teaching Organ Performance, An Historical Approach — Catharine Crozier and Harold Gleason**

**The Organs Nobody Knows — Lowell Riley**

**Principles of Registration — Almut Rössler**

**Bach and the Organ, a Continuing Question — Robert Clark**

**Organ Recital — Organ Performance Majors, The University of Michigan**  
Sweelinck: Chromatic Fantasy (Karl Osterland); F. Couperin: Offertoire (Parish Mass); Langlais: Theme and Variations, Epilogue (Deborah Louth); Karg-Elert: Symphonic Chorale "Nun ruhen all Wälder" (Laurence C. Smith); Franck: Chorale in A Minor (Peter Van Eenam); Dupré: Lamento (Joanne Vollendorf); Balbastre: Two Noels; Liszt: Fugue on "Ad nos" (Mark Brampton Smith).

**Organ Recital — Robert Glasgow**  
Franck: Pastorale, Pièce Héroïque; Alain: Two Profane Preludes, Climat, Two Dances (a Agni Yavishita), Litanies; Vierne: Symphonic V.

### October 17

**Masterclass — Catharine Crozier and Harold Gleason**

**The Modern German Organ — Lowell Riley**

**French Classical Organ Music: Balbastre, Charpentier, Louis Couperin — Lady Susi Jeans**

**Organ Recitals — Doctoral Students, Organ Department, The University of Michigan**

Vierne: *Symphonie III, Final* (Mark Overman); Messiaen: *Les Corps Glorieux, Combat de la Mort et de la Vie* (David Bond); Dupré: *Evocation, Allegro deciso* (Joseph Galema, Jr.); Bielawa: *Quodlibet SF42569* (Tim Wissler); Messiaen: *Méditations sur le mystère, Meditation VIII* (Gary Miller); Tournemire: *Improvisation on the "Te Deum"* (George Baker).

**Organ Recital — Almut Rössler**  
David: *Toccata and Fugue in F Minor*; De La Motte: *Concerto for Organ*; Baur: *3 Ricercare*; J. S. Bach: *6 Schübler Chorales, BWV 645-650*; *Passacaglia and Fugue in C Minor, BWV 582*.

### October 18

**Problems in the Performance of Couperin's "Messe pour les convents" — Marilyn Mason**

**Lecture-Demonstration: Early Spanish Keyboard Music — José L. González Uriol**

**Performance Practice in Organ Music as Seen from Different Points of View — Almut Rössler**

**Ornamentation in English Organ Music — Lady Susi Jeans**

**Musical Expression in Organ Performance. Rhythm, Touch, Color — Robert Glasgow**

**Harpsichord Recital — José L. González Uriol**

Cabezón: *Diferencias sobre "El Canto del Caballero"*, *Duiensela, Diferencias sobre "La Gallard Milanesa"*, *Pavana con su glosa*; anonymous: *Suite Cortesana*; Casanoves: *Paso*; Ferrer: *Obra de 2° Tono, Obra de 5° Tono*; Laseca: *Obra de 5° Tono*; Soler: *Five Sonatas*; D. Scarlatti: *Three Sonatas*.

nature of the Hill Auditorium organ. She limited her choice of colors to those which were at least related to baroque sounds, but orchestrated the music much more than she would have on an organ more like those Bach knew. Rössler's most perceptive remark was that if both the instrument and the music are good enough (as well as the artist?), they can be mismatched with the happy result that a new aspect of the music comes to the fore.

The following evening, the pudding did not prove itself. Rössler eschewed the easier route of playing a Messiaen program because she had already done that here in a recent concert. Her German program was definitely more interesting than enjoyable; she was, however, successful in drawing her audience into the world of modern German organ compositions, aided by her wonderfully cogent and disarming verbal programs notes. The *Konzert für Orgel* by De La Motte was the most attractive, but by no means superficial, piece. The series of miniatures in the second movement depicts the vision of a conservatory of angels. Practice room doors open and close, allowing all sorts of sounds and silences to emerge briefly. The second half of the program — all Bach — suggested that something was wrong in the triumvirate that Rössler had postulated earlier: music, instrument, performer. Bach is beyond question, and I was so convinced by her intelligence and musicality that I am willing to blame the result on the organ. Whatever Rössler was showing us about Bach's music in the performance escaped me, and it is only honest to mention that there were too many technical errors. Because of teaching commitments, I was unable to hear her second lecture on Wednesday, a loss that was sincerely regretted.

Robert Glasgow, on Monday evening, once again proved himself

to be a compelling exponent of French romantic organ music. His playing of the Frank *Pastorale* and *Pièce héroïque* brought the audience beyond the level of local detail — which is not very interesting in these pieces — to a super-charged world of pent-up emotion. Especially in the group of Alain works, Glasgow made the audience oblivious to the cluttered stage and allowed the Hill Auditorium organ to emerge with a personality for the only time during the conference. In the Vierne *Symphonie V*, the translation theme of the conference could once again be inferred: he used many effects which could not be achieved at Vierne's instrument in order to make the music convincing here. The performance made me want very much to believe that Vierne was a great composer.

Lowell Riley presented two tape/slide shows for the conference, subsidized by the Möller Organ Company. Mr. Riley has honed the tape/slide presentation to a technique which can be compared to Miss Crozier's. From the standpoint of both sound and sight, not to mention pacing and coherence, these shows are first-rate. As for content, the first (on Czechoslovakian organs of all eras) was much better than the second (modern German organs). Perhaps this judgment reflects the fact that Mr. Riley was quite right, in my case, at least, that Czechoslovakian organs are an unknown quantity, but one did hear some truly beautiful sounds, along with an extensive ghastly wheeze from a modern concert hall instrument. In the German presentation, the compiler's judgment was more easily questioned: why did we have to see and hear one of the ugliest Steinmeyers in Europe which desecrates a beautiful rococo church in Ottobeuren? Why was such euphoria built up around the Klempner in Buxtehude's church in Lü-

beck, more noteworthy for its size than refinement? Mr. Riley might answer with some justification that his presentations are not attempts to illustrate the finest examples of a single tradition, but are images of the state of affairs as they really are, seen in the most positive light.

Following Mr. Riley's slide show on Monday, Lady Susi Jeans repeated a lecture/recital on Louis Couperin's organ music, with the unexplained addition of works by Balbastre and Charpentier, which she had given at the University a few years ago. She read through a number of the unique works by Couperin which only she and Guy Oldham, the owner of the now-infamous autograph manuscript, have. How the rest of the organ world longs to be able to work with these pieces, to form judgments and make music directly, but publication seems no closer than it was nearly 20 years ago, when the manuscript was discovered.

Robert Clark's lecture, "Bach and the Organ — A Continuing Question," was a result of his recent studies of Silbermann organs in East Germany. After some introductory material explaining why we have so often associated northern instruments, such as those of Schnitger, with Bach, Mr. Clark put Silbermann's work into perspective. With the aid of a useful group of printed specifications, he made a case for Silbermann organs being anything but the fruits of decadence, invoking the few facts that are known about Bach's preferences in organ design to support his own aesthetic judgments. He characterized the Silbermann instruments as having a *Brustwerk* which functions like a north German *Rückpositiv*, a main division with reeds very much like those described by Dom Bédos, pressures of 60-90 mm., high tin content pipes, high cut-ups, some nicking, a smaller number of ranks of mixtures than is found in the north,

suspended key action (again, a la Bédos), meantone temperament pitched at *kammerton*, and a lack of separate housing for each division. He related this brief study in organology to the organ works of Bach, citing a decreasingly northern character in the works which could be associated with the instruments of the period. Again in keeping with the tacet theme of the conference, Mr. Clark ended with a more general statement which would allow considerable diversity in applying these facts to modern performance: there was, and is, no one "Bach organ," and one should avoid the absurdities of the recent neo-baroque movement.

It was not possible for me to stay for the final day of the conference, and that day's events, lamentably, must be left merely listed. Mr. González Oriol's harpsichord recital was reputedly a great success, and I especially regret not having heard it.

At the less esoteric level, the Ann Arbor Organ Conference was also skillfully handled. Little niceties, such as coffee at the morning sessions, the reception at the home of James O. Wilkes, and the luncheon on Tuesday noon, provided both creature comforts and moments to visit with the many organists present. The luncheon was under the sparkling and gracious guidance of Marilyn Mason, and was a model of how such an affair should be handled. Miss Mason struck a wonderful balance between a light-hearted triviality and a meaningful recognition of the honored guests — so often resulting in boring duty-speeches at other official dinners. Indeed, one must not minimize Miss Mason's role in the organ conference: although the rotating position of coordinator fell this year to Robert Glasgow, Miss Mason's spirit was much in evidence in implementing the excellent program which Mr. Glasgow organized.

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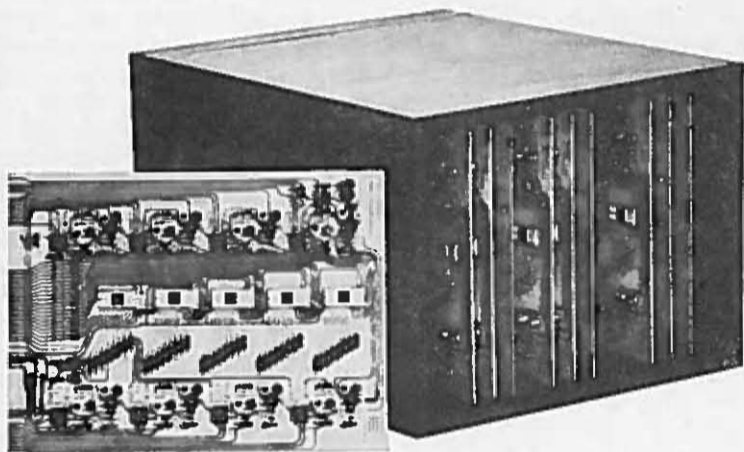
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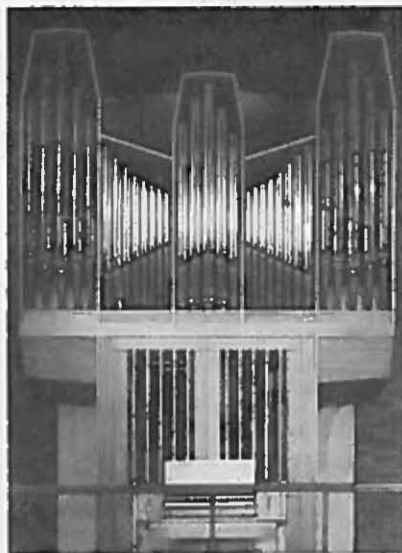
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## New Organs



Roy Redman,\* Ft. Worth, TX, has completed his Op. 17, a 2-manual and pedal organ of 24 stops and 33 ranks, for the Episcopal Church of the Epiphany in Richardson, TX. The instrument has mechanical key action, with ebony naturals and ivory-capped sharps. The stop action is electric, with illuminated push-button stop controls and solid-state combination action. The case and detached console are of white oak. The Principal of 90% tin and flamed copper stands in the façade.  
\*Roy Redman, member, American Institute of Organbuilders.

### GREAT

Principal 8' 61 pipes  
Metallgedackt 8' 61 pipes  
Oktave 4' 61 pipes  
Rohrflöte 4' 61 pipes  
Nazard 2-2/3' 61 pipes  
Blockflöte 2' 61 pipes  
Terz 1-3/5' 61 pipes  
Mixture IV 1-1/3' 244 pipes  
Cymbel II 1/2' 122 pipes  
Trompete 8' 61 pipes  
Tremulant  
Cymbelstern

### SWELL

Holzgedackt 8' 61 pipes  
Gemshorn 8' 61 pipes  
Gemshorn Schwebung 8' (TG) 49 pipes  
Koppelflöte 4' 61 pipes  
Spitzprinzipal 4' 61 pipes  
Principal 2' 61 pipes  
Quinte 1-1/3' 61 pipes  
Scharff III 1' 183 pipes  
Schalmey 8' 61 pipes

### PEDAL

Subbass 16' 32 pipes  
Offenbass 8' 32 pipes  
Choralbass 4' 32 pipes  
Mixture IV 2' 160 pipes  
Fagott 16' 32 pipes

3 unison couplers

The Holtkamp Organ Co.,\* Cleveland, OH, has built a 2-manual and pedal organ of 24 stops and 32 ranks for Hay Street United Methodist Church in Fayetteville, NC. The front of the original 1916 organ was used in the red oak case-work of the new instrument, which has electric stop action and mechanical key action (except the first 32 notes of the Pommer, which are electric). The manual naturals are plumwood, with Palisander accidentals, and the stop tablets are of cherry. The dedication recital was played Sept. 17 by Jean Ishee; Alan M. Porter is director of music.  
\*Walter Holtkamp, member, American Institute of Organbuilders.

### GREAT

Pommer 16' 61 pipes  
Principal 8' 61 pipes  
Rohrgedackt 8' 61 pipes  
Oktave 4' 61 pipes  
Spitzflöte 4' 61 pipes  
Superoktave 2' 61 pipes  
Cornet V (MC) 185 pipes  
Mixture IV 244 pipes  
Trumpet 8' 61 pipes

### SWELL

Gemshorn 8' 61 pipes  
Voix Celeste 8' (TF) 56 pipes  
Copula 8' 61 pipes  
Principal 4' 61 pipes  
Rohrflöte 4' 61 pipes  
Blockflöte 2' 61 pipes  
Scharf III 183 pipes  
Cromorne 8' 61 pipes

### PEDAL

Majorbass 16' 32 pipes  
Pommer 16' (Great)  
Oktave 8' 32 pipes  
Flöte 8' 32 pipes  
Choralbass 4' 32 pipes  
Posaune 16' 32 pipes  
Trumpet 8' 32 pipes

3 unison couplers

McManis Organs, Inc.\* have built a 1-manual and pedal organ of 5 ranks for the chapel of Christ Church, Winnetka, IL. The mechanical-action instrument on 2 1/4" wind replaces a Hammond "electro-tone." Stops are divided between middle C and C2. Marlan Allen, organist-choir-master, played the dedication recital on Oct. 15.

\*Charles W. McManis, member, American Institute of Organbuilders.

### MANUAL

Gedackt 8' 54 pipes  
Spitzprinzipal 4' 54 pipes  
Flageolet 2' 54 pipes  
Regal 8' 54 pipes

### PEDAL

Subbass 16' 32 pipes  
Manual to Pedal



Casavant Frères Limitée, St. Hyacinthe, Québec, has installed a 3-manual and pedal organ of 36 stops at the University of Alberta in Edmonton. The freestanding encased instrument stands on a reinforced steel platform in the rear gallery of the university's Convocation Hall, which seats 600. The key action is mechanical, while stop action is electro-pneumatic. The console is attached to the main case, with Rückpositiv behind. Mahogany was used for the casework. The dedication recital was played Oct. 1 by Prof. Gerhard Krapp, who heads the organ department at the university.

### HAUPTWERK

Bordun 16' 56 pipes  
Praestant 8' 54 pipes  
Hohlfloete 8' 56 pipes  
Oktave 4' 56 pipes  
Spitzflöte 4' 56 pipes  
Nasat 2-2/3' 56 pipes  
Oktave 2' 56 pipes  
Blockflöte 2' 56 pipes  
Terz 1-3/5' 56 pipes  
Mixture V 280 pipes  
Trompete 8' 56 pipes

### RÜCKPOSITIV

Gedackt 8' 56 pipes  
Praestant 4' 56 pipes  
Rohrflöte 4' 56 pipes  
Oktave 2' 56 pipes  
Quinte 1-1/3' 56 pipes  
Sesquialtera II 112 pipes  
Scharf IV 244 pipes  
Krummhorn 8' 56 pipes  
Tremulant

### SCHWELLWERK

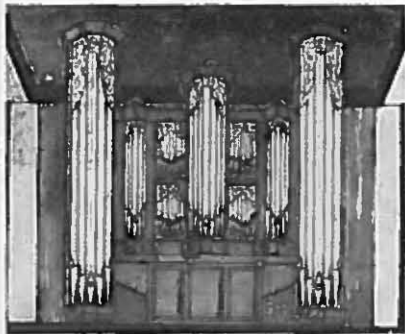
Offenflöte 8' 56 pipes  
Gemshorn 8' 56 pipes  
Schwebung 8' (TG) 49 pipes  
Oktave 4' 56 pipes  
Querflöte 4' 56 pipes  
Waldflöte 2' 56 pipes  
Mixture V 280 pipes  
Fagott 16' 56 pipes  
Trompete 8' 56 pipes  
Tremulant

### PEDAL

Subbass 16' 32 pipes  
Oktave 8' 32 pipes  
Gedacktbass 8' 32 pipes  
Oktave 4' 32 pipes  
Mixture IV 128 pipes  
Posaune 16' 32 pipes  
Trompete 8' 32 pipes  
Schalmey 4' 32 pipes

### COUPLERS

Hauptwerk to Pedal  
Schwellwerk to Pedal  
Rückpositiv to Hauptwerk  
Schwellwerk to Hauptwerk



The Gene R. Badient Co. of Lincoln, NE, has contracted to build a 2-manual and pedal organ of 9 stops for St. Mark's on the Campus (Episcopal), Lincoln. The neo-gothic chapel has an average reverberation time of 4 seconds and seats 175. The instrument will be based visually on stylistic features of the 16th-17th century cases of northern Europe, but scaling, voicing, and windpressure will be conceived in the Italian style of the 15th-16th centuries. The 40 mm pressure will be supplied by a pair of wedge-shaped solid-ribbed regulating bellows, with a motor-driven alternate lifting system. The 60-note manual compass and 29-note pedal compass omit the low C#. Completion of the organ is expected during 1979.

**GREAT**  
(C-D-c<sup>4</sup>)  
Praestant I-II 16' (DD)  
Octave 8'  
Octave 4'  
Mixture V  
(half-hitch=Octave 2')

**POSITIVE**  
(C-D-c<sup>4</sup>)  
Gedackt 8'  
Rohrflöte 4'  
Cornet III  
(half-hitch=Gemshorn 2')

**PEDAL**  
(C-D-f<sup>4</sup>)  
Praestant 16'  
Octave 8'



Bozeman-Gibson and Co.\* of Deerfield, NH, has completed a 2-manual and pedal organ of 28 ranks for Faith Lutheran Church, Syosset, NY. The firm's Op. 14 has all mechanical action, a tremblant doux affecting the whole organ, a single wedge bellows, a detached console with suspended key action, and an enclosed Great, except for the Principal. The Trumpet is patterned after Dom Bédos. The Chair division is situated on the gallery rail. Wind pressure is 3". The dedication recital was played Oct. 15 by John Lippincott.

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

**GREAT (II)**  
(56 notes)  
Principal 8'  
Chimney Flute 8'  
Gemshorn 8'  
Celeste 8' (TC)  
Octave 4'  
Spire Flute 4'  
Recorder 2'  
Sesquialtera II 2-2/3'  
Mixture IV 2'  
Trumpet 8'

**CHAIR (I)**  
(56 notes)  
Stopped Diapason 8'  
Principal 4'  
Spindle Flute 4'  
Nazard 2-2/3'  
Octave 2'  
Tierce 1-3/5'  
Larigot 1-1/3'  
Sharp Mixture III 2/3'  
Cremona 8'

**PEDAL**  
(30 notes)  
Bourdon 16'  
Principal 8' (Great)  
Chimney Flute 8' (Great)  
Choralbass 4'  
Trombone 16'  
Trumpet 8' (Great)

Tremulant  
Bell Star  
normal couplers

## Rebuilt Organ



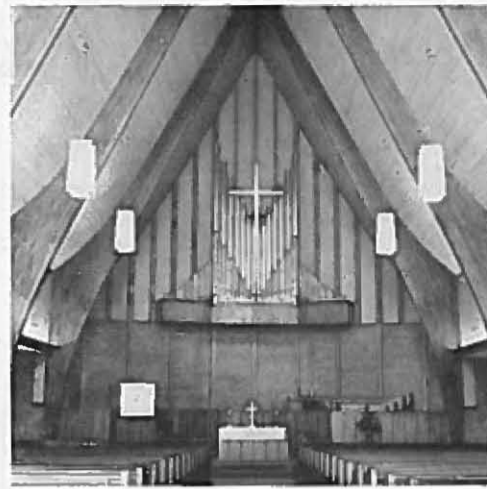
The Kinzey-Angerstein Organ Co. of Wrentham, MA, has rebuilt a 2-manual and pedal Hutchings-Votey organ for St. Mary's Church in Holliston, MA. The original builders' Op. 1594 of 14 stops was built in 1906 for St. Mary's Church, Southbridge; it has been revised to include 17 stops, as Op. R-21. The action is completely mechanical; 11 of the original stops were revoiced, and the remaining pipework is either new or from period ranks. Manual compasses are 61 notes; the pedal, 30. Two stops are double draw. Rev. William J. Haley, parish administrator, actively supported the rebuilding project; the dedication recital was played Sept. 8 by Wojciech Wojtasiewicz.

**GREAT**  
Open Diapason 8'  
Spire Flute 8'  
Principal 4'  
Fifteenth 2'  
Mixture IV  
(1-1/3' draws separately)  
Trumpet 8'

**SWELL**  
Viola 8'  
Celeste 8'  
Stopped Diapason 8'  
Chimney Flute 4'  
Principal 2'  
Coronet II  
(2-2/3' draws separately)  
Cremona 8'  
Tremolo

**PEDAL**  
Sub Bass 16'  
Octave Bass 8'  
Choral Bass 4'  
Trombone 16'

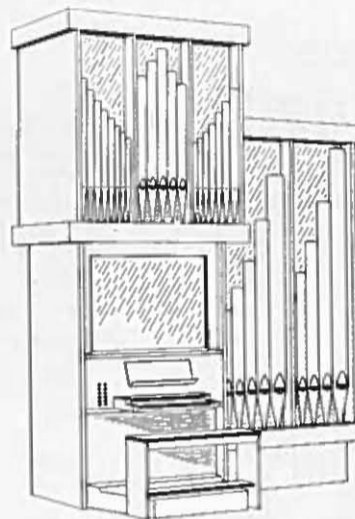
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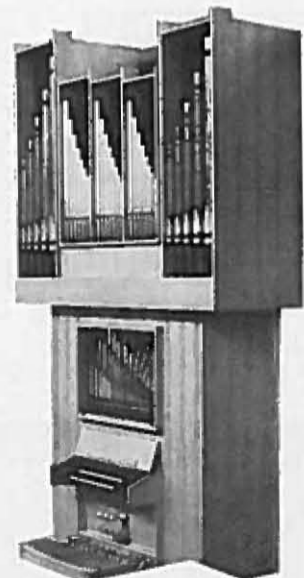
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## Here & There

The 1935 Aeolian-Skinner organ at Trinity Church on-the-Green in New Haven, CT, has been enhanced by the recent addition of a period tuba stop. It was built in 1932 by Aeolian-Skinner and installed in their instrument at Trinity College Chapel in Hartford, where it remained until that organ was taken down and stored in 1971. The 73-pipe stop is placed horizontally on the top of the 66-rank organ, at a windpressure of 13"; the installation was by the A. Thompson-Allen Co., of New Haven. The tuba was given in memory of Ruby Williams Loher, mother of Stephen Loher, who became organist-choirmaster of Trinity Church in 1971.

Mars Hill College held its second Contemporary Choral Festival on Nov. 4 at the campus in western North Carolina. Eleven unpublished works by American composers were selected for performance and for consideration in Hinshaw Music's new Mars Hills Choral series. A work recently commissioned for the series from Jean Berger was conducted by the composer.

The Yale Institute of Sacred Music, in cooperation with the religion and arts program at Yale, presented Marion P. Ireland in a day-long seminar on "Textile Design in the Church and Synagogue." The event, held Oct. 21, attracted participants from the school and the community. Mrs. Ireland, from Glendale, CA, is an author, organist, artist, and founder of a needlecraft enterprise; she was a lecturer at the recent AGO convention in Seattle.

The 5th annual Organ Competition for a \$1000 scholarship to Bowling Green State University has been announced. It is open to students who will be seniors in an accredited high school during 1978-79. The competition will take place on Feb. 10, but applications must be received by Jan 15. Further information is available from Dr. Vernon Wolcott, university organist, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403.

Aren't typos wonderful? According to a recent newsletter of a musical instrument group, a worker from the shop of "C.B. Fish" was pictured practicing his craft. We are glad to report that the doing of one's thing, in this case, took place on dry land.

Keith E. Thompson, organist-choirmaster of Central P Congregational Church in Dallas, TX, was a finalist in the recent international organ competition at Chartres. He served as a graduate assistant for two years at Southern Methodist University and is currently a teaching fellow at North Texas State University, where he is working on a DMA in organ, with related fields of musicology and harpsichord. He is a student of Charles S. Brown.

Publishing Church Music in America is the subject of the current issue (78:2) of Church Music (Concordia Publishing House). Included are such interesting articles as a symposium on the current state of church music publishing ("An Inside View of What Seven Publishers Are Up To"), Allan Mahnke's "Music Product Development from a Publisher's Perspective," and Robert Batastini's focus on "The Catholic Church Music Publisher." There is also a pictorial essay on the process of publishing a manuscript, a list of where music manuscripts may be submitted for publication, and an essay by Carl Schalk on "Georg Rhau: First Printer of the Lutheran Reformation."

William Teague has completed his 30th year as organist-choirmaster at St. Mark's Episcopal Church, Shreveport, LA, where he is also professor of music at Centenary College. During the past year he has played recitals in the midwest and the south, as well as in Europe, where he made his sixth concert tour. At St. Mark's, he conducted several large-scale choral works.

The Organ Historical Society, through its Extant Organs Committee, has announced the publication of a new listing of more than 1000 mechanical-action organs located in the New England states. The list is available for a duplicating fee of \$7.90 from committee members David and Permelia Sears, P.O. Box 61, Dunstable, MA 01827.

The complete organ works of Buxtehude are being played in a series of six recitals, "Les Concerts d'orgue de Montreal," by Bernard and Mireille Legace. The programs take place on the organ of the Immaculate Conception Church in Montreal on the first Sunday of each month, at 8:30 pm: Oct. 1, Nov. 5, Dec. 3, Feb. 4, Mar. 4, and Apr. 1.

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# Calendar

The deadline for this calendar is the 10th of the preceding month (Dec. 10 for the Jan. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. \* indicates AGO chapter event; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information cannot be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

**5 DECEMBER**  
Night pipes; Hartt College, Hartford, CT 10 pm  
Eugene Roan; Fisk Room, Westminster Chair College, Princeton, NJ 8 pm  
Robert Sutherland Lord, all-Bach; U of Pittsburgh, PA 12 noon

**6 DECEMBER**  
Britten Ceremony of Carols; St Thomas Church, New York, NY 12:10 pm  
James Frazier; Church of the Ascension, New York, NY 8 pm  
Albert Russell with Martha Steiger, soprano; St Johns Church, Washington, DC 12:10 pm  
Paul Manz, hymn festival; Zion Lutheran, Deerfield Beach, FL 7 pm

**7 DECEMBER**  
Old Christmas Music; Battell chapel, Yale U, New Haven, CT 8 pm  
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm  
Madrigal Feast; Eastern Kentucky U, Richmond, KY 6:30 pm

**8 DECEMBER**  
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm  
Madrigal Feast; Eastern Kentucky U, Richmond, KY 6:30 pm

**9 DECEMBER**  
Choral concert; Heinz chapel, U of Pittsburgh, PA 8:30 pm  
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

**10 DECEMBER**  
Ken Grinnell; St Anselms College, Manchester, NH 4 pm  
Christmas concert; Fogg Museum, Harvard U, Cambridge, MA 3 pm  
Richard Rephann, harpsichord; Yale U, New Haven, CT 8 pm  
Handel Messiah I; St Bartholomews Church, New York, NY 4 pm  
Menotti Amahl & Night Visitors; Madison Ave Presbyterian, New York, NY 5 pm  
Handel Messiah I; Holy Trinity Lutheran, New York, NY 5 pm  
Lloyd Davis; St Thomas Church, New York, NY 5:15 pm  
Scott Trexler; All Saints Cathedral, Albany, NY 4:30 pm  
Buxtehude cantata; 2nd Reformed, Hackensack, NJ 9:30 & 11 am  
Handel Messiah I; Calvary Presbyterian, Riverton, NJ 11 am  
Viva di Gloria; Trinity Presbyterian, Cherry Hill, NJ 9:30, 11 am  
Bach Cantata 142; 1st Presbyterian, Red Bank, NJ 4:30 pm  
Bach Christmas Oratorio III, IV; 10th Presbyterian, Philadelphia, PA 5 pm  
Choral concert; Heinz chapel, U of Pittsburgh, PA 4 pm  
Goucher College Chorus; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
William Watkins; The Falls Church, Falls Church, VA 5 pm  
"In Praise of Advent"; Covenant Presbyterian, Charlotte, NC 7:30 pm  
David Wilcox; St Philips Cathedral, Atlanta, GA 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Advent *abendmusik*; Trinity Cathedral, Cleveland, OH 5 pm  
Britten Ceremony, Vivaldi Gloria; Trinity Episcopal, Toledo, OH 4 pm  
Christmas concert; 1st Congregational, Columbus, OH 5 pm  
Handel Messiah; Eastern Kentucky U, Richmond, KY 8 pm  
Louisville Bach Soc; Calvary Episcopal, Louisville, KY 3:30 pm  
Saint-Saëns Christmas Oratorio; Court St Church, Flint, MI 9:30 & 11 am  
Boors Head Festival; Concordia College, Ann Arbor, MI 4 & 7:30 pm  
Christmas concert; St Marys College, Notre Dame, IN 8 pm

Christmas concert; Valparaiso U, IN 4 pm  
Handel Messiah; 1st Presbyterian, Deerfield, IL 7:30 pm  
Paul Manz, Christmas concert; Sherman Park Lutheran, Milwaukee, WI 3:30 pm

**12 DECEMBER**  
Night pipes; Hartt College, Hartford CT 10 pm  
Bach G-Minor Mass, Magnificat; St Thomas Church, New York, NY 7:30 pm

**13 DECEMBER**  
Music of Purcell; St Thomas Church, New York, NY 12:10 pm  
Christmas concert; Theological Seminary, Princeton, NJ 8 pm  
Susan Heaton; St Johns Church, Washington, DC 12:10 pm

**14 DECEMBER**  
Advent-Christmas vespers; Valparaiso U, IN 7 & 11 pm

**15 DECEMBER**  
Christmas program; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

**16 DECEMBER**  
Vesper concert; Architecture hall, Carnegie Institute, Pittsburgh, PA 4 pm  
Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm

**17 DECEMBER**  
Lessons & Carols; Christ Episcopal, S Hamilton, MA 5, 7 pm  
Viva di Magnificat; St Theresas Church, N Reading, MA 6:30 pm  
Saint-Saëns Christmas Oratorio; 1st Church Congregational, Great Barrington, MA 4 pm  
Ecumenical Christmas service; Trinity Church, Newport, RI 7:30 pm  
Williams Pageant of the Holy Nativity; St Bartholomews Church, New York, NY 4 pm  
Lessons & Carols; St Thomas Church, New York, NY 4 pm  
John & Marianne Weaver; Abyssinian Baptist, New York, NY 4 pm  
An die Musik; St Stephens Church, New York, NY 4 pm  
Lessons & Carols; Grace Church, Brooklyn, NY 4 pm

Candlelight service; Holy Trinity Lutheran, New York, NY 4:30 pm  
Bach Cantata 61; Zion Episcopal, Wappingers Falls, NY 4 pm  
Betty Valenta; All Saints Cathedral, Albany, NY 4:30 pm  
Handel Messiah; 2nd Reformed, Hackensack, NJ 4 pm  
Bach Magnificat; West Side Presbyterian, Ridgewood, NJ 4:30 pm  
Christmas "Pops"; Trinity Church, Princeton, NJ 8 pm  
Saint-Saëns Christmas Oratorio; Good Shepherd Lutheran, Lancaster, PA 8 pm  
Vesper concert; Calvary Episcopal, Pittsburgh, PA 4 pm  
Handel Messiah, Christmas portion; St Davids Church, Baltimore, MD 5 pm  
Carol service; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Jeanie Little; St James the Less, Ashland, VA 8 pm  
Carol service; Bland St Methodist, Bluefield, WV 5 pm  
Brubeck La Fiesta de la Posada; Front St Methodist, Burlington, NC 3:30 & 8 pm  
Lessons & Carols; Covenant Presbyterian, Charlotte, NC 5 pm  
Lessons & Carols; 1st Presbyterian, Wilmington, NC 11 am  
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Menotti Ahmal; 1st Presbyterian, Naples, FL 5 pm  
Sue Mitchell Wallace; 1st Presbyterian, Miramar, FL 8 pm  
Handel Messiah; Court St Church, Flint, MI pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Vaughan Williams *Hodie*; Independent Presbyterian, Birmingham, AL 4:30 pm  
Lessons & Carols; 4th Presbyterian, Chicago, IL 6:30 pm

**18 DECEMBER**  
Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm  
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm  
*(Continued overleaf)*

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**Calendar**

(Continued from p. 18)

**19 DECEMBER**

Mary Fenwick; State College, Glassboro, NJ 8 pm  
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

**20 DECEMBER**

Carol Sing; St Thomas Church, New York, NY 12:10 pm  
Christmas concert; Art Museum, Cleveland, OH 8:30 pm  
Irene Feddern; Christ Church Cathedral, Louisville, KY 12 noon

**21 DECEMBER**

Renaissance Christmas; National Shrine, Washington, DC 8:30 pm  
Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm

**22 DECEMBER**

Renaissance Christmas; National Shrine, Washington, DC 8:30 pm

**24 DECEMBER**

CPE Bach Magnificat; Trinity Episcopal, Hartford, CT 10:15 pm  
Lessons & Carols; St Thomas Church, New York, NY 11 am  
Pfautsch Day for Dancing; St Bartholomews Church, New York, NY 4 pm  
Hull Guests at the Stable; Grace Church, Brooklyn, NY 4 pm  
Bach Cantata 191; Holy Trinity Lutheran, New York, NY 10:30 pm  
Christmas carols; Church of the Ascension, New York, NY 10:30 pm  
Lessons & Carols; Zion Episcopal, Wappingers Falls, NY 10 am  
Williams Pageant of the Holy Nativity; Zion Episcopal, Wappingers Falls, NY 4 pm  
Williams Holy Nativity Pageant; 2nd Reformed, Hackensack, NJ 11 pm  
Britten Ceremony; Bland St Methodist, Bluefield, WV 9:30 & 11 am  
Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm  
Milford Myhre, carillon; Bok Tower, Lake Wales, FL 8 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Schütz Christmas Story; Trinity Cathedral, Cleveland, OH 10 pm  
Christmas music; Zion Lutheran, Ann Arbor, MI 10 pm  
Bach Cantata 142; Central Presbyterian, Lafayette, IN 11 am  
Carol service; 1st Presbyterian, Nashville, TN 8 pm  
Lessons Carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm  
Banners & Lights; 4th Presbyterian, Chicago, IL 11 pm

**25 DECEMBER**

Milford Myhre, carillon; Bok Tower, Lake Wales, FL 3 pm

**26 DECEMBER**

Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm

**28 DECEMBER**

Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm

**30 DECEMBER**

Albert C Gerken, carillon; Bok Tower, Lake Wales, FL 3 pm

**31 DECEMBER**

Bach Christmas Oratorio; St Bartholomews Church, New York, NY 4 pm  
Bach Cantata 28; Holy Trinity Lutheran, New York, NY 5 pm  
Lessons & Carols; Princeton U chapel, Princeton, NJ 11 am  
Carol service; Christ Church, Glen Ridge, NJ 4 pm  
Carol Teti; Holmesburg Baptist, Philadelphia, PA pm  
Alvin Lunde; 1st Baptist, Washington, DC 10:30 pm

**2 JANUARY**

Craig Campbell; 1st Methodist, Johnson City, TN 7 pm

**3 JANUARY**

Bach Christmas Oratorio; Calvary Episcopal, Pittsburgh, PA 8 pm  
Jane D Cain; St Johns Church, Washington, DC 12:10 pm

**5 JANUARY**

Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

**6 JANUARY**

Play of Herod; Christ Church, S Hamilton, MA 8 pm  
Diane Bish, workshop; Coral Ridge Presbyterian, Ft Lauderdale, FL 9 am

**7 JANUARY**

Pinkham Company at the Creche; 1st Church Congregational, Cambridge, MA 4:30 pm  
Play of Herod; Christ Church, S Hamilton, MA 5 pm  
Berlioz Childhood of Christ; St Bartholomews Church, New York, NY 4 pm  
Paul-Martin Maki, with brass; St Michaels Church, New York, NY 4 pm  
Anne Cooper; All Saints Cathedral, Albany, NY 4:30 pm  
Ken Medema, piano; 1st Presbyterian, Red Bank, NJ 7 pm  
Epiphany evensong; Trinity Church, Princeton, NJ 4:30 pm  
Deborah Lazenby, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Pearl Barfield; St Philips Cathedral, Atlanta, GA 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
David Mulbury, all-Bach; Corbett Theater, U of Cincinnati, OH 8:30 pm

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10 JANUARY

Albinas Prizgintas; Church of the Ascension, New York, NY 8 pm  
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm

11 JANUARY

Terry Charles; Kirk of Dunedin, FL 8:15 pm

12 JANUARY

Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Paul Jenkins; 1st Presbyterian, Nashville, TN 8 pm

13 JANUARY

Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 JANUARY

Puccini Messa di Gloria; St Bartholomews Church, New York, NY 4 pm  
Keith Williams; All Saints Cathedral, Albany, NY 4:30 pm  
Robert Plimpton, with tenor, handbells; Presbyterian Church, Bryn Mawr, PA 4 pm  
Thomas Spacht; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Lois Chambless; St Philips Cathedral, Atlanta, GA 5 pm  
J Marcus Ritchie; Emmanuel Episcopal, Athens, GA 8 pm  
Epiphany celebration; 1st Presbyterian, Naples, FL 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Haskell Thomson; Trinity Cathedral, Cleveland, OH 5 pm  
First Church Soloists; 1st Congregational, Columbus, OH 8 pm  
Melvin West; 7th-day Adventist, Kettering, OH 8 pm

UNITED STATES  
West of the Mississippi

5 DECEMBER

Paul Manz, workshop; 1st Baptist, Little Rock, AR 10 am

8 DECEMBER

Menotti Amahl & Night Visitors; Community Church, Garden Grove, CA 2 & 8 pm  
Irvine Master Chorale; HS aud, Santa Ana, CA 8:30 pm

9 DECEMBER

Menotti Amahl & Night Visitors; Community Church, Garden Grove, CA 2 & 8 pm  
Irvine Master Chorale; HS aud, Santa Ana, CA 8:30 pm

10 DECEMBER

Delbert Disselhorst; 1st Presbyterian, Burlington IA 2 pm  
Viva'di Glaria; Arkansas College, Batesville, AR 4 pm

Glendale College Choir; St Marks Episcopal, Glendale, CA 4 pm  
Richard Purvis; 1st Congregational, Los Angeles, CA 4 pm  
Bach Christmas Oratoria; Presbyterian Church, La Jolla, CA 7:30 pm

12 DECEMBER

Children's Pipe Organ Festival; Community Church, Garden Grove, CA 10 am

15 DECEMBER

Christmas concert; Green Lake 7th-day Adventist, Seattle, WA 7:30 pm  
Carols of Christmas; Community Church, Garden Grove, CA 8 pm

17 DECEMBER

Christmas Pageant; St Marks Episcopal, Shreveport, LA 5:30 pm

21 DECEMBER

Locklair Good Tidings; 1st-Plymouth Congregational, Lincoln, NE 8 pm

22 DECEMBER

Locklair Good Tidings; 1st-Plymouth Congregational, Lincoln, NE 8 pm

24 DECEMBER

Bach Magnificat; St Marks Episcopal, Shreveport, LA 10:15 pm  
Carols & Candles; 1st Presbyterian, Kilgore, TX 5 pm  
Handel Messiah; Immanuel Presbyterian, Los Angeles, CA 10:30 pm

6 JANUARY

Thomas Richner, masterclass; 1st Church of Christ Scientist, Denver, CO 10 am

7 JANUARY

Thomas Richner; 1st Church of Christ Scientist, Denver, CO 3 pm  
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 8 pm  
Herman Bergink, carillon; U of California, Riverside, CA 4 pm

11 JANUARY

Thomas Richner; Community Club, Laguna Hills, CA 8 pm

12 JANUARY

Roger Nyquist; 1st Congregational, Los Angeles, CA 8 pm

14 JANUARY

McNeil Robinson; Pacific Union College, Angwin, CA 4 pm

15 JANUARY

\*Mary Lou Robinson; All Saints Lutheran, Kansas City, KS 8 pm  
(Continued overleaf)

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(Continued from p. 19)

### INTERNATIONAL

#### 7 DECEMBER

John Tuttle; St Pauls Church, Toronto,  
Ontario 12:10 pm

#### 14 DECEMBER

Joan Tobin; St Pauls Church, Toronto, On-  
tario 12:10 pm

#### 17 DECEMBER

Lynne Davis; St Thomas d'Aquin, Paris,  
France 5:45 pm

#### 21 DECEMBER

Organ recital; St Pauls Church, Toronto,  
Ontario 12:10 pm

#### 24 DECEMBER

Christmas music; St Pauls Church, Toronto,  
Ontario 11 pm

#### 28 DECEMBER

Organ recital; St Pauls Church, Toronto,  
Ontario 12:10 pm

#### 4 JANUARY

John Tuttle; St Pauls Church, Toronto,  
Ontario 12:10 pm

#### 11 JANUARY

Norman Reintamm; St Pauls Church, To-  
ronto, Ontario 12:10 pm

#### 12 JANUARY

Guy Bovet; Oratoire Ste Marie, Montreal,  
Canada

#### 14 JANUARY

Guy Bovet; Ste Croix/Carouge, Geneva,  
Switzerland

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