

THE DIAPASON

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

Sixty-Ninth Year, No. 3, Whole No. 819

A Scranton Gillette Publication

ISSN 0012-2378

FEBRUARY, 1978

Dom Bedos in English

a review by Willard Riley

"Dom Bédos in English" has arrived. Its appearance is a great event in the publication of organ literature in English, coinciding neatly with the bicentennial anniversary of the completion of the original work by the indefatigable Benedictine monk and his collaborators.¹ The format of the newly-published translation is monumental, not to mention the price! Since the first edition is limited to one thousand copies, for which about 340 subscribers are listed (eleven of whom ordered more than one copy), it follows that there are at least two classes of readers whose interests should be served by a review: those trying to make up their minds whether to buy one of the remaining copies, and those who already possess the translation but might appreciate some further information or insight in order to make the best use of their investment. I hope the following will be helpful to all of them.

It is hardly necessary to elaborate on the publisher's claim that *L'art du facteur d'orgues* (AFO) is the most important primary literary source on classical organbuilding. In order to appreciate it, however, it is important to know what sort of readership it was intended for, and what readers might conceivably be interested in a twentieth-century English translation. Bédos' guiding principle was to set down in his treatise all of the knowledge that is required of an organbuilder in order to function competently.² Except for the third of the four parts in which AFO was published, he wrote expressly for those who were learning, or intended to learn, to become organbuilders.³ Even the third part, intended for organists rather than organbuilders, discusses functions which Bédos felt should more properly be handled by builders in the first place — designing instruments, examining newly-completed work to determine whether it was acceptable, etc. On the other hand, Bédos alludes throughout to his concern for those among the general public who are interested in organs and who admire the skill of those who build them. Although many of these remarks seem like perfunctory deference to the patrons of his book, the *Académie Royale des Sciences* of Paris, their opinions as representatives of the reading public seem to have had a great influence on the shape of his work. The polemics contained in Part III, however, reveal the extent to which Bédos really was concerned about public opinion, especially as a mediator between the conflicting interests of organists and builders. As an articulate organbuilder, he felt he had a great stake in passing along to the concerned public as much information as necessary to ensure that its judgment would be sound. Through his writing, Bédos thus hoped to encourage some reforms in the usual patterns of patronage for his trade, in addition to his main goal of codifying the knowledge necessary to those who practised it.

If this was Bédos' relationship to his readers in pre-Revolutionary France, then what about us twentieth-century Anglo-Saxons? Several important characteristics set us apart. We have the benefit of an additional two hundred years of scientific and technical development,

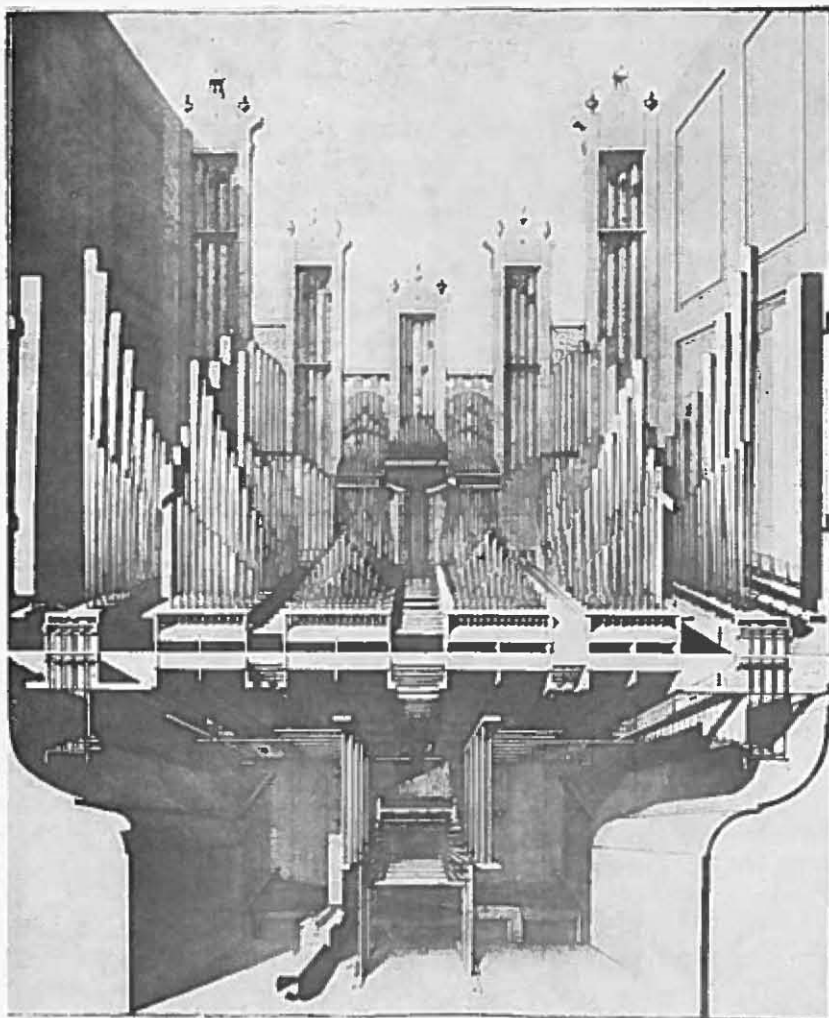


Plate L from *L'art du facteur d'orgues* by Dom Bédos de Celles, showing the interior of an organ based on a 16' Montre.

we belong to a different language tradition; we observe the classical French organ tradition as outsiders, rather than considering it *the* way to build and play the instrument; and in fact we recognize no single type of instrument as being properly ours. All of this means we are tempted to canvass the organ traditions of other times and places for ideas and effects, and that we have to work out esthetic and practical standards of our own to judge their relative usefulness. Bédos can help us on both of these points, first by the wealth of specific detail he provides on the practices of his contemporaries and compatriots, and again by setting standards of rational analysis of the interrelationships among various aspects of their art. The classical French organ tradition was well over a century old when Bédos began to write. Its celebrated stability and uniformity did not necessarily imply a resistance to innovation, but rather a nearly universal agreement among its practitioners to channel the artist's and the artisan's inventive powers toward refining, rather than replacing, the common practice. Despite his occasional references to changing tastes, and the fact that he wrote toward the end of the period, there can be no doubt

of Bédos' intention to represent the entire tradition as thoroughly as his own understanding, backed up by that of his colleagues, would allow.⁴ In fact, from the Renaissance down to the present there have been very few writers on musical matters who have made less than he does of the distinctions between "ancients" and "moderns," between "old" and "new" practices, or even of the superiority of recent inventions (although he does have some of these to recommend, of course).⁵ Instead, Bédos fathomed the inherited tradition to its depths, observing and experimenting with subtleties in a way that we moderns can hardly afford, largely because of our penchant for more sweeping changes. I hope others will be persuaded to agree with me that Bédos' art stands as a model of internal consistency, as a standard for judging the quality of our own creations. This is all the more true because of his claim to represent not just his own opinions but those current among his fellow organbuilders. His work deserves to be studied in depth not only by historians, but also by practising builders, organists and the same general public for which the original was intended, *mutatis mutandis*.

Does Professor Ferguson's new translation meet the various purposes of all these potential readers? Judging from his translator's preface, this at least is what he intends, for he writes,

This monumental treatise . . . continues to offer a wealth of useful information to laymen, musicians, and craftsmen. We keep faith with the spirit of the era in which it was written, by translating this unique work into English.⁶

How reliably does *The Organ-Builder* (OB) live up to this promise?

DESIGN OF THE EDITION

In any work of this size and complexity, the style of physical and visual presentation strongly influences the reader's willingness to persevere until he has mastered it all. Certainly the publisher made a wise decision to bind the full-size facsimiles of the plates as a separate volume. Not only did Bédos recommend this arrangement in a "Notice to the binder" issued together with Part IV, in 1778,⁷ but the practical necessities of following cross-references from text to plates make this the best solution. The alternative would probably be to place everything in one binding (assuming text pages are made the same size as those of the original edition). In fact, this had been Bédos' recommendation in a similar notice, issued in 1770, at the time when Parts II and III appeared and publication of Part IV was foreseen for 1771.⁸

But should the text pages be made the same size as the originals? True, the characters are easily read from a distance, and ample margins leave room for adding glosses. (I miss the marginal cross references to the corresponding engraved plates, which are such a help in the original edition!) Yet, albeit the lines have been made longer and placed closer together, helping to reduce the French text of 678 pages to an English version in 384; and Sunbury even decided to avoid those ornamental S's that look so much like F's in both French and English printing of the eighteenth century — I still think a handier format would have been more useful. Imagine an octavo edition with thinner paper, for instance. You could hold it in one hand while using the other hand to locate plates in the other volume spread out on the table before you. What was so sacred about the folio format? I doubt that any modern publisher would recommend it for any but a coffee table book, and even then it's the illustrations that justify the added inconvenience and expense. It is not my purpose here to try to determine what format should have been adopted, but only to question what seems to be an uncritical transference of certain inessential traits of the original to the modern edition. The practise of continuing numerical tables from one page to the next is another; how much easier it is to read them when they are kept on a single page or facing pages. Similarly puzzling judgments, both announced and otherwise, form part of the translator's editorial policy.

(Continued, page 10)

THE DIAPASON

Established in 1909

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

In This Issue

For many years, the treatise *L'art du facteur d'orgues* by Dom Bédos de Celles has for serious students been a legendary source of information on organ building and performance in the late eighteenth century. Until recently, however, its wealth of information remained only a legend to all but a few—even those of us that were fortunate enough to be able to consult an original edition or facsimile were mostly unable to read its original French. Now a full English translation has been published and it merits the thorough review which begins on the cover of this issue. For this, we have been fortunate to obtain the services of a writer who is expert in both the subject matter and the language. The review should be vital to those who already own the translation and to those who might yet buy it, as well as to others interested in the subject.

Last July, our cover story by Dorothy Holden sparked a substantial amount of inquisitiveness, when she explored the tonal work of E. M. Skinner. We are pleased to publish a continuation of her work, based on a forthcoming book, in the current issue. This series will continue in future issues.

A third feature this month is the beginning of a series of articles which will survey the organ works of Mendelssohn. Most organists are familiar only with this composer's six sonatas and three preludes and fugues, but this initial article dealing with the earlier works reveals the existence of a number of other organ works, which remain virtually unknown.

Pipe Dreams (II)

Music critic James Goodfriend wrote an interesting column in *Stereo Review* last month which was concerned with "might-have-been" works: pieces he wished certain composers had written, but which they did not write. It all started with Mr. Goodfriend's search for a mythical trumpet concerto by Mozart, and the eventual realization that such a piece never existed (or was lost) led him to imagine others: a string quartet by Mahler (as well as an opera by him), some Wolf *Liebeslieder* waltzes, a Viennese operetta by Schubert, and a triple concerto by Brahms. He would also have liked a Rossini symphony, a Ravel string octet, and a real oratorio by Beethoven. Going further afield, he even conjured up a group of cabaret songs by Chabrier, a "bawdy oratorio" from the pen of Purcell, and a Vivaldi concerto for two trombones! The writer called this little exercise of his imagination "Pipe Dreams," undoubtedly because he puffed on his tobacco while he typed.

The idea of that column, coupled with its title, immediately drove the editor of *The Diapason* to dreaming up non-pieces for another kind of pipes, inasmuch as he is not presently given to *Nicotiana*. He would like to find a set of chorale preludes by Heinrich Schütz, that great organist from the pre-Bach era who left no organ compositions for posterity. Moving up a few generations to J. S. Bach himself, a real concerto for organ and instruments by the Leipzig master would add greatly to his impressive *oeuvre*. The other side of that musical coin, one supposes, would be some real solo organ pieces by Handel. One of the great composers who wrote only student trifles for our instrument was Beethoven; wouldn't an organ sonata by him, on a level with even the least of his piano sonatas, be significant? Anton Bruckner wrote symphonies in the Beethoven tradition; he was also said to have been one of the greatest of improvisers at the organ in his day. Both Liszt and Franck admired his playing, so it is our loss that Bruckner did not write down a major organ work. Another composer who was acknowledged as a fine organist was Gabriel Fauré, yet he never wrote an organ piece. Saint-Saëns was unsuccessful in persuading him to do so, and a glance at the organ part in the Fauré *Requiem* can serve as an indication of unrealized potential in this respect. Berlioz was one who seems to have detested the organ, at least to judge from his treatise on orchestration. Certainly he did not write for it, but ponder what a wild work he might have contrived, had he found the organ a congenial mode of expression. Yet another Frenchman who didn't produce a *pièce d'orgue* was Debussy, and he might not have been the most idiomatic at it had he had the occasion. But, consider how fine an organ work, say a suite, might have come from the pen of Ravel, if he had been so inclined. Closer to our own day were Bartok and Stravinsky, two masters renowned for their colorful wind writing who never wrote for the most colorful of wind instruments. (When speaking of 20th-century composers, however, we may be thankful that a commission gave Schoenberg the occasion to write a large organ work, even though many find it difficult to approach.)

Such pipe dreaming can lead to other avenues, such as the great composers we can all be thankful did *not* write organ solos: Donizetti and Meyerbeer, for instance, might be high on that list. Then, there are the composers we may wish had not written for us, but I shall take the easy way out on that score and single out none.

Coming as it does in February, the editor hopes this digression into never-never land will not seem like some strange, left-over Christmas list. But, if it does, perhaps we should all concentrate on doing what we can to encourage the significant composers of today (and tomorrow) to write for organ. —A.L.

FEBRUARY, 1978

Editor

ARTHUR LAWRENCE

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Prices:

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

THE DIAPASON

Published monthly by

Scranton Gillette Communications, Inc.

434 South Wabash Avenue,

Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at

Chicago, Ill., and at additional

mailing office. Publication no. 156480.

Routine items for publication must be

received not later than the 10th of the

month to assure insertion in the issue

for the next month. For advertising

copy, the closing date is the 5th.

Materials for review should reach

the office by the 1st.

Prospective contributors of articles

should request a style sheet.

This journal is indexed in The

Music Index, annotated in Music

Article Guide, and abstracted in

RILM Abstracts.

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

Errata

Calvert Johnson's article on Spanish keyboard ornamentation in the January issue suffered an omission in the 3rd column of p. 15. The penultimate sentence of the 1st paragraph should read: "Santa Maria and Correa are agreed that nearly all longer notes (whole notes and half notes) may be ornamented.¹⁴ About half of the notes in passages of shorter notes (quarter notes) may be ornamented (for example, in the alternating manner of Examples 19-21).

In the article on G. Donald Harrison by Ann L. Vivian in the January issue, lines were inadvertently repeated on p. 4, in the 1st column. The fourth paragraph there should read: "GDH was greatly influenced by the two Schulze organs in England. I spent a couple of days playing with the Schulze organ at Armley (in Launcs), and it certainly was a magnificent instrument — even though the snow was coming through the church roof and landing gently on the instrument."

Dale Carr, author of the Brugge Harpsichord Week review (October) has advised us of a correction needed in that article: the temperament description at the bottom of the 2nd column, p. 7, which indicates that the C-E interval is to be tuned narrow should be altered to read *wide* — all thirds in this temperament are wide.

Competition announced

The Chicago AGO Chapter will conduct its annual organ playing competition on Saturday, May 6, 1978, at St. John's Lutheran Church, Forest Park. Any organist under 25 years of age on that date may enter. A prize of \$200 and a public recital sponsored by the chapter will be awarded to the winner.

Each contestant is invited to submit a tape (7 1/2" — four-track stereo) of a major Bach work — a large prelude and fugue, a trio sonata, a catechism chorale, one of the Great 18, or passacaglia. From the tapes submitted, the judges will choose six contestants to participate on May 6.

For the May 6 competition, each contestant must perform the major Bach work submitted previously and two works from two of the following three categories: 1) any solo organ work (other than Bach) written prior to 1750; 2) any solo organ work written between 1750 and 1920; 3) any solo organ work written after 1920.

Application forms and further information may be obtained from the contest chairman, Steven Gustafson, P.O.B. 134, Glen Ellyn, IL 60137.

Music for Voices and Organ

by James McCray

Anthems for Lent and Easter

Easter Anthem. Philip E. Baker, Oxford U. Press, 94-215, 50¢, SATB and organ. (M).

This joyful work features the organist even more than the choir, which is often in unison or two parts. The organ material consists of busy recurring sixteenth-note passages with solo areas between the verses and at the end. The registration is included, and expression markings are clearly articulated. There are modulations and changing meters throughout. This is a delightful anthem that will add greatly to the Easter Sunday service. The choral parts will not be difficult to learn but will be challenging when sung with the organ accompaniment, because the two are so totally independent of each other. Highly recommended.

Christ, Whose Glory Fills the Skies. arr. Gerhard Krapf, Augsburg Publishing House, 11-1818, 45¢, two-part mixed voices, organ and optional congregation (E).

The (E) in this rating applies only to the choral music. This anthem is designed for an accomplished organist and certainly features him/her. There are three verses. The first is in unison, the second SA/TB in unaccompanied alternations with the organ, and the third as a homophonic four-part setting which permits the congregation to sing the hymn tune. A choral or trumpet descant is provided for the third verse. This is a beautiful setting of Johann Werner's (1777-1822) hymn, *Ratibon*. Excellent music for a small church choir.

With His Stripes We are Healed. Joseph Roff, Shawnee Press, A-5739, 40¢, SATB and organ. (M-).

Using the harmonic minor to provide the necessary chromaticism, Roff treats the suffering of Christ in a slow tempo, and moves to a faster tempo and the relative major for that section of the anthem which concerns the title line. The music is designed for a church choir; the organ responsibility is for support and generally doubles the choral lines.

At the Lamb's High Feast We Sing. Setting by S. Drummond Wolff, Concordia Publishing House, 98-2300, 40¢, SATB two trumpets, organ and congregation. (M).

This setting has six verses and an instrumental introduction. The settings alternate between a unison setting, usually for the congregation, and a four-part version for the chorus. The trumpets either double the hymn tune or function as a descant. The organ music is in a homophonic block style with some melodic ornamentation. The setting is well constructed and would be useful for most church choirs; however two of the settings are for unaccompanied choir, which might be difficult for some groups. The score has the trumpet

parts in C, but a B_b version is also available (98-2322).

Jesus Christ is Risen Today. arr. Jean Pasquet, Elkan-Vogel, 362-03224, 40¢, SATB, soprano descant, organ, optional brass and congregation. (E).

This familiar Easter melody receives a simple straight-forward setting with three of the four verses in unison. There is some alternation of choir and congregation, and men's and women's voices. The fourth verse has a soprano descant. The organ music is in hymn style, with all of the verses following generally the same setting. The optional brass includes music for two trumpets and two trombones and is included in a separate score at the end, in transposition.

This would be a useful version for those choirs with limited personnel who still need a "big", festive Easter morning anthem.

Tenebrae Factae Sunt (Darkness Fell o'er the Earth). Leonardo Leo (1648-1744), Alexander Broude, Inc., AB 422, (no price given). SATB and keyboard. (M-).

This motet has been edited and arranged with a keyboard part by John Kingsbury; the English version is placed first, above the Latin. The keyboard realization is very simple.

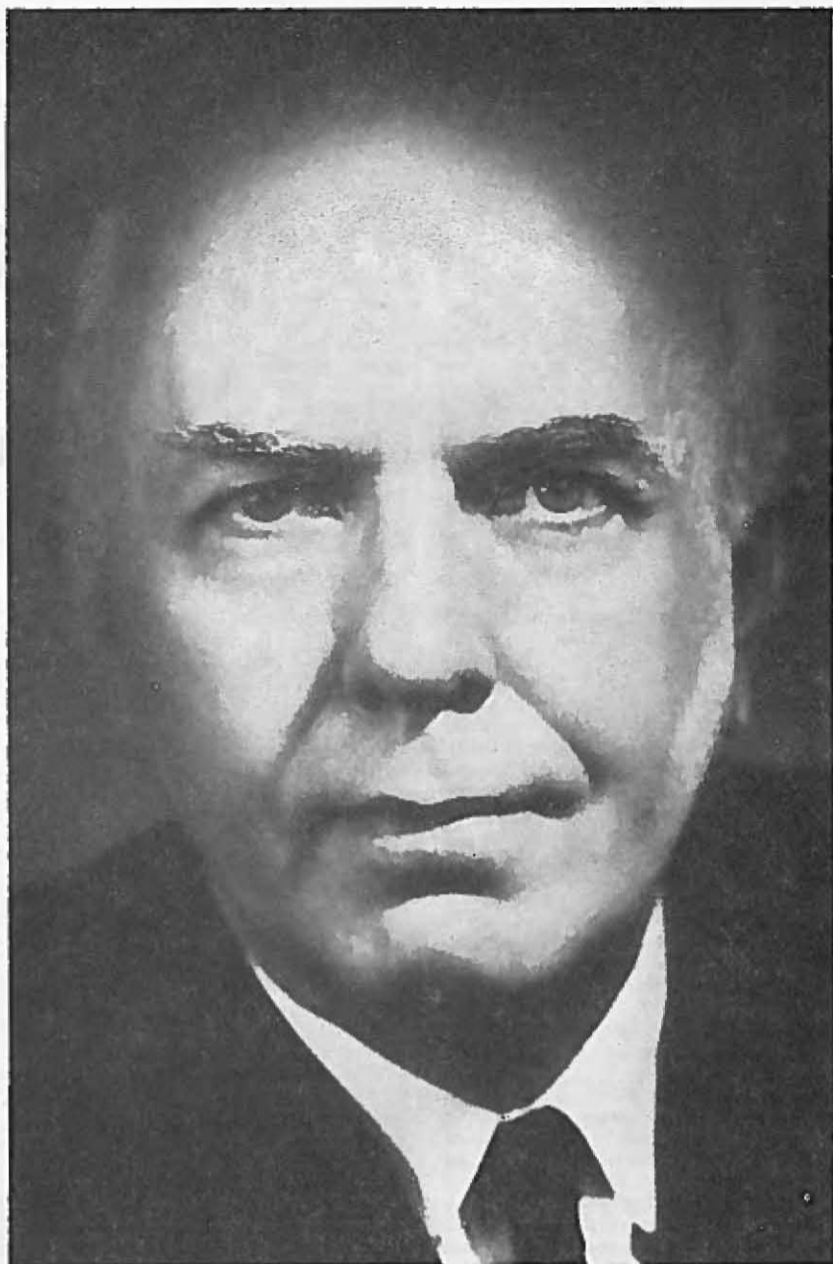
This text is suitable for Good Friday and tells of Christ's death on the Cross. The music for the chorus is homophonic and, in those areas where the tenor section has been exposed as a solo, Kingsbury has added an octave unison for the alto section, for those choirs having a weak tenor section.

Oh, That Bleeding Lamb. Undine Smith Moore, Augsburg Publishing House, 11-0557, 45¢, SATB unaccompanied (M-).

Moore, who stands as one of the best spiritual arrangers, emphasizes the soprano in her latest spiritual. The choral parts are generally a background for the top voice with some moments of division in all sections. Except for the high A in the soprano, all vocal ranges are quite suitable for most choirs. There are seven pages with the bulk of work repeated in a second verse. This is a slow, serene spiritual with limited syncopation, but well worth consideration by both church or school choirs.

Today is Salvation Come. Raymond Haan, G.I.A. Publications, G-2115, 35¢ SATB and 4 handbells (E).

This text is suitable not only for Easter, but also for Christmas or even general use. Its character and length also make it appropriate as an introit, so the 35¢ investment will provide the choir director with many possibilities. The men and women sing in alternation and canon for most of it, then there is a joyful alleluia in four parts at the end. This is simple yet lovely music.



Dr. Alexander Schreiner, chief organist of the Mormon Tabernacle in Salt Lake City, retired on December 31 after a 53-year career of playing at the famous Utah edifice. Official announcement of the retirement was made by the First Presidency of The Church of Jesus Christ of Latter-day Saints, which noted that this was by far the longest tenure of any organist of the Tabernacle since its dedication 110 years ago.

A native of Nuremberg, Germany, Alexander Schreiner immigrated to Salt Lake City at the age of eleven and was soon named a church organist there. After study with Tabernacle organist John J. McClellan and graduation from high school, he became a theatre organist; he later went to Europe, where he studied with both Vierre and Widor. Upon return, he took up regular assignments in Salt Lake City. From 1930 to 1939, he was lecturer and organist at the University of California at Los Angeles, spending eight months per year there and playing at the Tabernacle the remaining four. He earned both B.A. and Ph.D. degrees at the University of Utah, and received honorary doctorates from Utah State University and from the University of Utah. He worked closely with the late G. Donald Harrison in the design and installation of the 189-rank Aeolian-Skinner organ, built for the Tabernacle in 1948. He is well-known for the playing of daily recitals there and for weekly broadcasts on CBS, a series which has been continuous since 1929.

In retirement, Dr. Schreiner anticipates devoting time to composition, reading, and writing. He and his wife Margaret, who were married in 1927, will continue to reside in Salt Lake City.



Lou Harrison: *Concerto for Organ with Percussion Orchestra* (1973); Samuel Adler: *Xenia, a Dialogue for Organ and Percussion* (1972); Paul Cooper: *Variants for Organ* (1971-72). David Craighead, organist; Möller-Rosaes organ (1939/1975-77) at Pomona College, Claremont, California; with Los Angeles Percussion Ensemble, William Kraft, conductor (in Harrison), and Gordon Stout, percussion (in Adler). Crystal Records Stereo S858; available from Crystal Record Co., P.O. Box 65661, Los Angeles, CA 90065 (\$6.95 + 50¢ postage).

New Organ Recording

This is a one-of-a-kind recording, in every way outstanding. The technical quality of the engineering is stunning: unobtrusive stereo sound from clean, quiet surfaces. The packaging is good, except for the use of a slightly out-of-focus cover picture and the lack of an organ specification; it includes succinct notes on the music, with the composers' own remarks about their works for organ and percussion. The organ employed may not appear to be the ultimate for such use, but it is a completely adequate vehicle this performer and these pieces. †

The major work is the Harrison concerto, which combines many percussion instruments, usual and unusual, with organ, in five movements. Some of the instruments were built specifically for it: large cube-like wooden drums and large gas cylinder bells. Others are more traditional, although not in this combination: piano, glockenspiel, vibraphone, celesta, and chimes, as well as instruments without fixed pitch. As

with many of Mr. Harrison's other works, there are definite Oriental influences, which make a fascinating combination and contrast with the thoroughly Western organ sounds. The use of such a large battery of instruments having considerable noise-making potential may convey the wrong impression to someone who has not heard this piece. Although there are forceful and dramatic spots, there are also many diminutive and veiled sounds. My favorite is the opening of the third movement, a largo: celesta, xylophone, piano, wind chimes, and tube chimes alternate with soft organ stops on a C_♯-C-E-D_♯ motive which is reminiscent of the B-A-C-H figure, but more exotic. It is a colorful work.

The Adler and Cooper pieces were both heard at last year's mid-winter AGO conclave, when the same performers played them at Occidental College (see the February 1977 issue, p. 4). *Xenia* is much denser but less continuous than the Harrison piece, while *Vari-*

ants is the most avant-garde, but without the extra dimension of percussion. To me, neither is as arresting in overall sound as the concerto, but both are well-worth hearing, and the Adler has considerable impact.

This record is an extraordinary combination of excellence in composition, performance, and recording. Everyone interested in vital organ music should hear it.

—Arthur Lawrence



The Organ Works of Felix Mendelssohn Bartholdy

Part I

by Douglas L. Butler

In the period between Johann Sebastian Bach (1685-1750) and Felix Mendelssohn Bartholdy (1809-47), organ literature in Germany was in a state of decadence, while the piano gradually emerged to dominate keyboard writing after 1770. The organ, which reigned supreme as polyphonic instrument of the German Baroque, saw a considerable decline in prestige. The organ as musical instrument also underwent radical changes in comparison with its Baroque prototype.¹

Three elements from this period of decadence are carried through to the organ music of Felix Mendelssohn Bartholdy:

- 1) Qualities of improvisation and quasi-virtuoso style.
- 2) Desire for more and varied tonal color.
- 3) The character piece and the "religious Adagio."²

Jacob Ludwig Felix Mendelssohn Bartholdy (1809-47) was born into a Jewish family of marked cultural, intellectual and financial prominence; he had the advantages that position and affluence could offer. The composer's home environment centered in engaging intellectual, musical, and aesthetic involvement among parents, children and visiting artists and scholars. The composer learned the piano quickly in his studies with Ludwig Berger, a pupil of Clementi and John Field, who lived in Berlin after 1815. By age eleven (1820) the composer had composed a sonatine, a drawingroom opera, a psalm, and several organ pieces.

The exact number of pieces composed in the period 1820-21 is difficult to ascertain due to conflicting information in modern sources. According to general stylistic considerations and manuscript indications,³ seven works for organ can be attributed to the composer's 1820-21 output:

- 1) Prelude in D minor, dated November 28, 1820.
- 2) Prelude in D minor [1820?].
- 3) Minuetto in G Major [1820?].
- 4) Allegro in E Major [1820?].
- 5) Fugue in D minor (I), dated December 3, 1820.
- 6) Fugue in G minor, dated December, 1820.
- 7) Fugue in D minor (II-double), dated January 6, 1821.

Prelude in D minor⁴ (C=4/4), dated November 28, 1820, probably the first organ piece of the composer's childhood, based on a four-note motif,

(Example 1.)

proceeds, after an introductory pedal point, simply and conservatively in a three-part form: A (1-56), B (57-104), A (105-32) without structural surprises.

A sketchy Prelude in D minor (C=4/4), [1820], recalls the old Baroque intonation-like *präludien* (16th-note figuration and block-like harmonies), while a cheerful Minuetto in G Major (3/4), [1820], recalls the lighter salon style of Mozart's time.

The Allegro in E Major (C=4/4), [1820?], a second incomplete score, proceeds largely with rapid manual figuration, supported by long-note values in the lowest bass voice. These long tones suggest the use of foot pedals in view of their supporting role and register placement. The score is really a sketch showing several motifs, none of which is developed.

Numerous unidentified fugues for organ (or strings) are housed in the Deutsche Staatsbibliothek, Musikabteilung, Berlin.⁵ At least three of these fugues appear to be from the composer's childhood.

Fugue in D minor (I), (C=4/4), dated December 3, 1820, three voices in open score, has the following subject

(Example 2.)

from which its countersubject is derived.

(Example 3.)

A light, homophonic flavor prevails in a I-IV-V-IV harmonic movement in the series of expositions.

Other student fugues include Fugue in G minor (C=4/4), dated December 3, 1820, three voices in open score, which has a hymn-like subject

(Example 4.)

with its countersubject

(Example 5.)

and Fugue in D minor (II, (C=4/4), dated January 6, 1821, a double fugue with a first subject

(Example 6.)

and a second subject

(Example 7.)

cast in a light, trio-like texture.⁶

The composer's principal musical teacher was Carl Friedrich Zelter, a musical conservative, director of the Berlin *Singakademie*, the city's foremost institution for choral music. Zelter presented the composer to Johann Wolfgang von Goethe as his best pupil. Subsequently the composer spent many hours in the Goethe home playing Bach on the piano and discussing philosophy and religion with the sage of Weimar.

The composer's youthful Fantasia and Fugue (incomplete) in G minor was probably composed in the period 1820-23.⁷ The Fantasia opens with hymn-like harmonies

(Example 8.)

followed by an Adagio (six measures) and an Allegro (20 measures) with improvisational-like scalar figuration throughout. The Fugue's subject

(Example 9.)

is carried only through one four-part exposition.

Andante in D Major, *Sanft* (C=4/4), dated May 9, 1823, is a pleasant "religious Adagio" which shows the composer's early inclination toward individualistic style and soft cantilena qualities in lyricism. This piece (49 measures duration) is built on three short motives:

(Examples 10, 11 12.)

The composer's Passacaglia in C minor (C=4/4), dated May 10, 1823, stands in the shadow of Bach's well-known Passacaglia in C minor (BWV 582), without the closing fugue.

(Example 13.)

The eight-measure theme remains unchanged through 21 variations, and is only interrupted by one eight-measure transition. Eleven variations have the theme in the bass, and five variations have the theme in an upper or middle register. R. Werner states Mendelssohn's theme may have been modelled on Bach's *WTC*, I, Prelude in B minor (BWV 829).⁸ Mendelssohn's awareness of the Bach model can be clearly seen by comparing the first eight measures of the respective passacaglias.

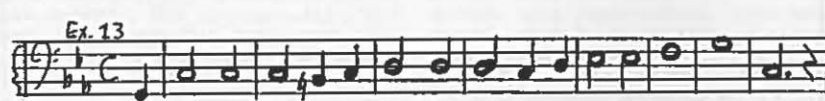
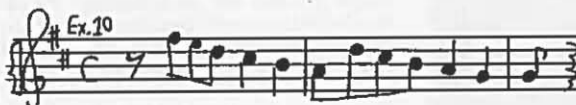
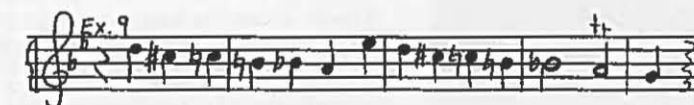
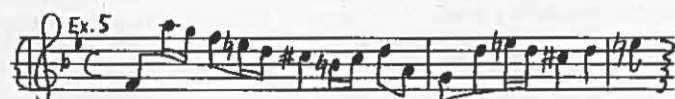
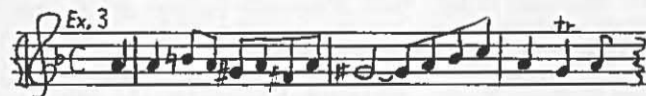
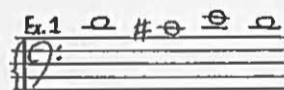
The composer's imitation of Baroque practice can be further seen in the organ chorale *Die Tugend wird durch's Kreuz geübet* (Virtue is practiced through the Cross), a chorale *partita* with three variations. The chorale tune first appeared in J.A. Freylinghausen's *Geistreiches Gesangbuch*, Halle, 1704. Mendelssohn apparently used the version he found in M.G. Fischer's *Choralmelodien der evangelischen Kirchengemeinden . . . Gotha I.*, 1820; II, 1821.⁹

(Example 14.)

The chorale text is a typical product of German Lutheran Pietism: the first stanza gives the mood of the chorale:

Virtue is practiced through the cross because without it she cannot exist. If she [virtue] is not tried again and again, one will not notice her light. She has to show her strength in bearing the cross by which then she can subdue him [the devil] who stalks her early and late.

The composer gives *Die Tugend . . .* in a four-part harmonization in open score. Variation I, dated July 30, 1823, opens with *vorimitation* cantus firmus



treatment (m. 1-9) followed by a bass treatment of the cantus firmus in the pedals to the end. Variations II and III, dated August 2, 1823, further exhibit Baroque revival styles. Variation II presents various canonic treatments, while Variation III presents the cantus firmus in chords and single upper notes in lively, eighth-note, toccata-like figurations.

The composer's sister, Fanny, was to be married to Wilhelm Hensel October 3, 1829. The composer wrote a wedding piece for her wedding. This piece did not arrive in time for Fanny's wedding, so she wrote a piece for her wedding, *Prelude in F*, which is now housed in the Library of Congress, Washington, D.C.

While on a Swiss-Italian tour (1831-32), the composer wrote a *Nachspiel in D Major*, 1831-32. This work, with the signature of the composer, is contained on the last manuscript page (side) of the chorale cantata *Wir glauben in einen Gott*, to which it does not belong. The second part of the composition is a fugue with the subject:

(Example 15.)

W.L. Sumner and R. Werner maintain that Sonata II, iii, Opus 65 is a revision of the composer's *Nachspiel in D (Organ pleno)*. R. Werner further states that the original manuscript is in the possession of the *Cäcilienverein*, Frankfurt am Main.¹⁰

Felix Mendelssohn Bartholdy married Cécile Jeanrenaud March 28, 1837. He wrote his mother April 10, 1837, Freiburg-im-Breisgau: "I composed at Speyer [Speyer] three organ preludes, which I think you will like; . . ." The various movements of Opus 37 were written between 1833 and 1837:

- Fugue in D minor (Fugue III) March 29, 1833, Berlin. (written for Mr. Novello)
- Fugue in C minor (Fugue I) December 1, 1836, Leipzig.
- Fugue in G Major (Fugue II) December 1, 1836, Leipzig.
- Prelude in D minor (Prelude I) April 2, 1837, Speyer.
- Prelude in G Major (Prelude II) April 4, 1837, Speyer.
- Prelude in D minor (Prelude III) April 6, 1837, Speyer.

Opus 37 was dedicated to Thomas Attwood, organist of St. Paul's Cathedral, London, from 1796 to his death in 1838.

As a whole, Opus 37 can be seen as a revival of the Baroque craft of composition. The composer, however, pours the "new wine" of early 19th-century Romanticism into the "old skins" of Baroque forms. Opus 37 makes an important contribution in rescuing German organ music from its recent past period of shallow decadence, and paves the way

for the expansion of this style continuum in Six Sonatas, Opus 65.

The composer's next organ works were three organ fugues, dated July 13-18, Frankfurt. The first, Fugue in E minor,¹¹ alla breve, dated July 13, 1839, was written on two staves with pedal written as the low bass line of the staff. The subject of the fugue,

(Example 16.)

constructed on the resolution of the leading-tone figures to the tone, a half-step away, generates a quality of motion not unlike a perpetual motion fugue, with its preponderance of Allegro-alla breve eighth-note figuration. The fugue proceeds with three successive expositions, followed by alternating subject entries and episodes, with a short coda. In comparison with the fugues of Opus 37, Fugue in E minor shows a refinement of the composer's fugal technique in a new directness and economy of materials.

The subject of the Fugue in C Major, alla breve, dated July 14, 1839, Frankfurt, is the same as the subject of the final fugue of Sonata II, ii, Opus 65, but the treatment of the subject is quite different in the latter.

Fugue in F minor, 6/8, Lento, dated July 18, 1839, Frankfurt, stands in bold contrast to the other two fugues which are Allegro, alla breve, with much active figuration. Fugue in F minor is 6/8, movement. This fugue, one of the composer's most lyrical creations for the organ, was published by Stanley Lucas, Weber and Company in February, 1855.¹² The composer sacrifices neither form nor expressivity in Fugue in F minor. The subject has a gently flowing contour, with the harmonic implication I, V, I, IV, I. The composer handles the subject with pliancy and harmonic finesse:

(Example 17.)

The fugue proceeds with a series of two expositions (a 4), two episodes, and partial entries, with Coda. The written-out cadenza or interpolated flourish in m. 68-70 can be related to the tradition of the early Bach organ fugues.¹³

While the composer was working on the score for incidental music to *Antigone*, he wrote Prelude in C minor for organ, C-4/4, dated July 9, 1841, Leipzig.¹⁴

Earlier Mr. Henry E. Dibdin of Edinburgh had requested the composer to write for him a long measure psalm tune. The composer wrote to Dibdin July 9, 1841, from Leipzig:

. . . I enclose the page of your album of which I have written a little Prelude for organ, which I composed this way on purpose. I was sorry, I could not have written exactly what you desired me to do, but I do not know what a long measure psalm tune meant . . . Excuse me therefore if you received something else than you wished.¹⁵

The Prelude in C minor was originally published by Paterson's of Edinburgh, Scotland. Paterson's, now in London, has published a reprint of the original edition, with newly added editorial markings by Ivor Atkins. The only American edition to date appears to be contained in Altman's "Three Unfamiliar Organ Compositions by Mendelssohn."

Following the opening of the Leipzig Conservatory (1843), Mendelssohn conducted a concert season in London. While he was in London, Mr. Coventry of Messrs. Coventry and Hollier, music publishers, London, asked him to compose a set of three organ pieces, or Voluntaries. The composer left England with this commission in mind.

The summer of 1844, the composer took his family for an extended holiday at Soden, outside Frankfurt, in the heart of the German countryside. From this period of relaxation and shortly thereafter come several organ pieces which are separate from the Six Sonatas, Opus 65, begun during the same period. These separate pieces were not included in Opus 65 because they were of a different fabric than the more weighty Six Sonatas:

- 1) Andante, 4/4, F Major, dated July 21, 1844.
- 2) Andante with Variations, (C-4/4), D Major, dated July 23, 1844.
- 3) Allegro, 4/4, D minor, dated July 25, 1844.
- 4) Allegro in B-Flat Major (C-4/4), dated December 31, 1844.

Andante, 4/4, F Major, dated July 21, 1844, a trio texture.

(Example 18.)

is a "dear, comfortable" (R. Werner) composition, the character being similar to the Allegretto, Sonata IV, Opus 65. The two upper voices weave their materials, supported by the pedal in slow motion; only at the end of the piece does the pedal take up the main theme. The whole creates the atmosphere of a "Song without Words."¹⁶

The Andante with Variations, 4/4, D Major, dated July 23, 1844 is a theme with variations, tranquil and gentle. The andante theme is a simple, naive song form (ABA):

(Example 19.)

R. Werner compares this Andante to Song without Words, No. 11, and the unpublished chorus originally intended for the oratorio *Elijah*, "He will open the eyes of the blind."¹⁷

Each variation has a continuous figuration: Variation i, eighth notes in common time; Variation ii, triplet eighth notes in common time; Variation iii,

quarter notes in common time; Variation iv, eighth notes in 6/8. Variation i places the theme in thirds in the tenor with an eighth-note figuration in the soprano; the pedal merely provides harmonic support for their unfolding. Variation ii places the theme in the soprano, with a triplet eighth-note figuration given to the bass; the pedal is silent for this variation. The dynamic marking for the first two variations is piano; Variation ii, forte, treats the theme in an assertive, yet free, fashion, with the lower three voices in quarter-note figuration. Variations i-iii are performed *segue*. Variation iv is based on a variant of the opening five notes of the andante theme. The composer creates a pleasant dialogue in m. 8-11, and 24-28 between claviers I and II.

The coda, m. 29-37, an almost exact repeat of the opening material (m. 4-6), has a cadential movement to the tonic, rather than the dominant as in the opening version.¹⁸ R. Werner¹⁹ refers to the Andante with Variations as a comely, "charming" *impromptu*, not unlike Schubert's Opus 90, i, and Opus 142, iii. The Allegro, 4/4, D minor, dated July 25, 1844, is written in strict fugato style:

(Example 20.)

A "great building up leads to a short, chorale-like episode, upon which a strict fugue in D Major follows, with a rather dull (*matten*) theme."²⁰

(Example 21.)

The manuscript appears to have been lost in World War II; apparently it never was published.

The last of the separate 1844 organ compositions, the Allegro (C-4/4), B-Flat Major, dated December 31, 1844, is a straightforward "Song without Words" in which the melody is initially heard in the upper voice, accompanied by repeated chords in the left hand and bass; it is "as an organ composition a thoroughly strange piece!"²¹

According to L. Altman, the original manuscript of the Allegro in B-Flat Major was in the Prussian State Library, Berlin, but was lost in World War II. Altman states in his prefatory remarks: "It was one among the nine numbers which Mendelssohn mentioned in a letter to the publisher Novello in London, December 17, 1844. Mendelssohn wanted to complete a cycle of twelve compositions, a task which remained unfinished."²²

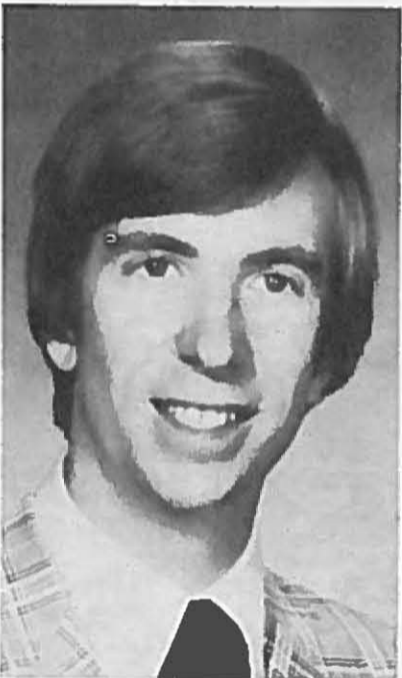
(Continued overleaf)

Appointments



Neil Larson has been appointed organist-choirmaster of Christ Church Cathedral in Louisville, Ky., effective Jan. 8. He had been associate organist-choirmaster of St. Bartholomew's Church in New York City since 1974.

In Louisville, Mr. Larson will direct the cathedral's choir of men and boys, and its orchestra. He will also be in charge of the noon-day concert series, which ministers to the downtown area.



Russell Hellekson has been appointed organist at Temple Emanu-El in Dallas, Texas, and choirmaster-organist of St. Andrews Episcopal Church in Grand Prairie. He received the BMus degree from the University of North Carolina at Greensboro, and the MSM degree from Southern Methodist University, where he served as chapel assistant to Robert Anderson and Lloyd Pfautsch. His organ study has been with Robert Anderson, Kathryn Eskey, and Robert B. King.

Mendelssohn Organ Works

(continued from p. 5)

Mr. Altman's modern performance edition of *Allegro in B-Flat Major*, contained in "Three Unfamiliar Organ Compositions by Mendelssohn," pp. 11-17, differs significantly in comparison with the 1898 Novello version. Whole measures of the composer's score are changed. One does not find this acceptable! The composer has clearly intended different sonorities with the placement of the opening motive in the soprano, alto, and bass for the duration of the work, but Altman arbitrarily changes their dispositions.

(to be continued)
NOTES

¹Georg Feder, "Verfall und Restauration," in Friedrich Blume, *Geschichte der Evangelischen Kirchenmusik in Deutschland* (Kassel: Bärenreiter, 1965), p. 248 discusses the deterioration of the organ and the related changes in organ composition.

²Gotthold Frotzcher, *Geschichte des Orgelspiels und der Orgelkomposition*, 2 vols. (Berlin: 1935, 1936); the reprint of the original edition (Berlin: Merseburger, 1959), 11, 1122, 1140, describes the slow, pious character piece



Meredith Elaine Baker has been appointed organist-choirmaster of Christ Church, Episcopal, in Manhasset, NY. She leaves a position as assistant at the Church of the Heavenly Rest in New York City. She earned BMus and MA degrees at Queens College, CUNY, where her organ study was with Charles Dodsley Walker and Paul Maynard. She also holds the AAGO and ChM certificates. At Christ Church she will direct an active music program, including a boy choir, a girls choir, and an adult mixed choir; she will play a 3-manual Casavant organ installed in 1971.



Thomas Spacht, professor of organ and university organist at Towson State University, Baltimore, Md., has been appointed director of music at St. John's Evangelical Lutheran Church of Parkville, a Baltimore suburb. St. John's is one of the largest congregations in the Baltimore

area and possesses a 1973 mechanical-action organ built by the West German firm of Detlef Kleuker. In addition to working with the choirs, soloists and instrumentalists, the position involves administration of an annual recital series.

Dr. Spacht holds the BMus degree from Oberlin College, the MMus degree from Syracuse University, and the DMA degree from the Eastman School of Music. His organ study has been with Leo Holden, Arthur Poister, Will Headlee and David Craighead. He also studied organ, harpsichord and baroque performance practice with Gustav Leonhardt, as a Fulbright scholar.



Daniel Hathaway was installed as director of music and organist of Trinity Episcopal Cathedral in Cleveland, Ohio, at services on Dec. 11. A graduate of Harvard College and the Episcopal Theological School, he comes to Cleveland from Groton, Mass., where he was head of the arts department and organist-choirmaster of Groton School.

At Trinity Cathedral, Mr. Hathaway will have responsibility for developing a wide-ranging music program centering around the 25-voice professional choir and two new organs built by Flentrop. The larger of the organs was dedicated in a Dec. 11 program which included the cathedral choir and the Opus I chamber orchestra. Mr. Hathaway played the Poulenc concerto and solo organ music by Bach and Sweelinck; the choir and orchestra joined in works of Brahms, Vaughan Williams and Bach.

Lewis Kirby has been appointed director of choral and keyboard publications at Shawnee Press. Mr. Kirby previously served as associate rector and director of music for Christ Episcopal Church, Corning, N.Y.



Jo Deen Blaine has recently accepted the position of music associate/organist at Westbury Baptist Church, Houston Texas. Ms. Blaine was previously organist at First Baptist Church and keyboard instructor at Oral Roberts University in Tulsa, Oklahoma. She received her bachelor and masters degrees from the Eastman School of Music, where she was a student of Russell Saunders.



Allan Willis has been appointed to the organ and church music faculty of Ohio State University, Columbus, where he succeeds Wilbur Held. His teaching duties include organ, hymnology, liturgies, choral repertory and supervision of field work. He is also serving as organist of Upper Arlington Lutheran Church.

A native of Minneapolis, Mr. Willis received undergraduate and graduate degrees from the University of Minnesota and the School of Sacred Music, Union Theological Seminary. He is presently a candidate for the DMA degree in organ performance at the University of Michigan. From 1964 to 1974, he was organist-choirmaster of Trinity Presbyterian Church, St. Louis; United Congregational Church, Bridgeport, Conn.; and First United Methodist Church, New Haven.

for organ categorically as "religious Adagio." See also F.E. Kirby, *A Short History of Keyboard Music* (New York: Free Press, 1969), p. 229.

³The present writer was allowed to view various of the F.M.B. manuscripts in a photo-copy version owned by Mr. Roger Wilson, Providence, Rhode Island, U.S.A. The original manuscripts are housed in the Deutsche Staatsbibliothek, Musikabteilung, Berlin.

⁴See *Prelude in D minor* (November 28, 1820) in Ludwig Altman, ed., "Three Unfamiliar Organ Compositions by Mendelssohn" (Nashville and New York: Abingdon, 1969), pp. 4-10. This appears to be the only modern performance edition to date.

See Rudolf Werner, "Felix Mendelssohn Bartholdy als Kirchenmusiker" (Ph.D. dissertation, Frankfurt am Main University, 1930), p. 113 for commentary on this prelude.

See Suzanne Vendrey, "Die Orgelwerke von Felix Mendelssohn Bartholdy" (Ph.D. dissertation, Vienna University, 1965), p. 140.

⁵Referred to below as DSB. Regrettably the present writer does not have access to a complete list of these manuscript fugues.

Also, only "fair academic" examples are given herein due to pre-publication copyright restrictions on DSB manuscript usage.

⁶As other manuscript fugues were unavailable to the present writer, further comment at this time is not possible.

⁷R. Werner, *op. cit.*, p. 115 states the manuscript was lost and later found in 1827.

⁸R. Werner, *op. cit.*, p. 114.

⁹Vendrey, *op. cit.*, p. 272.

¹⁰At the time of writing, the location of the manuscript is not known to the present writer.

¹¹See Hinrichsen, "Three Organ Fugues," p. 4 for a photocopy of p. 1 of the manuscript; p. 8 for a notes by Altman; and pp. 12-18 for the score of Fugue in E minor.

¹²A.M. Henderson, "Mendelssohn's Unpublished Organ Works," in *The Musical Times* (November, 1947), p. 347.

¹³See the following organ fugues of J.S. Bach:

1) *Prelude and Fugue in C Major* (BWV 531)

2) *Toccat and Fugue in D minor* (BWV 565)

3) *Prelude and Fugue in C minor* (BWV 549)

4) *Fugue in C minor* (separate) (BWV 574)

5) *Fugue in C minor* (separate) (BWV 575)

6) *Prelude in A minor* (BWV 569)

7) *Fugue in D minor* (BWV 539)

8) *Prelude and Fugue in F minor* (BWV 534).

¹⁴The British museum houses a copy of the magazine *Essex Hall* (1868, No. 2, V. 1, March) which reproduces a facsimile of the original autograph manuscript of *Prelude in C minor*.

¹⁵Composer's letter to Henry E. Dibdin, July 9, 1841, in "Some Letters of F.M.B.," in *Musical Times* (1919), p. 496.

¹⁶R. Werner, *op. cit.*, p. 182; Henderson, *op. cit.*, pp. 347-48.

¹⁷*Ibid.*, p. 119.

¹⁸*Andante with Variations, D Major*, appears to have been first published by Novello, London, 1898. For a modern performance edition see L. Altman, "Mendelssohn and Hummel—Two *Andantes for Organ*" (London: Hinrichsen, 1966), pp. 6-11.

¹⁹R. Werner, *op. cit.*, p. 119.

²⁰*Ibid.*, pp. 119, 182 (musical example); Henderson, *op. cit.*, p. 348 gives a short discussion with musical example.

²¹*Ibid.*, p. 119.

²²Altman, *op. cit.*, preface, np. The Prussian State Library became the DSB, Berlin.

Douglas L. Butler, a native of Atlanta, Ga., is a member of the faculties of Portland Community College, Rock Creek campus, Reed College, Portland State, and the University of Portland, Oregon.

Winner of the 1967 Southeastern AGO *Playing Competition*, Dr. Butler holds the BM from Stetson University, DeLand, Fla., the MEd from the University of Florida, Gainesville, and the DMA in organ and music history from the University of Oregon, Eugene. His performance studies have been with Kathleen Quillen, Paul Jenkins, Willis Bodine, and John Hamilton. Dr. Butler is active as an organ recitalist.

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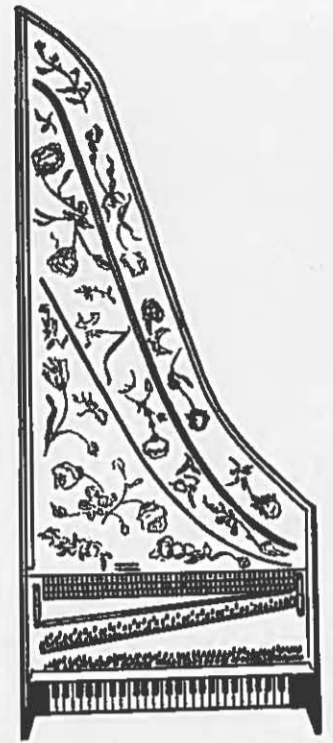
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Baldwin



Recordings of interest to harpsichordists seem to appear at an ever-increasing rate from record companies major, minor, and modal! A large stack of new discs has accumulated over the past months, so the time seems at hand for a listing of some top choices for one's record dollars or want lists.

At the very top of the heap I would place the newest recording of J. S. Bach's six *Brandenburg Concertos*, performed by a distinguished group of Netherlands-based early music players conducted by master-harpichordist Gustav Leonhardt (ABC Classics, Seon Series, AB 67020/2). The two-record set is packaged in a sumptuous way, delighting the eye with an 86-page facsimile score of Bach's autograph manuscript of the concertos, and delighting the ear with impeccable, unforced, musical and stylistic performances. Leonhardt uses his Paris Dowd harpsichord, playing in four of the works, while Bob van Asperen takes over the keyboard continuo duties in the remaining two.

Also available in the same series is the complete *Sonatas and Partita for Traverso Flute* (J. S. Bach), played by Frans Brueggen with Leonhardt at the harpsichord (instruments by Skowronek and Rubio). (AB 67015/2), and solo recordings by Leonhardt of harpsichord pieces by Duphy and Forqueray.

The remarkable *Pièces de Clavecin* of Louis Couperin have not been well-served by recordings until the present (Leonhardt's *French Harpsichord Masterpieces* issued in this country as *Victrola VICS 1370* is the notable exception; this disc contains the D-Major Suite of Louis Couperin as well as the popular *Tombeau de Mr. de Blancrocher*). Alan Curtis has recorded four suites (G Minor, D Major, A Minor, F Major) for Archiv (2533 325), and he remedies any previous neglect by offering ideal performances of these magnificent works, including superb realizations of the problematic unmeasured preludes. As with most of the recordings to be mentioned in this listing, the instrument chosen for Curtis' recording is absolutely first-rate: an anonymous 17th-century French instrument (signed "D.F.") from the collection of M. Yannick Guillou of Paris; it is tuned in meantone tuning (all major thirds are pure).

French literature in general has been remarkably represented on disc in the past year! Consider the following records for your "sounds of historic instruments" collection: *Pièces de Clavecin* composed by J. Henry d'Anglebert and M. de Chambonnières, performed by Edward Smith on the Henri Hemsch harpsichord (1756) of the Museum of Fine Arts, Boston (Titanic 8); Kenneth Gilbert playing a superb one-manual harpsichord by Albert Delin (1768) in works by d'Anglebert (Harmonia Mundi HMU 941) and Gilbert playing the Collesse harpsichord (1774-1777) from the Paris Conservatoire collection, in works by Marchand, Duphy, and Forqueray (Harmonia Mundi HMU 940).

For the budget-minded, there is no reason to despair! The Musical Heritage Society (new address: Musical Heritage Society Building, Oakhurst, New Jersey 07755), has issued volume three of the complete works for harpsichord of François Couperin, played by Kenneth Gilbert (MHS 3656/7/8/9). This set joins the earlier issues of Books I and II, leaving only Book IV to make the project complete. The English translation of Georges Beck's notes on the pieces is very nearly worth the price of the records; the playing is exemplary; the harpsichord, a 1968 Hubbard copy of the Boston Hemsch mentioned above.

There is fine playing of the first book of harpsichord pieces by Chambonnières on another Musical Heritage Society disc (MHS 3557) with Lionel Party, the young Chilean harpsichordist, as performer. His instrument is a 1973 Dowd tuned in meantone temperament. Party plays with warmth and elegance, and shows a clear understanding of the dance rhythms. He gets a chance to demonstrate this understanding particularly in the many courantes, Chambonnières' preferred dance-form (13 of the 29 movements in the five suites are courantes.)

An absolutely stunning package is the three-record set comprising the complete solo harpsichord works of Rameau, played by Kenneth Gilbert (Archiv 2710 020). Three period instruments are used: 2-manual instruments by Jean Claude Goujon (1749), Jean Henry Hemsch (1761), and Nicolas Dumont (1696), reworked by Pascal Taskin (1789). The accompanying booklet, from its vivid cover reproduction of Avid's portrait of the composer through the informative notes and pictures of the three historic instruments used, is a joy, as is the superb and balanced playing and the exceptionally-fine pressings of the three discs. Everything unites here to make this one of the most outstanding releases of harpsichord music to be acquired anywhere, anytime.

Playing with drive, personality, musicality, and real distinction marks the Rameau set by England's brilliant young harpsichordist, Trevor Pinnock. I have heard only one of the three discs (CRD 1010) which includes the Suites in A Minor and E Minor played on a David Rubio harpsichord (after Taskin), but I can recommend it highly — especially if one does not wish to purchase quite all the Rameau works at once!

Pinnock's recording (CRD 1025) of the ubiquitous *Trial of Harmony and Invention*, nos. 1-4, better known as "The Seasons," by Antonio Vivaldi, goes immediately to the head of the list of available recordings of this oft-played work. Directing the English Concert from a fine Flemish harpsichord by Adlam-Burnett and with Simon Standage playing a baroque violin with verve and grace, Pinnock shapes a vital and fascinating reading of this work. His continuo invention is a joy to hear.

An interesting disc is *Bach Busoni* (unhyphenated), Delos DEL 25404, on

which Sergiu Luca, violinist, plays the Bach *Sonata VI in G* (BWV 1019) with Albert Fuller at his 1973 William Hyman harpsichord and Busoni's *Violin Sonata 2* with David Golub at the Steinway. For the Bach work Luca uses all gut strings, lowered pitch (and therefore lowered tension), and a baroque bow; using the same violin with the usual steel strings, modern bow, and modern pitch for the Busoni, Luca allows the listener to hear the difference that strings, pitch, and bow will make.

For all six of these exceptional Bach *Sonatas for Violin and Obligato Harpsichord*, I recommend the luminous readings of Sigiswald Kuijken and Gustav Leonhardt (BASF-Harmonia Mundi KHF 21955, 2 discs). The instruments used here are a violin of the 17th-century Maggini school and Leonhardt's 1962 Skowronek harpsichord, after Dulcken (1745). The playing is that of two superb musicians totally at home in the baroque style.

Harpichord Music of Handel is played by Edward Parmentier on a 1975 Dowd harpsichord (after Blanchet) on a disc available from the Publications Office, Firestone Library, Princeton, New Jersey 08540 (\$10). Here is an unusual repertory: overtures to operas and oratorios in 18th-century keyboard transcriptions as well as two fugues (G Minor and A Minor) from the *Six Fugues or Voluntaries for the Organ or Harpsichord*; these contrapuntal works were also used by Handel as Choruses for his oratorio *Israel in Egypt*. The performances are apt and stylish, the music unhackneyed, the harpsichord rich and full-toned.

For the instruments of Georg Zahl (an instrument maker from Planegg, near Munich), I recommend the recording *Roland Goetz Plays Harpsichord and Virginal* (Musical Heritage Society, MHS 3461). Here are pieces by Cabezón, Frescobaldi, Scarlatti, Froberger, and François Couperin (*Ordre 25*) played on copies of the one-manual instrument by Jerome of Bologna, a Flemish-style virginal, and a two-manual harpsichord after Hans Ruckers, all built between 1970 and 1975. The instruments really sound superb, although the playing is not to be recommended as highly. Goetz does not employ *petite notes* as passing tones in the Couperin works, uses the old Brahms-Chrysanther edition (obvious for its wrong transcription of several notes in *La Muse Victorieuse*), and has a disturbing tendency to play far too many of his ornaments before the beat. When the sounds of the instruments die away, one is aware of cheerful birds singing in the German countryside; this, together with David Greene's inane notes, gives a folksy atmosphere to the whole undertaking. But the instruments, these sound lovely.

Another curiosity is *Listen Rebecca, the Harpsichord Sounds* (Sanjo Music, HJ 1001, available from P.O. Box 16422, San Francisco, CA. 94116), poetry written and recited by Hilda Jonas, who also selected and performed harpsichord

pieces for her granddaughter (Rebecca). As a family undertaking this might appeal to some, although all put together it is perhaps more a document of a certain style of playing, now largely out of favor, than of anything else. Mrs. Jonas plays a large concert harpsichord by Eric Herz; her feet are nearly as busy as her hands. Her old-world accented verses are quaint, but her performances of two Scarlatti Sonatas sent me scurrying to the music to see if I had, indeed, missed Westminster Chimes in Domenico's *Sonata in A*, K. 429, titled, by Mrs. Jonas "The Bells." I had not, because it is an addition which she makes midway in the work. Also curious is the strand-by-strand dying away of the familiar *Sonata in E*, K. 380, which she titles "Cortège-Festive Parade." Several short piano pieces (*Pastorale* by Paul Ben-Haim, two of the "Enfantines" by Ernest Bloch) as well as more familiar works by Rameau, Daquin, and Handel are included in this program.

The brilliant *Fantasy for Harpsichord* by William Penn has been recorded for Composers Recordings Inc. (CRI 367) by Karyl Louwenaar (Florida State University, Tallahassee) using a Kingston harpsichord. This is exciting music (duration, 11 and one-half minutes), excitingly played and beautifully recorded.

Among Benjamin Britten's last compositions was the stark dramatic cantata *Phaedra*, opus 93, composed by Janet Baker and first performed by her at the Aldeburgh Festival in 1976. In this work, inspired at least in part by the Italian cantatas of Handel, Britten has used harpsichord in addition to strings and percussion. It is a work of great power, and it marks only the second time (so far as I know) that he used the harpsichord (the other was in his opera *A Midsummer Night's Dream*). *Phaedra* has been recorded by Dame Janet and is available on English Decca SXL 6847.



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Harpsichord News

John Timothy Johnson played this inaugural recital on the Thomas Wolf Italian harpsichord belonging to Richard Parsons, Raleigh, NC, on October 23: Toccata II, Book II, Frescobaldi; Suite in A minor, chorale Partita "Freu' dich sehr, o meine Seele," Boehm; Unter den Linden grüne, Sweelinck; Sonatas, K. 3, 208, 209, Scarlatti.

Virginia Pleasants, London, played a series of recitals in the United States in October. At St. Thomas Episcopal Church, Camden, ME, she played this program on a harpsichord by John and Linde Shortridge: Partita in B-flat, Bach; Toccata, Air and Variations from "The Nightingale," Poglietti; Sonatas, K. 27, 21, 8, 13, Scarlatti; Les Soupirs, L'Entretien des Muses, Les Niais de Sologne, Rameau. With Marcia Ferritto, violist, at Champaign County Library, Urbana, OH, on October 13: same Rameau and Poglietti, plus Sonatas in B-flat by Vivaldi, in E-flat by Dittersdorf, and in G minor by Bach. At The College-Conservatory of Music, University of Cincinnati, on October 16, a fortepiano program: Capriccio, Sonata in E-flat, no. 59, Haydn; Fantasia and Rondo, W. 58, C.P.E. Bach; Five Etudes, Cramer; Rondo opus 51, no. 2, Beethoven; Six Etudes, Cramer. In London, on December 20, she played a program of works from Muzio Clementi's Gradus ad Parnassum at the Purcell Room, using a Clementi grand piano, circa 1823, from the Adlam Burnett collection.

Joseph Payne, Boston, played two harpsichord recitals in London at the Purcell Room on October 25 and November 4. Titled collectively "The Art of Suite," the programs consisted of Pièces de clavecin by Louis and François Couperin and Rameau, plus English Suites 5 and 6, Bach; and the six French Suites of J. S. Bach played in the order 1, 4, 2, 6, 3, and 5. The harpsichord, after the Couchet/Taschin of 1783, was built by Michael Johnson, Fontell Magna, 1976.

The SMU Early Music Consort presented Musick of Sundrie Kindes from England in Perkins Chapel, SMU, on November 16. The program: Estampie, c. 1340; Conductus: Angelus ad Virginem, 14th century; Quam Pulchra Es, Dunstable; Nolo mortem peccatoris, My Bonnie Lass, Morley; The King of Denmark's Galiard, two settings of Lachrimae, Dowland; Lachrimae figured for harpsichord by Sweelinck, played by Janet Hunt. The harpsichord, a one-manual Italian, after Ridolfi, by Richard Kingston.

Three Decades of Elliott Carter was the title of a program at the Longy School of Music, Cambridge, Mass., on November 22. Included was a performance of the Sonata for Flute, Oboe, Cello, and Harpsichord (1952).

Rafael Puyana was harpsichord soloist with the London Philomusica at Queen Elizabeth Hall on December 7 in Haydn's Concerto in D Major.

A-R Editions, publishers of the Recent Researches series of music, has a new address: 315 West Gorham Street, Madison, Wisconsin 53703.

Victor Wolfram, University of Oklahoma, Stillwater, played this program on December 8: Prelude and Fugue in A, WTC, II, French Suite in G, Bach; Ordre 24, F. Couperin; Partita for Harpsichord (1954), Halsey Stevens.

Blanche Winogron played the inaugural concert on the Adlam-Burnett virginals at the University of Montevallo, AL, on November 17. The instrument, a copy of the 1611 Ruckers virginals in the Antwerp Museum, belongs to Betty Louise Lumby. Ms. Winogron's program was drawn from the Fitzwilliam Virginal Book. In addition to the recital, an exhibition of period dance steps and a master class were held.

Arthur Lawrence played the dedicatory recital for the Dickson Memorial Harpsichord built by Arthur Halbardier of Downers Grove, IL, at St. Michael's Church, Barrington, IL, on November 27. His program: Chaconne Rondeau, d'Anglebert; French Suite in E-flat, Bach; La d'Héricourt, Balbastre; Sonatas, K. 208, 209, Scarlatti.

David Roblou played this recital in the crypt of St. John's Church, Smith Square, London, on December 1: "The Bach Family": Praeludium and Fugue, E-flat, Sonata, J. C. Bach; Inventiones and Sinfonias, J. S. Bach; Fugues and Polonaises, W. F. Bach; Rondo and Variations on "La Folia," C.P.E. Bach.

Richard Birney Smith was harpsichordist with the Te Deum Consort for this program, "The Glories of France," at St. Christopher's Church, Burlington, and St. Paul's Church, Dundas, Ontario, on December 2 and 4: Prelude 4, F. Couperin; Chaconne in F, Chambonnières; Echos, flute traversiere solo, Hotteterre; Sonata in A minor, Bk. III, bass viola da gamba and continuo, Marais; Sonata II, flute and continuo, Blavet; 3ème Leçon de ténèbres, F. Couperin; and two performances of Concert 5 (Pièces de clavecin en concert), Rameau — one as harpsichord solo, and one with flute, viola da gamba, and harpsichord, both performance possibilities suggested by the composer.

Linda Khadavi played this program as part of her DMA program in harpsichord at the Conservatory, University of Missouri-Kansas City, on December 18: Suite of pieces in various keys, Louis Couperin; Preludes and Fugues in E Minor and Major from "Ariadne Musicae," J. K. F. Fischer; Concerto in E for harpsichord and strings, BWV 1053, Bach; Sonatas, Soler and Scarlatti; Ausgefällene Einfaelle, Walter Haecke; Continuum, Ligeti.

The Collins family gave a harpsichord program at Virginia's Bruton Parish Church, Williamsburg, on December 27. The program: Sonata for Four Hands, J. C. Bach; Concerto in G Major for Viola and Continuo, Telemann; A Fancy for Two to Play, Tomkins; Variations on "Three Blind Mice," John Thompson; Sonata in F for Flute and Continuo, Telemann; Variations on "Ah! vous dirai-je, maman," K. 265, Mozart; Sonata in B-flat, K. 358, Mozart.

Larry Palmer was joined by Barbara Thiem, cello, and Arkady Fomin, violin, for the traditional New Year's Day concert at the home of Mr. and Mrs. Raymond Entenmann, Dallas. The program: Toccata in E minor, BWV 914, Bach; Sonata in G Major, BWV 1027, cello and harpsichord, Bach; Sonata opus 25, no. 3, for solo cello, Hindemith; Lambert's Fireside, Fellowes' Delight, Hughes' Ballet (Lambert's Clavichord), Howells; Dances from Capriccio, Opus 85, Richard Strauss. The harpsichord, after Jacquet, by John Shortridge (1974).

The reported Harpsichord Concerto commissioned from Gian-Carlo Menotti for the Scottish Baroque Ensemble's program at last year's Spoleto Festival never materialized. The ensemble had to fight several obstacles during its visit, according to Conrad Wilson's article in "The Scotsman": one eight-seater bus to transport the 16-member ensemble from the Rome Airport to the festival, lost music, and no appearance or word of the new work, which the composer had promised for the fifth concert. After the third program had been played, Menotti told them that he had a solution: why not use a Cantilena and Scherzo he had written for harp? He thought it would take little time to arrange it for harp and strings — never mind that the ensemble had no harpist. A harpist visiting the festival was pressed into service, and some work, at least, by Menotti, got played on the program. Still no word concerning the harpsichord concerto.

The premiere of the Concerto for Harpsichord and Orchestra by contemporary Czech composer Viktor Kalabis took place in Zürich on March 21, with Zuzana Ruzicková and the Camerata Zürich, conducted by Răto Tschupp.

George Lucktenberg, professor of harpsichord at Converse College, Spartanburg, SC 29301, has announced a European harpsichord study-tour for June 1-20, 1978. Planned are visits to the instrument collections in Edinburgh, the Hague, London, Brussels, Antwerp, and Paris, as well as to builders and some private collections. Three hours of music history credit will be available through Converse College. For additional information, contact Dr. Lucktenberg at the College, or telephone him at (803) 585-6421 or (803) 583-8231.

Number-symbolism in the works of Bach received mention in Andrew Porter's reviews for The New Yorker of December 5, 1977. He recommends the article by Gunno Klingfors [Number Symbolism in Bach's Cantatas] in the accompanying notes to volume 17 of Das Kantatenwerk, Telefunken's complete Bach cantata project-in-progress.

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

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EDITORIAL POLICY

Our English language shows us something of the extent to which organ-building is separated from everyday life. Our lexicographers needed no conscious deliberation to exclude organ nomenclature from smaller-sized dictionaries, since they hardly ever covered it at all, even in the most exhaustive ones. By way of contrast, my very modest desk dictionary in French contains not only the overwhelming majority of technical terms cited by Bédos in *AFO* (counting many for which only somewhat more generalized definitions are given, of course), but also a remarkably good schematic illustration of a tracker organ with slider chests! Living briefly in France only strengthened my impression that only a very small portion of the American populace have a metaphysical awareness of the organ equal to that of the Frenchman in the street. This also helps to explain why it is such a huge task to produce a translation "keeping faith with the spirit" of the original. To do the job right requires courage and creativity.

As an object of translation, *AFO* is a nightmare. It describes an archaic tradition using archaic technical terminology, archaic units of measurement, archaic scientific formulations, and not least, somewhat archaic prose. How to make it comprehensible to the modern reader, and layman, at that? Professor Ferguson has undertaken an enormous task, and no matter what the shortcomings of his results, we are all better off for his having done it. But I do feel he has made his readers' task unnecessarily difficult by certain editorial decisions. For one thing, I strongly disagree with his interpretation of Bédos' style. It is normal for French expository prose to make liberal use of subjunctives, nearly as much today as two hundred years ago. Bédos' language is not nearly as archaic in this respect as Ferguson makes it seem in his translation.

And despite Bédos' seemingly Dickensian abhorrence of the full stop (.), I know of almost no passage in the whole work whose meaning is not absolutely clear, given a reasonable understanding of the terminology and the context. An appropriate English-language prose model would be a writer who knew how to take full advantage of both descriptive and expressive features of contemporary language in order to make complicated technical ideas fully comprehensible to the lay reader — someone on the order of C. S. Lewis, for instance.

Why purposely put unnecessary obstacles in the reader's path? Instead of writing, "A pipe can be tuned precisely only if it *speaks* well," which we recognize as grammatical but which still jolts us from concentration on the message by virtue of its oddness, why not use a normal indicative ("... only if it *speaks* well")? Since similar jolts occur many hundreds of times throughout the translation, this is no small objection. Elsewhere (as in justifying the translation of titles of Latin works cited by Bédos in his Preface on the history of the organ), Ferguson assumes that their "sense . . . is [= be?] of greater interest than their form."¹⁰ Wasn't that even truer of his case? What of Ferguson's insistence on spelling reinforce, "reënforce," or of inserting hyphens within all technical terms compounded of two words, even the infinitives of verbs compounded with prepositions ("cut-up")?

Chapter 4 in Part III of *OB* gives us a glimpse of Professor Ferguson's editorial judgment from another angle, inasmuch as it appears he proceeded by revising a previous translation, rather than by starting out fresh with the original. This is the celebrated chapter in which Bédos advises the organist how to combine the stops and use them to their maximum effect. The model translation, by Fenner Douglass, appears among the appendices to the latter's *The Language of the Classical French Organ*.¹¹ Predictably, Ferguson changed a number of verbs to the subjunctive; "If there is a pedal part . . ." becomes "If there *be* . . ." etc. Then there are

some genuine improvements. "The Grand Plein-Jeu must be treated *seriously and majestically*" (*gravement & majestueusement*), is emended to, "... must be treated with *gravity and majesty*." Notable worsenings of Douglass' choice of words are not absent, however, not the least of which is the chapter title itself: "The principal, ordinary combinations of organ stops" (*Les principaux mélanges ordinaires des jeux de l'orgue*), ending up in the form, "The principal combinations of frequently-used organ stops," which is downright false. Finally, Douglass gave some plausible but imprecise renderings which Ferguson leaves untouched. Bédos' phrase *une harmonie suivie* can only mean, "a smooth harmonic progression," in the music theorist's sense, whereas both Douglass and Ferguson are content to call it "a consistent musical effect." When all of the various changes are considered together, the result shows no clear tendency toward improvement. Either translation is serviceable; neither, inspired.

The chapter on the pinning of organ barrels (Ch. IV, Part IV) is remarkably lucid in translation. Thank God! — for it contains a matchlessly detailed description and analysis of elementary performance practice principles which have always eluded notation by standard means. This time, the collaboration between Ferguson and Douglass (the latter acting here only as expert reader) seems to have been nearly as fortuitous as the one between Bédos and Engramelle which produced this chapter in the first place. Like most readers, I always used to skip this part entirely, on the assumption it could only have been frivolous. On the contrary! It is every bit as serious as the rest of the work, and with all the unique information it has to offer concerning the music itself, it deserves to be paid closer attention.

The distinction in Engramelle's French between the longer and the shorter duration, by the way, is between *tenue* and *tactée*, i.e., between the note destined to be *held*, and that destined to be merely *touched* or *stroked*, which

certainly makes sense from a keyboard performer's point of view. As for singing a piece of music, "Ta, la, ta, la, ta, & c.," this seems to allude to the articulation syllables employed in French wind instrument tutors from earlier in the eighteenth century.¹²

Bédos' technical nomenclature is probably easier for the lay French reader to understand than the literal English equivalents are for the laymen among us. His *souppape*, for instance, corresponds to the more general term *valve* as well as to *pallet*. By the same token, *flipot* refers not just to the slips of wood let into the bottoms of windchest channels to make them airtight, but to any let-in patch or plug used by a woodworker to cover something over. When Bédos introduces a less common term (such as *abrége*, rollerboard), he usually takes pains to define or describe it before moving on. Would that the translator had done as much! The reader does have some recourse in the form of the "Alphabetical table of contents" at the end of the text, although Ferguson does not mention this in his translator's preface. Here are most of the puzzling English terms keyed to the French ones which elicited them. Included also are translations of Bédos' definitions from the original version of this section, together with his references to parts of the text and various other comments. Since certain English equivalents cannot be found in any standard English dictionary I have yet found (e.g., *sponset*), a few more translator's footnotes to clarify them would not have been wasted.

As for the names of hand tools and woodworking practices, one common source of variant nomenclature in any language is the confusion between functional and descriptive names. A certain kind of saw with close-set teeth and a reinforced back, used for shaping tenons, could be called either a *back saw* (*scie à dos*) or a *tenon saw* (*scie à tenon*). But back saws can be used for other purposes, just as saws fashioned in other ways can be used to form tenons. (In fact, the workers I got to know in France all preferred to use a bow

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saw on the rare occasions when they made tenons by hand.) Professor Ferguson's vague reference to "British sources" does little to guide us, so we are left with a raft of unexplained terms whose meanings are not self-evident.

Where a more common English equivalent of a commonly understood French word would have done just as well as the English organbuilder's jargon, why not choose the former? I am thinking of *flipot* = *sponsel* and of *pioller* (usually spelled *piauler*), which could just as well be *cheep*, *peep*, or *churp* as *chiff*. Why leave this obstacle in the way of the reader not privy to the meaning of the organbuilder's "in" word, *chiff*? Where should the reader turn after he has tried in vain to find *chiff* in the dictionary?

Am I the only one who wonders how we can be sure what the metric equivalents are of the *pied de Roi* and the *livre*? — who looked in vain for a note telling where Fenner Douglass' translation of Pt. III, Ch. 4, was published? — or who looked for some mention in the translator's preface of Christhard Mahrenholz' various studies on Bédos and his work?²³ Such scholarly niceties are perhaps not essential to a translation, but surely they would have helped many readers, even just by giving them more confidence that Ferguson himself had mastered the topic. Few laymen or students have that information at their fingertips.

Many of the passages I most enjoyed in the original text are also among the easiest to read in Professor Ferguson's translation. These usually stand out visually because of the unaccustomed absence of numerals, italics and the various symbols used to key text to illustrations. It goes without saying that a perceptible change of style takes place between these few snatches of moral, esthetic and historical commentary, on one hand, and the technical description. The best examples of the freewheeling style are the Foreword to Part III and the long introduction to Chapter II of the same part,²⁴ both of which deal with the respective merits of organists and

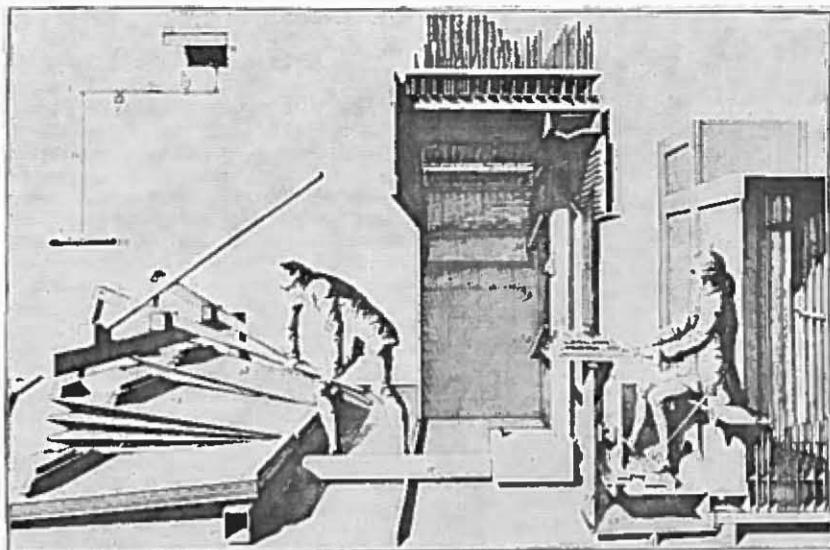


Plate LII from Dom Bédos, showing player with wig and sword at 4-manual organ, with assistant pumping multifold bellows.

organbuilders and the roles each should be given in the process of determining how an organ should be built. Except for the unfortunate choice of *testing* to translate *vérifier* (determining whether something is as it should be, or as it is claimed to be; certify, inspect, corroborate, justify; an action to be considered in its legal as well as its physical aspects), the translation here is less cumbersome than elsewhere, though it still hardly seems like native English. The topics are so engaging however that for once you can cease to be aware of the mode of expression as a separate entity. To try to convey the issue in Chapter II by analogy, it is as though you were about to buy a certain expensive used car, but wanted assurance that it was in good condition before you went ahead. Assuming you had no friends who were professional test drivers, whose opinion ought you to take more seriously — that of a qualified, experienced mechanic, or that of your teenage son, who has never handled a wrench but will probably drive the car more than you?

In his own context, Bédos bats the question back and forth from one to the other party in the dispute, favoring the side of the organbuilder (i.e., the "mechanic") all the more strongly because "the public" was more inclined to listen to the organist's side instead. You can almost hear something of Ralph Nader in Bédos' position, inasmuch as he invokes the judgment of "the public" as the ultimate arbiter of this class of dispute. But who was "the public?" Those in command of sufficient resources to pay the organbuilder, of course, which traditionally meant clerics and aristocracy. There is an observable progression in the introductory passages to the successively published parts of *AFO*, which I think belies how the Academy managed to gently persuade Bédos to include the *bourgeoisie* in his conception of "the public."²⁵ Nowadays, since most organ contracts are approved by whole series of committees and councils, the public for Bédos' message is much more inclusive and representative. I do not believe this makes the Benedictine's

advice any less essential: it merely makes it so much more desirable to couch it in terms clearly understandable to lay persons, who make the ultimate decisions.

There are some precious little passages worth quoting because they remind us of Bédos' human fallibility. Thus, in the footnotes to the Weingarten stoplist: When I saw this organ in 1751, I was not able to inspect the ranks inside the cases, as Mr. Gabler was 50 leagues away, and he alone had the keys. Most of these stops are unfamiliar to me. The builder has since sent me the list, but it is given in German, which I do not understand. I requested M. Riepp, a German-born builder, to give me the French names for these stops. He replied that since he has always built French-style organs (having settled in France), he has never studied German stops, and does not recognize a number of them. He gave me, in French, the names he was able to understand. I reproduce the list as sent to me.

which tells us a great deal in very few words about the other two gentlemen, as well!²⁶ Elsewhere, we find this tidbit of another sort: "Note that since glue is inclined to turn sour, only men should prepare it." (With women showing increasing interest in the manual trades, where would we be without our modern white glue!)²⁷

To the extent that the translation of *OB* be judged successful, this would seem to be almost entirely to Professor Ferguson's credit, since with the striking exception of Part 4, Chapter 4 (for which he acknowledges the help of Fenner Douglass as expert reader), it appears he received precious little editorial help. On the other hand, although I have tended to lay all my complaints to his account as well, surely the publishers must take considerable responsibility for shortcomings in the publication. One would think the Sunbury Press could have provided more editorial assistance in refining the text and checking it for accuracy.

(continued overleaf)

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Dom Bédos in English

(continued from p. 11)

VERBAL ACCURACY

Examples of out-and-out inaccuracy, though present, are few. The nomenclature of the different types of saws, found in #58, cannot be right. The original text is the simple series, "*Les grandes & petites Scies à refendre: les Scies à débiter, à tenon & tournantes.*" This Ferguson translates as follows: "Large and small rip saws; crosscut saws, to wit: tenon saw and frame saw," implying that the tenon saw and the frame saw are both crosscut saws, and in fact are the only crosscut saws the craftsman need have. According to my own experience with European hand tools,¹⁸ I suspect the true descriptions of Bédos' terms are as follows:

Scie à refendre — Saw of heavy frame construction ("frame saw"), with a coarse-toothed blade; used for ripping.

Scie à débiter — Saw of normal bow construction and somewhat finer teeth, for cutting planks to length.

Scie à tenon — Smaller saw, bow construction, fine teeth, for making tenons; not a back saw.

Scie tournante — Lightly built, deep-throated bow construction; fine, narrow blade; used for cutting curved shapes. ("Coping saw")

Now, since all of these saws are in a sense *frame* saws, it hardly does to single out the *scie tournante* for that designation. Furthermore, the latter two types of saw, since both will be used to saw end grain at least occasionally, should not be thought of strictly as crosscut saws. Rather, they form separate categories.

A more striking puzzle is this passage: "In the organ, the term *bellows* designates not only a certain number of bellows,* but the space where they are housed."¹⁹ Does the translator's footnote clarify this double talk? No! It reads, "Dom Bédos' instrument, typical for the period, has no equalizer, or reservoir." Here is my reading of the original: "In the organ, the term *Soufflerie* designates not only the system of bellows which supplies it with wind, but also the bellows chamber." The whole sentence could just as well have been suppressed in the translation, for why should the reader really care to know the meaning of this particular French noun, if he didn't also care about the hundreds of others which were translated without any comment whatsoever?

Much more common are ambiguous words and phrases used in place of clearer expressions in the original. The animal hide used to cover the tops of pallets is called *peau blanche* in #306, meaning ordinary organbuilder's white leather. In the corresponding description in #588, where Bédos simply uses the word *peau*, Ferguson decides to call it *skin*. Surely it would be more recognizable as *leather*.

Then there is the whole arsenal of terms used to describe characteristics of pipe speech — and what a bewildering array they are! When a reed pipe growls because it has a flat spot or some other irregularity in the curvature of its tongue, Bédos calls this *rdler* (growling).²⁰ Ferguson wants to call this *doubling down*, but he also calls it *buzzing*.²¹ *Buzzing*, on the other hand, is also the word to describe the proper sound of the Cromorne (*crucher*),²² which is not the same thing at all.

Overblowing is used to render the original *outrer* ("exaggerating," i.e., speaking too forcefully),²³ whereas overblowing in the sense of speaking a partial is translated as *speaking the octave* (*octavier*)²⁴ or *quinting above pitch* (*quinter*, speaking the third harmonic).²⁵ In the respective cases of open and stopped flues. I am willing to suspend disbelief no longer when Professor Ferguson tells me, ostensibly on Bédos' authority, that a stopped flue can "quint below pitch" (*nasarder*, to speak the twelfth too strongly in relation to the fundamental).²⁶ Similarly unfortunate expressions abound.

Whatever the intrinsic merit of the British sources who presumably furnished these outrages, their choices of words, repeated in this context, hardly make for a clear and accurate translation of *AFO* in faith with the spirit of

the era in which it was written. No doubt it would have taken more time to discover a more rational, intelligible nomenclature for contemporary English-speaking readers, but if ever a literary undertaking called for such an effort, surely "Bédos in English" was it. If the task was too great for Professor Ferguson, he might have served us better by giving us some of the original French in brackets or footnotes, leaving us better prepared to fend for ourselves. In any case, let the reader be warned. The wary may wish to consult the Bärenreiter reprint of the original French text frequently for purposes of comparison.²⁷

The change in Bédos' designation of accidentals, making them all appear as sharps ($B\flat = A\sharp$, $E\flat = D\sharp$), belies ignorance of traditional musical theory, which was still important to the sense of Bédos' exposition. In the non-circulating temperament he recommended for tuning the organ, $E\flat$ is the tone which forms a true major third with G ; likewise, $B\flat$, with D . The other "major thirds" that could be approximated using these pitches are no more in tune than their spellings imply ($B/E\flat$, $F\sharp/B\flat$). Bédos' more accurate enharmonic designations serve to confirm that the "wolf" is not tuned as the fifth, $G\sharp/D\flat$, but that its second term is tuned $E\flat$ in reference to $B\flat$ (which in turn is tuned as a fifth with F). The resulting spelling of the wolf, ($G\sharp/E\flat$), is entirely consistent with its out-of-tuneness. Ferguson's spellings, though they look better from the point of view of modern equal-tempered enharmonic indifference, are really misnomers.²⁸

ACCURACY OF NUMERICAL DATA CONVERSIONS

Bédos' approximation for π sets limits to the accuracy we can expect of pipe scale tables. Since he used 3.14, we know we cannot depend on more than three significant figures,²⁹ or four, at the most. Since metric equivalents derived from Bédos' data cannot possibly be more accurate than his own measurements, the conversion calculations to extra decimal places are not only futile but downright misleading.

Furthermore, the smallest unit of measurement Bédos actually used to describe pipe scales was $\frac{1}{4}$ *ligne*, implying a standard error of measurement greater than $\pm \frac{1}{4}$ millimeter. Any metric equivalents not rounded off to the nearest 0.5 millimeter are therefore making undue claims of accuracy, even when they contain fewer than three significant figures. No pipemaker would be concerned with this kind of numerical accuracy, anyway. On the other hand, Mahrenholz found several inconsistencies of a greater order among Bédos' figures, most of which he was able to account for as plausible results of very simple errors.³⁰ It would be comforting to discover that the individuals who carried out the metric conversions for *OB* had considered Mahrenholz' comments and responded to their logical consequences in preparing their own presentation, but they did not. They did not even consistently incorporate all of the corrections published by Bédos himself. Most of the figures throughout this chapter are correct, however, and the reader who heeds Bédos' own instructions about rounding off (cf. #46) is not likely to be deceived.

The scale stick measurements for windchest construction³¹ present a different sort of conversion problem. Here the implied standard error of measurement is $\pm \frac{1}{2}$ *ligne*, so we should expect rounding off to the nearest 0.2 cm. On the other hand, since two parallel columns of equivalent figures appear on the page, each with its respective total, one is tempted to go several extra decimal places in order to make the totals prove out. In other words, the right-hand total should approximate as nearly as possible the product of the left-hand total and the conversion factor. The conversion team once again displayed an excess of zeal in publishing figures which imply much more accuracy than can be justified. Taken with the proper grain of salt, however, individual entries on both sides of all the scale stick representations appear to correspond correctly both with each other and with the original. In reckoning the totals, the team made another

(continued, page 14)

Here & There

The Hymn Society of America will hold its 1978 national convocation on April 23-25 in Winston-Salem, NC. The Society has also released a progress report on its "Dictionary of American Hymnology" which when completed will contain more than 2,000,000 entries. Thus far, about 750,000 first lines of hymns have been indexed from 4,000 hymnals. Approximately 1,800 hymnals remain to be indexed. There is now enough material on file for 2,800 biographies of hymn-writers.

All index material will be computerized, and completion of the project is planned for 1984, with publication the following year. Further information about the Dictionary, and the April convocation, can be obtained from the Executive Director, The Hymn Society of America, Wittenberg University, Springfield, OH 45501.

The National Shrine of the Immaculate Conception, Washington, DC, has announced four concerts for its 1977-78 music guild series. The initial program, "A Renaissance Christmas," took place on Dec. 17-18; the others are as follows: an organ recital by Daniel Roth on Feb. 24, an organ recital by Pierre Cochereau on Apr. 28 and a choral program ["The Splendor of Venice"] by the Oratorio Society of Washington on May 12. Each program will begin at 8:30 pm.

The Verdi Requiem was performed on November 20 by the Westchester Baroque Chorus under the direction of D. DeWitt Wasson, at North Yonkers Community Church, Hastings-on-Hudson, NY. The performance was a memorial for George Blaha, a former bass soloist of the group, who was killed in an automobile accident.

Michael Schneider will be artist-in-residence at Washington University, St. Louis from February 20 through April 30, 1978. He will play several recitals and will conduct a seminar in Romantic organ literature.

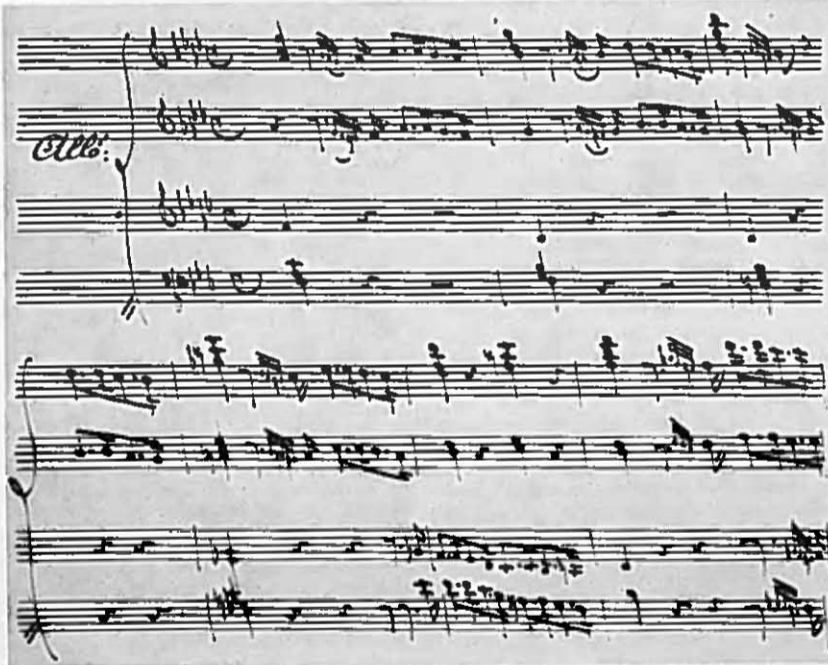
The New Grove, or 6th edition of Groves Dictionary of Music and Musicians, will be published in a 20-volume set in spring 1979 and promises to be a landmark in English-language music reference works. Information about reduced prepublication prices is now available from Grove's Dictionaries of Music, Inc., 718 National Press Building, Washington, DC 20045. Phone (toll free) 800-424-5112 or [202] 737-0034.

Jonathan Rennert and Russell Saunders were the recitalist and lecturer, respectively, for a joint meeting of the Ottawa Centre RCOO and the Syracuse and St. Lawrence AGO chapters, which took place in Watertown, NY, in late October. Mr. Rennert played works by Beles, Leighton, Haydn, Bruhns, Bach, Franck, and Messiaen; Dr. Saunders spoke on performance practice.

James Litton is on a four month leave of absence as organist and director of music at Trinity Church, Princeton, NJ. During his leave he will prepare a practical performing edition of 15th-century English carols. This edition will include a detailed history of the carols along with suggestions as to performance.

Harold Pysher, associate organist at Trinity Church, will take Mr. Litton's responsibilities during the leave. However, Mr. Litton will continue as director of music at Princeton Theological Seminary throughout the current academic year.

Robert Anderson performed organ recitals in early January at the National Conservatory of Music and the Iglesia el Espiritu Santo in Mexico City. He also gave a series of masterclasses at the conservatory before returning to his regular position at Southern Methodist University in Dallas.



Prof. Hans Haselböck has sent this illustration as a supplement to his article on Mozart's Clockwork pieces (November 1977). It is the beginning of the Fantasy, K. 608, from a manuscript copy in the Gesellschaft der Musikfreunde, Vienna (reproduced through the courtesy of that institution).

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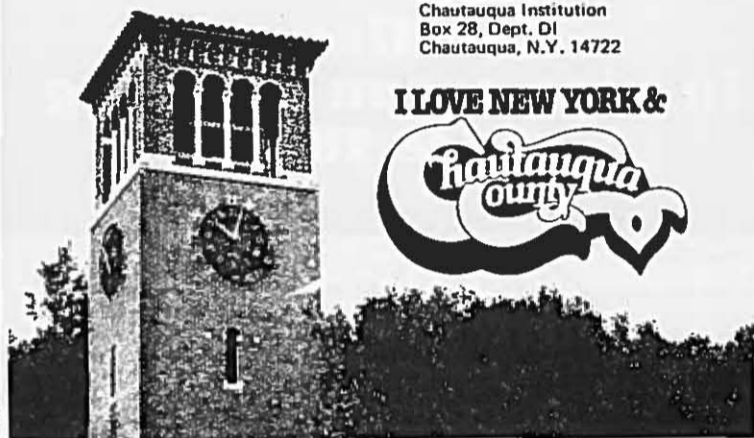
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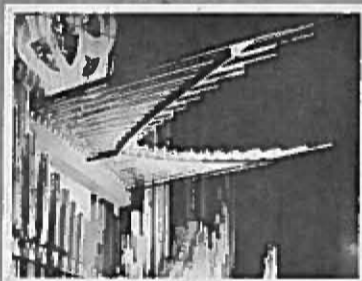
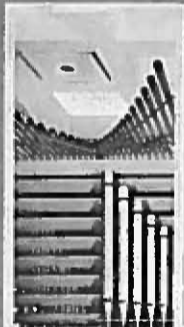
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Dom Bédos in English

(continued from p. 12)

error in judgment. Instead of adding up each column separately and then comparing these results with each other in relation to the conversion factor (and with Bédos' published total¹), in order to check for errors, they seem to have assumed the correctness of Bédos' addition, using his totals and their products with the conversion factor in place of the true totals of the columns. The result gave the impression of gibberish, only partly remedied by entries in the "Additions and Corrections," for the simple reason that some of Bédos' published totals were false!² A great deal of effort is wasted on insignificant detail in these metric equivalents, while at the same time several gross errors slipped through unnoticed. One might add that the only conceivable reason for converting each and every little measurement in those scales would be in order to spare the organbuilder time in building a windchest. But since the figures which result are so clumsy to work with, most craftsmen would probably prefer some other method of reproducing these dimensions.

ACCURACY OF THE PLATES

As far as dimensional stability is concerned, the facsimile reproduction of Bédos' engraved plates are worth literally no more than the paper they were printed on; they will expand and contract with every change in relative humidity, just like the paper used to take the original impressions. Bédos apologized for an error in the length of the Prestant scale (plate 19), which according to his description,³ amounted to a reduction of about 0.7%. Measuring the facsimile of this same plate in the review copy, I found an error three times as great! Similar checks, both on the review copy and on the original plates at Harvard, showed a mean reduction of about 1% in both copies. Six months from now, when the air in most North American homes and libraries will be more humid, I am sure everybody's copy will be much more nearly "correct," only to shrink again next winter.

At Harvard I made a three-way comparison of the illustrations, using the original AFO, the review copy of OB and the 1963-1966 Bärenreiter reprint of AFO. How shall I describe it! Despite their reduced scale and the consequent tendency for cross-hatching to appear as patches of solid black, the plates in Bärenreiter's AFO nearly upstaged both the others. They contain the fewest broken lines and other irregularities, from which I can only surmise that either uncommonly clean originals were photographed to make the plates, or the publisher did some extremely fine retouching. OB's plates are superior to Bärenreiter's only insofar as they are on better paper and their greater scale makes it easier to perceive detail without a magnifying glass. On the other hand, they show many more broken, irregular and even missing lines than either of the other sets. This is often quite noticeable, largely because the whiteness of the paper discourages the eye from ignoring such faults as easily as it can with the other two editions. But the overall quality remains breathtaking.

The better acquainted I become with AFO, the more strongly I feel that it should be within reach of every serious student and admirer of the organ. Nowhere else does there exist such an exhaustively detailed, yet timeless, treatment of the art. Its fundamental value should be expected to prevail in any adequate translation, and I think OB hears out this assertion. It is more than adequate, albeit not exactly eloquent. It deserves to be bought, read attentively and pored over time and again by any organ enthusiast who can afford the expense (unless he reads French confidently, in which case the advantages of the various facsimile reprints are undeniable).

Now that we have our Dom Bédos in English, it is up to the rest of us to take advantage of it, accepting Bédos' example as a challenge to us to clarify our own esthetic goals and refine our technical procedures so as to accomplish those goals more perfectly. I hope this

publication will help to inspire in still more readers the same yearning that its French language counterparts have elicited in me and many others, for artistic integrity and excellence in everything having to do with the organ.

NOTES

1. For a fine summing-up of the value of Bédos' treatise, see "Dom Bédos and L'art du Facteur d'Orgues," by the late Edward W. Flint, in *The Diapason*, March 1976, p. 5 *ad passim*. Included is an annotated list of chapter headings plus background information on the series, *Descriptions des arts et métiers*, published in Paris from 1761-1788 under the auspices of the *Académie Royale des Sciences*, and of which *L'Art du facteur d'orgues* formed part.

Several small mistakes slipped by in this posthumous publication. Bédos' printer was one L. F. De La Tour, not L. F. Latour. The engraver who signed roughly half of the 137 plates in Bédos' treatise was De La Gardette, not de la Gaudette; other engravers and printers were responsible for publishing other titles among the *Descriptions*, which numbered 78 in all and were published in several more parts than that. Although John Adams' complete set of *Descriptions*, given to Harvard University in 1789, was indeed bound in eighteen volumes, there was hardly any standard grouping of titles among patrons of the series, as the many different binding arrangements of Bédos' treatise make clear. (For more information on this point, see "Autour de l'édition originale de l'Art du facteur d'orgues," by Dominique Chailley, *Renaissance de l'orgue*, 3 (Automne 1969), pp. 21-25.) Finally, the name of the other Benedictine occasionally claimed to be the author of *L'art du facteur d'orgues* was Jean-François Monniot or Monnotte, not Manniotta.

2. *Organ-Buider (OB)*, preambles to Parts 1 and 2, pp. 2 and 69, respectively.

3. "If by chance this work of mine, although intended for amateurs and [Sic] apprentices, should reach master organ-builders in Paris, perhaps they will place their own advantage and the interest of the craft ahead of their long-standing habits." (*OB*, p. 182, #896.)

4. Internal evidence abounds to show the extent to which Bédos noted the practices of other French builders. Consider his long discussion of the equipment and methods in use for casting pipe metal. (*OB*, pp. 179-182, #870-896.)

5. In his article #946 (*OB*, p. 191), Bédos reveals something of his own attitude toward the past through his admiring description of some façade pipes made by a Flemish builder in 1623. He continues, "My intention . . . is not to encourage builders to imitate them in detail: . . . I wish only to show how important it is that pipes be made substantially, that the mouths be sturdy, and to suggest that lacquer is an effective means of preserving the brightness and polish of the pipework." Thereupon follow fully detailed instructions for lacquering organ pipes.

6. *OB*, p. xxii.

7. Reprinted in *AFO*, (Kassel, Bärenreiter, 1966), Vol. 4, p. xxxii (at the end of the *Table des Chapitres*).

8. Chailley, Dominique, *op. cit.*, pp. 21, 22. Chailley knows of only one surviving copy of this earlier note.

9. *Petit Larousse; dictionnaire encyclopédique pour tous*, Paris: Librairie Larousse, 1966. Partie langue, art. "orgue" and *passim*.

10. *OB*, p. xxii.

11. New Haven: Yale University Press, 1969, pp. 203-215. Although the quoted comparisons are all drawn from the first two paragraphs, they are typical of the entire chapter, in both versions.

12. See Betty Bang Mather, *Interpretation of French Music from 1675 to 1775, for Woodwind and Other Performers*, New York: McGinnis and Marx, 1973, where material from this chapter of *AFO* is quoted alongside instructions gleaned from a host of wind instrument tutors of the period, although Engramelle's *Tonotechnie* is cited much more frequently there than *AFO*, as the authority on barrel pinning. Engramelle's attempts to pin down the subtlest nuances of contemporary keyboard performance practice seem still not to have gotten the attention they deserve, probably because of our modern metaphysical assumption that music and mechanics do not mix. Thus writes Stephen Preston, in a review of *Interpretation in Early Music*, III:1 (January 1975): "It is one of the shortcomings of the approach that what begins as an exhortation for the instrumentalist to copy the singer becomes too frequently an example of what the mechanical-organ makers practised. There is too much of an accent on a theoretical approach which must lead, inevitably to artistic sterility in performance." The reader who can overcome these prejudices stands to gain many new insights from a careful reading of Engramelle's chapter in *AFO* or *OB*, which Bédos claims is somewhat more developed than the corresponding presentation in *Tonotechnie*.

13. —, "Die Labialmessungen des Bedos," appendix to *Die Berechnung der Orgelpfeifenmessungen vom Mittelalter bis zur Mitte des 19. Jahrhunderts*, second unrevised edition, (Kassel: Bärenreiter, 1968 [first edition, 1938]), pp. 77-88.

—, "Begleitwort" to *AFO*, facsimile reprint edition, (Kassel: Bärenreiter, 1963-1966), located after the plates in Vol. 1, with separate pagination, 1-8.

14. *OB*, pp. 253-254 and 269-271, respectively.

15. Part 4 is almost exclusively concerned with instruments for secular music-making, whereas

the other three parts deal with church instruments. Since the clientele for the former class of instruments would have been found largely among the bourgeoisie, and Bédos makes it quite clear that the intention of writing Part 4 did not originate with him (OB, p. 289), it seems as though some of his literary admirers, members of the Académie Royale des Sciences or otherwise, may have had to keep after him quite persistently to get him to accede to the interests of this class of readers. Yet even here he justifies his efforts by referring to "several parish priests, scattered throughout the countryside," who "seek diversion in manual occupations . . . With the help of the present treatise," he says, "they may turn their industry and entertainment to the adornment of the Lord's house, and the enrichment of his service." Surely these were not the only persons eagerly awaiting the appearance of Part 4!

16. OB, p. 249, n. Whereas Bédos' ignorance of the nature of southern German organ stops and their nomenclature is surely innocent, that claimed by Riapp was probably either feigned or wholly intentional, since the latter was a serious competitor of Gabler's. Many of the stops in the Weingarten creation are bizarre, however, to say the least — so perhaps Riapp never did come to know what they were. Cf. Peter Williams, *The European Organ*, 1450-1850 (Braintree, Mass.: Organ Literature Foundation, 1966), pp. 79-83.

17. *Ibid.*, p. 85.
18. Due to the devastating effects of two world wars and the Depression, craftsmen in France and Germany were repeatedly deprived of power tools during the first half of our century. The older generation of workers still active in organbuilding, or at least the ones I met at Koenig's in Alsace and Gerhard Schmid's, in Bavaria, depended entirely upon hand tools as their means of production during the period immediately following World War II. Although they have since taken to machine production with a vengeance, they still regard as commonplace many of the tools which seem hopelessly archaic to us Americans.

Thanks to the late Frank Hubbard, many of us have at our fingertips facsimile reprints of several plates from Roubo's *L'art du menuisier* (Paris, 1770; another title in the series of *Descriptions*, cited several times by Bédos). The vignette at the top of Plate II shows an "interior view of the shop of a woodworker," in which three different bow saws and a frame saw are pictured. (Reprinted as Plate 31 in *Three Centuries of Harpsichord Making*, Cambridge, Mass.: Harvard University Press, 1967.) Nothing pictured here suggests any great deviation in tools or methods from the practices I was taught only very recently, although it was evident they are becoming very rare today. The traditions of English practice seem to have been quite different over a long period, judging by the lack of correspondence in the nomenclature.

19. OB, p. 59, #384.
20. *Ibid.*, #1155 and *passim*.
21. *Ibid.*, #1160.
22. *Ibid.*, art. "Buzzing," Alphabetical table of contents, p. 352.
23. *Ibid.*, art. "Overblowing," Alphabetical table of contents, p. 363.
24. *Ibid.*, p. 229, "First," and *passim*.
25. *Ibid.*, p. 230, "Seventh."
26. *Loc. cit.*
27. See note 13, above. Another reprint edition, this one full size, is published by Editions Laget, Paris (1976).
28. OB, p. xxii. Bédos instructions for setting the temperament appear *ibid.*, pp. 230-234, #'s 1135-1145.
29. See *ibid.*, p. 8, #46.
30. *Berechnung*, pp. 78, 80.
31. OB, beginning pp. 78-81 and *passim*.
32. *Ibid.*, #675, treble section, to cite but one example.
33. See *ibid.*, #'s 209, 257.

Bédos de Celles, Francois. *The Organ-BUILDER (L'art du facteur d'orgues)*, Paris, 1766-1778, translated by Charles Ferguson. The Sunbury Press, Raleigh, North Carolina, 1977. Two volumes, each 28 x 43 cm. Volume I (text), xl + 384 pages; Volume II (illustrations), 137 full-size facsimile plates. \$320.00.

Willard Riley graduated as an anthropology major from Dartmouth College, where he was an organ and harpsichord student of Dale Carr. After working as a harpsichord builder with Hendrik Broekman and as an organbuilder with the Andover Organ Company and with the European firms of Gerhard Schmid and Jean-Georges Koenig, he is currently employed by Ronald Wahl, organbuilder in Appleton, WI. Mr. Riley has also been an organist in New England and in France, where he played a reconstruction of a French classic instrument.

Here & There



The Organ Historical Society is offering official T-shirts to members and others who send \$4.45 to society headquarters at P.O.B. 209, Wilmington, OH 45177, stating size — small, medium, large, or extra large. The 100% cotton shirts are tan with a silk-screened blue OHS emblem, an 1824 Lemuel Hedge organ case formerly located at St. Paul's Episcopal Church, Windsor, VT.

Olivier Messiaen will be honored on his 70th birthday (December 10, 1978) by performances of his complete works in a series of concerts sponsored by the city of Paris in November and December. Participants will include outstanding French soloists and groups such as l'Orchestre de Paris, l'Orchestre National de France, and others.

Messiaen and his wife, the noted pianist Yvonne Loriod, will visit the U.S. to attend a performance of "La Transfiguration de Notre Seigneur Jesus-Christ," given by the Boston Symphony Orchestra under the direction of Seiji Ozawa on October 5, 6, and 7.

Dean Redick was honored at a reception on December 11 on the occasion of his retirement after 25 years service as organist and choir master at St. Luke's Episcopal Church, Jamestown, NY. Letters of recognition were read, and Mr. Redick was presented with an inscribed silver bowl and a purse.

Mr. Redick graduated with a BM in piano from the Cincinnati Conservatory of Music, where he studied with Robert Goldsand. He later received a MS in organ from Fredonia State Teacher's College. Mr. Redick taught music at Caloron Elementary School for 24 years and also served as dean of the Chautauqua AGO Chapter.

A Church Music Workshop has been announced by Ottawa University, to take place Feb. 24-26 on the campus of the Kansas institution. Leaders will be Wilbur Held, organ and adult choir; Millicent Daugherty, vocal solo literature; Margaret Athey, childrens choirs; and Otis J. Mummaw, handbells. Other events will include organ recitals, festival worship, and organ scholarship auditions. Further information may be obtained by writing Rodney Alan Giles, Ottawa University, Box 43, Ottawa, KS 66067.

A conference for musicians, clergy, and laity will be held April 20-23 at Valparaiso University. Entitled *Music and the Identity of the Church*, it will include lectures, workshops, concerts, exhibits, and daily worship. Among the featured personnel will be William Albright, Gordon Lathrop, Carlos Messerli, and Ray Robinson. For further information, please write Office of Continuing Education, Valparaiso University, Valparaiso, IN 46383; (219) 464-5313.

The Cleveland AGO Chapter will hold a Twenty-Fifth Anniversary Church Music Conference on March 31 and April 1-2; the theme is "Church Music in America: Past & Present & Future." Conference leaders will be Anthony Newman, organ; Gregg Smith, choral; and Fritz Noack, organ builder. Workshops will be led by A. Robert Chapman, handbells; Daniel Hathaway, organ; and Elaine Shakley, Orff instruments. For further information, contact Nellie Louise Schreiner, secretary, 1533 Parkhill Road, Cleveland Heights, OH 44121; (216) 381-9187.

Ferdinand Klinda will tour the U.S. in October and November, 1978. He will play the complete organ works of Messiaen and will also be available for lecture recitals and masterclasses. The tour will be sponsored by Michigan State University, East Lansing.

Lacking an official AGO Mid-Winter Conclave this season — it was apparently not held in order that time, effort, and funds might be expended instead on the ICO of last summer — a group of enterprising Texans held their own private conclave on New Year's Day, in Tyler. Events centered around a gala recital in which five area organists played seasonal selections in presumably festive renditions, at the First Presbyterian Church. The program included an improvisation for two organists.

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The Tonal Evolution of the E.M. Skinner Organ Part II by Dorothy J. Holden

Around 1906, Ernest M. Skinner developed the first of his orchestral imitative stops, the Orchestral Oboe. Skinner states in his autobiography, which appeared in the March 1, 1951, issue of *The Diapason*, that the creation of the Orchestral Oboe was inspired by "some lovely measures on the oboe in 'Parsifal' . . ." It is aptly described in the Skinner Organ Company brochure, *The Skinner Organ*, as having a "plaintive pastoral quality." According to the above-mentioned autobiography, the first example of Skinner's Orchestral Oboe was placed in the organ at Tompkins Avenue Congregational Church, Brooklyn (opus #145), which was installed in 1907.¹ However, it also appears in the specification of a slightly earlier opus, that of the Skinner installed in the Great Hall, City College of New York (opus #135), in 1906.²

E. M. Skinner Organ — Great Hall
College of the City of New York
Opus #135 — 1906

GREAT

16' Diapason
16' Bourdon
8' First Diapason
8' Second Diapason
8' Third Diapason
8' Gross Floete
8' Gamba
8' Gedackt
8' Erzähler
4' Octave
4' Flute
2' Fifteenth
8' Trumpet

SWELL

16' Bourdon
8' First Diapason
8' Second Diapason
8' Gross Floete
8' Gedackt
8' Spitz Floete
8' Salicional
8' Viol d'Orchestre
8' Voix Celestes
8' Aeoline
4' Octave
4' Flute
4' Salicet
2' Flautino
Cornet III
16' Trumpet
8' Cornopean
8' Horn
8' Oboe
8' Vox Humana
4' Clarion
Tremolo

CHOIR

16' Dulciana
8' Diapason
8' Gamba
8' Concert Flute
8' Dulciana
8' Unda Maris
8' Quintadena
4' Flute
4' Violino
2' Piccolo
16' Fagotto
8' Clarinet
8' Orchestral Oboe
Tremolo

SOLO

8' Stentorphone
8' Philomela
8' Dulcet II
4' Flute
16' Tuba
8' Tuba (85 pipes)
4' Tuba
8' Tuba Mirabilis

PEDAL

32' Diapason
16' First Diapason
16' Second Diapason
16' Violone
16' First Bourdon
16' Second Bourdon (Sw.)
16' Dulciana (Ch.)
10-2/3' Quinte
8' First Flute
8' Second Flute
8' Viola
8' Gedackt
8' Cello (Sw.)
4' Flute
32' Bombarde
16' Ophicleide
16' Trombone (Solo)
8' Tromba

Several other recent tonal developments of Ernest Skinner were included in the City College of New York organ. The first example of his 32' Bombarde appeared in this instrument.³ Unlike most 32' Bombardes, which are constructed entirely of metal, the Skinner Bombarde has wood resonators in the lower two octaves.⁴ The resonators are quite large in scale. Examples seen by the writer have ranged in diameter from about 12" x 12" to 18" x 18", depending on the size of the instrument and of the building in which it is located. These Bombardes are very full and resonant in sound and can be felt as much as heard.

The Tuba Mirabilis presumably made its first appearance in the Skinner at the Cathedral of St. John the Divine,⁵ which was built around 1910.⁶ However, as can be seen in the above specification, a Tuba Mirabilis also appears in the City College of New York Skinner. The Tuba Mirabilis is an extraordinarily loud and brilliant reed stop of the trumpet family. Its construction and voicing are based on the Willis examples using a very high wind pressure, which is generally about 20 inches. This stop was used only in Solo divisions of larger Skinner installations.

Also appearing in the City College of New York Skinner is the two-rank dulcet, which belongs to the family of string-toned stops. This is the earliest known appearance of the dulcet. Again, we turn to the Skinner Co. brochure for a description of this stop:

"The Dulcet is a stop having two ranks of pipes, of very slender scale, and ethereal quality of tone. Either of the ranks would be cold of themselves with respect to quality. This is due to the slender scale and the fact that it is necessary to blow them rather forcibly to obtain the desired quality. The two ranks identical in character, impart warmth and the shimmery silvery effect peculiar to this stop."

Robert Hope-Jones was associated with the Skinner firm at the time the City College of New York organ was under construction, and it is quite probable that the two rank dulcet was a direct result of Hope-Jones' influence. This influence may have been present, to a lesser extent, in the development of Skinner's orchestral oboe, as well. The 32' bombarde and tuba mirabilis, however, were most likely the direct result of "Father" Willis' influence.

By 1910, Ernest Skinner's new tonal developments were coming in rapid succession. During that year, his Flute Celeste, English Horn, and Celesta stops began to appear in Skinner organs.

A Flute Celeste, consisting of two ranks of Spitz Flute pipes, made its first known appearance in the Skinner installed in Trinity Episcopal Church, Toledo, Ohio. There is no description of a Spitz Flute Celeste in the Skinner Co. brochure, although there is one of the Flauto Dolce Celeste, which, aside from having a smaller scale and a tone that is a bit softer and brighter than the Spitz Flute Celeste, is essentially the same in general quality and function. It is described thus:

"The Flauto Dolce and the Flute Celeste occupy the same relationship to each other as do the Salicional and Vox Celeste. The Flute Celeste imparts a wave to the combination of the two. This stop is a specialty. Of all the organ stops it is the most beautiful. It is full of dramatic suggestion, in spite of its dreamy non-aggressive characteristics. It is closely allied to the muted strings of the orchestra."

In an editorial found on p. 21 in the August 1, 1933, issue of *The Diapason*, Ernest Skinner tells of his inspiration for creating this stop: "The flute celeste was the result of hearing the muted strings in the slow movement of the orchestral accompaniment of the B flat minor concerto of Tchaikowski, which seemed to me the most heavenly sound I have ever heard."

The English Horn was presumably first used in the City College of New York Skinner at both 16' and 8' pitches.⁷ However, no such stop appears in the specification of this instrument at either pitch. According to an item which appeared on p. 1 in the December 1, 1957, issue of *The Diapason*, the

first English Horn appeared in the Choir division of the Skinner organ at the Church of Christ, Congregational Church in Norfolk, Conn., which was built in 1910. The development of this stop was inspired by a solo passage "played on the English horn, beginning the third act of 'Parsifal'"⁸ and is described in the Skinner brochure as having "the mournful covered quality peculiar to its orchestral prototype."

The Skinner Celesta, which was "based in principle on the orchestral instrument of that name,"⁹ made its first known appearance in the Skinner organ at Sage Chapel, Cornell University, in Ithaca, N.Y.

The Skinner organ at the Cathedral of St. John the Divine was, as previously mentioned, also built in 1910. This instrument was distinguished by the introduction of several of Skinner's new tonal developments. Among those stops were the French Trumpet, Gamba Celeste, and 32' Violone.¹⁰ As stated before, the Tuba Mirabilis was supposedly first used in this installation, and has been described earlier in this article. Also in this instrument is the first known appearance of the Flugel Horn, also called Cor d'Amour or Corno d'Amour.

The French Trumpet is somewhat brighter than the usual Skinner trumpet or cornopean. It is generally voiced on lower wind pressure than Skinner customarily used.

The Skinner Co. brochure has this description of the Gamba Celeste: "The Gamba Celeste belongs to the String family. It is the largest in scale of all the String tones. By a special treatment of scale and voicing great breadth and power is obtained. This stop imparts extraordinary richness, both to the String division and to mass effect." One particularly fine example of this stop, well known to the writer, has been said by some organists to sound like the whole string section of an orchestra.¹¹

The 32' Pedal Violone was described by Ernest Skinner as being a "voice of profound depth having both an impressive character and definition."¹²

Although the Flugel Horn appears in the Solo division of the Cathedral of St. John the Divine organ, it is customarily located in the Swell division of most Skinner organs, taking the place of, and serving the same function as, the usual Swell Oboe. It is described in the Skinner Co. brochure as being "acoustically an Oboe with the defects removed." It is constructed similar to a small-scaled trumpet and is capped. The resulting tone is a very smooth-sounding cross between an oboe and a cornopean.

A couple of years later, Skinner's most famous creation, his French Horn stop, was introduced in the organ installed in Grace Chapin Hall, Williams College, Williamstown, Mass.,¹³ in 1912.¹⁴ Ernest Skinner tells this story of how his French Horn came about:

"When the organ was planned for Williams College, Mr. Salter insisted on a French Horn and so one was written into the specifications. Before that time Richard Strauss' Salome was given by the Manhattan Opera Co. and I had heard eight French Horns in unison in the Salome Dance and was from that time on determined that the French Horn should be added to the voices of the organ if I could ever get the opportunity to work it out.

"The opportunity came and after much research the French Horn took its place in the Skinner Organ.

"I had a better French Horn than I really expected for the tone was not only there but the so-called bubble was present."¹⁵

Also making its first appearance in the Williams College Skinner was the Corno di Bassetto.¹⁶ It is described in the Skinner Co. brochure as being "in effect a powerful Clarinet," with a tone that is "cool, authoritative and of great richness and purity." The Corno di Bassetto is generally only included in the Solo divisions of larger instruments, although there is one example of the writer's acquaintance which appears in the Choir division of a medium-sized three-manual Skinner of less than 40 ranks.¹⁷

Skinner's first 32' Sub Bass was introduced with the Skinner organ built for St. Thomas Church, New York City¹⁸ (opus #205), in 1913.¹⁹

Shortly after this time, the Kleine Erzähler made its first appearance in the organ at Fourth Presbyterian Church, Chicago, Ill.²⁰ (opus #210), also built in 1913.²¹ The Kleine Erzähler consists of two ranks of small-scaled Erzähler pipes²² with one rank tuned sharp so as to form a celeste with the other rank, which is tuned to unison pitch. It has a very lovely and subtle sound, and generally only appears in the Choir divisions of large Skinner organs of 50 ranks or more.

By the mid-teens, the Skinner organ was a radically different instrument from that which was built by the firm in 1906. Typical of larger Skinner church organs at this time was the four-manual instrument built for Central Methodist Church, Detroit, Mich., in 1915. This instrument was described on p. 1 in the December 1, 1915, issue of *The Diapason* as being "one of the finest Skinner organs in the country." Further quoting from this write-up, which announced the dedication of the Central Methodist Skinner on November 9, 1915, it states that "In drawing up the specifications Mr. York²³ had in mind an ideal organ for use in the church service. This ideal has been realized by Mr. Skinner in producing an instrument whose massive and dignified tone, with the smooth and clear voicing of both flue and reed stops, makes it suitable for accompanying either the solo voice or full congregation. In addition a number of stops of special tone color and orchestral effects have been included and these add largely to the value of the instrument as a recital organ."

The specification of the Central Methodist Skinner is as follows:

E. M. Skinner Organ
Opus #233 — 1915
Central Methodist Church,
Detroit, Mich.

GREAT

16' Bourdon
8' First Diapason
8' Second Diapason
8' Clarabella
8' Philomela (Ped.)
8' Erzähler
4' Octave
4' Flute
16' Ophicleide (Solo)
8' Tuba (Solo)
4' Clarion (Solo)
Cathedral Chimes

SWELL

16' Bourdon
8' First Diapason
8' Second Diapason
8' Gedackt
8' Clarabella
8' Viol d'Orchestre
8' Voix Celestes
8' Aeoline
8' Unda Maris
4' Octave
4' Violina
4' Flute
2' Flautino
Mixture (3 ranks)
16' Contra Posaune
8' Cornopean
8' Flugel Horn
8' Vox Humana
Tremolo

CHOIR

16' Gamba
8' Diapason
8' Concert Flute
8' Kleine Erzähler II
8' Dulcet II
8' Quintadena
4' Flute
2' Piccolo
8' English Horn
8' Clarinet
8' Celesta
Celesta Sub
Tremolo

SOLO

8' Philomela (Ped.)
8' Gamba
8' Gamba Celeste
4' Flute (Ped.)

- 8' French Horn
- 8' Orchestral Oboe
- 16' Ophicleide
- 8' Tuba
- 4' Clarion
- 8' Tuba Mirabilis

ANTIPHONAL

- 8' Diapason
- 8' Cor de Nuit
- 8' Flute Celeste
- 8' Vox Humana
- 8' Tromba
- Tremolo

PEDAL

- 32' Diapason (resultant)
- 32' Bourdon
- 16' Diapason
- 16' Bourdon
- 16' Gamba (Ch.)
- 16' Lieblich Gedackt (Sw.)
- 8' Octave
- 8' Gedackt
- 8' Still Gedackt (Sw.)
- 8' Cello (Solo)
- 32' Bombarde
- 16' Ophicleide (Solo)
- 16' Posaune (Sw.)
- 8' Tuba (Solo)
- 4' Clarion (Solo)
- Cathedral Chimes

As can be seen from this stop list, the Central Methodist Skinner contained most of the numerous tonal developments which came from Ernest Skinner's creative mind over the preceding decade.

It is unfortunate that the Central Methodist Skinner was rebuilt, with extensive tonal changes, additions, and revoicing, in the early 1960s. Most other comprehensive Skinner organs of the mid-teens have likewise been rebuilt or replaced in recent years. However, we do have one surviving Skinner from that era which managed to escape the fate of so many others of its vintage, that being a fair-sized four-manual instrument which was installed in Church of Our Fathers Universalist Church (now First Unitarian-Universalist) of Detroit, Mich., in 1915. The specification of this Skinner is as follows:

E. M. Skinner Organ —
Opus #232 — 1915

First Universalist Church — Church of
Our Father, Detroit, Mich.

GREAT

- 16' Bourdon (Ped.)
- 8' First Diapason
- 8' Second Diapason
- 8' Philomela (Ped.)
- 8' Waldflote
- 8' Erzähler
- 8' Gedeckt (Sw.)
- 8' Aeoline (Sw.)
- 4' Flute (Sw.)
- 8' Tuba (Sw. Cornopean)

SWELL

- 16' Bourdon
- 16' Dulciana
- 8' Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celestes
- 8' Spitzflute
- 8' Flute Celeste
- 8' Aeoline
- 8' Unda Maris
- 4' Octave
- 4' Flute
- 2' Flautino
- Solo Mixture III
- 16' Contra Posaune
- 8' Cornopean
- 8' Flugel Horn
- 8' Vox Humana
- Tremolo

CHOIR

- 8' Diapason
- 8' Concert Flute
- 8' Dulciana
- 8' Kleine Erzähler II
- 4' Flute
- 16' Fagotto
- 8' Orchestral Oboe
- 8' Clarinet
- Harp
- Harp Sub
- Tremolo

SOLO

- 8' Philomela (Ped.)
- 8' Gamba
- 8' Gamba Celeste
- 8' English Horn
- 8' French Horn
- 8' Orchestra Oboe (Ch.)
- 8' Clarinet (Ch.)
- 8' Tuba Mirabilis
- Tremolo

ECHO

- 8' Diapason
- 8' Concert Flute
- 8' Cor de Nuit
- 8' Quintadena
- 8' Viol d'Orchestre
- 8' Vox Angelica II
- 4' Flute
- 8' Flugel Horn
- 8' Vox Humana
- Cathedral Chimes
- Tremolo

PEDAL (Augmented)

- 32' Resultant
- 16' Diapason
- 16' Violone
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw.)
- 16' Dulciana (Sw.)
- 8' Octave
- 8' Cello (Solo)
- 8' Gedeckt
- 8' Still Gedeckt (Sw.)
- 32' Bombarde
- 16' Fagotto (Ch.)
- 16' Contra Posaune (Sw.)
- 8' Tromba (Sw.)

The First Unitarian-Universalist organ is not quite typical of the mid-teens Skinner for several reasons: unlike most Skinner organs of its size, it has no 4' Octave on the Great. In fact, there are only four ranks of pipes that actually belong to the Great division, the rest of the Great stops being borrowed from the Swell and Pedal divisions. The Echo organ, which consists of ten ranks of pipes, is uncommonly large, being in this instance bigger than the Solo organ. Another departure from the usual in this organ is that the 32' Bombarde is extended from the Swell 16' Contra Posaune rather than being taken from a unit reed in the Solo or Pedal divisions, as is customary in most Skinners. One particularly unusual fact about this instrument is that all of the 8' Diapason basses are made of open wood pipes, a practice unknown in any other Skinner organ, to this writer's knowledge. Aside from this one occurrence, Skinner Diapason basses were always made of zinc.

Aside from these curious departures from the usual, the First Unitarian-Universalist organ is still a good example of the mid-teens Skinner, in that, like the Central Methodist organ, it

contains a good representation of Skinner's tonal developments. Perhaps this instrument's chief importance is that it is the only known sizeable Skinner of its vintage in existence which is in its original tonal design, without changes or additions, and is still in its original installation.

A close examination of the tonal schemes of both the Central Methodist and First Unitarian-Universalist organs gives evidence that, by 1915, the chorus work of the Skinner organ had undergone a slight change since the building of the instrument for the City College of New York. The Great flue chorus now seldom went beyond the 4' Octave, and the Swell was often lacking a 4' Clarion. Also, by this time, the diapasons tended to be somewhat bigger and heavier than before, and the chorus reeds were darker and less brilliant in tone. A few larger Skinners of that day did have a very complete Great chorus, which would include a 2-2/3' Twelfth, a 2' Fifteenth, plus a mixture of III or IV ranks. Standard equipment for the average Skinner Swell included an 8' Diapason (or two), a 4' Octave, and a mixture III of the cornet type, plus chorus reeds at 16', 8', and (sometimes) 4'. The Skinner cornets of 1915 were of larger scale and voiced to be louder and more assertive than those appearing in Skinner organs built around 1906.

The late teens saw the introduction of several more of Ernest Skinner's new stops. The Grosse Gedeckt presumably made its first appearance in the organ at Second Congregational Church, Holyoke, Mass.²⁴ (opus #322), which was installed in 1920.²⁵ However, this stop appears several years earlier in the Solo division of the Skinner installed in Carnegie Music Hall, Pittsburgh, Pa. (opus #270), in 1917.²⁶ Turning again to the Skinner Co. brochure for a description, it states:

"The Grosse Gedeckt is very peculiar in its construction. The so-called mouth of the pipe is about mid-way its length. The scale is large, but the amount of wind given it is somewhat limited, so that the tone is one of quiet fullness. It is very useful in large instruments, both to give body to a mass of tone, and also as a solo voice."

The writer once had the opportunity to try out a Grosse Gedeckt in the Solo division of the Skinner in St. Joseph's R. C. Cathedral in Columbus, Ohio. When used with the tremolo for a solo melody, it has a most beautiful singing quality.

Skinner's first 16' Orchestral Bassoon was placed in the organ installed in the Skinner factory studio, Boston, Mass.²⁷ (opus #290), in 1919.²⁸ "The opening notes of Dukas' 'Sorcerer's Apprentice,' and Strauss' 'Thus Spake Zarathustra,'" played "on the bottom

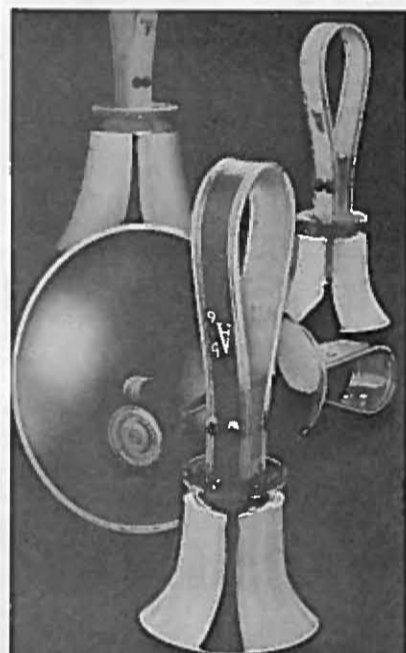
note of the contra bassoon,"²⁹ served as Ernest Skinner's inspiration for the creation of this stop.

The first known appearance of the Heckelphone was in the Skinner installed in Grove Park Inn, Asheville, N.C. (opus #295), in 1919.³⁰ The Skinner Co. brochure has these comments, describing the Heckelphone and giving some idea of the inspiration for its creation:

"The Heckelphone is a rare orchestral instrument. It is sometimes called a baritone Oboe. It is only used so far as known to the writer, in Richard Strauss' operas Salome and Electra. It is similar to the English Horn in character, but has four or five times the power of the later. It appears only in the solo manual of large instruments."

The creation of most of Ernest M. Skinner's orchestral imitative stops had been completed, for all practical purposes, by 1920. Among the wealth of orchestral color which now appeared in most Skinner organs of any pretension during the 1920s was a 4' Unda Maris.

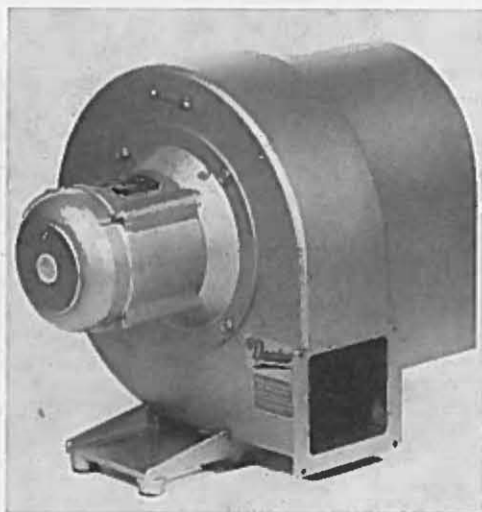
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Tonal Evolution

(Continued from p. 17)

This stop consisted of two sets of Aeoline pipes at 4' pitch with one rank being tuned slightly flat to the unison. The Skinner Co. brochure describes the 4' Unda Maris as being "a small voice" which "contributes an effect similar to that which would be obtained if muted strings were playing, and other strings repeated the same an octave above. It is an effect that cannot be obtained by octave couplers." The 4' Unda Maris was usually included in Swell divisions which already contained at least two sets of celestes, these being a Voix Celeste and a Flute Celeste. It is particularly well suited for use in combination with the Flute Celeste, and is especially lovely in combination with the Flute Celeste and 8' Unda Maris, when the latter is also available.

In the Skinner organ, the 8' Unda Maris, like the 4' Unda Maris, is comprised of two ranks of Aeoline pipes. However, it is important to point out that when both stops are included in a Swell division, the latter stop is not a duplicate of the former at 4' pitch. The 4' Unda Maris is very light and silvery in quality, while the 8' Unda Maris is scaled and voiced to be somewhat louder and broader.

One of the earliest organs to contain the 4' Unda Maris was the large Skinner built for St. Paul Municipal Auditorium, St. Paul, Minn. (opus #308), in 1920.²⁸ This organ contained virtually every tonal invention of Ernest Skinner in existence at that time. It also had a String organ of six ranks, playable on all manuals; a concert grand piano, playable on the Great and Pedal keyboards; and even an Xylophone, playable on the Great. The vast resources of this instrument are made evident in the following specification:

E. M. Skinner Organ
Opus #308 - 1920
St. Paul Municipal Auditorium,
St. Paul, Minn.

GREAT

16' Diapason
16' Bourdon
8' Stentorphone
8' Diapason I
8' Diapason II
8' Claribel Flute
8' Melodia
8' Gamba
8' Erzähler
8' String Organ VI
8' Flute Celeste (Sw.)
4' Octave
4' Flute
2-2/3' Twelfth
2' Fifteenth
Mixture III
16' Ophicleide
8' Tuba
4' Clarion
Concert Grand Piano
Cathedral Chimes
Xylophone

SWELL

16' Bourdon
16' Dulciana
8' Diapason I
8' Diapason II
8' Clarabella
8' Gedeckt
8' Gamba
8' Salicional
8' Vox Celestes
8' String Organ VI
8' Spitz Flute
8' Flute Celeste
4' Octave
4' Flute
4' Unda Maris II
2' Flautino
Mixture III
16' Trumpet
8' French Trumpet
8' Cornopean
8' Flugel Horn
8' Vox Humana
4' Clarion
Tremolo

CHOIR

16' Gamba
8' Diapason I
8' Diapason II
8' Concert Flute
8' Wood Celeste
8' Dulcet II
8' String Organ VI
8' Gemshorn
4' Flute
4' Fugara
2-2/3' Nazard
2' Piccolo
16' Fagotto
8' Flugel Horn
8' Clarinet
Celesta
Celesta Sub
Tremolo

SOLO

8' Stentorphone
8' Harmonic Flute
8' Gross Gedeckt
8' Gamba
8' Gamba Celeste
8' String Organ VI
4' Octave
4' Hohl Pfeife
16' Heckelphone
8' Tuba Mirabilis
8' Tuba
8' French Horn
8' Corno di Bassetto
8' English Horn
8' Orchestra Oboe
8' Musette
4' Clarion
Tremolo

PEDAL

64' Gravissima
32' Diapason
32' Violone
16' Diapason I
16' Diapason II
16' Violone
16' Bourdon
16' Echo Lieblich (Sw.)
16' Gamba (Ch.)
16' Dulciana (Sw.)
8' Octave
8' Gedeckt
8' Still Gedeckt (Sw.)
8' Cello
4' Super Octave
4' Flute

32' Bombarde
16' Trombone
16' Posaune (Sw.)
16' Fagotto (Ch.)
16' Heckelphone (Solo)
8' Tromba
8' Trumpet
4' Clarion
16' Piano
8' Piano

STRING

Six ranks in independent expression box, available on all manuals.

Shortly before the dedication of the St. Paul Auditorium Skinner, the municipal organist, Chandler Goldthwaite, declared the organ to be "the best in the country, bar none". He further stated that "it seems to lend itself to musical passages that on other instruments are difficult. There is an eagerness about this organ that is not found on others, and because of this fact, visiting organists are going to discover that compositions may be played here that will be almost impossible on others."²⁹ The wide variety of music played by Mr. Goldthwaite for the opening recitals on the St. Paul Auditorium Skinner gives witness to this instrument's versatility.

A series of four opening recitals were given on September 29 and 30, and October 1 and 2, by Mr. Goldthwaite, according to the November 1, 1921, issue of *The Diapason*, which also lists the musical selections performed for these concerts. For the second recital of the series, the following music was played: "Fire Music" from *Valkyrie*, "Wagner; Largo, Handel; Chorale Prelude on "Salvation Has Come," Karg-Elert; "Moment Musical," Schubert; Berceuse from "Joycelyn," Godard; Finale (Symphony 1), Maquaire; "Chinese Dance," Swinnen; and March from "Athalia," Mendelssohn. Then for the fourth and final of the series, these compositions were played: Funeral March and Chant of the Seraphs, Guilman; "Eventide," Fairclough; Chorale, Jongen; "Liebestod" from "Tristan," Wagner; "Valse Triste," Sibelius; "Song of India," Rimsky-Korsakoff; "Dreams," Schumann; "Spring," Grieg; and Largo from "New World" Symphony, Dvorak.

These particular recital programs were quoted because they include much music which is familiar to us today and best illustrate the capabilities of the St. Paul Auditorium Skinner. They also give an idea of what current musical tastes were in the early 1920s. It is noteworthy that these recitals "were attended by more than 30,000 people," with "3,000 more who were unable to get in", according to the above-mentioned issue of *The Diapason* some startling facts, when contrasted with the generally sparse attendance observed at most organ recitals today!

As of 1973, the St. Paul Auditorium Skinner was still extant. Unfortunately, it had not been used in 15 years and was in need of extensive repairs at that time. As is the case in so many big cities today, there was not enough money available to restore the instrument.³⁰ It is not known at this date whether attempts to have this organ restored have met with any success since then.

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E. M. Skinner reed pipes (left to right):
Orchestral Oboe, English Horn, Flugel Horn,
French Horn.

Most of the larger instruments built by Ernest Skinner during the late teens and early 1920s were veritable symphony orchestras and were particularly well-suited for the performance of orchestral transcriptions, which, as indicated by the St. Paul Auditorium organ dedication recital programs, often comprised the greater part of organ recital music played in those days. It is interesting to note that most of Skinner's orchestral imitative stops were inspired by the hearing of some symphonic work. Ernest Skinner himself stated:

"What I have done in creating the Skinner organ is due almost wholly to a love of music, plus a mediocre inventive faculty, plus an unbounded belief in the orchestra and so under the stimulus of some great orchestral or operatic work I have worked out all of the orchestral colors and have included them in the Skinner Organs."¹⁴

Ernest M. Skinner had now succeeded in incorporating a facsimile of virtually every instrument of the symphony orchestra in the tonal resources of the Skinner organ, and he did so with a degree of success unequalled by any other organ builder of the day.

FOOTNOTES

¹ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 3.

² Ibid.

³ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

⁴ In earlier Skinners, the 32" Bombarde was usually an extension of the Solo Tuba which was unified to play at 16", 8", and 4" pitches. Later on, it was generally taken from an independent Pedal 16" Trombone, which was unified to 8" and, sometimes, 4" pitch.

⁵ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

⁶ *The Diapason*, January 1, 1911.

⁷ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

⁸ Ernest M. Skinner, autobiography. *The Diapason*, March 1, 1951.

⁹ Ernest M. Skinner, editorial. *The Diapason*, August 1, 1933, p. 21.

¹⁰ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

¹¹ Jefferson Ave. Presbyterian Church, Detroit, Mich. (opus no. 475, 1925).

¹² Ernest M. Skinner, "Inventions and Tonal Developments." *The Diapason*, February 1, 1946, p. 17.

¹³ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

¹⁴ "Four Manual for Williams College." *The Diapason*, October 1, 1912.

¹⁵ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), pp. 182-183.

¹⁶ Ibid, p. 183.

¹⁷ Trinity Lutheran Church, Detroit, Mich. (opus no. 808, 1930).

¹⁸ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

¹⁹ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 5.

²⁰ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

²¹ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 5.

²² Described in Part I of this article series.

²³ Francis L. York was organist of Central Methodist Church at the time this Skinner was built.

²⁴ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

²⁵ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 8.

²⁶ Ibid., p. 6.

²⁷ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 183.

²⁸ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 7.

²⁹ Ernest M. Skinner, autobiography. *The Diapason*, March 1, 1951.

³⁰ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 7.

³¹ E. A. Broadway, "The Skinner and Aeolian-Skinner Opus List." *Boston Organ Club Newsletter*, July & Aug., 1972, p. 7.

³² *The Diapason*, October 1, 1921, p. 1.

³³ St. Paul Dispatch, Sat. September 15, 1973.

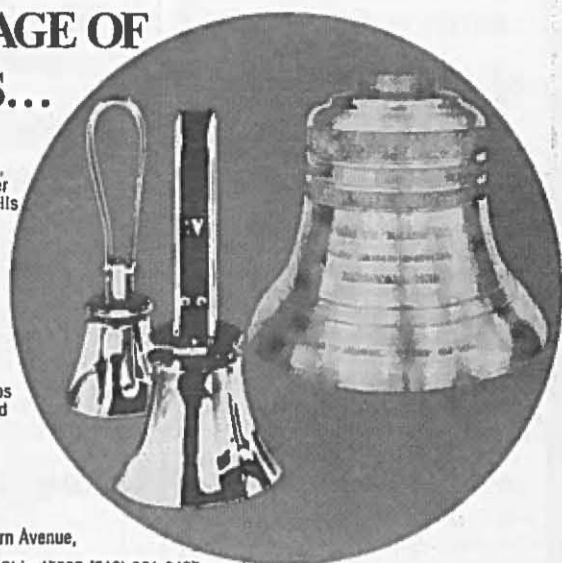
³⁴ T. Scott Buhrman, "Ernest M. Skinner: Organ Builder." *The American Organist*, vol. 8, no. 5 (May, 1925), p. 182.

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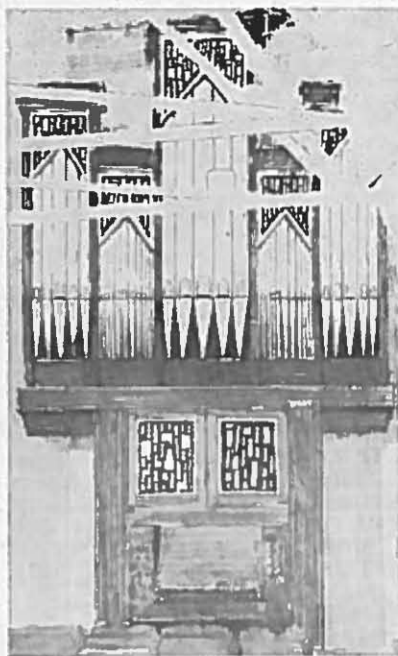
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Gene R. Bédient Co., Lincoln, Nebraska; under contract to Grace United Methodist Church, Lincoln; completion scheduled for April 1978. 2 manual and pedal, 15 stops; suspended mechanical action. In free-standing oak case. Manual compass 56 notes, pedal 30; unison couplers. Single wedge-shaped solid-ribbed bellows, with wooden wind trunks; 80 mm pressure; tremulant affecting whole organ. Metal pipes of hammered lead alloy; stopped metal flues with soldered caps, open metal flues cone tuned. Temperament after Kirnberger III; 264 Hz (C) at 70° F. Replaces organ destroyed by fire in 1973. Construction commenced with block-casting ceremony, in which metal from pipes of former instrument was melted down for reed block of Trompet low C.

GREATBourdon 16' (1-12 from Subbas)
Praestant 8'
Rohrflöte 8'
Oclave 4'
Oclave 2'
Sesquialtera II (two positions)
Mixture III-V
Trompet 8'**SWELL**Gedeckt 8'
Spielflöte 4'
Oclave 2'
Quinte 1-1/3'**PEDAL**Subbas 16'
Oclave 8' (1 — 12 from Praestant)
Trompet 8' (Great)

Greenwood Organ Company, Charlotte, NC; under contract to St. James Baptist Church, Rocky Mount, NC. 2 manual and pedal; electro-pneumatic action. Specification prepared by Mrs. James Bailey, church organist, and Norman A. Greenwood, of the firm.

GREATPrincipal 8' 61 pipes
Hohlfloete 8' 61 pipes
Viola D' Gambe 8' (Swell)
Prestant 4' 61 pipes
Flute 4' 12 pipes
Doublette 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Trompette 8' 61 pipes
Chimes 21 tubes**SWELL**Bourdon 16' (TC) 49 pipes
Gedeckt 8' 12 pipes
Viola D' Gambe 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Gedeckt 4' 12 pipes
Nazard 2-2/3' 61 notes
Flageolet 2' 12 pipes
Larigot 1-1/3' 61 notes
Orchestral Oboe 8' 61 pipes
Tremolo**PEDAL**Bourdon 16' 32 pipes
Bourdon 8' 12 pipes
Flute 4' 12 pipes
Octavin 2' 32 pipes

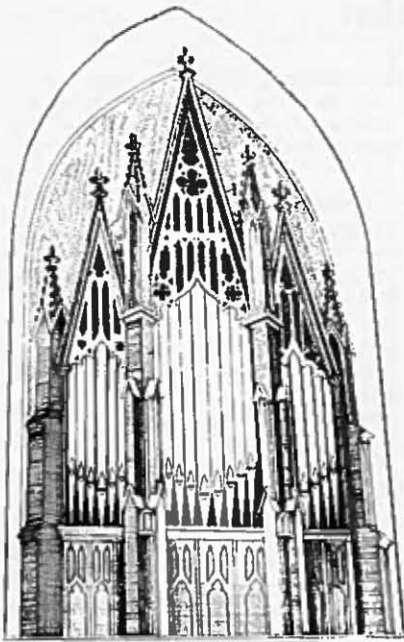
Fritzsche Organ Company,* Allentown, Pennsylvania; under contract to the First Congregational Church, Spencer, Massachusetts. 3 manual and pedal, 38 ranks; electro-pneumatic action. Includes some pipework from 1899 Emmons Howard instrument. Specification by Robert Wuesthoff of the firm, in collaboration with Rev. Carlos Straight and Mrs. Richard Fowler.

*Robert Wuesthoff, member, American Institute of Organbuilders.

GREATQuint 16' 61 pipes
Principal 8' 61 pipes
Flute 8' 61 pipes
Oclave 4' 61 pipes
Koppel Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes
Chimes**SWELL**Bourdon 16' 61 pipes
Gedeckt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste (TC) 8' 49 pipes
Spitz Principal 4' 61 pipes
Flute 4' 61 pipes
Principal 2' 61 pipes
Plein Jeu III 183 pipes
Fagotto 16' 49 pipes
Trompet 8' 61 pipes
Claron 4' 61 pipes
Tremulant**CHOIR**(enclosed)
Rohr Gedeckt 8' 61 pipes
Dolce 8' 61 pipes
Dolce Celeste 8' 49 pipes
Flute d'Amour 4' 61 pipes
Nazard 2-2/3' 61 pipes
Block Flute 2' 61 pipes
Terz 1-3/5' 61 pipes
Krummhorn 8' 61 pipes
Tremulant**PEDAL**Resultant 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Flute 8' 12 pipes
Choral Bass 4' 32 pipes
Flute 4' 12 pipes
Super Octave 2' 12 pipes
Mixture II 64 pipes
Bombarde 16' 32 pipes
Trompet 8' 12 pipes
Claron 4' 12 pipes

E. H. Holloway Corp., Indianapolis, Ind.; built for First Methodist Church, Crown Point, IN. 2 manual and pedal, 27 stops. Rex Brown is organist-choirmaster.

GREATLieblich Gedeckt 16'
Principal 8'
Hohl Floete 8'
Dulciane 8'
Oclave 4'
Lieblich Gedeckt 4'
Block Floete 2'
Furniture III (22-26-29)
Trompet 8'
Chimes**SWELL**Gedeckt 8'
Salicional 8'
Vox Celeste 8'
Principal 4'
Flute Harmonic 4'
Octavin 2'
Larigot 1-1/3'
Scharff II (26-29)
Hautbois 8'
Tremulant**PEDAL**Principal 16'
Subbas 16'
Lieblich Gedeckt 16'
Oclave 8'
Bourdon 8'
Choral Bass 4'
Schweigel 2'
Rauschquinte II
Fagott 16'



Roche Organ Company, *Taunton, Mass., Op. 20; built for First Congregational Church, Fairhaven, Mass. 2 manual and pedal, 22 stops, 26 ranks. The instrument contains many ranks of 19th-century pipes, as well as rebuilt manual and pedal chests, and fills a c.1844 Hook case which has been empty for over 50 years. Since all the original case pipes are missing, new ones have been provided. The attempt has been made to simulate what may have been the original instrument. The manual compass is 58 notes, while that of the pedal is 30. Vertical rows of ivory-faced rosewood drawknobs engraved in script reflect the period character of the instrument, and the divided manual stops are also in the tradition of the time.

Specifications and layout of the all-mechanical action organ were prepared by Matthew-Michael Bellocchio, tonal director of the firm. Negotiations with the church were carried out by F. Robert Roche. Miss Elizabeth Hastings was the organ committee chairman.

*Matthew-Michael Bellocchio, F. Robert Roche, members, American Institute of Organbuilders.

GREAT
Bourdon 16' (GG) 50 pipes
Open Diapason 8' 58 pipes
Stopped Diapason bass 8' 12 pipes
Stopped Diapason treble 8' 46 pipes
Dulciana 8' (TC) 46 pipes
Octave 4' 58 pipes
Flute 4' 58 pipes
Twelfth 2-2/3' 58 pipes
Fifteenth 2' 58 pipes
Seventeenth 1-3/5' 58 pipes
Mixture III 1' 174 pipes
Trumpet 8' 58 pipes
Swell to Great

SWELL
Open Diapason 8' 58 pipes
Stopped Diapason bass 8' 12 pipes
Stopped Diapason treble 8' 46 pipes
Viola 8' (TC) 46 pipes
Voix Celestes 8' 46 pipes
Principal 4' 58 pipes
Spitzflute 4' 58 pipes
Piccolo 2' 58 pipes
Sharp Mixture III 1' 174 pipes
Oboe 8' 58 pipes
Tremulant

PEDAL
Open Wood Diapason 16' 30 pipes
Bourdon 16' 30 pipes
Swell to Pedal
Great to Pedal

Austin Organ, Inc., Hartford, Ct.; built for Trinity Episcopal Church, Moorestown, NJ. 3 manual and pedal, 46 stops, 42 ranks; situated on right side of chancel, in building given about 1929 by RCA Victor founder Eldridge Johnson. Original organ built by Hall, 1928-1930.

GREAT
Principal 8' 61 pipes
*Hohlfloete 8' 61 pipes
*Erzähler 8' 61 pipes
Octave 4' 61 pipes
*Harmonic Flute 4' 61 pipes
*Quint 2-2/3' 61 pipes
Superoctave 2' 61 pipes
Furniture IV 244 pipes
*Trompette 8' 61 pipes
Chimes
*enclosed

SWELL
Lieblich Gedeckt 16' 12 pipes
Geigen 8' 61 pipes
Rohrgedeckt 8' 61 pipes
Gambe 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Flauto Traverso 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flautino 2' 61 pipes
Larigot 1-1/3' 61 pipes
Mixture III 183 pipes
Trompette 8' 61 pipes
Oboe 8' 61 pipes
Clarion 4' 61 pipes
Tremulant

CHOIR
Gedeckt 8' 61 pipes
Dolce 8' 61 pipes
Dolce Celeste 8' (TC) 49 pipes
Koppelfloete 4' 61 pipes
Spitzflote 2' 61 pipes
Sesquialtera II 122 pipes
Krummhorn 8' 61 pipes
Rohrschalmei 4' 61 pipes
Tremulant
Harp

PEDAL
Resultant 32' 32 notes
Open Wood 16' 32 pipes
Bourdon 16' 32 pipes
Principal 16' 32 pipes
Gedeckt 16' (Swell)
Principal 8' 12 pipes
Bourdon 8' 12 pipes
Gedeckt 8' (Swell)
Principal 4' 12 pipes
Gedeckt 4' (Swell)
Spitzflote 2' (Choir)
Mixture III 96 pipes
Posaune 16' 12 pipes
Trompette 8' (Great)
Chimes (Great)



A. David Moore and Company, Pomfret, Vt; rebuilt for First Congregational Church, West Haven, Ct., from two 19th-century organs located through Organ Clearing House. 2 manual and pedal, 18 stops; mechanical key and stop action. Manual range 56 notes, pedal 27 notes. Keyboards, action, and most pipework from mid-19th-century instrument, unidentified builder; case of Santo Domingo mahogany carved by Thomas Appleton, Boston, 1834. New pipes, including façade, by David Moore. Werckmeister II temperament. Unison couplers. Thomas Strickland is organist.

GREAT
Bourdon 16'
Open Diapason 8'
Claribel 8'
Principal 4'
Twelfth 2-2/3'
Fifteenth 2'
Cornet III
Mixture III-IV
Cremona 8'

SWELL
Stopped Diapason 8'
Principal 4'
Flute 4'
Fifteenth 2'
Sesquialtera II
Cymbal II-III
Hautboy 8'
Tremulant

PEDALE
Sub Bass 16'
Trumpet 8'

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Calendar

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

10 FEBRUARY
Ray Bahr; Kirk of Dunedin, FL 8:15 pm
Stephen Cushman; 4th Presbyterian, Chicago, IL 12:10 pm

11 FEBRUARY
Robert Glasgow, masterclass; Hartt College, Hartford, CT 10 am
Virgil Fox; Indiana U aud, Bloomington, IN 8 pm

12 FEBRUARY
Robert Glasgow; Immanuel Congregational, Hartford, CT 8 pm
Rodney Wynkoop; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Lincoln Lamberquins; Trinity Church, Newport, RI 4 pm
Jerry Brainard, harpsichord; chapel, Riverside Church, New York, NY 2:30 pm
Vaughan Williams Pilgrims Journey; St Bartholomews Church, New York, NY 4 pm
Michael May; Immanuel Lutheran, New York, NY 5 pm
John Wells; St Thomas Church, New York, NY 5:15 pm
Howard Vogel; St Stephens Church, Millburn, NJ 4 pm
Mary Fenwick, 1st & Central Presbyterian, Wilmington, DE 7 pm
St James Chamber Singers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach marathon; St Davids Church, Baltimore, MD 8 pm
Charles Woodward; St Phillips Cathedral, Atlanta, GA 5 pm
Don Rolander; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Bach Out of the Darkness; St Michaels in the Hills, Toledo, OH 10 am
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
George Baker; Seventh-day Adventist, Kettering, OH 8 pm
*John Pagett, Dupré Stations of the Cross; Fountain St Church, Grand Rapids, MI 8 pm
Luther College Choir; 1st Presbyterian, Ft Wayne, IN 8 pm
David Palmer; Redeemer Lutheran, Evansville, IN 4 pm
Robert Reeves; St Paul Lutheran, Skokie, IL 7 pm

13 FEBRUARY
*John Pagett, Dupré masterclass; Fountain St Church, Grand Rapids, MI 7:30 pm
David Hurd; Berea College, KY 8 pm
Virgil Fox; W III U, Macomb, IL 8 pm

14 FEBRUARY
Nicolas Kynaston; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Michael Radulescu; 7th-Day Adventist, Collegedale, TN 8 pm

15 FEBRUARY
Dale Sparlin; Trinity Church, Newport, RI 12:15 pm
Michael Radulescu, masterclass; 7th-Day Adventist, Collegedale, TN 9 am

16 FEBRUARY
Jon Gillock; St Pauls Chapel, Columbia U, NYC, 12 noon
Frederick Swann; Wm Patterson State College, Wayne, NJ 12:30 pm
Richard Heschke; Reformed Church, Oradell, NJ 8 pm
Virgil Fox; St Alphonsus Catholic, Grand Rapids, MI 8 pm

17 FEBRUARY
David Craighead; Harvard U church, Cambridge, MA 8:30 pm
Robert Noehren; St Davids Church, Baltimore, MD 8 pm
Robert Anderson, 1st Baptist, Miami, FL
Robert Delcamp; 4th Presbyterian, Chicago, IL 12:10 pm
Concordia College choir; St Luke Lutheran, Chicago, IL

18 FEBRUARY
Robert Noehren, workshop; St Davids Church, Baltimore, MD 10 am
Louisville Bach Soc, Bach Cantatas 55 & 75; Christ Church Cathedral, Louisville, KY 8 pm
Richard Wojcik, "Saturday School" (choir training); St James Cathedral, Chicago, IL 1:30 pm

*AGO chapter program

UNITED STATES East of the Mississippi

5 FEBRUARY
Robert Schuneman, Bach Clavierübung III; 1st Church Congregational, Cambridge, MA 5 pm
Syntagma Wilimantica; South Congregational/1st Baptist, New Britain, CT 5 pm
Thomas Richner; 1st Church of Christ Scientist, New York, NY 4 pm
Mozart Requiem; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm
Robert Ludwig; St Thomas Church, New York, NY 5:15 pm
Honegger King David; Church of the Ascension, New York, NY 8 pm
Larry R Rootes, all-Bach; St Johns Church, Southampton, NY 4 pm
Marianne & John Weaver; Sacred Heart Cathedral, Newark, NJ 4 pm
Navesink Woodwind Ensemble; United Methodist, Red Bank, NJ 4 pm
Harold Pysher; 1st Presbyterian, Red Bank, NJ 4:30 pm
Peter Brown; Good Shepherd Lutheran, Lancaster, PA 8 pm
John Stover, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Randall Mullin; St Andrews Church, Arlington, VA 5:45 pm
Richard McPherson; St Pauls Episcopal, Charlottesville, VA 3:30 pm
Daniel Roth; 1st Presbyterian, Burlington, NC 5 pm
Richard Peek, with Dale Higbee, recorder; Covenant Presbyterian, Charlotte, NC 3 pm
William E Krape; St Phillips Cathedral, Atlanta, GA 5 pm
Mary Costa, soprano; First Presbyterian, Ft Lauderdale, FL 8 pm
St Johns Choir of Detroit; St Michaels in the Hills, Toledo, OH 7:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Robert Glasgow; Central United Methodist, Detroit, MI 4 pm
Bruce Gustafson, harpsichord; St Pauls Episcopal, La Porte, IN 4 pm
"A Day for Dancing," Independent Presbyterian, Birmingham, AL 4 pm
Philip Gehring, with Schola Cantorum; Valparaiso U, IN 4 pm
John Callahan; Bethlehem Center Chapel, La Grange Park, IL 3 pm
Wolfgang Rübsum, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 5 pm
Kirstin Synnsvædt, CCWO lecture-demonstration; United Methodist, Glenview, IL 4 pm
Marianne Webb; Free Methodist, Greenville, IL 3 pm

6 FEBRUARY
Mary Beekman; Mem Church, Harvard U, Cambridge, MA 8 pm
Frederick Swann; Holy Trinity Lutheran, Buffalo, NY 8 pm
Virgil Fox; E Carolina U, Greenville, NC 8 pm

7 FEBRUARY
Diane Walsh, piano; Church of Ascension hall, New York, NY 8 pm
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon

8 FEBRUARY
Frank Converse; Trinity Church, Newport, RI 12:15 pm
Fauré Messe basse; St Phillips Cathedral, Atlanta, GA 6 pm

9 FEBRUARY
Harry Sterling; St Pauls Chapel, Columbia U, NYC, 12 noon
Undine Moore, lecture; Longwood College, Farmville, VA 7:30 pm
Ray Bohr; Kirk of Dunedin, FL 8:15 pm
Bruce Gustafson, harpsichord; St. Marys College, Notre Dame, IN 8 pm

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19 FEBRUARY

James Johnson Chorale; Fogg Museum, Harvard U, Cambridge, MA 3 pm
 *Daniel Roth; Trinity Episcopal, Hartford, CT 4 pm
 Men & boys choir, music of Stanford & Parry; Trinity Church on the Green, New Haven, CT 4 pm
 Wesley McAfee, Temple Emanuel, NYC 2:30 pm
 Rossini Stabat Mater; St Bartholomews Church, New York, NY 4 pm
 John Rose; St Peters Episcopal, Bay Shore, NY 4 pm
 Boehm quintet; St Marks Church, Jackson Heights, NY 4 pm
 Christopher M King; St Thomas Church, New York, NY 5:15 pm
 John Pagett, Dupré Stations of the Cross; St Peters Church, Albany, NY 3 pm
 Robert Plimpton, with chorus; Bryn Mawr Presbyterian, PA 4 pm
 Mary Fenwick; Trinity Lutheran, Lancaster, PA 5 pm
 Lebanon Valley Concert Choir & Chamber Orch; Camp Hill Presbyterian, Camp Hill, PA 7:30 pm
 Randall Mullin, all-Dupré; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Bach Society of Baltimore; Goucher Recital Hall, Baltimore, MD 8 pm
 James R Metzler, Washington Cathedral, DC 5 pm
 Peggy Marie Haas, All Souls, Washington, DC 4 pm
 Bess Hieronymus; 1st Presbyterian, Wilmington, NC 5 pm
 Jack Crawford; St Philips Cathedral, Atlanta, GA 5 pm
 Atlanta Boys Choir; St Pauls Episcopal, Jacksonville Beach, FL 4 pm
 Madonna Brownlee; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Sophie Albrecht, with harp; United Methodist, Lakewood, OH 4 pm
 Haskell Thomson; 1st Congregational, Columbus, OH 8 pm
 Nicolas Kynaston; Hope College, Holland, MI 4 pm
 David McVey; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
 Honegger King David; 1st Presbyterian, Nashville, TN 8 pm
 Jay Peterson; Concordia Seminary, Ft Wayne, IN 4 pm

21 FEBRUARY

*James C Cripps; River Rd Baptist, Richmond, VA 8 pm
 Stetson Concert Choir; St Lukes Cathedral, Orlando, FL 8 pm
 Edward Mondello; Rockefeller chapel, U of Chicago, IL 8 pm

22 FEBRUARY

Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
 Musica Sacra, Mozart Requiem, Bach Jesu meine Freude; Fisher Hall, Lincoln Center, New York, NY 8 pm
 Thomas Spacht; Towson State U, Baltimore, MD 8:15 pm
 Virgil Fox; Malabar HS, Mansfield, OH 8 pm
 Nicolas Kynaston; Art Museum, Cleveland, OH 8:30 pm

23 FEBRUARY

Marie Mercier; St Pauls Chapel, Columbia U, NYC 12 noon

24 FEBRUARY

Tom Strickland; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
 Daniel Roth; National Shrine, Washington, DC 8:30 pm
 Herbert L White; 4th Presbyterian, Chicago, IL 12:10 pm

25 FEBRUARY

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm

26 FEBRUARY

Beverly Scheibert; 1st Church Congregational, Cambridge, MA 5 pm
 William Beerman; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
 Walter Hilse, Temple Emanuel-el, NYC 2:30 pm
 Peter Hurford; Riverside Church, New York, NY 2:30 pm
 Bach St John Passion; St. Bartholomews Church, New York, NY 4 pm
 Joseph R Kimbel; Church of the Heavenly Rest, New York, NY 4 pm
 Harold Stover; St Thomas Church, New York, NY 5:15 pm
 Daniel Roth; United Methodist, Red Bank, NJ 4 pm

Thomas Richner, piano; chapel, Douglass College, New Brunswick, NJ 8 pm
 Virgil Fox; Presbyterian Church, Wayne, PA 2 pm
 Honegger King David, Myron Leet, dir; First Presbyterian, Wilkes-Barre, PA 3:30 pm
 Arnold Sten; Good Shepherd Lutheran, Lancaster, PA 8 pm
 James Dale; US Naval Academy, Annapolis, MD 3 pm
 Barbara Kaidy, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 German Baroque choral music; Covenant Presbyterian, Charlotte, NC 7:30 pm
 Dan Miller; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Dayton Bach Soc, Cantatas 19, 21; Immaculate Conception Catholic, Dayton, OH 4 pm
 James R Metzler; Trinity Episcopal, Toledo, OH 4 pm
 Donald Renz, with William Beger, trumpet; All Saints Church, Pontiac, MI 4 pm
 Kodaly Missa Brevis, Durullé Messe cum jubilo, with Marilyn Mason, organ; Zion Lutheran, Ann Arbor, MI 4 pm
 Frauke Haasemann, contralto, with W Thomas Smith; 4th Presbyterian, Chicago, IL 6:30 pm
 Margaret Kemper; 1st Presbyterian, Deerfield, IL 7:30 pm
 Jay Peterson; MacMurray College, Jacksonville, IL 4 pm

27 FEBRUARY

Harold Stover; St Thomas Church, New York, NY 5:15 pm
 *NYC guild service; St Paul the Apostle, New York, NY 7 pm

28 FEBRUARY

Choral concert, Eastern Kentucky U, Richmond, KY 8:30 pm

1 MARCH

Muriel Buck; Trinity Church, Newport, RI 12:15 pm
 Nicolas Kynaston; St Peters Lutheran, New York, NY 8 pm

2 MARCH

William Maul, Langlais Concerto 3 (premiere); State University College, Potsdam, NY 8 pm
 Richard Morris, Bauck Gym, Cobleskill, NY 8 pm
 Virgil Fox, Kennedy Center, Washington, DC 8:30 pm

3 MARCH

Nicolas Kynaston; Trinity College, Hartford, CT 8:15 pm
 Bach St John Passion; St Pauls Episcopal, Jacksonville Beach, FL 8:30 pm
 Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
 Gordon & Grady Wilson; 1st Presbyterian, Naples, FL 8 pm
 Robert Neuenschwander; 4th Presbyterian, Chicago, IL 12:10 pm

5 MARCH

David Hurd; St Marks Episcopal, Augusta, ME
 Lenten Evenson; St Johns Church, Southampton, NY 4 pm
 Robert Roth, Temple Emanuel, NYC 2:30 pm
 Haydn Creation; St Bartholomews Church, New York, NY 4 pm
 Claire Coci & Lester Berenbroick, Monnikendam Memorial, Presbyterian Church, Madison, NJ 4 pm
 Heather Byram; Trinity Lutheran, Lancaster, PA 5 pm
 Music of Purcell; St Davids Church, Baltimore, MD 4 pm
 Choral Arts Society, Kodály Missa Brevis; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 John McCarthy; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
 7th annual organ competition; 1st Presbyterian, Ft Lauderdale, FL 8 pm
 Robert L Simpson; Bethesda-by-the-Sea, Palm Beach, FL 5 pm
 Gordon & Grady Wilson; Peace Mem Presbyterian, Clearwater, FL
 *Antone Godding, Dupré Stations of the Cross; Florida State U, Tallahassee, FL 2:30 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Oberlin College Choir; 1st Presbyterian, Birmingham, MI 7 pm
 Allan Moeller; Bethlehem Center Chapel, La Grange Park, IL 3 pm
 James Hoyt Gladstone; St Luke Lutheran, Chicago, IL 4 pm

(Continued overleaf)

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Calendar (Continued from page 23)

Wolfgang Rübsum, all-Bach; Millar chapel,
 Northwestern U, Evanston, IL 4 pm
 William Porter; Faith Lutheran, Glen
 Ellyn, IL 7:30 pm

6 MARCH
 Frederick Hohman; State College, Mans-
 fie'd, PA 8 pm
 Virgil Fox, Pfeiffer Hall, Naperville, IL 8
 pm

7 MARCH
 Douglas Haas; Immaculate Conception
 Cathedral, Syracuse, NY 8 pm
 Douglas D Himes; Heinz Chapel, U of
 Pittsburgh, PA 12 noon

8 MARCH
 James Traubert; Trinity Church, Newport,
 RI 12:15 pm

9 MARCH
 Douglas Haas; Reformed Church, Oradell,
 NJ 8 pm
 Ned Rorem, lecture; Longwood College,
 Farmville, VA 1 pm
 Terry Charles; Kirk of Dunedin, FL 8:15
 pm
 Diane Bish; Paine College, Augusta, GA
 8 pm
 Marilyn Mason, Dupré Stations of the
 Cross; Christ United Methodist, Memphis, TN
 8 pm

10 MARCH
 Apple Hill Chamber Players; South Cong-
 regational/1st Baptist, New Britain, CT
 8 pm
 Ned Rorem concert; Longwood College,
 Farmville, VA 8 pm
 Roger Wagner Chora'e; Coral Ridge Pres-
 byterian, Ft Lauderdale, FL 8 pm
 Terry Charles; Kirk of Dunedin, FL 8:15
 pm
 Timothy Albrecht; Wisconsin Lutheran HS,
 Milwaukee WI 7:30 pm
 Andrea Handley; 4th Presbyterian, Chi-
 cago, IL 12:10 pm

11 MARCH
 Richard Enright, "Saturday School" (con-
 sole conducting); St James Cathedral, Chi-
 cago, IL 1:30 pm
 Chicago Early Music Consort; St Paul
 Lutheran, Skokie, IL 7 pm

12 MARCH
 Marshall Bush, all-Bach; First Baptist,
 Keene, NH 4 pm
 Schütz Musikalisches Exequien; 1st Church
 Congregational, Cambridge, MA 5 pm
 Lenten anthems & motets; Christ Church,
 S Hamilton, MA 5 pm
 Bach Cantata 4; Trinity Episcopal, Hart-
 ford, CT 4 pm
 Hunter Tillman, Temple Emanuel NYC
 2:30 pm
 Verdi Requiem; St Bartholomews Church,
 New York, NY 4 pm
 Earnest Jesus Wept; Immanuel Lutheran,
 New York, NY 5 pm
 David Hurd; Church of Intercession, New
 York, NY
 Michel Chapuis; Alice Tully Hall, New
 York, NY 8 pm
 Timothy Albracht/Thomas Crawford with
 choir; Brahms Requiem; Incarnate Word,
 Rochester, NY 7 pm
 Elmore The Cross, composer conducting;
 Bryn Mawr Presbyterian, PA 4 pm
 Carol Prochazka, piano; Cathedral of
 Mary Our Queen, Baltimore, MD 5:30 pm
 Wilmington Pro Musica; 1st Presbyterian,
 Wilmington, NC 5 pm
 Robin Hewlitt; Longwood College, Farm-
 ville, VA 4 pm
 Haydn Harmoniemesse; Covenant Presby-
 terian, Charlotte, NC 7:30 pm
 Robert Acton; Coral Ridge Presbyterian,
 Ft Lauderdale, FL 4:30 pm
 Mendelssohn Elijah; First Presbyterian, Ft
 Lauderdale, FL 8 pm

13 MARCH
 *Thomas Murray; St Dominics Church,
 Portland, ME 8 pm
 Richard McPherson; James Madison U,
 Harrisonburg, VA 8 pm

14 MARCH
 Michael Corzine; St Lukes Cathedral, Or-
 lando, FL 8 pm

15 MARCH
 Marian Van Slyke, with oboe & soprano;
 Trinity Church, Newport, RI 12:15 pm

UNITED STATES
 West of the Mississippi

5 FEBRUARY
 *John Turnbull; Oklahoma City U, OK 5
 pm
 Doane College Choir; 1st-Plymouth Cong-
 regational, Lincoln, NE 7:30 pm
 Donald Zimmermann; St Johns Cathedral,
 Denver, CO 4 pm
 Harvey Burgett; St Bedes Episcopal, Men-
 lo Park, CA 8 pm
 Youth choir workshop & festival; West-
 minster Presbyterian, Pasadena, CA 4 pm, 7
 pm

7 FEBRUARY
 Carl Staplin; Baylor U, Waco, TX 8 pm

8 FEBRUARY
 Quentin Faulkner; 1st-Plymouth Congre-
 gational, Lincoln, NE 12:10 pm
 Carl Staplin, workshop; Baylor U, Waco,
 TX am & pm

10 FEBRUARY
 Nicolas Kynaston; First Congregational,
 Los Angeles, CA 8 pm

12 FEBRUARY
 Donald Wilkins; Christ Church Cathedral,
 New Orleans, LA 4 pm
 Gordon & Helen Betenbaugh, with in-
 struments; Westminster Presbyterian, Lincoln,
 NE 4 pm
 *Nicolas Kynaston; 1st Armenian Presby-
 terian, Fresno, CA 3:30 pm
 Elfrieda Baum; St Marks Episcopal, Glen-
 dale, CA 4 pm
 Thomas Harmon; Chichester Chapel, Im-
 manuel Presbyterian, Los Angeles, CA 7 pm

14 FEBRUARY
 *Antone Godding, lecture-recital; Church
 of Epiphany, Richardson, TX 8:15 pm

15 FEBRUARY
 George Ritchie; 1st-Plymouth Congrega-
 tional, Lincoln, NE 12:10 pm

17 FEBRUARY
 John O'Donnell; St Marks Cathedral, Seat-
 tle, WA 8 pm

Thomas Richner; 1st Church of Christ Sci-
 entist, St Petersburg, FL
 Karel Paukert; Art Museum, Cleveland,
 OH 2:30 pm
 Fauré Requiem; Fairmount Presbyterian,
 Cleveland Heights, OH 4:30 pm
 Herbert Hoffmann; Trinity Episcopal, To-
 ledo, OH 4 pm

Choral concert; 1st Congregational, Co-
 lumbus, OH 8 pm
 Play of Daniel; Christ Church, Cincinnati,
 OH 4 pm
 Richard Benedum; Seventh-day Adventist,
 Kettering, OH 8 pm
 Mary Ida Yost; Zion Lutheran, Ann Arbor,
 MI 4 pm

Cathedral Boys Choir, Gothenburg, Swe-
 den; Christ Church Cranbrook, Bloomfield
 Hills, MI 4 pm
 Dubois Seven Last Words; United Metho-
 dist, Carmel, IN 10:15 am
 Chicago Chamber Choir, George Estevez,
 dir; St Pauls United, Chicago, 7 pm
 *Jay Peterson; Congregational Church,
 Quincy, IL 8 pm

13 MARCH
 *Thomas Murray; St Dominics Church,
 Portland, ME 8 pm
 Richard McPherson; James Madison U,
 Harrisonburg, VA 8 pm

14 MARCH
 Michael Corzine; St Lukes Cathedral, Or-
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UNITED STATES
 West of the Mississippi

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 Youth choir workshop & festival; West-
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 pm

7 FEBRUARY
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8 FEBRUARY
 Quentin Faulkner; 1st-Plymouth Congre-
 gational, Lincoln, NE 12:10 pm
 Carl Staplin, workshop; Baylor U, Waco,
 TX am & pm

10 FEBRUARY
 Nicolas Kynaston; First Congregational,
 Los Angeles, CA 8 pm

12 FEBRUARY
 Donald Wilkins; Christ Church Cathedral,
 New Orleans, LA 4 pm
 Gordon & Helen Betenbaugh, with in-
 struments; Westminster Presbyterian, Lincoln,
 NE 4 pm
 *Nicolas Kynaston; 1st Armenian Presby-
 terian, Fresno, CA 3:30 pm
 Elfrieda Baum; St Marks Episcopal, Glen-
 dale, CA 4 pm
 Thomas Harmon; Chichester Chapel, Im-
 manuel Presbyterian, Los Angeles, CA 7 pm

14 FEBRUARY
 *Antone Godding, lecture-recital; Church
 of Epiphany, Richardson, TX 8:15 pm

15 FEBRUARY
 George Ritchie; 1st-Plymouth Congrega-
 tional, Lincoln, NE 12:10 pm

17 FEBRUARY
 John O'Donnell; St Marks Cathedral, Seat-
 tle, WA 8 pm

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19 FEBRUARY

Linda Hoffer, harpsichord; St Stephens United Presbyterian, Irving, TX 8 pm
 Baude Moore; St Marks Episcopal, Glendale, CA 4 pm

22 FEBRUARY

Mary Murrell Faulkner; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

24 FEBRUARY

Nicolas Kynaston; 1st Presbyterian, Tyler, TX 8 pm
 John M Anderson; Gustavus Adolphus College, St Peter, MN 3:30 pm

26 FEBRUARY

Henry Glass Jr; Christ Memorial Lutheran, Afton, MO 7:30 pm
 Frank Martinez, classical guitar & lute; Christ Church Cathedral, New Orleans, LA 4 pm
 Robert Glasgow; Westminster Presbyterian, Lincoln, NE 4 pm
 *Nicolas Kynaston; First Presbyterian, Dallas, TX 4 pm
 Robert Edward Smith, harpsichord; Pacific Union College, Angwin, CA 8 pm
 Douglas Moorehead; St Marks Episcopal, Glendale, CA 4 pm
 Music of Mozart; Presbyterian Church, La Jolla, CA 4 pm
 Orpha Ochse; Chichester Chapel, Immanuel Presbyterian, Los Angeles, CA 7 pm

27 FEBRUARY

Robert Glasgow, masterclass; Westminster Presbyterian, Lincoln, NE 10 am

1 MARCH

Dana Sloan; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

3 MARCH

Gaylord Carter, King of Kings; Community Church, Garden Grove, CA 8 pm

5 MARCH

Romantic music, choir & instruments; Westminster Presbyterian, Lincoln, NE 4 pm
 Bach Mass in G, Haydn Lord Nelson Mass; St Bedes Episcopal, Menlo Park, CA 8 pm
 Junior choir festival; United Presbyterian, E Whittier, CA 3:30 pm
 Oscar Street; St Marks Episcopal, Glendale, CA 4 pm

8 MARCH

Russell Blackmer; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

10 MARCH

Lionel Rogg; 1st Congregational, Los Angeles, CA 8 pm

11 MARCH

David Neff; Green Lake 7th-day Adventist, Seattle, WA 4 pm
 Richard Morris; Christian Church, Popular Bluff, MO 3 pm
 New Orleans Musica da Camera; Christ Church Cathedral, New Orleans, LA 4 pm
 Mendelssohn Elijah; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm
 Antone Godding, Dupré Stations of the Cross; Oklahoma City U, OK 5 pm
 Vaughan Williams Mass in G Minor; St Johns Cathedral, Denver, CO 4 pm
 Fauré Requiem; Presbyterian Church, La Jolla, CA 9 & 10:30 am
 *AGO chapter program

Junior choir festival; Westchester Lutheran, Los Angeles, CA 3:30 pm
 James Walker; St Marks Episcopal, Glendale, CA 4 pm

14 MARCH

Richard Morris; Municipal Aud, Pratt, KS 8 pm

15 MARCH

Tom Brantigan; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

INTERNATIONAL

5 FEBRUARY

Guy Bovet; Church, Nyon, Switzerland 5 pm

8-11 FEBRUARY

Guy Bovet; Church, Nyon, Switzerland land 9 pm

12 FEBRUARY

Jan Overduin; Aeolian Town Hall, London, Ontario 4 pm

15-17 FEBRUARY

Guy Bovet; Theatre, Lausanne, Switzerland 9 pm

17 FEBRUARY

Nicolas Kynaston; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm
 *Robert Glasgow; Cathedral of Redemer, Calgary, Alberta, Canada 8:30 pm

18 FEBRUARY

Guy Bovet; Theatre, Lausanne, Switzerland 9 pm
 Robert Glasgow, masterclass; Cathedral of Redeemer, Calgary, Alberta, Canada 10 am

21 FEBRUARY

Guy Bovet; Conservatoire, Geneva, Switzerland 8:30 pm

22-25 FEBRUARY

Guy Bovet; Theatre, Lausanne, Switzerland 9 pm

24 FEBRUARY

Bach & Handel Festival, Te Deum Series; Dundas, Ontario 8:30 pm

28 FEBRUARY

Stephen Cleobury; St Bartholomew the Great, London, England 5:45 pm

3 MARCH

Bach & Handel Festival, Te Deum Series; Dundas, Ontario 8:30 pm

5 MARCH

Gordon Jeffery & Alan Barthel; Aeolian Town Hall, London, Ontario 4 pm
 Bach & Handel Festival, Te Deum Series; Dundas, Ontario 8:30 pm

6 MARCH

Guy Bovet; Protestant church, Lugano, Switzerland 8 pm

10 MARCH

Bach & Handel Festival, Te Deum Series; Dundas, Ontario 8:30 pm

12 MARCH

Durufle Requiem; Bishop Cronyn Church, London, Ontario 4 pm
 *RCCO centre program

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