

THE DIAPASON

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William Albright's *Organbook I* — a Master Lesson by Anne Parks

In the last two decades, composers have taken a new interest in writing music for organ, music which uses recent developments in composition. This revival of interest has been referred to as "A Second Wind for Organ" (the title of one of many records of new organ music), and its new music is attracting a new audience for the organ and offering performers an exciting new field of repertoire.

Performers exploring this new field discover many challenges to their habitual ways of thinking and working. The first of these challenges is one of sound-image, which Martha Foltz has called the "virtuosity of the imagination";¹ with new music for organ, the performer must develop a sound-image quite different from most music usually performed. The first step toward this is listening to as much contemporary music as possible, both for organ and for other instruments.² In the case of William Albright's *Organbook I* a recording of the work itself is available, but the performer must remember that this is only one of many possible performances. A further step may be consulting the composer.³

A second, related problem may be reading the music. Many composers use forms of notation which may be new to the performer or may even be the composer's own invention. If the prefatory remarks do not clarify all areas, consultation of other scores using similar notation may do so. Other composers may be able to clarify the meaning of unusual symbols. Also, the composer of the piece will usually welcome inquiries. Patience is also called for: in my experience, notation which seems unreadable at first may suddenly come into focus later. Some performers may find it helpful to work out a small section of the music, rewriting it in other notation or memorizing it rather than learning to play directly from unusual notation.

Performance technique offers a third challenge. Many of our most creative composers for organ view the instrument as a source of many possible sounds which they might use, rather than exclusively as an instrument with established techniques. This new view of the instrument means that one must be prepared to modify hard-earned techniques where new ones will serve better. In "Melisma," the second movement in *Organbook I*, for example, it is necessary to abandon the traditional hand posture with the finger tips down and the hand arched. Instead, one must relax the hand and allow it to glide loosely across the keys. Learning new music, even music which looks improvised to the audience, requires as much painstaking practice as was necessary for learning one's first Bach *Trio Sonata*, isolating difficulties in as many ways as possible. In "Fanfare," the third movement of *Organbook I*, for example, one has to work carefully to develop the stamina to perform at its level of difficulty for the duration of the piece.

William Albright's *Organbook I* is a good starting place for an organist interested in beginning to play new styles. The pieces in this book share enough elements of older styles to allow performers and audiences to feel more comfortable than with much other new music, while each piece of the work introduces some aspect of new music. The pieces, moreover, are fine music of lasting value.

The title of *Organbook I* is an adaptation of the French baroque term "Livre d'orgue" which "implies a collection of relatively short works, each of which deals with a sonoral aspect of the instrument and a particular type of composition."⁴ Albright's interest in sonority is reflected in his sensitivity to tone color and to such resources as multiple organ chambers, allowing sounds to occur in different locations. Changes of registration, of spatial location, and of volume are important formal elements in his works. In this he is part of a 20th-century trend toward greater importance for such elements for formal purposes, often coupled with less importance for melody and harmony.

In learning "Benediction," the first piece of *Organbook I*, the first difficulty one sees is the spatial rhythmic notation. Each line takes approximately 20 seconds, and values within a line are relative to the space occupied. Some performers divide each line into a number of segments, one per second; this enables them to judge the length of any note or passage in terms of one beat per second. Some music is notated in this manner. However, Albright has chosen not to mark off such specific timings, because he wants the timing to depend partly on the judgment of the performer. In his CRI recording, Albright himself takes 40 seconds to perform the first line. To decide on the exact timing requires developing a

hands on the same manual the notes overlap occasionally. However, I believe this overlap does not drastically change the effect of the piece.

The opening section of "Benediction" has long chords with important, subtle changes of timbre. Sensitivity on the part of the performer to these changes of color is a major aspect in determining the rhythm of the first section of this piece. One judges the length of the chords by listening to the quality of the sound, and the nature of the changes in that quality brought about through the added chords against the initial chord. To be more specific: how long the first chord is held before adding the second chord depends on how pleasing or effective the quality of the initial sound is on a particular organ. This length determines in part how long the listener will need to absorb the relations between this first sound and the second sound. The third sound creates yet a new quality, which must be held until the three chords are blended into one sound. This opening section is in one way analogous to the opening of Ligeti's *Volumina*: in both pieces the length of the opening sonority is essential to the balance of the entire work. An opening pace which is too rapid will create a feeling of movement and anxiety for resolution which will detract from the effect of those movements when there is faster rhythmic motion.

In this first section of "Benediction" we find a slow, pulseless irregular rate of change of harmony and timbre. After the introduction of the opening sonority, which is crucial to the piece both for the reasons discussed above and for harmonic reasons which will be discussed below, the slowly altering sounds include changes of chord, of timbre, and of dynamics. The first change of timbre is accompanied by a change of chord; the change of timbre is as important as the change of chord. When "Benediction" returns to the original timbre (at the top of the second page), this change of timbre is not accompanied by any change of harmony or rhythmic event, but is an event in itself. This use of timbre is unusual as compared to past practice, but is characteristic of much new music, including that for organ.

Within the first section of the piece, a section characterized by long chords, there are three shorter sections separated by rests with fermatas. The performer must judge the length of these rests by considering not only the resonance of the building, as would be the case for any organ music, but also the differences between the subsections. The second subsection has several moments of more rapid motion which create brief melodies. The third subsection introduces the use of the Swell box for gradual crescendi and subtle changes of timbre as tone colors emerge and brighten, then fade. The timing of the use of the Swell pedal depends both on the exact effect produced by the organ and the balance between the manual which is sustained, and the manual which enters at the climax of the sustained manual and seems to instigate the diminuendo.

(Continued, page 10)

William Albright, whose music is the subject of this article, will lecture and perform at the forthcoming AGO national convention in Seattle.



In each of the four movements of *Organbook I*, Albright combines motion with stasis in a unique way by using "a particular type of composition." In "Benediction," chords are sustained for long spans of time before changing, while certain structural chords recur throughout the piece. In "Melisma," the limited dynamic range gives a static effect. In "Fanfare," the repeated 32nd-note chords are only very gradually modified. In "Recessional," although the inner voices in the six-to-ten note chords fluctuate rapidly, there is a slow rate of harmonic change.

Few of the sections within pieces in *Organbook I* are delineated by caesurae and few have sharp immediate contrasts of material. Instead, a process of gradual, perceivable transformation takes place. One might, then, simply describe these processes, but the term "sections" makes it easier to grasp some sense of the structure of the piece, provided one does not think of Classic-period units. This term is also justified by the goals at the conclusion of some sections — for example, the sustained chords at the ends of sections in "Melisma."

concept of the intended effect of the piece.

This movement depends as much on timbre as on other elements for its effect and structure. Albright considered timbre important enough to give very precise instructions for all the pieces of *Organbook I*. The score includes the registration for the organ for which he conceived the piece. It is a large eclectic instrument with many small gradations of sound possible; thus he is able to specify five different soft eight-foot stops on each of two different manuals for "Benediction." To play this piece with fewer stops requires careful combinations of available registers, not necessarily all at eight-foot, to give different qualities. One should not eliminate any of the changes of sound; they are important structural elements. With careful adaptation, it is possible to perform this piece on a two-manual instrument. The most significant problem area is late in the piece when the hands should be on two different manuals, with occasional sudden loud punctuation from a third manual. If the sustained chords are played with both

In This Issue

This month's feature articles concern the present and the future.

Music of the present always poses problems — it needs to be played, heard, and studied. The listener's task is the easiest, but, for the student and performer, it is difficult to find writings dealing with the performance practices of new music, and such writings are at best still a step removed from application. Anne Parks' article on one of the most important works of William Albright should go a long way toward filling a void, since she includes many practical ideas for performance — ones which are born out by her own experience as a teacher-performer, and by consultation with the composer. Not only is Albright possibly the most important organ composer of the younger generation, but he will be one of the featured guests at AGO Seattle '78.

The economics of organbuilding may not be everyone's idea of entertaining reading, but look carefully: there is much of importance in this article. Do you know what the present tax structure has to do with charitable giving and how this affects organbuilding? Or, what determines the economics of the organbuilder? Are you prepared to know what the present inflation rate may do to the per-rank cost of an organ in the years to come? You will find many answers — and more, by implication — in this article by an economist who has been active in the organ field.

Last, but by no means least, is a short, well-reasoned article on flat pedalboards in contemporary organbuilding. Flat pedalboards? We hear the screams already — someone is again telling us to revert to something old-fashioned and outmoded! But, please note: this writing, by an experienced builder and organist, does not indicate that we should all want or have flat pedalboards. The gist is, rather, that if (for whatever reason) one does want such a pedalboard, then there ought to be standards for it. We supposedly have had standards for years with regard to the concave-radiating keyboards; now, why not have some uniformity for flat pedalboards when they are desired? — A.L.

AGO Seattle '78

One of the most exciting organ cultures in the world is that of Holland and North Germany. As a member of the 1977 Westminster Choir College European organ tour, it was my pleasure to experience a broad spectrum of historic instruments from the early 15th century through the present, through actual performances of literature especially suited to each instrument. This must be the best way in which to hear and appreciate an organ!

I think of such places as northern Ohio, North Carolina, Boston, and Seattle, as having excellent and exciting organs. Conventioneers at the 1976 Boston convention were treated to the most important organ heritage in our nation. An important aspect of that organ culture was the work of one great man — E. Power Biggs. The 1958 Flentrop on which he frequently recorded at Harvard University and a casual suggestion from conductor Thomas Dunn are responsible for the Pacific-Northwest organ culture.

This area functions with a slight sense of isolation! There are mountains in every direction. It takes nearly as long to fly to Boston or New York as it takes to fly to London or Japan, which gives Seattle a central location. Mr. Dunn's suggestion was that Peter Hallock, organist and choirmaster of St. Mark's Cathedral, Seattle, should fly to Boston to see the 1958 Flentrop organ. The result of this trip was an invitation for Mr. Flentrop to come to Seattle, where he found a large holy box made of concrete! St. Mark's Cathedral started construction of the largest academic Gothic building in the West in 1929; in 1930, a temporary ceiling and roof were placed at the rose window level and the chancel and nave openings in the crossing were sealed with temporary brick walls. The austere simplicity of the building would prove to provide a fine ambience for a Dutch organ, so Flentrop proposed a large organ as well as a smaller one. In August 1965, after the temporary nave wall had been removed and an organ gallery built at a cost 1½ times that of the organ, the 4-man, 75-rank Flentrop organ was installed; Pacific-Northwest organ culture, a pleasant blend of European and American traditions, was born.

What has happened since this birth can best be experienced by visiting the Pacific-Northwest, and this summer is a fine opportunity to do so. The 1978 National Biennial Convention of the

American Guild of Organists will be held in Seattle, Washington, June 26-30. At this time 8 local organs and 6 visiting instruments will be heard in performances. The oldest instrument to be heard is the Flentrop in St. Mark's, where Joan Lippincott will play an all-Bach program and William Albright will play 20th-century American works including two premieres. Four of the organs to be heard have mechanical action; four have electric action. Plymouth Congregational Church leased its property for a parking garage and built a new church on top of the garage in 1967; as a part of this building program, a 3-man, 62-rank organ was installed by Schlicker. Robert Anderson will play a program of 20th century German works here and will include the premiere of an American work.

Douglas Butler will play works from the 19th century German repertoire on the 1968 Austin organ of 3 manuals, 43 ranks in First United Methodist Church. Balcom and Vaughan of Seattle installed a 3-manual, 70-rank organ in First Presbyterian Church which includes a floating seven-stop antiphonal division; the acoustics of the 1968 sanctuary were designed by Paul S. Veneklasen of Los Angeles. The two programs to be heard here will be works by Messiaen and Durufle played by Clyde Holloway, and the concluding program with the Seattle Youth Symphony Orchestra under the direction of Vilem Sokol, with Gillian Weir as soloist.

Two programs will be in churches located across Lake Washington. William Porter will play works by North German baroque composers on the 2-manual, 37-rank Beckerath (1970) in Emmanuel Episcopal Church, Mercer Island. Swiss organist Guy Bovet will play a program featuring Spanish, Italian, and French baroque music on an organ built by Metzler in 1971, the only instrument the firm has built for an American church.

The two newest organs to be heard are the 1976 Noack in First Lutheran Church of West Seattle of 2 manuals, 22 ranks, and the 1977 Casavant organ of 3 manuals, 41 ranks in Green Lake Church of Seventh-day Adventists. John O'Donnell from Australia will play a program of South German baroque music on the Noack instrument. This organ makes use of high lead content pipes, a simple wind system, and is tuned in a modification of Kimberger's

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second temperament. The winner of the National Open Competition in Organ Playing will play a recital on the Casavant organ.

Casavant is loaning a one manual continuo organ for use in the production of Richard Proulx's new chancel opera. Lawrence Moe will bring the four small organs built by Jürgen Ahrend from the Edmond O'Neill Collection of organs at the University of California, Berkeley, as well as a chamber organ built by Gregory Harrold of Eugene, Oregon.

AGO Seattle '78 offers 18 programs to help you explore the Pacific-Northwest organ culture and 47 class topics to help you explore your old and new areas of interest. The official convention program brochure has been mailed to all full AGO members. Non-members and subscribers should write for information immediately:

AGO Seattle '78

Edith C. McNulty, Registrar

2326 Bigelow Avenue North

Seattle, Washington 98109

— David Ruberg



The program committee for AGO Seattle '78 has announced that because of his health Anton Heiller will not be able to appear at the convention. His two Bach seminars will be taught by Michael Radulescu (right), who has been frequently associated with Mr. Heiller in Vienna.

The Monday afternoon convention programs were conceived to present different schools of early music, culminating in a recital of compositions by Johann Sebastian Bach. To maintain the integrity of this concept, the all-Bach recital will be played by Joan Lippincott (left), head of the organ department at Westminster Choir College, on the Flentrop organ in St. Mark's Episcopal Cathedral, Seattle, Monday evening.

On Bovet

To the Editor:

Reading Guy Bovet's article in the March issue of *The Diapason* has stirred a spirited discussion in our shop and has brought me to assess the directions in which most conversations concerning organ performance and organ building seem to drift these past few years. We are concerned with the mistaken attitude some people have towards the areas of scholarly and artistic achievement.

While I am convinced that we must carefully study and assess the accomplishments of the past, we who will be creative must do more than become absorbed in the styles developed in ages long past and in countries foreign to ours. Too often we find young people coming from academic communities who have become so absorbed in learning to play the literature authentically that they have come to believe that in their discovery of all of the beauty of the old styles they have found true art. They have found art, but they have also many times lost sight of what creativity is. To have discovered a good historical style is only the foundation upon which to build your own original style. Many times this same zealous ambition for authenticity gets in the way of any really creative attempts to develop a 20th-century American organ style. Instead, we are tempted to import new organs from Europe, or to adopt the style of the North German or Dutch builders in our own work here in America. For us in America to adopt someone else's style is reducing our own work to a craft rather than making it an art.

If the organ is going to survive as a real art form in our culture, we must study all of what has gone before us and then proceed to establish our own new style. . . .

If we *all* must build organs with the strict academic traditionalism, which can become absurd and impractical, then the organ will no doubt continue to be an instrument largely neglected by modern composers. We will continue to see the King of Instruments being replaced by electronic substitutes in our leading concert halls. Bravo to the Europeans for providing us with such a magnificent legacy to study. Thank you for teaching us so much. Our next challenge is to realize our own potentials. While a few instruments built in a strictly historical style may be considered beneficial to our growth and understanding of the art of the organ, we must realize that our primary work today is to create instruments that will one day be a treasure to another age and not just spuriously produced examples from an artless age.

Sincerely,

Lynn A. Dobson
Lake City, IA

Ubiquitous Unification

To the Editor:

In the Dec. issue there appeared a letter to the editor from Richard C. Snyder regarding the use of unification within organ design. He should be applauded for pointing out that the tracker action versus electro-pneumatic question is much more than a debate of organ feel, or in the larger sense, organ touch. . . .

From the thrust of Mr. Snyder's argument, I understand him to be saying that the success of an organ is measured by its number of stops. To a very limited degree, he is right in saying this. It is true that the organ should be large enough to fill the church with sound. If an organ is too small for the room however, no amount of unification will make up for the diminutive size of the instrument. Additional wiring does not equate with additional sound.

If volume then can not be used as a justification for unification, what then? Mr. Snyder suggests that through careful application of unification, one can free up additional ranks for truly important accessory stops such as additional string or celeste stops. This line of reasoning can not hold its own for several important reasons. In a literature such as the organ's which is so bound up with the tradition of independent voice leading (i.e. counterpoint),

Letters to the Editor

the individual note has a disproportionately important role. . . . if one unifies within a single rank of pipes at the double octave level, and then strikes notes two octaves apart (as has been known to happen on many occasions), there is no clear identity, one note from the other. . . .

. . . Any voicer is able to tell you that no two pipes are voiced identically. While all pipes within a given stop are voiced in such a way that they work together well as a unit, the lowest pipe in the stop sounds very different than the highest pipe in the stop. Why? Simply, the bottom pipe was not built to do the same thing as the top one. . . . Unification at any level necessarily means either employing a pipe in a role for which it was not intended, thereby sounding out of place, or having all pipes within a stop sounding identically, thereby speaking and saying nothing.

Mr. Snyder concludes that by using unification, one can free several ranks to be used then as strings, discarding the time-honored principle that at the heart of every successful instrument is a balanced and well-developed principal chorus. This may very well imply more than a single plenum with 2 four-rank mixtures. At the risk of sounding jaded, I should like to point out that a varied palate of mixtures and mutations, coupled with a judicious backbone of principals and flutes, will go much farther in all musical style periods than six ranks of strings and celestes. Mr. Snyder's organ could not hope to do justice to any musical style period.

Very truly yours,

Bruce Chr. Johnson
Gainesville, FL

Organ Selection

To the Editor:

George Brandon's "Letter to the Editor" in Dec. brings out three important considerations for prospective organ buyers: (1) What is the function of the organ in the particular church and its ability to reflect the musical priorities? (2) What type of organist will the organ attract and keep? (3) What must be considered for best placement of the organ?

Mr. Brandon concludes that ". . . churches need all the help they can get [as] they are guided into a decision." I infer that he feels that the people on the selection committee(s) are naive, easily duped and require outside help to make intelligent decisions. My observations are that farmers, plumbers, housewives, engineers, good businessmen, etc. who know nothing about the organ, architecture or acoustics can come to terms with these questions on their own IF they will travel to hear and see inside different instruments, read from various sources and talk with different organ builders, organists, and architects. A consultant can be one of many useful sources of information. To rely wholly on one outside authority, however, means that the people may "pass the buck," exempt themselves from the work and commitment involved, and possibly become vulnerable to a slick salesman or con-cited consultant.

One's decision will be as good as one's information. To acquire the information for a good, long-term solution requires an investment in time as well as money.

Sincerely,

Mary Hanson (Mrs. Carroll)
Iowa City, IA

In Praise of McManis

To the Editor:

Applause for Mr. McManis's down-to-earth article in the April issue. He is so right when he says we must be cautious of throwing the baby out with the bath water.

I, for one, am dubious of claims made by certain organ builders about open-toe, unnick'd pipes, and the "gentle, unforced tone" produced by such pipes on very low wind pressure. I wish they'd get the wax out of their ears; some of the tones produced by open-toe, unnick'd pipes on 1 1/4" wind are harsh and tinny to the extreme — and, often, too loud.

Much fakery exists — you are shown a pipe with a 1" toe hole, and never

get to see the 1/4" wind hole it stands over, in the top board of the chest.

Then, too, it is idle to talk of adjusting the sound of an open-toe pipe by adjusting the windway at the mouth. I have had to adjust a principal with open-toe and no nicking, where I could not get a piece of paper into the windway (a feeler gauge of .002" just went into it) and the pipe was still too loud. How much more can you close down a windway which is smaller than a human hair?

I think Donald Harrison did us a disservice in turning "diapason" into a dirty word. I'd rather have a good English (or Schultze) diapason than all the German principals ever built. Generous scale (about 6" at CC), wind pressure of 2 1/2" to 3", and light nicking produce real organ tone. Chief is charming in a nason flute, but out of place in a diapason.

We no longer play Bach's orchestral pieces on sackbuts, pommers, serpents and shawms. It is just as silly to insist that the organ music only sounds right on an instrument with inadequate wind, intractable and ill-tempered.

Sincerely,

John S. Carroll
Emlenton, PA

We hope Diapason isn't always a dirty word!

Unison Off — and On

To the Editor:

In the interest of scholarship, may I offer one slight correction to Leland Burn's fine pioneering article on that seldom-heard stop, the Unison Off?

It is not true that this stop is never found on the pedal division. At college I played a creatively designed instrument that was provided with it. It proved invaluable for the authentic performance of the *manualiter* literature, and especially *manualter* sections preceded by difficult and fatiguing pedal passages. I commend the Pedal Unison Off for careful consideration by the organ designer, and would further point out that a reversible toe stud will greatly enhance its usefulness.

Hopefully, Mr. Burn's article will inspire any organist unfortunate enough to be deprived of a unison off to conduct a campaign to have one donated. If its advantages are fully enough explained, such a campaign will appeal even to those difficult-to-reach members of the congregation not usually inclined to support the music program. Consider also the fact that the Unison Off, unlike most stops, is even more beautiful on those instruments otherwise utterly beyond hope than it is on an organ of obvious magnificence. Those contemplating the addition of a unison off should bear in mind, however, that it most properly belongs on a division which has no couplers to spoil the effect.

I trust that *The Diapason* will encourage Mr. Burn in his researches in order to give us a further report a year from now. Two important questions on which he might then wish to enlighten us: What are the differences in construction, effect, and use of the Unison Off among the various national schools of organ building? And where could one hear some famous or particularly fine examples of this stop?

Your very truly,

Paul Emmons
Decatur, IL

To the Editor:

I cannot begin to tell you how much I enjoyed learning about the UO stop as set forth by Leland S. Burns in the March issue. Upon completion of the article, I rushed in to our organ of recent vintage and sure enough — there were UO stops on both the Swell and Positiv. The discovery was almost as electrifying as the day, nearly a year after taking this position, that I discovered a Tremolo on the GREAT!!!!

Unfortunately, our builder did not see fit to incorporate UO stops on the Great or Pedal, but then, funds may have been short at the time. However, we immediately began a campaign and hope to be able to add these stops in the near future.

Seriously, I found the article most re-

freshing, thank you for including it and look forward to seeing more like them in the near future.

Yours very truly,

Stanton A. Hyer
Ft. Pierce, FL

To the Editor:

What a pity precious space is wasted with articles such as the one written by Leland S. Burns, "New Uses and Old Abuses of the Unison Off." After the first paragraph, one would wish that his Unison Off were On.

Sincerely yours,

Ronald W. Davis
Richmond, VA

To the Editor:

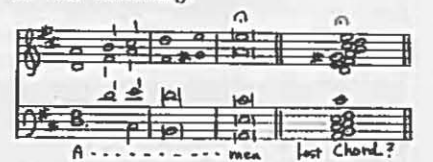
Congratulations on your expanded editorial policy. I refer in general to recent articles on early electropneumatic organs, and in particular to Leland Burn's authoritative treatise on the Unison Off. Mr. Burn certainly seems to know his buttons.

I take issue with Professor Burn's one point however. The *Lost Chord* may well have come to its demise through engagement of the Unison Off, but I seriously doubt that this occurred accidentally as Mr. Burn suggests. The text used to develop his hypothesis speaks to how the chord was found (fingers wandering idly over the noisy keys) rather than to how it was lost.

The summary data are these: (1) The organist was weary and ill at ease. (2) He was improvising. (3) His instrument had defective key action. (4) The novel chord sounded like a great Amen.

Clearly the inspiring chord was audible, most likely loud, and may have been registered Sforzando. An irritable organist too tired to pull stops may well have resorted to his Sfz button to cover excessively noisy key action.

As for the chord itself, the Royal College of Organists has published its analysis? (and being both English and Royal, who could be more authoritative?). Based on the Amen reference and on the premise that no Amen has but one chord, R.C.O. musicologist J. Birch concluded that the *Lost Chord* must have been a *condensed Amen* such as the following:



Now a chord of such dimension is not playable extemporaneously (wedges are required). Therefore it must have arisen as a cipher, most likely due to defective electrical contacts under those noisy keys.

The automatic response of any organist is to silence a cipher as quickly as possible, but how could this be done on a vintage instrument? Turning off the electricity would not have been effective. The DC current generator operating off the still-turning blower motor would supply action current for some time. The solution of the organist, in this case long accustomed to the idiosyncrasies of his instrument, would be to engage promptly his Unison Off.

So the chord was lost forever. However I maintain that it was through the alert and resourceful action of the organist rather than through some accidental fumbling while reaching for the Philomela 8'.

Yours truly,

Douglas Johnson
Athens, GA

NOTES

¹He must be a professor to have produced a manuscript with footnotes.

²See page 8 of "The Organ in Sanity and Madness," Centenary Programme of the Royal College of Organists, Royal Albert Hall, London, Sept. 24, 1966.

The editor regrets that, despite the exotic and important nature of the subject under discussion, future correspondence must be directed toward other issues.

Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.

Reviews Choral Music, Book, Recording

Music for Voices and Organ

by James McCray

Choral Music for Young Voices

The choral music reviewed this month is designed for young voices and is primarily in unison. Often, music for children's choirs merely indicates keyboard, rather than organ, and most of the works included below may be played on piano. Children's choirs are increasing in numbers and popularity in churches. These reviews do not purport to give in-depth facts about the pieces as with other music reviewed in this column in recent months, but rather provide only capsule commentary for works which are currently available.

Anthems, Intros and Descants for Youth Choirs. David Ouchterlony, unison and two-part with keyboard, Frederick Harris Music Co., \$1.25 (E).

This collection contains five anthems, six descants, and two intros. All are in unison, except two anthems which employ two or three treble voices. The music is attractive and will provide music for the entire year; the accompaniments are simple. This collection of music for children's chorus is well worth the price.

How Blest Are They. Richard Proulx, unison, keyboard and flute, Augsburg Publishing House, 11-0654, 35¢ (M-).

This anthem has a more contemporary sound than many of the others reviewed, and is suitable for an adult choir as well. The text is appropriate for weddings. The music for flute is not difficult and there is a separate flute part. This beautiful, expressive music has the range of a major ninth and should work for any types of voices.

Songs for All Seasons. Richard Key Biggs, unison or equal voices, organ and optional guitar, Theodore Presser Co., 312-41165, 40¢ (E).

There are six one-page songs included in this set. Three have an optional second part and all are strophic, with at least two verses. They have a variety of keys, tempos and moods; all use very traditional harmonies. The guitar chords are included above the keyboard score and will provide another dimension to youth choir performances.

Come Unto Me, All Ye That Labor. Healy Willan, unison and organ, Concordia Publishing House, 98-2359, 35¢ (E).

This three-page anthem has the melody doubled in the upper voice of

the keyboard part. The tempo is fast and the contrapuntally-conceived keyboard lines will be more taxing than the easy vocal line. It is typical Willan in that the music is functional yet attractive.

I'm Just A Child. Terry Kirkland, Unison, keyboard and instrumental descant (flute, recorder, bells, etc.), Broadman Press, 4560-67, 40¢ (E).

There are two nearly identical verses. The melody is very simple and has a charming innocence about it. The accompaniment has an ostinato-type of eighth-note pulsation which gives a flowing background to melody and descant.

Cry Out With Joy. Christopher Walker, unison and organ, Oxford University Press, 45069, 85¢ (M+).

This is a very sophisticated anthem which, although designed for adult choir, could be performed with youth chorus. The rhythms and meters are exciting and frequently change from 5/8 to 7/8, 6/8, and 3/8, making it difficult for most younger groups. The music uses both full and antiphonal groups; one of the separate choirs could be a youth choir used in addition to the adult choir. This is good music that is very demanding of the organist, but it is extremely interesting and exciting for the listener and the performer. Highly recommended for groups seeking challenging repertoire.

Sing A New Song To The Lord. Harald Rohlig, unison or SA and keyboard, Concordia Publishing House, 98-2357, 35¢ (E).

This lively psalm setting has a driving rhythmic character with mild dissonances in the accompaniment which add to the delightful character of the piece. The middle section of the ABA anthem moves to minor and has a staccato background in the accompaniment. Lovely music for children.

Three Seasonal Songs. Judy Hunnicutt, unison, keyboard and flute or glockenspiel, Augsburg Publishing House, 11-0323, 45¢ (E).

The seasons include winter, spring and summer. All three works are simple in design, but the flute part in the summer anthem is more involved than in the other two, yet the music could be performed by a young player. The accompaniments are very simple and sometimes double the melody in the right hand.

Owen Jorgensen, Tuning the Historical Temperaments by Ear. Marquette: Northern Michigan University Press, 1977. 435 pp., \$22.50. Foreword by Peter B. Yates.

This excursion into the world of temperaments is almost guaranteed to become an essential part of the libraries of those who tune their own instruments—partly by default, but to some extent on its merits. Harpsichordists in particular can hardly afford not to buy it. In a little over 400 pages, the author gives 89 instructions for setting 51 temperaments, from medieval Pythagorean scales through equal temperament and beyond to a temperament created by the author. All of these systems are placed in historical order within acoustic groupings and are generously illustrated with musical examples and charts. Among the scales are 9 Pythagorean and just, 11 meantone, 15 well-tempered, 1 equal, 4 quasi-equal and 1 invented (very unequal) tuning.

Further, one can learn to tune by starting with the easy scales and following the instructions to the more difficult systems. If one simply opens the book at random to begin tuning, he may be in for a bit of a shock. For example, on page 291 is a heading, "Tuning the Theoretically Correct Well Tempered Version of the Harrison Temperament in the Acoustic Tonality of C Major." If that icy water does not discourage the reader, he continues to find a list of 22 steps to the announced goal; some are congenial enough ("2. Tune F above middle C and also F below middle C both pure to middle C"), but some are icebergs ("19. Temper D above middle C from G below middle C so that the fifth G-D is narrow and beating at 2.2 beats per second"). However, if one begins at the beginning, he will be given at least a context for the sound of a fifth beating at 2.2 beats per second. In short, this is not a book which will teach you how to tune "Werckmeister-III" in ten minutes, but is a volume which will both serve the experienced and guide the novice.

If this book is destined to be taken home by many harpsichordists, it will live with their tools, not their history texts, for there are many areas in which the author falls far short of his ambitious goals. This is a handbook, not a scholarly work. The author gives absolutely no documentation for any of his assertions. For example, he states (p. 101), "Just meantone tuning probably developed sometime between 1482 and 1496, but it was not documented until 1529 by Lodovico Fogliano." To narrow the period of development to fourteen years at the end of the fifteenth century—and about forty years before anyone

wrote about it—is quite a feat, but what evidence is there beyond the author's word? And who was Fogliano? What and where is this documentation from 1529? Jorgensen gives us no answers to such questions. There are no footnotes, and the skimpy bibliography does not list any of the treatises or other sources which substantiate what the author presents as facts. The point is not that this handbook *should* be a history book, but rather that it tries to be one and fails. If the historical information had been presented as mere references to other books, this volume would have been much slimmer and much easier to use. As it stands, one must locate the tuning directions amid the cumbersome prose—and with no index whatever!

My second complaint about Mr. Jorgensen's book concerns the writing style and editorial policies. The acknowledgements tell the story: the author thanks colleagues in helping him "to study historical tuning and to find practical ways of applying this knowledge to musical performance," in "applying the laws of mathematics and physics to tuning methods," and by spending "many hours . . . calculating frequencies at the computer center." Mr. Jorgensen, then, clearly exercised great expertise in translating historical discussions of temperaments into practical and mathematical form. He has less aptitude and seems to have received no help in the matter of presenting this material in the most concise and readable form. To be brutally frank, the book is simply not in good English. The reader is forced to stagger through sentences like these: "Beat speeds are the only measure of quality whereas string frequencies or figures in cents are meaningless by themselves"; or, "To force all whole tones to be of exactly the same size as in the extremely difficult to tune by ear theoretically correct five tone equal temperament would have served no real purpose." A similarly obtuse quality plagues the heart of the book, the tuning directions. If the author had simply used a standard system for specifying pitches, the instructions would have been much easier to use. Compare this example with what it could have been: "Tune E above middle C and also E below middle C both pure to A below middle C," which could have read, "Tune e and E pure to A."

The objections raised here may seem like academic quibbling. The criticisms are not leveled in order to belittle Mr. Jorgensen's technical accomplishments, but to suggest that the book is not all that its widely-circulated advertisements claimed. The volume has been published in a limited edition of 2,000. If a second edition is ever contemplated, it ought to greatly reduce the bulk and price to reasonable levels for a handbook.

New Organ Recording

Max Reger: Variations and Fugue on an Original Theme, Op. 73; Fantasy on the Chorale "Wachet auf," Op. 52/2. Martin Haselböck playing the 1976 Rieger organ in the Church of St. Augustine, Vienna. Preiser Records SPR 3286 stereo; available from Luther Guild of Organists, Koren 26, Luther College, Decorah, IA 52101 (\$7.85 postpaid), or from Otto G. Preiser & Co., Fischerstiege 9, 1010-Vienna, Austria.

Many technically competent performances of the big Reger works are musical disasters: the necessary accoustical warmth is lacking, the organ sound isn't satisfactory, or the musical drive is missing. These large pieces sprawl chromatically over many pages and are difficult to control; they involve constant registrational change. How many times were you left yawning, rather than impressed, when one of these pieces was performed?

Fortunately, there are exceptions to the long-and-boring syndrome, and this is a notable one, for this record is one of the finest to appear from any corner in some while. Mr. Haselböck is (at 24!) one of those rare players equally endowed with talent, technique, and musicianship, and those qualities all come to the fore here. He has studied the performance traditions of these works and plays them more convincingly than can be heard on other available recordings. Even if Reger isn't your cup of tea, you should find this a thrilling disc. It has everything going for it: fine playing, good engineering with quiet surfaces and warm stereo sound, and the sonority of a large, impressive organ in a reverberant building. Those who have heard this instrument in person tell me the sound is even better live, but it is impressive as recorded here, nevertheless.

The works played are two of the more monumental ones: the *F-Sharp Minor Variations* date from 1903 and constitute one of Reger's longest and most



difficult pieces—difficult both for player and for listener. The work unfolds very slowly, and is capped by a fugue which builds here to a shattering climax. The "Wachet auf" Fantasy is shorter and better-known; it begins with some wonderfully murky harmonic groveling, then

introduces the chorale tune. After the obligatory fugue, the c.f. returns for the conclusion.

The only way I can imagine this being a better Reger recording would be if it were played on an instrument of the composer's own time, such as a Sauer. The sound here is definitely that of a large modern Germanic organ, but it is a very impressive sound; it is well-voiced and features both a big tutti and some lovely soft stops—flutes, sometimes with tremolo, and warm celestes. The record jacket has intelligent notes in both German and English, and the specification of the 1976 Rieger is given (see *The Diapason*, Nov. 1976, for a feature description of the instrument). The recording was made in May 1977 with the assistance of two registrants, and there is absolutely no noise to be heard from the action or stop changes. All elements combine here to make an excellent record.

— Arthur Lawrence



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Flat Pedalboards in Modern Organs

by George Bozeman, Jr.

In recent years there has been a revival of interest among organists and organbuilders in flat, parallel pedalboards. For organists this interest has been prompted by the experience of playing flat boards of various types in Europe and on older American organs and finding that they are not always more difficult to play than the AGO standard. Playing the original pedalboards of some older European organs has also given organists new insights into the playing techniques and, hence, into the interpretation of historical organ styles, such as those of Bach, Couperin, et al.

In addition to these considerations, organbuilders are interested in flat boards because they are easier to construct, tend to operate the mechanical key action more precisely, and, to some at least, are more pleasing to the eye.

Thus, since it appears that at least some organs will be built with flat, parallel pedalboards in the future, several organbuilders (Brombaugh, Fisk, Noack, et al.) have expressed interest in establishing some norms or standards so that organists will not find too much difficulty in playing various instruments.

It appears that there are three critical areas of standards:

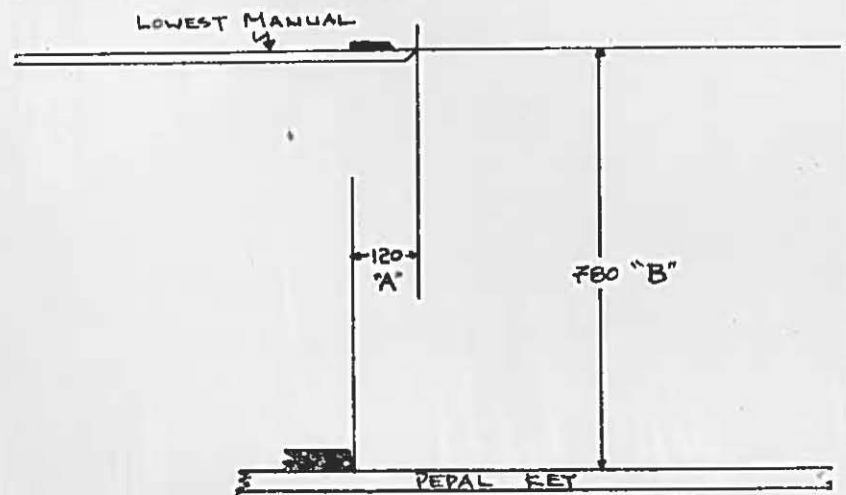
A. The distance (horizontal) between the front of the pedal sharps and a plumbline dropped from the front of the lowest manual naturals.

B. The distance (vertical) between the playing surface of the pedal naturals and the lowest manual naturals.

C. The distance from the center of one pedal natural to the next.

The question of centering the pedals to the manuals seems best answered by doing just that: when the pedals are of reasonably full compass (i.e., 27 to 32 notes) they should be centered under a reasonably normal manual (54 to 61 notes, starting on C). The reason for this is that the pedals should be so placed that the player can reach low and high notes with equal ease on the pedals or manuals, and so that the pedals have a balanced appearance with the manuals. Obviously, in the case of short-compass pedals (1-12, 1-18, etc.) or manuals starting below C, adjustments must be made.

Other questions, such as the length of pedal sharps and naturals, choice of materials and finish, key-dip, key-tension, etc., are best left to individual requirements and tastes, and to the rules of common sense. There is one small point to be made here, though: most players find it very irritating when the side frames of the pedalboards are the same height as the natural playing



Measurements for standards between flat pedalboards and manuals (in millimeters)

surfaces, since this tricks their feet into thinking that the frames are the highest and lowest notes, respectively, of the pedalboard.

MEASUREMENT "A"

This measurement has the most variation in different organs. In many old organs, the pedal sharps are even closer to the player than the manual keys. To play them, the organist is obliged to tuck his feet back under his body and is unable to see his feet while playing. No doubt the main reason for this placement is for convenience in placing the action components, rather than for any musical considerations. Such a placement almost totally precludes use of the heels in playing.

The AGO standard, on the other hand, which places the fronts of the pedal sharps 215mm farther away from the player than the fronts of the lowest manual (on a two-manual organ), allows the player to rotate his body back into a more stable position on the bench and greatly facilitates heelplaying (indeed, almost requires it), but creates great difficulties for the organbuilder in arranging manual to pedal couplers (in mechanical action organs) or 'suspended' type key actions. The standard recommended here (120mm) is a compromise of these various considerations, which we believe makes possible a 'suspended' action, couplers, reasonable adherence to 'historical' feel, and no great difficulties for use of the heel.

MEASUREMENT "B"

The organbuilder's concerns here are two: that the distance is great enough to accommodate the necessary couplers and rollerboards between the manuals and pedals, but

not so great that the keydesk is too high where vertical space is limited. For the organist, it is a question of physical size. Assuming that all organists desire to position their arms at the same angle to the manuals (generally true), short ones may have trouble reaching the pedals and tall ones may bang their knees under the lower manual. Here we must favor the tall ones (unfair though it is!), because short ones can stretch but tall ones cannot shrink. It is this dimension most affected by the general average increase in size of the human animal. Therefore, we recommend a standard of 780mm, an increase of a little over an inch beyond the AGO standard. This increase also complements the decrease of measurement "A", by facilitating the rotation of the player's body forward, thus, in effect, 'lengthening' his legs.

MEASUREMENT "C"

In spite of the increase in size of human feet, we recommend a smaller dimension here, 60mm, which corresponds to the AGO spacing about six inches in front of the sharps, in order to make the extreme low and high notes easier to reach. (Remember, this is the point of concave-radiating boards and was brought about by the extension of the compass; most of us will want to retain at least a 30-note compass.) Players using proper technique (the inside edge of the feet, rather than 'flat-footed') will find no difficulty in this closer spacing (it is only approximately 6mm smaller than the AGO spacing near the sharps), but the cumulative effect of this reduction makes the extremes much more comfortable.

Note: in the above recommendations, a one- or two-manual organ is assumed. For a three-manual organ, measurement "A" should be increased about 50mm; for four, about 100mm. Measurement "B" should not be decreased (as happens in AGO standards by using the "Great" manual as a standard, even though the Great is usually Manual II in three-manual organs), because this simply makes it harder for 'big' people to play 'big' organs, hardly a logical state of affairs.

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UNITED STATES

Performance Seminar in Viola da Gamba, Harpsichord, Lute, and Voice, Wagner College, Staten Island, NY, May 30-June 3. Faculty includes Edward Smith (harpsichord) who will offer study of figured bass; Marc Prensky (lute), who will focus on the music of John Dowland; Sheila Schonbrun (voice), solo cantatas and ensemble singing. Also Fortunato Arico, Lucy Bardo, Judith Davidoff, Grace Feldman, and others. For further information: Dr. Ronald Cross, Wagner College, Staten Island, NY 10301.

International Contemporary Organ Music Festival, Hartt College of Music, Hartford, Connecticut, June 10-14. The featured composers and performers for this 8th annual event will be Vincent Persichetti, Alec Wyton, and Leonard Raver. There will be concerts, premiere performances, workshops, private coaching, panel discussions, and new repertoire sessions. Requests for information should be sent to Summer Session, Hartt College of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117.

Baroque Music Institute of Fort Lewis College, Durango, CO, June 11-23. The Smithsonian Chamber Players will comprise the faculty (James Weaver, harpsichord and fortepiano; Thomas Wolf, the harpsichord maker, plays double bass in this ensemble). For further information: Richard Strawn, 209 Fine Arts, Fort Lewis College, Durango, CO 81301.

Harpsichord Symposium, Macalester College, St. Paul, Minnesota, June 11-17. Entitled "Builders and Players," this symposium will be headed by Robert Conant. Over 40 instruments, both professional and kit models, will be displayed. There will be lectures, masterclasses, maintenance and building demonstrations, and concerts. For details, write Harpsichord Symposium, Music Department, Macalester College, St. Paul, MN 55105 (612/647-6382).

Harpsichord Workshop, St. Lawrence University, Canton, New York, June 11-17. Daniel Pinkham, Helen Keaney, and James Nicolson will be the faculty for this workshop, which will feature the practices and problems of continuo playing. There will be lectures, demonstrations, masterclasses, and concerts; practice instruments will be available and academic credit may be had. A brochure is available from Martha N. Johnson, University Organist, Department of Music, St. Lawrence University, Canton, NY 13617.

Organ/Harpsichord Seminars, Wallingford, Connecticut, June 11-24. Bernard Lagacé, Mireille Lagacé, and Roberta Gary will be the faculty for this 10th annual series. Among four concerts will be an all-Couperin one, and another will be devoted to the Leipzig Chorales of Bach. There will also be daily masterclasses and lecture-demonstrations. For information, contact Duncan Phylfe, Director, Paul Mellon Arts Center, Wallingford, CT 06492 (203/269-7722 ext. 331).

Aston Magna Academy of Baroque Music and Art, Great Barrington, MA, June 18-July 9. "Music and its Relationship to the other Arts in the Rome of Queen Christina of Sweden and Pietro Cardinal Ottoboni." Participants include Albert Fuller, Fortunato Arico, Charles Bressler, David Boyden, Raymond Erickson, Edwin Hanley, William C. Holmes, John Hsu, Rene Jacobs, Bernard Krainis, Stanley Ritchie, Laurence Libin, Richard Rephann, and Thomas Wolf. For information: The Aston Magna Foundation for Music, 27 West 67th St., New York, NY 10023. Telephone (212) 873-2191.

Institute for Organ and Church Music, University of Kansas, Lawrence, June 19-23. Catharine Crozier, Harold Gleason, and Arthur Poister will lead performance classes. Gerre Hancock will deal with service playing and improvisation, and Louise Cuyler will lecture on liturgics in this week-long institute held just prior to the national AGO convention. The opening recital will be played by Miss Crozier on June 18 at 8 pm. (See the account in the August 1977 issue of *The Diapason* for a review of last year's institute.) Academic credit is available. For further information, write Dr. James Moeser, Dean, School of Fine Arts, The University of Kansas, Lawrence, KS 66045.

Summer Activities

Summer Church Music Program, Concordia Teachers College, River Forest, Illinois, June 19-Aug. 3. Both a five-week term and a two-week term will be given in this summer degree program. Heinz Werner Zimmermann will be guest lecturer July 13-14, and other faculty members will be Paul Bunjes, Thomas Gieschen, Herbert Gotsch, Richard Hillert, Carl Schalk, Carl Waldschmidt, and Leslie Zeddes. There will be courses in theology and music, theory, music history, music education, church music, composition, harpsichord, hymnody, organ, and piano. For further information, write Chairman, Music Department, Concordia Teachers College, 7400 Augusta Street, River Forest, IL 60305.

Music in the Small Church Workshops, Beloit, Wisconsin, June 22-23; Elm Grove, WI, June 26-27; Menomonie, WI, June 29-30; Stevens Point, WI, July 6-7. Arthur Cohrs, Arlyn Fuerst, and Edward Hugdahl will be the faculty. Further information is available by writing UW-Extension Music, 610 Langdon St., Madison, WI 53706.

7th Baroque Performance Institute, Oberlin College, OH, June 25-July 16. This summer the Institute will be devoted to the study and performance of French music. Faculty includes August Wenzinger, the Oberlin Baroque Ensemble (James Caldwell, Marilyn McDonald, Robert Wiloughby, Catharina Meints, and harpsichordist Lisa Goode Crawford), and harpsichordists David Fuller, James Weaver, and Penelope Crawford. Further information: Prof. Lisa Crawford, Conservatory of Music, Oberlin College, Oberlin, OH 44074.

Chautauque Summer School, Chautauque, New York, June 26-Aug. 11. This summer session includes 12 music workshops in a number of special areas. Of particular interest are Frederick Swann's organ workshop (July 17-21) and Paul J. Christensen's choral workshop (Aug. 13-18). There will also be opera and symphony performances, plays, pop concerts, and lectures. For further information, write Schools Office, Chautauque Institution, Box 28, Dept. DI, Chautauque, NY 14722.

Oberlin Summer Organ Institute, Oberlin, Ohio, July 2-16. The faculty for this 4th annual institute will include Harold Vogel and Fenner Douglass. Events will include masterclasses, faculty concerts, student recitals, and private instruction, and will center around the 44-stop Flentrop (1974) in the concert hall. For further information, contact Prof. Garth Peacock, Conservatory of Music, Oberlin, OH 44074 (216/775-8246).

Presbyterian Association of Musicians Conferences, Mo-Ranch, Texas, July 3-8; Wittenburg University, Wittenburg, Ohio, July 9-14; San Francisco Theological Seminary, San Anselmo, California, July 10-14; University of Portland, Portland, Oregon, July 16-21; Austin College, Sherman, Texas, July 16-22; Montreal Conference Center, Montreal, North Carolina, July 23-29. The six conferences are designed for pastors, organists, choir directors, educators, and individuals in church leadership roles. The Austin College and Montreal faculty will include Davie Napier, William Muehl, Don Wardlaw, Robert Shelton, Richard Westenburg, Larry Ball, Allen Pote, Sue Ellen Page, Philip Gehring, and Marilyn Keiser. The Mo-Ranch conference emphasizes worship and music in the small church and includes on its faculty Azaleigh Maginnis, Ross Mackenzie, Ken Sheppard, John Yarrington, Barbara Buckner, and Bob Bennett. The Wittenburg program, "Experience '78," will feature Horace T. Allen, Austin Lovelace, Jody Lindh, James Rawlings Sydnor, Donald Busarow, Lucille Hudson, and Avon Gillespie. Erik Routley, Lloyd Pfautsch, and Wilbur F. Russell will head the San Anselmo conference. The Portland program will include James F. White, Donald Purkey, James Kirk, Oscar Carlson, and James Welty. Information on all six conferences may be had from Carolyn Darr and David Lowry, Directors, Conferences on Worship and Music 1978, P.O. Box 2745 CRS, Rock Hill, SC 29730 (803/323-2255).

Church Music Workshop, Michigan State University, East Lansing, Michigan, July 10-14. The staff will consist of Albert Bolitho (director), Heinz Werner Zimmermann (composing for the church), Huw Lewis (organ repertoire), Robert Shepfer (youth choirs), Elinore Barber (Bach scholarship), Shirley Harden (handbells), and Ethel Armeling (solo repertoire). Special features will include an organ recital by Mr. Lewis, lectures, buzz session, and a banquet. Address inquiries to Mrs. Margaret Pegg, 26 Kellogg Center for Continuing Education, Michigan State University, East Lansing, MI 48824.

Summer workshop, Northwestern University, Evanston, Illinois, July 10-14. Called "The Contemporary Church Organist," this workshop will feature Almut Rössler (the organ music and aesthetic of Olivier Messiaen) and Gerre Hancock (service playing and improvisation). The sessions will be four hours daily. Further information is available from School of Music, Summer Session, Northwestern University, Evanston, IL 60201.

Summer workshops, Indiana University, Bloomington, Indiana, July 10-29. Among many summer offerings, the following workshops will be of interest to our readers: English handbell ringers (Donald Allured and Wallace Hornbrook), July 10-14; French and Italian influence on sacred choral music (Marcel Couraud), July 21-26; Church music (Oswald Ragatz, Wilma Jensen, Frederick Burgomaster, Jane Marshall), July 24-28; and Madrigal dinners (Allan Ross, James Holland, John and Susan Howell), July 27-29. For further information, write Special Summer Sessions, School of Music, Indiana University, Bloomington, IN 47401.

Church Music Conference, University of Wisconsin, Madison, July 17-19. The faculty for this conference will be Heinz Werner Zimmermann, Catharine Crozier, Erik Routley, Joan Lippincott, Archbishop Rember Westland, Pauline Sateren, Harold Gleason, Fr. Columba Kelley, Arthur Becknell, Lowell Larson, Sr. Marie Gnaeder, and Lawrence Kelliher. For further information, write UW-Extension Music, 610 Langdon St., Madison, WI 53706.

Church Music Conference, Evergreen, Colorado, July 24-Aug. 5. There will be two sessions, and the faculty will include Wilbur Held (dean), Kathleen Thomerson (organ), S. David Smith (vocal techniques), W. Thomas Smith (hymnology), and Reb. William Malotke (chaplain). A music and liturgy conference will take place July 17-21. For further information, write Evergreen Conference, P.O. Box 366, Evergreen, CO 80439.

Saratoga-Potsdam Choral Institute, State University College, Potsdam, New York, July 30-Aug. 16. Brock McElheran will be the director for this 9th annual session, and a selection of elective courses taught by a large faculty will be available. Choral performances with the Philadelphia Orchestra will take place on Aug. 10 (Verdi Requiem; Eugene Ormandy, conductor) and Aug. 16 (Brahms Schicksalslied, Nänie; Robert Shaw, conductor). Academic credit is available. For further information, write The Director, Saratoga-Potsdam Choral Institute, State University College, Potsdam, NY 13676.

Church Music Institute, Colby College, Waterville, Maine, Aug. 20-26. This 23rd annual event will take place on the campus of Colby College, where there will be demonstrations, workshops, exhibits, recitals, and practice and conducting opportunities. The faculty will include Thomas Richner (organ and piano), Robert Glasgow (organ workshops), F. Austin Walters (choir and vocal techniques), Jack Grove (youth choirs and handbells), Adel Heinrich (beginning and intermediate organ), and Samuel Walter (conducting). For additional information, write Thelma McLinnis, Colby College, Waterville, ME 04901.

Harpsichord Workshop of the Adult Music Conference, National Music Camp, Interlochen, MI, now in its fifth year under the direction of Dr. George Lucktenberg, will be held, as usual, during the last week of August. Richard Kingston, Dallas harpsichord maker, will conduct daily sessions on harpsichord construction and maintenance, and Dr. Lucktenberg will lead performance classes. Further information: George Lucktenberg, Converse College, Spartanburg, SC 29301.

EUROPE

Church Music Today, Royal School of Church Music, Croydon, England, Apr.-Aug. A large number of courses and workshops, mostly lasting one to five days, will be offered; general areas of concentration are for choirmasters, organists, and singers. Further information is available from Secretary, RSCM, Addington Palace, Croydon CR9 5AD, England.

Organ-Week, Toulouse, France, June 26 - July 1. This week will focus on the contemporary repertoire and will include presentations by composers (Gilbert Amy, Betsy Jolas, Iannis Xenakis, André Boucourechliev), open rehearsals, concerts, and masterclasses (Martha Folts, Bernard Focroulle, Zsigmond Szathmary). The events are sponsored by the Association pour la Renaissance des Orgues en Languedoc; further information is available from Secrétariat "Semaine de l'Orgue 1978," 54, rue des Sept-Troubadours, 3100-Toulouse, France.

Kenneth Gilbert, 8th International Summer Course for Harpsichord, Antwerp, Vleeshuis, June 29-July 8. Works to be studied: Chambonnières, Les Deux Livres; Rameau, Complete Works; Bach, "French" Suites. For further information: Mevr. J. Lambrechts-Douillez, Vleeshouwersstraat 38-40, B-2000 Antwerpen (België).

Organ Summer School, New College, Oxford, England, July 17-22. Recitals and masterclasses will be given by James Dalton, Peter Hurford, and Gillian Weir; the sessions are sponsored by the University College of Wales. For further information, write: Secretary, Dept. of Extra-Mural Studies of the University College of Wales, 9 Marine Terrace, Aberystwyth, Dyfed, Wales.

Flanders Festival, Bruges, Belgium, July 28-Aug. 12. The themes of this year's festival are a "Musica Antiqua Week" and a "Panorama of the Latin World." The former will include an international ensemble competition, lectures and interpretation classes, and exhibits of historic strings and winds, as well as modern replicas. Less-known aspects of Italian, French, and Spanish repertoire will be explored in the second area; works will include ones by Cavalieri, Rameau, and music from the time of Cervantes. Performers will include Frans Brügger, the Schola Cantorum Basiliensis, the Academy of Ancient Music conducted by Christopher Hogwood, the Christ Church Cathedral Choir of Oxford led by Simon Preston, and others. Hélène Dugal will play organ works of Bach. Further information is available from Tourist Office, Markt 7, B-8000 Bruges, Belgium.

Summer School of English Organ Music, Cleveland Lodge, Dorking, Surrey, England, Aug. 7-12. Lady Jeans will be the director of this session for advanced students. Subjects for study will include ornamentation in the 17th and 18th centuries, paleography and transcription, the French influence of the 17th century, pitch, tuning and temperament, organ cases, and organ restoration. For details, please write the Secretary, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

Concours International de Fortepiano, Paris, France, 28 Aug.-1 Sep. Judges Sylvaine Billier, Huguette Drayfus, Joerg Demus, Noel Lee, and Luciano Sgrizzi will hear participants in works of Schubert, J. C. Bach, Clementi, Mozart, Beethoven, Haydn, and Weber, competing for prizes totalling 27,000 francs. Information: Festival Estival de Paris, 5 Place des Ternes, 75017 Paris.

CANADA

Summer Institute of Church Music, Ontario Ladies' College, Alliston, July 2-7. Faculty will include Wilbur Held, organ; Wayne Riddell, choral work; Alice Wilson, junior choirs; Stanley Osborne, harmony; and others. There will be an organ playing competition with a prize of \$1000, and a first performance of a new organ work by Violet Archer. Further information is available from Kenneth W. Inkster, Box 688, Alliston, Ontario, Canada L0M 1A0.

Shawnigan Summer School of the Arts, Victoria, B.C., July 12-Aug. 23. Among many offerings, such as opera, electronic music and orchestral instruments harpsichord classes will be given by Harmon Lewis. Further information is available by writing the school at 3737 Oak St., Vancouver, B.C., Canada V6H 2M4.



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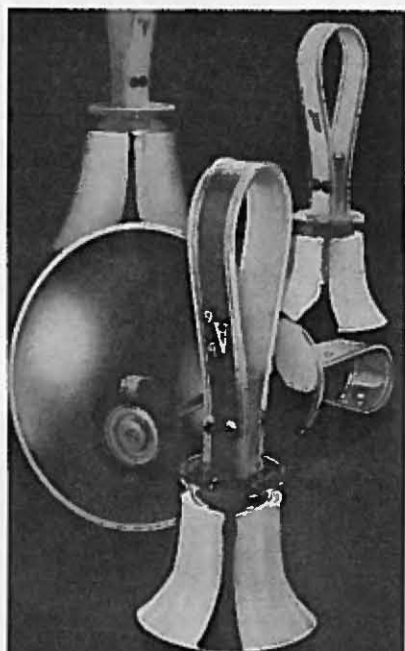
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Harpsichord

Karen Holmes, faculty, University of Ottawa, played an organ and harpsichord recital at St. Peter's Lutheran Church, Ottawa, on Jan. 13. Playing her 2-manual Schütze (1973) she programmed Preludes 4 and 7 from L'Art de toucher le Clavécin and Ordre 18, Francois Couperin and Toccata in D Major, S. 912, Bach.

Barbara Thiem, 'cello, and Larry Palmer presented three all-Bach recitals at the University of Texas at Dallas (Jan. 29, Feb. 12 and 26). On the programs [recorded for future presentation by radio station KERA in Dallas] were all six unaccompanied 'cello suites, the three Sonatas for Gamba, and Toccata in E minor S. 914, "Italian" Concerto (S. 971), and the "Chromatic" Fantasy and Fugue (S. 903). Dr. Palmer played his Dowd harpsichord (1968).

"The Baroque and Classic in Germany" was the title of a program presented in New York on Jan. 28 by Concert Royal and the New York Baroque Dance Company. James Richman, director and harpsichordist. The program: Cantata 94, J. S. Bach; Concerto for Harpsichord and Fortepiano, C. P. E. Bach [with Steven Lubin, fortepiano]; Suite 4: "Impatience," Muffat; Symphony 6 (Le Matin), Haydn.

Alice Lungershausen played her 2-manual John Challis harpsichord (1959) for this program at Grosse Pointe Memorial Church, Grosse Pointe, MI, on Feb. 5: Toccata, Sweelinck; Prelude and Fugue in E-flat, S. 998, Bach; Ordre 6, Couperin; Sonatas in F minor, K. 238, 239, Scarlatti; Toccata 2 and 4 (1957), Paul Angerer; Sonata in C Major, opus 5, no 1, "La Bizzerza," Corri.

The Duo Geminiani (Stanley Ritchie, baroque violin and Elisabeth Wright, harpsichord), played this concert at the Seattle Concert Theatre on Feb. 4: Sonata I in G minor, Veracini; Sonatas for Harpsichord, K. 208, 119, 30, Scarlatti; Sonata III in C, opus 5, Corelli; Chaconne in G minor, Vitali; Sonata IV in A from Book III, Senaillé; 4th Concert Royal, Couperin; Sonata II in F for Harpsichord with Violin Accompaniment, Mondonville.

Elisabeth Wright and Margaret Irwin-Brandon played this concert of works for two harpsichords at the Burke Museum, University of Washington, on Feb. 25 and 26: Concerto I, Soler; Pièces pour Deux Clavecins, Gaspard Le Roux; Concerto in A minor, Krebs; Pièces pour Deux Clavecins, Couperin; 2 Fugues from Kunst der Fuge, Bach; Concerto à deux Cembali Concertati, W. F. Bach. The harpsichords, by Keith Hill, were his opus 10 (after Dulcken) and opus 51 (French double).

Bruce Gustafson played this program at St. Paul's Episcopal Church, La Porte, IN, on Feb. 5: Suite in C Major, Gottlieb Muffat; "Italian" Concerto, Bach; Sonatas, K. 21, 32, 33, Scarlatti, (Dowd harpsichord, 1970). Billed as "Music of the 30's" — 1730's, that is), Dr. Gustafson played the same program as a faculty recital at St. Mary's College on Feb. 9, with the addition of Francois Couperin's Ordre 24.

On Feb. 4 and 15 Susan Ingrid Ferré performed all 15 of the manualiter pieces plus the Prelude and Fugue from Bach's Clavierübung, Part III, on harpsichord and small organ, for standing-room-only audiences: in Dallas at First Community Church Chapel and in Denton for the Denton Bach Society at St. Paul Lutheran Church. For many of the chorale-pretudes and the four Duets, she used her new French double harpsichord just completed by Richard Kingston.

Howard Schott played an hour's program on the Victoria and Albert's 17th-century French harpsichord by Vaudry for the re-opening of the Baroque Galleries of the London museum on Feb. 13.

John Brock, University of Tennessee, Knoxville, played the harpsichord he recently constructed from a Hubbard kit for his faculty chamber music recital at the university on Feb. 13. The program: Four Fragments from the Canterbury Tales, Trimble; Prelude 5, Les Barricades Mysterieuses, Couperin; Chaconne in D minor, Louis Couperin; Toccata in E minor, S. 914, Bach; Brandenburg Concerto 5, Bach.

Larry Palmer, playing a faculty recital at SMU on Feb. 21, was also joined by Linda Anderson Beer for Trimble's Four Fragments from the Canterbury Tales; other works on the program: Suite in E Major, Handel; three Purcell songs, and the virtuoso coloratura display piece by Thomas Arne "The Soldier, Tired of War's Alarms." Dr. Palmer played the university's Kingston French double harpsichord.

Virginia Black played this program at St. John's, Smith Square, London, on Feb. 24: Partita 4 in D, S. 828, Bach; Ordre 6, Couperin; pieces by Rameau and Duphy.

James Russell Brown played this program at Old West Church, Boston, using a Dowd French single belonging to Fenner Douglass (1977): Pavane and Galliarde, Byrd; Toccata Quarta, Bk. I, Frescobaldi; Ordre 8, Couperin.

Ross Wood, Rochester, NY, played Couperin's Ordre 3 (5 pieces) at the harpsichord during Church of the Epiphany's (Richardson, TX) presentation "A Musical Sandwich" on Mar. 5. Beginning with wine and cheese, continuing with organ and harpsichord music, and ending with cakes and coffee, this highly successful program was well attended. The harpsichord, a 2-manual Kingston loaned by Rebecca Peal of Dallas.

Instruments from the collection of Howard Schott were heard in programs by Joan Benson (clavichord) at Wolfson College on Mar. 5 and Kenneth Gilbert at the Holywell Music Room, Oxford, on Mar. 6. Ms. Benson's program: Preambulum Super Mi, from the Buxheimer Orgelbuch; Dessus le Marche Darras, Willaert (keyboard version published by Attaignant, 1530); Villanella, Wojciech Dlugoraj; Corante, Jakub Polak; Bells of Rome, Georg Wagenseil, Moderato in E-flat, Hob. XVI: 18/2, Haydn. Professor Gilbert's program: Suites 4 and 7, Purcell; Suite in D minor, d'Anglebert; four preludes and fugues from the WTC, Book II, Bach; Transcriptions from "Les Indes Galantes," Rameau (transcribed by the composer). Harpsichord by David Rubio, Duns Tew, Oxford.

Public Radio in Dallas, station KERA, has been featuring live studio concerts recently. William Tinker was heard twice during March, and visiting artist Lionel Rogg played on Mar. 8.

Larry Palmer played the dedication concert on the 2-manual David Sutherland Franco-Flemish harpsichord at Northeast Louisiana University, Monroe, on Mar. 10. The instrument was presented to the University by Virginia Howard of Pineville. Dr. Palmer's program: Pieces in F, Louis Couperin; De la Mare's Pavane, Hughes' Ballet, Howells; Sonata, Persichetti; Continuum, Ligeti; Suite in E, Handel; Sonatas, K. 208, 209, Scarlatti; "Chromatic" Fantasy and Fugue, Bach.

E. Eugene Maupin played this harpsichord recital on Mar. 15 at Central Christian Church, Lexington, KY: Le Dodo, F. Couperin; Prelude, Rameau; Fantasia in D minor, Telemann; Suite 2 in B minor, Froberger; Toccata per ogni Modi, Sorge; Fantasia in D Major, Telemann; Toccata in D minor, Froberger.

Max Yount, Beloit College, played this recital in Carnegie Recital Hall, New York, on Mar. 16: Toccata Terza, Bk. I and Canzona Decima detta La Paulina, Frescobaldi; Canzona V, Merula; Toccata con lo Scherzo del Cucco, Pasquini; Sonatas, K. 380, 381, 234, 235, 87, Scarlatti; Toccata in D Major, S. 912, Bach; Suite in F-sharp minor, Handel; Sonata 46 in E (1776), Haydn. Dr. Yount played a one-manual "Italian" harpsichord by Keith Hill (1976).

Lucy van Dael, baroque violin, and Alan Curtis, harpsichord, appeared in SMU's Connoisseur Series in Caruth Auditorium on Mar. 30. The program: Sonata V in G minor, opus V, Corelli; Toccata Settima, M. A. Rossi; Passaggio rotto, Fantasia for violin solo, N. Matteis; Sonata X in G Major, opus VI, Locatelli; Sonatas, K. 526, 527, 532, 443, 444, 550, 248, Scarlatti; Sonata in C minor for Violin and Continuo "fatta per il Sign. Pisandel," Vivaldi. Dr. Curtis played a recent 2-manual Richard Kingston harpsichord loaned by Susan Ferré.

News



"The Delightful Art of Painting Harpsichords," an article by Ellen Pfeifer appeared in High Fidelity Musical America for Feb. 1978. It features the work of Sheridan Germann, Boston's specialist in harpsichord decoration, and is illustrated with fine photos of Mrs. Germann's work, including her Stehlin-decoration for Richard Kingston and the soundboard she painted for Gustav Leonhardt's Paris Dowd.

Rebecca Peal presented this recital at St. Michael and All Angels Episcopal Church, Dallas, on Apr. 9: Sonata in D minor, Platti; Passacaglia in G minor, Muffat; three pieces from Lambert's Clavichord, Howells; Toccata in E minor, S. 914, Bach. Harpsichord by Richard Kingston.

The festivities with Blanche Winogron, scheduled to dedicate Betty Louise Lumby's new virginal by Adlam-Burnett, at the University of Montevallo, never took place, cancelled on the very day because of Ms. Winogron's broken wrist. However, the university's first student harpsichord recital did occur last November! The program, presented by seniors Margo Dillard and Margaret Louise Norwood, included Concerto in D, Vivaldi-Bach; Sonata, K. 105, Scarlatti; Concerto II, Soler; Gavotte Variée, Rameau; Passacaille, Couperin; Toccata and Fugue in G minor, Bach; Almain: Mr. Johnson, Gibbons; Pavane, Byrd; A Fancy for Two to Play, Tomkins; "Italian" Concerto, Bach. Instruments included a 2-manual harpsichord by William Dowd, a Sperrhake spinet, and the Adlam-Burnett Virginal.

Fernando Valenti is in residence at Ball State University, Muncie, IN, for the spring quarter (ending May 19). He also offered master classes on the Scarlatti Sonatas in London Apr. 10-15, and played this recital at Wigmore Hall, London, on Apr. 15: Six Little Preludes, Bach; 8 Sonatas, Scarlatti; Toccata in E minor, Partita in B-flat, Bach.

Bach, the quarterly journal of the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, OH, continues the publication of the Institute's Bach first editions in facsimile. In the Jan. 1978 issue are found the completion of Partita I (Menuets I, II, Giga) and the Sinfonia of Partita II (Clavierübung, Part I).

Early Music for Jan. 1978 is largely an issue devoted to the viols. Among the articles: On the Viol by Wieland Kuijken and Christopher Hogwood; William Lawes' Music for Viol Consort by David Pinto; Posture in Viol Playing (Ian Woodfield); Life with the Viol: the Revival of a Tradition (Francis Baines); and Howard Mayer Brown's Notes on the Viol in the 20th Century.

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

Lillian Pearson played this recital for a certificate in harpsichord at Florida State University, Tallahassee, on Feb. 17: Toccata Nona, Frescobaldi; The Carman's Whistle, Pavane [FWV 275], Wolsey's Wilde, Byrd; "French" Suite in E Major, S. 817, Bach; three pieces, Chambonnières; Sonata in G Major [Hob. XVI/G1], Haydn; Six Absences, Henze; Continuum, Ligeti. She played the same program at the University of Tampa on Feb. 13. Both schools have harpsichords by William Dowd.

Linda Hoffer, assisted by Linda Anderson Baer, played this program at St. Stephen's United Presbyterian Church, Irving, TX, on Feb. 19: Prelude and Fugue in C, WTC I, Bach; Pavane Dolorosa, Philips; Ralph's Pavane (Lambert's Clavichord), Howells; Sonatina, Busoni; Four Songs for Harpsichord and Soprano, Hoffer; "Chromatic" Fantasy and Fugue, Bach. Her instrument: after Dulcken, by Richard Kingston.

Douglas L. Butler, Portland, Ore., is currently exploring programming possibilities from the works of women composers (early through new music), and would welcome suggestions on works by women composers for the following instrumentations:

solo harpsichord; trumpet/harpsichord; trumpet/tape; trumpet (solo or concertante) in chamber works; chamber works using the harpsichord as solo or concertante.

Dr. Butler and his ensemble, Portland Chamber Artists, are eager to consider new published and manuscript works by women composers. Only works of serious concert nature should be forwarded for reviewing. Address inquiries to: Douglas L. Butler, 629 S.E. Franklin, #26, Portland, OR 97202.

"Harpsichords for Sale," a quarterly listing of instruments for sale by private individuals, is available from Glenn Giuttari, 9 Chestnut Street, Rehoboth, MA 02769 (phone 617-252-4304). The Feb. issue had nearly two pages of listings: harpsichords — double and single, and clavichords.

Robert Stephens was harpsichordist for this program on Apr. 2 at First Covenant Church, Seattle: Les fastes de la grande et ancienne, etc., F. Couperin; Sonate pour clavecin, Martinu; "Hamburger" Sonata in G for flute and continuo.

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One further technical matter may puzzle a new performer: the score marks a variety of releases, some arpeggiated, in various orders. Albright greatly increases the number of arpeggiated releases in his own performances. The desired effect will be clear if one remembers that this piece was written for an organ with pipes in chambers at a great distance from the audience and performer, and that the chords should seem to slowly disappear rather than being released "on the beat," as in many other styles.

The second main section creates a pulse, energizing the harmonic material by having both hands play the same chord and release it alternately. The effect is of very subtle changes of timbre since the hands are playing very similar sounds (a flute celeste vs. a soft celeste — such as a kleine erzähler). The amount of change in this section thus is minimal, despite the constant attacks of the chords in both hands. The oscillations of this section are anticipated by three previous ideas: the celeste entering first on page one creates beats, on the second page slow oscillations of the swell shades begin, and the pedal chord just before this section creates a perceivable acoustic pulse on some organs. To achieve the desired effect in this section, each release must be as short as possible, quite possibly not raising each key fully. The number of repetitions of the chords depends on how slowly the swell boxes are closed. Although the score has 18 repetitions, the first chord should be repeated until the boxes are fully closed, which may take more or fewer repetitions on various organs.

In this section, the pace of harmonic change, which begins with chords as long as those in the first section, increases as the speed of the attacks slows. The gradual ritard beginning halfway through this section should be exaggerated, so that the slowest chord on the following line will be as slow as those of the first section. The effect, however, is different from the first section, because there are sudden jolts — interruptions by louder sounds on the Great and spasms of brief rapid motion. It is as if hearing the pulse of the second section had made it impossible to return fully to the material of the opening.

The material of the second section, then, is gradually transformed into that of the third section. This gradual transition from one texture to another is typical of much 20th-century music; it is conceived in terms of processes. We will see how this applies also to the change from the first section to the second when we consider harmony. After the character is fully transformed, there is a pause which announces the third section, whose character has already appeared.

The brief coda, following the third section, uses alternating chords in a pulse like the second section, though slightly faster. Here it is not the pulse which changes, but, rather, the volume and the timbre, so that the piece fades away as the alternations continue. The result is a recapitulation of the timbres of the piece and a diminution of sound until it is almost inaudible; there are changes analogous to a ritard, which Albright does not desire here, in a temporal sense.

In "Benediction," Albright uses harmonic function on a large scale in a traditional way, but not on a small scale. Many chords are made of thirds and fifths, usually with dissonant notes added. This dissonance does not push toward resolution. In other words, the 18th- and 19th-century use of chords to create tension and release on a small scale, such as the resolution of a dominant seventh or a diminished seventh chord, is absent.

On a larger scale, however, there is a progression throughout the movement from dominant to tonic. The opening bass B recurs prominently at the beginning of the third subsection of the first section, creating an effect of return to the opening. During the second section and its transition to the third section, B occurs prominently in the bass. The perception of this note as the dominant here is suggested by the

bass progression A-F#, leading back to B in the third section, suggesting IV-II-V (see Ex. 1). The section referred to above as a coda completes the harmonic progression with the bass and root E. Thus, the entire movement can be viewed harmonically as a progression from V to I. The gentle tension of the harmonies throughout the movement is resolved through this large-scale dominant-tonic progression, which adds another element of finality to the conclusion.

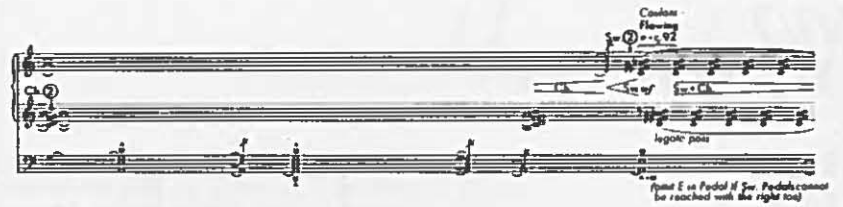
"Benediction" has been viewed as having three main sections and a brief coda, distinguished primarily on rhythmic grounds. However, other musical elements provide elision. The first and second sections are elided by the bass, the root of IV, which begins well before the end of the first section and continues well into the second. The second section makes a gradual rhythmic transition to the character of the third section, which is marked by a pause. The coda is short, but has a more important function than that name usually implies. It completes both the return to earlier rhythms, a function shared with the third section, which returned to rhythms similar to the opening, and the harmonic progression sustaining the entire movement.

The performer, then, faces two chief musical problems in this work: rhythm and timbre. A sensitivity to the qualities of timbre and of individual chords as an aspect of timbre is the main guide to the lengths of individual chords. A sensitivity to the structure of the piece determines the lengths of the rests. An awareness of the harmonic motion determines the treatment of the conclusion.

In learning "Melisma," the second movement of *Organbook I*, the first difficulty a potential performer will spot is a technical one: the use of cluster glissandi, which are a thickening of the melody, much like Debussy's streams of parallel chords in *Jeux*. These cluster glissandi can make the hands quite sore. One solution I have used, and which Albright recommends, is to practice these glissandi lightly above the keys. The hand should be used as a unit, placed with the fingers flat and the wrist leading in the direction of the glissando. Practicing direction, width, and speed above the keys may accidentally produce sounds. This is approaching the correct effect. It is not necessary to press the hands deeply into the keys; gliding along the top pressing both white and black keys lightly will produce the appropriate effect. Another solution is to wear gloves with the tips of the fingers cut out. This eliminates the problem of friction on the keys. Cutting out the tips of the fingers permits feeling the keys in sections using normal technique.⁶ If damp hands are a problem, dusting them with talcum powder before this movement may help. David Craighead recommends practicing hand position and reading of the pitches by playing each hand position as a solid chord and jumping rapidly to the next position before practicing them as runs.⁶

The cluster glissandi provide one of the main means of creating tension and form in "Melisma." The first glissandi, which occur in the second phrase, are only a third in width. In the fifth phrase a series of three glissandi occurs in overlapping sequence, each with a width of a sixth (about as many notes as the hand can comfortably play when turned about 45° sideways on the keys). These glissandi give a new push to the piece after the relaxation of a "tonal window" (a moment when a sonority familiar from tonal music is used, such as the minor-minor seventh chord, here with various other decorative notes — this term was invented to describe similar moments in the music of Ligeti). Near the conclusion of the first section, a series of eight glissandi occur in close proximity creating a high point of tension. The last of these has a range approaching the entire range of the keyboard. In the second section of "Melisma," glissandi are an important part of the build-up to the climax of the piece. Their numbers increase and they use more than one manual in a single complex glissando.

Albright has also used changes of manuals, changing intervals in the runs or melismas — some of which might be better described as arpeggios — and the



Example 1. Benediction 3, 2-4, 1



Example 2. Melisma 8, 1-3



changing range of the melody to create the formal shape of "Melisma." The first five lines of the piece occur on a single manual. This section is quite homogeneous; it uses only minor seconds in the first two phrases, then adds major seconds in the third phrase. The fifth phrase adds minor thirds, primarily in the "tonal window." Following this event (which need not be given any special treatment by the performer) and the first series of broad cluster glissandi, the intervallic material returns to primarily minor and major seconds.

This opening section can also be viewed as a series of gestures of generally increasing length, from one too short to correspond to a phrase in other styles to several longer than can be grasped as a phrase, culminating in a sustained chord in the middle of the range established to this point. The opening gestures have the effect of getting the piece started gradually before it reaches the full flow of melody which is characteristic of it. After it is fully started it should flow evenly with the glissandi seeming "like a natural extension of the simpler scalar passages."⁷ The first break in this flow is the sustained chord.

This chord is the goal of the first section. All the previous motion, with the high point achieved by the series of glissandi over a wide range, has led to this chord. It must be sustained long enough for the mood to change from constant motion to rest. During this chord and other such chords later in the piece a new type of motion occurs — slow change of dynamic level using the Swell box. A new note is added at the peak of the crescendo from *ppp* to *p*, its entrance accented by a staccato note on a different manual.

The entrance of a new manual sets off a process which will lead to the climax of the work. Here, the process involves manual changes, an increase in volume, and an increasing number of cluster glissandi. The first element leading to the climactic section is a series of two-hand glissandi in contrary motion using several manuals. The effect of these glissandi is intensified by the opening of the Swell box just before they occur. It remains open throughout the following climactic section. This moment is both the conclusion of the first section, since there is a pause shortly after it, and, in an elision like several observed in the first movement, also forms the beginning of

the series of high points characteristic of the second section.

This section reaches the climax of the piece through almost constant manual changes (see Ex. 2). The effect of these changes on organs well suited for the piece is to move the sound rapidly from one location in the room to another (an antiphonal division could be appropriately used coupled to the Great here). This section is difficult to approximate on a two-manual instrument. However, a judicious choice of manual changes can result in the same frequency of changes though not the same number of different sounds. The most intense effect is accompanied by the increased use of wider intervals (both perfect and augmented fourths are used here). The tension of the climax with its multiple manual changes is slowly released as the piece gradually settles out on one manual and a sustained chord. A following sustained chord completes the release of tension allowing the final section to function as a coda.

This coda begins as loud as the climactic section and gradually lowers the dynamic level. Thus, it provides another way of moving down from the climax of activity in the previous section. Like the first section, it has a "tonal window;" this one is a major-minor seventh chord, and at one point it has glissandi unique to this section: diatonic and penatonic rather than chromatic as all the others have been. The final high point is achieved through an extensive series of glissandi, and the tension is released and a sense of finality created through a series of sustained chords, extending the procedure used to conclude previous sections. The piece "in effect evaporates" through glissandi by both hands and pedal up the full length of the keyboards.

The performer needs to be aware of these processes which create tension and relaxation in order to judge the exact speed of the glissandi and melismas. Though the piece can be conceived of in three sections with the main climax in the second and a secondary high point in the third, the processes are continuous and the pauses between sections should not be longer than a breath between phrases. Rather than thinking of contrasts between sections, the performer instead must follow processes and intensify their effect.

(Continued, page 12)

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Albright's Organbook I

(continued from p. 10)

In learning "Fanfare", the third piece of *Organbook I*, the performer faces challenges in reading the complex chords (although the notation is normal), in performing the complex rhythmic conflicts, and in developing enough stamina to be able to play the three pages of repeated chords as fast as possible. Reading the notation can be eased by spending time away from the keyboard studying and marking which notes change in each new chord. Playing the chord changes without repetitions also speeds reading. A loose wrist is crucial to keeping up the pace, but cannot be achieved until extensive practice has brought enough familiarity with the chords so that the hand automatically forms the next chord. On organs with stiff action, the minimum motion should be used; it may not be necessary to release each key fully. On organs with mechanical action, it is not necessary to couple all the keyboards.

The first section of "Fanfare" establishes the machine-like 32nd-note motion which is unbroken until the end of the movement. In this section, the most stable of the piece, chords change slowly: the first sonority is repeated with minor modifications 116 times (see Ex. 3). At the following return to the original bass, both hands jump to new positions, the right hand down nearly an octave, the left hand down a third to return to its original level. No hesitation can be allowed at these skips; the momentum must be maintained. It may be necessary to risk hitting a wrong note or two, then making corrections during the repetitions, in order to avoid breaking the rhythm.

The chord reached at this position change is symmetrical, one of many such chords which give a sense of stability and balance (see Ex. 4 at 10, 2).

The goal of the first section is a return in the left hand to the opening material and a respite for the performer, since the right hand rests here and the left hand soon after. The left-hand chord has three notes in common with the opening right-hand chord: F, G, and Gb. Both chords share the interval of the minor ninth as boundaries of the chord and the major second as the lowest interval (see Ex. 3 at the first and third arrows, and Ex. 4 at 11, 1). While the right hand is resting, the left hand fills the chord in gradually with the palm of the hand, adding white notes within the span of the chord as indicated by the slightly-ambiguous notation.

The second section builds intensity through increased use of chord changes and rhythmic complexity. At one place, one hand gradually slows down so that seven notes fill the time of eight steady, a *tempo* notes in the other hand, and, at another place, one hand speeds up so that five notes fit with four. What happens in performance is that one hand holds back or rushes ahead at these spots, as written, then returns to the same rhythm as the other hand. It is the conflict and return that are crucial, not exact counting of ratios. This technique of rhythmic modulation and disparity between the hands is similar to Steve Reich's technique of phasing.

The end of this section, too, offers respite to the performer, as the right hand rests, followed by the left. Albright notes that "from this point to the end, the general motion and placement of the hands are more important than the exact reproduction of all notes indicated." If the span of some of the chords is too wide for a particular hand, it is possible to decrease the span by one note in one or two cases, although I found that all the chords were possible for my small hand after practice.

The third and climactic section uses extremely dense chords, beginning in a very low register and rising to the opening pitch level. In this section, rhythmic intensity reaches its peak with the two hands being out of phase much of the time and in constantly changing relationships. With the rise in pitch, with almost constant conflict between the hands, and with frequent changes of chord structure (as frequent as every 32nd-note), the movement reaches a climax which is dissipated only with the repetition of the final chord played "until maximum speed and endurance is reached" (to quarter-note = 120 while playing 32nds). The player need

not continue this passage to the point of exhaustion; about 40 repetitions of the chord is adequate. While the score directs that the crescendo pedal be used to reduce the stops down to one eight-foot flute, Albright now suggests the use of the sforzando or full organ as the registration, reducing it suddenly to the eight foot flute, eliminating the use of the crescendo pedal. The sudden end without ritard has the effect of a sudden dropping of a curtain.

The performer of "Fanfare" faces first the technical problem of stamina and second the musical problem of rhythmic conflict, which is a major factor in creating the climax. The process of moving the hands in and out of phase will create the desired effect without the performer's making any further effort to create a climax.

Albright believes that "Recessional," the last piece of *Organbook I* is conceptually the most interesting piece of the set. It combines rapid motion with a slowly changing tessitura. The time span and motion involved tend to alter one's perception, since the piece deals with contemplation of a sound object having minimal change, rather than perception of contrasts. As the listener adjusts to the slow rate of change, he becomes able to grasp the nuances of small events within the constant motion. The elision between sections observed in other movements is carried here to a greater extent. One sound object begins in the chimes and continues while another sound object begins on the organ manuals. At the conclusion of the piece, the organ manuals stop abruptly, but the chimes are allowed to ring on; thus, the first sound object continues beyond the second object, which was superimposed over it.

In learning "Recessional," the first difficulty is the notation of the organ manual part, which consists of constant motion seemingly without progress in an unusual notation (see Ex. 5). Four voices are specifically identified by the stems which connect them: the outer voices are each connected outside the musical staves, and the two middle voices are identified by stems reaching toward a line in the middle of the staves. The single line merely saves clutter on the page; the meaning is the same as if each of these voices were connected by its own line. If the lower range is weak on a specific organ, the bottom line may be reinforced by the pedal at 16' and 32'. In between the two lines notated for each hand are many other notes. The whole notes are to be played as long as possible so that each hand plays three or four lines much of the time, two of which are fully notated; the rest of which are played as much as possible by the individual performer. A few of these notes have black heads, which means that they are played only until the next note appears. This complex texture requires skill in maintaining many contrapuntal lines simultaneously. I found it helpful to practice the four written-out voices before trying the full parts. The inner voices move quite rapidly. A concept more like figuration than merely note-by-note continual motion is needed. Small figures should be perceived as units and grouped in one rapid motion. The musical result is constant motion provided by the inner voices combined with seeming stasis in the fully notated parts. These ultimately provide the significant motion and direction for the piece.

The piece opens with pedal chimes; however, this may be performed on orchestral chimes (tubular bells). If the latter is done, the balance during the main section (which includes organ manuals plus chimes) must be carefully adjusted so that a listener can hear the chimes, but not prominently; the listener should be able to zero in on the sound but should not want to. The chime player must be carefully coached in technique to avoid a "clonk" sound from the mallet and to obtain the maximum resonance. Wooden mallets are suggested, but must be played in a controlled manner. Other mallets, such as ones of rubber or yarn, will not work on tubular bells.

The rhythmic notation for this part is spatial, with no beat implied. It is like an improvisation in a given range. The opening four notes are within a span of a fifth. Various notes are added within this span before the range is



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widened. The line then converges on a cluster of notes in the gap of the original notes. After additional play with the full vocabulary, the melody returns to the original four notes with instructions to "keep playing the notes . . . in any order, forming figuration groups as before" until the last section of the movement. The performer of this part must make it sound like spontaneous improvisation throughout. It would be possible, but I believe irrelevant, as for "Benediction," to mark equal units of time in the score. The soloist must judge the length of the sounds by their quality and resonance, sometimes letting the sound die out in the air, sometimes blending sounds, according to their relative closeness on the page.

In performing the organ manuals, one must be aware of the large-scale sense of direction. Despite the slowness of change, the piece takes a definite journey; it is not completely suspended. The organist is instructed to play "Slow and relaxed at the beginning, gradually building in speed and intensity." This reinforces the melodic structure already built into the four explicit voices. The range of this section, beginning in the middle of the keyboard, expands as the left hand goes lower, while the right hand remains stable. Just before the first time the top melody changes notes, a brief tonal window occurs. Before the right hand fully frees itself from its initial note, an increase in intensity is begun by a series of rising sixths and sevenths in similar motion in the left hand. As the right hand begins to move melodically, the number of brief tonal windows increases, reaching a climax as the hands begin to ascend. From the beginning of the section to this point, the pace gradually builds, paralleling the increase in intensity created by the melodic and harmonic motion.

During this section the performer must play with a sense of motion toward arrival points; frequently, these are the accented chords where there is a rapid change of hand position. In the interior voices by the middle of the second page of the manuals (15, 2), there should be some very fast motion. In accordance with the spacing on the page, the figures should tighten up and spread out, as the chime part did at a slower pace in its solo.

The motion gradually increases through the third page of the manuals (16, 2) as the pitch level rises, and, by the end of this page, the motion should be as rapid as possible, leading to a convergence on an important tonal window. As the left hand ascends in parallel motion, the right hand descends and a "quasi ritard" prepares for the only two-chord tonal progression on a small scale in *Organbook I*. This progression is a dominant seventh on C in both hands, resolved as a doubly-augmented sixth to an E-major 6/4 chord in both hands (see Ex. 4).

The following section, a continuation of the earlier ascent followed by a descent beginning "somewhat more intense," maintains its drive and provides maximum intensity throughout the section. This entire section creates intensity by the frequent changes of melody notes, by the simultaneous changes of notes in one hand, and by the rapidity of motion shown by the close spacing of notes on the page.

The concluding section is a return to the opening, in the sense that the chimes have a more elaborate part. They can, therefore, be louder and more prominent. The manuals end abruptly, like other movements of *Organbook I*, but the chimes continue to ring, emphasizing their continuity, which underlies the entire piece.

"Recessional" requires the performer to develop a new sense of time in which the significant motion is extremely slow, but the figuration is very fast. This large scale thinking applies also to the harmonic motion in "Benediction," while in "Fanfare" the chords, which change slowly at first, are given internal motion through rapid repetitions.

Anne Parks is assistant professor of music at the University of Michigan-Dearborn. She is an active recitalist and champion of new organ music. Dr. Parks previously wrote an extended article on the *Five Organ Fantasies of Ross Lee Finney*, which appeared in *The Diapason*, Dec. 1976 and April 1977.

Example 3. Fanfare opening

Example 4. Fanfare

Example 5. Recessional 14, 2-3

Musical examples courtesy Editions Jean Jobert, Paris.

Organbook I by William Albright provides the performer and the listener with an introduction to 20th-century ways of thinking about music. It requires listening to timbre and rhythm in new ways and abandoning some of our previous expectations of melody and harmony, yet its rate of events on at least one level is close enough to the previous norm to make the works accessible to many listeners with little experience in 20th-century music. It can serve us as a symbol and as an introduction to the new renaissance of composition for the organ.

NOTES

1. Martha Foltz, Seminar on Contemporary Organ Repertoire, 1976 National Convention of the American Guild of Organists, Boston.
2. A good place to do this is the Annual International Contemporary Organ Music Festival-Conference held at Hartt College, Hartford, Connecticut in June of each year. Some recommended records are: William Albright performing his *Organbook I*, *Juba*, and *Pneuma* on CRI SD 277; William Albright performing *New Music for Organ*: William Bo'cum, *Black Host* and William Albright, *Organbook II* on Nonesuch H-71260; David Tudor performing *A Second Wind for Organ*: Mauricio Kagel, *Improvisation Ajoutée*; Gordon Mumma, *Mesa*; and Christian Wolff, *For 1, 2 or 3 People* on Odyssey 32 16 0158; and Gerd Zacher performing Mauricio Kagel, *Phantasie für Orgel mit Obbligati*; Juan Allende-Blin, *Sonorités*; and György Ligeti, *Volumina* and *Etude Nr. 1* ("Harmonies") on DGG Avant Garde 137003.
3. Professor Albright has been kind enough to coach me in the performance of these and other new music for organ.
4. William Albright performing his *Organbook I*, CRI SD 277, jacket notes.
5. *Op. Cit.*, Martha Foltz; also suggested earlier by Karlheinz Stockhausen for his "Klavierstück No. 10."
6. David Craighead, "Learning Contemporary Organ Music," lecture at Annual International Contemporary Organ Music Festival-Conference, Hartt College, June 1975.
7. William Albright, *Organbook I*, Paris: Jobert, 1969, p. iii. Quotations without footnote references are from this score.
8. Edwin Hantz, "An Introduction to the Organ Music of William Albright," *THE DIAPASON* LXIV/6 (May 1973), p. 4.
9. Specific references to the score of *Organbook I* give page number and line or staff on the page.

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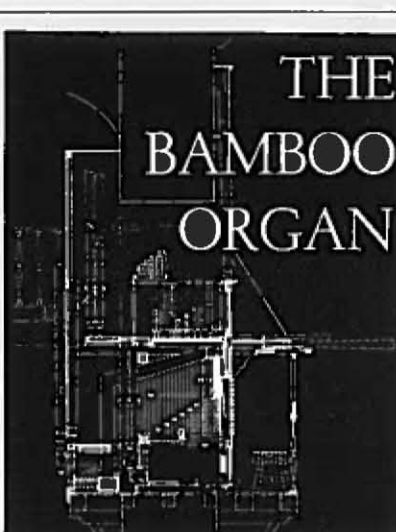


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Appointments



Libby Cecil has been named organist-music assistant at the First Baptist Church of Morqanton, NC, where she will assist Jack H. Campbell in duties that began recently. Miss Cecil is a magna cum laude graduate of Greensboro College and has completed work for a master's degree at Northwestern University. Her organ teachers have been Harold G. Andrews, David L. Foster, and Grigg Fountain.

Thomas Foster has been appointed to the music faculty at California State University, Northridge, where he teaches applied organ and organ-related subjects. He continues as organist and choirmaster of All Saints' Church in Beverly Hills.



David A. J. Broome has been appointed tonal director of Austin Organs, Inc., succeeding Richard J. Piper, who has retired.

Mr. Broome began his organbuilding career in 1948 with J. W. Walker & Sons, Ltd., of London, where he specialized in flue voicing and finishing and worked on a large number of instruments in England and overseas. He joined the Austin firm in 1957 and became head voicer there in 1959. In 1970, he was made head voicer of flues and reeds; he was appointed assistant tonal director in 1974. Since joining Austin, Mr. Broome has tonally finished over 70 organs, some of which include the Riverside Church Chapel, New York City; St. Luke's Episcopal Church, Atlanta, GA; First Presbyterian Church, New York City; First Presbyterian Church, Tulsa, OK; University of Wisconsin, Madison; Trinity College, Hartford, CT; and Highland Park United Methodist Church, Dallas, TX.

Nunc Dimittis



David in 1954

Johann Nepomuk David, well-known German composer and organist, died Dec. 22, 1977. He was 83.

Born Nov. 30, 1895, in Eferding, Upper Austria, J. N. David studied with Joseph Marx at the Vienna Academy 1920-23 and was organist in Wels, Upper Austria, 1924-33. In 1934, he became professor of composition at the Leipzig Conservatory and its director in 1939. He was director of the Mozarteum in Salzburg 1945-47 and became professor of composition at the Musikhochschule in Stuttgart following that.

David's compositional style was greatly influenced by music of the late Baroque and his music, especially choral pieces, was often severely polyphonic in nature. He was a prolific composer in many mediums; over 30 organ works are currently in print, and many choral works have been published.

Leland Burleigh Greenleaf, former president and chairman of the board of C.G. Conn, died in Leland, MI, on Mar. 29. He was 72. Prior to his retirement in 1970, Mr. Greenleaf had been with the Conn firm for 41 years. In 1969 he had donated

his collection of early musical instruments to the Interlochen Arts Center.

Cleveland H. Fisher died of cancer on Nov. 16, 1977, at his Manassas, VA home. He was 59.

He had been organist-choirmaster of Emmanuel Episcopal Church, Anacostia, VA, from 1968 until his retirement last year. He held a similar position at Truro Episcopal Church in Fairfax from 1955-1968, and he taught piano and organ at his home studio. He had been an active member of the Organ Historical Society and of the Boston Organ Club since the groups were established, and he restored or rebuilt several older organs in the Washington area. He was also an active AGO member.

Mr. Fisher will be remembered especially for his witty contributions and demonstrations at the annual OHS conventions.

Walter Pach, Austrian organist and composer, died Oct. 27, 1977, at his home near Vienna. He was 73. A pupil of Franz Schmidt, he was for many years organist of the Votivkirche in Vienna and organ professor at the Hochschule für Musik there. Although many of his organ compositions remain in manuscript, he was the composer of a number of published works. He was known as a concert organist and improviser. The "Kultur Preis" of Lower Austria was awarded to him.

Robert M. Stofer, former organist-choirmaster of Westminster Presbyterian Church, Dayton, died in the Ohio city on Mar. 11. He was 65.

Mr. Stofer had served the downtown Dayton church for 20 years, until his retirement in 1976 [reported in the Jan. 1977 issue of this journal]. He had previously been organist and choirmaster of the Church of the Covenant in Cleveland, as well as chorusmaster for the Cleveland Orchestra. He had taught organ at Wright State University and church music at the United Theological Seminary.

Correction

The description of the new organ built by John Brombaugh and Associates for Central Lutheran Church, Eugene, Oregon (March issue, p. 16), should have indicated a windpressure of 87mm, rather than 37mm.



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Economics of Organbuilding

by R. E. Coleberd

This morning* I plan to talk to you about four general concerns: first, the economic determinants of pipe organ demand; second, the findings of the Commission on Private Philanthropy and Public Needs — the so-called "Filer Report" — and its implications for the pipe organ industry; third, tax reform and its potential for churches and other private institutions in our society; and, finally, the artisan builder in an era of inflation.

In my remarks I want to begin with two assumptions. First, I shall assume that the American Institute of Organbuilders is comprised primarily of what I choose to call the artisan builder as distinct from what might be termed a commercial builder. This distinction may appear arbitrary and overgeneralized but nonetheless I believe it is useful for our analysis.

The artisan builder has several characteristics. He is quite likely trained to play the organ and he has chosen organbuilding as a career out of a desire to satisfy a creative urge, to construct something of high artistic value. And while his personal standard of living is important, most artisan builders have forsaken other more lucrative vocations, such as engineering, to build pipe organs. He views the King of Instruments as an artistic medium worthy of the highest standards of musical and mechanical excellence. I described what I now call the artisan builder in an article in *The Diapason* in November, 1966 which I have reprinted for distribution to you this morning. The emergence of the AIO seems to confirm my remark on page four: "Perhaps mutual benefits would follow the formation of a trade association of independent builders."

In contrast, the commercial builder is perhaps best personified historically by the Kimball Company. As Wallace Kimball told me in an interview in New Port Richey, Florida some years ago, the Kimball Company went into organbuilding when it was a very profitable business and, when it was no longer possible in their judgment to make the kind of money they expected, they got out.

It is my conviction that the organbuilder today, perhaps as never before, must be keenly aware of the economic forces that determine the outcome of his enterprise. Artists and perhaps artisans as a group are commonly oblivious to such worldly concerns as cost and revenue, profit and loss. In the history of organbuilding in America two of the most famous names, Ernest M. Skinner and G. Donald Harrison were largely unconcerned with business realities and the fate of their firm is mute testimony to the tragedy of their neglect. Fortunately Arthur Hudson Marks, the wealthy Akron tiremaker, came to the rescue of the Skinner firm and Roger Whiteford, the wealthy and influential Washington lawyer, bailed out Harrison. But those days are past. With our tax laws today there aren't going to be many sugar daddies and what few survive can hardly be interested in organbuilding when there is so much money to be made in oil and gas. Like it or not the builder today has to be a businessman.

Our second assumption has to do with the market for pipe organs. Here we will confine our discussion to churches, omitting colleges and universities and municipal art museums. Our conclusions, however, will be pertinent to those latter two segments of the market which although quite large in the postwar era — particularly colleges — are now, in my judgment, relatively limited.

Let's begin with establishing the economic determinants of organ demand. What factors in the end are going to determine whether a church elects to buy a pipe organ? The single overriding determinant of pipe organ demand is the trend in personal disposable income; that is, the amount the consumer has after taxes to buy goods and services and to put into the collection plate on Sunday morning or pledge to a building campaign.

Economists have a key concept called Income Elasticity of Demand. This concept says that the demand for a good — and by demand we mean the act of purchase — is governed not by its price but by income. And more importantly, if personal disposable income goes up by a certain percentage the demand for that good will go up by a greater per-

centage and vice versa. This pattern is particularly true for luxury goods which are high priced to begin with and are not essential. It is also true for durable goods, those which can be patched up and their purchase postponed indefinitely. The pipe organ definitely comes under both these categories.

Turning now to Table 1, entitled "Income Elasticity of Demand for Organs," we find that the figures confirm our hypothesis. The period 1919 through 1939 indicates that changes in disposable income produced much larger changes in organ sales. Reading down this table, the sharp rise in organ output from 1919 to 1921 ran counter to a slight drop in income, but this most likely represented a liquidation of pent-up demand generated by World War I. War always produces a rise in income which, when peace returns, means heavy organ demand, as occurred after World War II. The slight dip in 1923 was no doubt a reflection of the sharp contraction in farm prices which would affect the rural segment in total demand, still a potent factor in the industry. In the summer of 1920 the postwar boom collapsed. The Federal Reserve Board Index of Industrial Production showed that factory output fell 25% between 1920 and 1921. In 1921 total net farm income had sunk to just 43% of what it was the previous year.

The pattern is clearly evident after 1923, when increased income produced much larger increases in organ output. The drop in 1929 probably resulted from the end of the theater organ era, and illustrates how significant that seg-

ment of the market was to the industry of that period. The pattern reappears in the Great Depression. Remember that the "Income Elasticity of Demand" concept works both directions. The figures for 1937 reflect the appearance of the electronic organ — or, should I say, device. The relationship between rising income and pipe organ demand is again clearly the case in the lush 1950's and 1960's.

Unfortunately organbuilders along with most other businessmen of the 1930's didn't understand the "Income Elasticity of Demand" concept. They made the mistake of thinking that sales nosedived because the price of the pipe organ was too high. They concluded that if they could get the price of the organ down they could sell the instrument. The result was the birth of a new species of small unit organs. The Pilcher Company in Louisville had one called *The Cloister* consisting of three ranks of pipes: a stopped flute, a salicional, and a muted viol. Möller produced what is now the *Artiste* series, Wicks called theirs the *Fuga*, and even Aeolian-Skinner entered the sweepstakes. But this concept was not sound; although these companies hung on by their fingernails through the depression, the small unit organs didn't result in a sudden revival of business.

The point is not that the pipe organ is expensive; it has always been expensive given the labor-intensive nature of its construction. Back in 1900 when the Hinners Company of Pekin, IL, was turning out little trackers like popcorn at \$125 per stop, per capita Gross Na-

tional Product at current prices was only \$246 per year compared with \$4,808 per year in 1970. Even in 1929, per capita personal disposable income at current prices was \$683 on the average, compared with \$3,376 in 1970. As long as income was rising pipe organ demand increased even though the price of the instrument went up.

Clearly then, if we want to project the probable demand for pipe organs in the future we have to look at the trend in disposable income. More specifically, we need to examine the trend in charitable giving in our country and some current proposals which may significantly shape the future of philanthropy in our society.

We are especially interested in the record of charitable giving and its future because of its close link with the pipe organ. The connection between the two is as old as the instrument itself. We need only remind ourselves of Lübeck, Germany, the home of Dietrich Buxtehude. Lübeck was a thriving city of the Hanseatic League, the common market of Northern Europe centuries ago. From the great wealth of the merchant class came an oasis of culture, as well as the Marienkirche and other churches and their fine pipe organs. So it has been in our time, with the countless "memorial" organs. It seems clear that the future of the pipe organ is closely tied to the future of private funding in our country.

Turning now to the subject of charitable giving, I want to go into the findings of the Commission on Private Philanthropy and Public Needs, the second topic on our agenda. This is the so-called "Filer Report," named for John H. Filer, the chairman and chief executive officer of Aetna Life and Casualty Company in Hartford, who headed a blue-ribbon panel which spent \$2 million over two years studying the role of private philanthropy in our society. The project was initially spearheaded by young Jay Rockefeller, now governor of West Virginia. The report of this Commission has just been issued by the Treasury Department and is available from the Superintendent of Documents for \$28.00.

As the Filer Report noted: "The American public sector relies substantially more on private nonprofit institutions than is common in most other countries. Even where these institutions receive most of their income from user charges and public funds, they depend on private contributions to provide the basic 'equity capital' to support new ventures." Of course, in our division of church and state, religious institutions rely exclusively upon private giving, and pipe organ demand by churches thus depends upon it. As organbuilders your immediate concern is the picture in contributions to churches.

The report disclosed a profile of charitable giving in America which underscores the problems of religious institutions in our society today. Unfortunately, the trend in giving in recent years is most distressing. Statistics show that religion has experienced a pronounced and persistent decline in its share of Gross National Product in the postwar decades. Turning to Table 2, we see that religion's share of GNP in current dollars — that is, today's prices or prices for those particular years — fell steadily from 1.10% in 1960 to .79% in 1972. And when we factor out changes in prices, we see that, in terms of real resources and real product, the decline has been even greater. This is because the price of services provided by religious organizations rose more rapidly in the 1960-72 period than the general level of prices — 59% for religious services vs. 42% for the overall price level. As the Filer Report emphasized, on either measure — current or deflated prices — religion's share of the economy in 1972 was about 2/3 of the share it held in 1960.

In Table 3, using the example of Protestant Religious Institutions, we see that although total dollar giving increased from \$3 billion 633 million in 1960 to \$6 billion 313 million in 1972,

*Mr. Coleberd presented this paper to the national convention of the American Institute of Organbuilders, in Pittsburgh, PA, Oct. 3, 1977. He holds an MBA from Cornell and a Ph.D. in Economics from the University of Illinois. He is manager of market research for Champlin Petroleum Co., Houston, TX.

TABLE 1
INCOME ELASTICITY OF DEMAND FOR ORGANS
(Pipe, Reed, Electronic) 1919-1939

Year	Organs Industry Value of Product (millions-current \$)	Percent Change	Disposable Personal Income (billions-current \$)	Percent Change
1919	\$ 5,973		\$63.3	
1921	10,181	+70.4	60.2	- 4.9
1923	9,602	- 5.7	69.7	+15.7
1925	12,283	+27.9	73.0	+ 4.7
1927	15,438	+25.6	77.4	+ 6.0
1929	11,322	-26.7	83.3	+ 7.6
1931	5,710	-49.6	64.0	-23.2
1933	1,626	-71.6	45.5	-29.0
1935	1,698	+ 4.4	58.5	+28.5
1937	4,636	+73.0	71.2	+21.7
1939	3,420	-26.3	70.3	- 1.3

Sources: US Census, *Historical Statistics of the United States*

TABLE 2
Giving to Religion and to Purposes Other Than Religion
as Percent of Gross National Product, 1960-1972.

Year	Current Dollars Religion	Other	Constant (1960) Religion	Dollars Other
1960	1.10%	0.88%	1.10%	0.88%
1961	1.12	0.93	1.11	0.92
1962	1.06	0.95	1.04	0.92
1963	1.05	0.98	1.02	0.94
1964	1.02	0.96	0.99	0.91
1965	1.03	0.95	0.99	0.88
1966	0.96	0.91	0.91	0.93
1967	0.96	0.96	0.91	0.88
1968	0.88	0.97	0.81	0.88
1969	0.85	0.98	0.77	0.88
1970	0.85	1.00	0.76	0.90
1971	0.83	1.09	0.74	0.96
1972	0.79	0.97	0.71	0.84

Source: The Filer Report page 123

7% or virtually 3/4 of this increase was sopped up on higher prices, meaning higher costs for services. Only 1/4 was an increase in real resources. While per capita real GNP rose 41% during this period, per capita religious product remained static. The disturbing conclusion is that an affluent society found other things to do with its money instead of giving it to churches. Thus, not only did the churches as a whole fail to keep up with inflation, they failed to share equally in the general prosperity of the country. As Levy and Nielsen said in "An Agenda for the Future" in the Filer Report: "The habit of giving has diminished over the past decade and a half. How to arrest this declining trend is a major strategic challenge to which those concerned with the future state of nonprofit organizations must seriously address themselves."

The Filer Report analyzed in detail the economic decline of the churches. The statistics on charitable giving which they developed disclosed that lower and middle income groups, which make up the greater proportion of our population, give primarily to churches and religious causes. As income rises, however, the percentage given to churches falls, and the wealthy and better-educated classes of our society shift their benevolences to education, hospitals, and cultural attractions such as museums and symphony orchestras. So, increased income does not result in greater contributions to churches.

A critical element in the relative decline in church giving is the structure of our Federal Personal Income Tax System. I want to turn to this, our third topic for discussion, because revision of our tax laws, now contemplated by the Carter Administration, could hold the key for dramatically increasing charitable contributions and thus bolstering the fortunes of the American organ industry.

The problem for the churches is that middle and low income persons have no incentive to give to their favorite institutions under our present tax laws, quite unlike the well-to-do. The standard deduction offered to these taxpayers in effect removes any incentive to contribute to churches or anything else because it says to the taxpayer "it makes no difference whether you actually give anything to charity; you get the standard deduction anyway."

Yet, for the upper income groups, our tax system offers positive inducements to contribute to philanthropy. If you are in the 70% bracket, for example, the Federal Government contributes \$70 for every \$30 you contribute — a handsome subsidy, indeed. On the other hand, if you are in the 20% tax bracket, the government's grant is \$20 for every \$80 you contribute. As one expert commented in the Filer Report: "the whole system is upside down and backwards because it ignores the fundamental fact that a poor man's gift to charity involves more of a sacrifice in real terms than that of a rich man." Yet the inducements to give are focused on the man for whom the whim of giving presents no real deprivation of basic requirements for himself or his family.

The ultimate question in private philanthropy is the freedom of the American consumer to specify the direction and use of real resources in our economy which are scarce and which have many alternative and competing uses — the economic problem. One of the chief claimants to these resources is the Federal Government. In the end, the amount of our income which we have to spend to acquire goods and services needed to satisfy our desires is significantly determined by tax policy which dictates how much of our money we must hand over to "Uncle Sam" to spend as he wants to. But more important for our purposes today, the presence of the charitable deduction in the graduated income tax system works as a kind of government matching gift program for the support of taxpayers' favorite charities. And because these matching grants go predominantly to the wealthy with their high marginal tax rates, the well-to-do exercise a disproportionate influence on the direction and composition of philanthropy. As we have just seen, for churches directly and organbuilders indirectly, the flow of money and real resources, aided and abetted by Federal tax policy, is in other directions.

Can this perverse tax policy explain why churches and organbuilders are

TABLE 3
Estimated Income From Private Philanthropy by Recipient
Institutions, 1960 and 1972 (in millions of dollars)

	1960	1972 \$'s	1960 \$'s	Price Index for '72 '60-100
Religious Institutions				
Protestant	\$ 3,633	\$ 6,313	\$ 4,336	146
Roman Catholic	709	1,015	685	148
RC parochial schools	993	1,494	489	305
Other religious	208	380	262	145
Total	5,543	9,202	5,772	159
Higher Education	1,232	2,847	1,509	189
Hospitals and Health	947	2,800	1,607	174
Youth, Welfare, Urban	1,108	2,350	1,596	147
Foundations	442	430	275	156
Civic and Cultural	180	1,540	1,046	147
Foreign Aid	292	652	443	147
Other	252	590	367	161
Total-Above Recipients				
Current Operations—	9,312	19,181	11,915	161
Construction				
Net Endowment Increase	684	1,230	700	176
Total	\$9,996	\$20,411	\$12,615	162
GNP — billions	\$503.7	\$1,158.0	\$818.4	142

Source: The Filer Report page 117

been left out of the mainstream of philanthropy in our country in recent years? To find the answer, economists analyzed the basic decision of the consumer — whether to use his pocket money to buy goods and services or to contribute to a church or some charitable cause.

Let's use an illustration. Supposing you have \$1,000 to spend and you have a choice between giving it to a church for a new pipe organ or buying a sailboat. If you elect to buy the boat it will cost you \$1,000; however, if you are in the 60% tax bracket, a \$1,000 contribution to a church would cost you \$400 because your tax liabilities are reduced the other \$600. Thus the economist would say it is cheaper to give to the church. Philanthropy is just like any other good or service which is selected on the basis of cost when compared with other goods, so economists have established. The consumer will "buy" the cheapest good which in our illustration is a gift to the church. The price of a charitable contribution is therefore defined as the amount of after tax income or wealth the individual foregoes to add one dollar to the receipts of the donee.

In our example, for every \$400 I give to the church, the government gives \$600, and furthermore, the \$600 the government gives represents spending in accordance with the donor's wishes and not what the Federal Government might do with it. Thus, our personal income tax system makes the price of charitable contributions less than the price of other goods and services.

Continuing our analysis, if the deduction from taxable income were eliminated, in our example the individual's contribution would fall from \$1,000 to \$400 because the price of a donation is no different than the price of other goods and there is no incentive to give. The church would thereby lose \$600.

Or would the church lose more than \$600 if the tax deduction were removed? Employing the concept of price elasticity of demand, Martin Feldstein, a well-known economist at Harvard University who has just recently been appointed president of the prestigious National Bureau of Economic Research in New York, argued that if the price of giving goes up, the amount given will go down by more than the price increase in percentage terms. In our illustration, with the tax deduction the price of a gift was .4 and without it the price became 1. But he argues that if the price so increases, an increase of 60% in our example, the amount given by the consumer will fall, not from \$1,000 to \$400 as we might think, but it might drop to \$300 in which case the consumer gives just \$300 and the church loses \$700. The government picks up \$600 in tax revenue while the consumer

pockets the \$100 difference. If, as Feldstein shows, the price elasticity of giving is greater than one, the consumer will reduce his gift by more than the increase in his tax liabilities.

These findings merely indicate that government tax policy is of tremendous importance to churches and organbuilding and that as the law now stands it works to the serious and substantial detriment of religious giving.

With this background we turn to the third topic, tax reform. It seems clear from what we have already said that any substantial increase in giving by the lower and middle income groups, whom we have seen give predominantly to churches and religious causes, can occur only with the provision of strong incentives to do so. It follows that if such incentives are forthcoming in tax reform, high on the list of priorities of the Carter Administration, the result could well be rivers of cash pouring into the churches and a new age of prosperity in organbuilding.

We might begin the subject of tax reform by listing some basic criteria for an equitable and efficient tax system. First, it must meet head-on the equity issue; every taxpayer should be treated alike irrespective of his income group. Charitable giving should be democratized so that the spectrum of philanthropy reflects the interests of all citizens. Second, such a tax system should offer such powerful incentives that millions of new taxpayers of every age, ethnic, and socio-economic bracket are drawn into the practice of systematic charitable giving. Third, it should result in a substantial increase in private giving, at least 25% above present levels.

For many economists and policymakers these goals of tax reform can be reached in a system of tax credits, something that gives to all taxpayers who itemize their deductions the same fixed percentage of their contribution, regardless of their income. In this way the size of the initial contribution and not the marginal tax rate determines the amount of the government subsidy. Thus with a 50% credit, any taxpayer, regardless of income, who gave \$200 to charity would have his tax liabilities reduced by \$100. Such a system would potentially bring into charitable giving the 50 million taxpayers who do not earn enough to itemize their deductions. One expert estimated that a 50% tax credit could increase total giving by \$12 billion annually.

Although the difference between tax credits and tax deductions is largely technical and therefore of interest chiefly to lawyers and tax accountants, the distinction is crucial because the credit provides lower and middle income people with the same incentives to contribute that upper bracket taxpayers now

(Continued overleaf)

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Economics of Organbuilding

(continued from p. 17)

enjoy. Alan Pifer, president of the Carnegie Corporation, believes that because a tax credit option would operate to the relative advantage of lower and moderate income taxpayers, it would create a vast new constituency for voluntary organizations, thus freeing them from their present dependence on the wealthy few.

Although the Filer Report stopped short of advocating tax credits it did recommend that additional inducements to charitable giving be provided to low and middle income taxpayers; specifically, that a "double deduction" be instituted for families with incomes of less than \$15,000 a year — they would be allowed to deduct twice what they give in computing their income taxes. For those families with incomes between \$15,000 and \$30,000 the commission proposed a deduction of 150% of their giving. Thus, it is clear that additional inducements to give in some form are needed in our tax codes and that their potential is quite large.

Of added significance in the promise of tax reform is the common belief that the amount that any one individual contributes to a church or other charity is significantly influenced by what he perceives others to be giving. Experiments show that persons on the street are more likely to make a contribution if they have just witnessed someone else giving. Thus fund raisers have always emphasized the importance of leadership gifts, large gifts by wealthy individuals which then motivate other high income individuals to make comparable donations and lower income persons to contribute more than they would otherwise.

Now we come to the final topic, inflation. The number one problem facing our nation and indeed the entire world today, as far ahead as we can see ahead, is inflation. Like a raging inferno sweeping across the landscape consuming everything in its path, inflation has engulfed our people; impoverishing the aged — some of whom survive on dog biscuits — and dashing the security and hopes of the middle class who find the combination of higher taxes and rising prices leaves them spinning their wheels, or falling behind. A college education at a private university may cost \$25,000 per year within the next two decades at the rate things are going and by 1985 a hospital bed could cost \$750 per day. For the blue-collar working man, inflation means that his cherished dream of a home has all but vanished in the skyrocketing cost of housing.

In all candor I must say as an economist that the outlook for inflation is grim. Regardless of the promises of President Carter and the efforts of Arthur Burns I cannot foresee any time within the remainder of this century when the rate of inflation will fall below 6%. This is an optimistic forecast;

indeed, the rate may be higher. There appear to be no logical grounds on which to assume that a permanent stabilization of the price level is possible.

The world now seems locked in the jaws of a secular inflation, a long-term phenomena in which forces seemingly beyond our control have combined to exert a relentless upward pressure on prices. It began in 1965. Secular inflation is in large measure a social phenomena. As Albert Somers of the Conference Board put it: "The explanations for inflation lie in the profound historical shift in the social conditions and value systems of democratic capitalism. Our political system could not contain the growth of social demands within limits tolerable to the free market."

Secular inflation is the product of a process of income redistribution which gives to some and takes away from others. It began with the successful efforts of the black minority in this country to obtain a larger share of the economic pie through political coercion. This followed the successful efforts of the working man to wrench a bigger slice through trade unions and collective bargaining. These results have not been lost on the Third World nations who are now clamoring for their share of the goodies, witness OPEC.

When inflation was a purely cyclical phenomena, it could be broken in the conventional Keynesian prescription for demand-pull inflation, tight fiscal and monetary policy which reduced spending. But as the well-known economist and TV commentator John Kenneth Galbraith has observed: "What has ceased to be present in the modern democratic state is the traditional willingness of the masses to work harder and take less." In our time George Meany and other labor leaders know full well that any substantial and prolonged unemployment would be political suicide for the party in power. This becomes an engraved invitation for them to press for wages and benefits to keep up and stay ahead of inflation and to extract a bigger slice of the economic pie.

Big business, such as the steel industry and the auto industry, readily acquiesces to labor's demands knowing that the combination of easy money by the Federal Reserve, government spending, and periodic tax reductions will guarantee the volume of spending necessary to take the higher priced goods — resulting from higher labor costs — off the shelf and thus maintain reasonably full employment. So the stage is set for a vicious wage-price spiral with no end in sight. We have the wage-price spiral about to take off again as a result of the steel settlement in April which *Business Week* estimates will increase costs in the steel industry by at least 30% over the life of the three year contract and possibly much more. A good chunk of this increase has got to show up in automobile and

TABLE 4
The Impact of Inflation on Pipe Organ Prices
Estimated Average Price Per Stop

6 Percent Year	Rate of Inflation	Price Per Stop	Year	Price Per Stop	Year	Price Per Stop	Year	Price Per Stop	Conversion Factor
1977	\$3,600	\$4,000	\$5,000	\$6,000					
1980	4,288	4,764	5,955	7,146	1977-80	3 years	1.1910		
1985	5,738	6,375	7,969	9,563	1977-85	8 years	1.5938		
1990	7,678	8,532	10,665	12,797	1977-90	13 years	2.1329		
1995	10,275	11,417	14,272	17,126	1977-95	18 years	2.8543		
2000	13,751	15,279	19,099	22,918	1977-00	23 years	3.8197		
7 Percent Year	Rate of Inflation	Price Per Stop	Year	Price Per Stop	Year	Price Per Stop	Year	Price Per Stop	Conversion Factor
1977	\$3,600	\$4,000	\$5,000	\$6,000					
1980	4,410	4,900	6,125	7,350	1977-80	3 years	1.2250		
1985	6,186	6,873	8,591	10,309	1977-85	8 years	1.7182		
1990	8,675	9,639	12,049	14,459	1977-90	13 years	2.4098		
1995	12,168	13,520	16,900	20,279	1977-95	18 years	3.3799		
2000	17,066	18,962	23,703	28,443	1977-00	23 years	4.7405		

Source: *Growth Factors: Compound Interest Tables*, Chemical Information Services, Stanford Research Institute

appliance prices and construction costs sometime down the road.

As Barry Bosworth, new director of the Council on Wage and Price Stability said recently, "since neither business nor labor is willing for the government to intervene in the private decision-making process, prices are headed no place but up and the rate of inflation will accelerate in the next couple of years." Bosworth, like most economists, believes that there is a high floor and virtually no ceiling on inflation in the United States. The underlying rate or floor is the rate of wage increase — 9% for the first half of 1977 — minus the trend in productivity (output per man hour), currently about two, plus whatever is added by food and fuel.

What are the implications of an age of inflation for the artisan builder? First, we have to assume that the cost of a pipe organ will go up just like the cost of everything else. Turning now to Table 4, I have projected the average price per stop in the years ahead, starting with the price in 1977. The first set of figures assumes a 6% rate of inflation. This is the very minimum that prices will increase each year; this figure is probably optimistic. Some economists consider a 7% rate more realistic. We quickly perceive in reading down these columns that a 1% difference in the rate of inflation can make a substantial difference in dollars over the long-run.

These figures may come as a real shock to most of you. You are probably saying, how can a church afford to buy a pipe organ at these prices? Can personal disposable income continue to increase at an average annual rate of 3.5% in real terms as it did between

1950 and 1975? Will church giving keep up with the rising cost of religious services as well as heat and light for church buildings?

But let's keep in mind that as our analysis has established, it is not the price of the instrument — pipe organs have always been expensive, given their labor-intensive production and given the price level — it is the trend in disposable income and more particularly, in our time, the trend in charitable giving. Our chief concern is not the price picture, frightening though it may appear, but what can be done to reverse the secular decline in charitable giving and what inducements can be provided through tax reform to lower and middle income people to increase their benevolences.

If the Democratic Party, the party in Congress and the White House, is sincerely concerned with equity, with economic democracy and with the lower and middle income groups, there can be no better way to recognize their interest than to grant them tax credits or other inducements which would permit and encourage them to express through charitable giving their preferences for the allocation of scarce resources in our society. Churches would share greatly in any such increase in giving.

Clearly the task is a major one but certainly not impossible. The pipe organ, fragile though she is, is a remarkably durable gal. She has survived the Hundred Years War, the Thirty Years War, two World Wars, and countless other periods of economic and political turmoil. She will survive and prosper in the years ahead.

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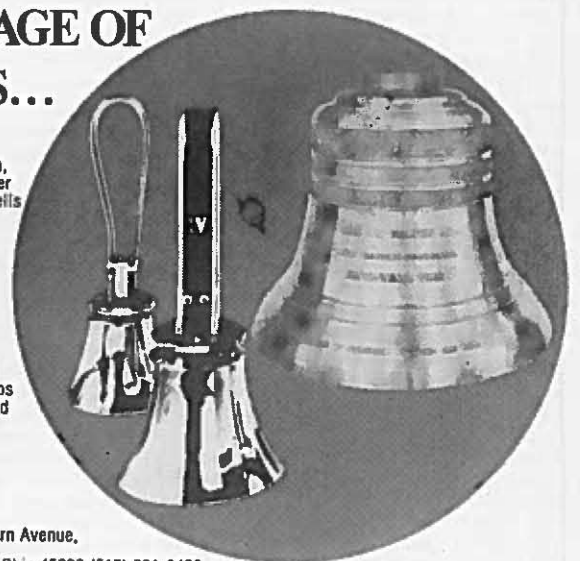
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John Brombaugh & Co., formerly a partnership for building tracker organs near Middletown, Ohio, was reorganized in the summer of 1977. Former partner Herman Greunke is curator of organs and harpsichords at Oberlin Conservatory of Music. Partners George K. Taylor and John H. Boody have a new shop for tracker organbuilding (at 7422 Elk Creek Road, Middletown, OH. 45042) known as Taylor Organbuilders, and are presently constructing instruments going to Coshocton, Ohio, Charlottesville, Virginia, and Vincennes, Indiana. John Brombaugh & Associates, Inc. relocated to the Pacific Northwest with present shop in Springfield, Oregon (mailing address: 2932 Wingate, Eugene, OR 97401). Although the former group is now in three locations, they remain as close friends collaborating on various research projects to advance the state of the art of building fine pipe organs.

Olivier Messiaen's *Meditations sur le Mystere de la Sainte Trinite* was presented in its entirety at the Cathedral of St. Joseph, Hartford, April 10th by the organ department at Hartt College of Music, University of Hartford. The five graduate students who performed the nine-part work were doctoral candidates Stephen Martorella and Edward Thompson, and Kenneth Nott, Yves Venne, and William Gourlie from the master's program. The program was co-ordinated by John Holtz.



Delbert Disselhorst (left and Philip Gehring (right) were the guest recitalist and lecturer on improvisation, respectively, at the 6th annual Church Music Clinic held at Virginia Intermont College Mar. 10-11. They flank Stephen Hamilton and Kenneth Huber, faculty members of the Bristol college.

Works of Jean Langlais were featured at an Apr. 21 concert of the Bronx Choral Society and Orchestra, which took place at St. Raymond's Church. The composer was present for the New York premiere of his Concerto No. 3 and for the first performance of his Theme and Variations for Organ, Brass, and Strings. His Messe Solennelle and compositions of Litaize and Vierne were also performed. William Maul was director and organist, and Stephen Simon was guest conductor.

The First Presbyterian Church of Phoenix, AZ, presented a Bach-athon on Jan. 29 as part of a series of programs celebrating the 50th anniversary of the dedication of the church building and organ. The six-hour program included organ works played by John H. Payne, Norma Ashby, Melanie Ninnemann, and Jeff S. Schleck, as well as vocal and instrumental works and pieces arranged for Westminster bell-ringers.

Philips Records has announced the release of several new discs played by Feike Asma on the Müller organ in St. Bavo Church, Haarlem, The Netherlands. The truly eclectic programs contain works of many nationalities, including two suites by American Gordon Young.

Thomas Foster conducted the choir of All Saints' Church, Beverly Hills, CA, in a program with orchestra of works by Handel on Mar. 5. Included were the Chandos Anthem 6, the German Arias (Janet Payne, soprano), "Look down, harmonious Saint" (Warren Hoffer, tenor), and Messiah, part II.

George Norman Tucker conducted the choir of men and boys of St. Luke's Church, Kalamazoo, MI, in a special concert at St. Andrew's Episcopal Church in Ann Arbor, to observe the 150th anniversary of that church. The St. Luke's choir is one of the oldest boychoirs in the nation.

Here & There



Robert Noehren, University of Michigan organist emeritus, has been elected Performer-of-the-Year by the New York City AGO chapter. He was chosen from six internationally prominent nominees who have made major contributions to the art of the organ through their superlative standards of organ performance. The award will be presented by Miss Alice Tully at Lincoln Center's Alice Tully Hall on June 5; the award will be preceded by Dr. Noehren's award recital on the Kuhn organ at 7:30 pm.

As performer, recording artist, scholar, teacher, and organ builder, Robert Noehren has distinguished himself throughout North America and Europe. He has recorded over 150 organ works on 35 discs and received the French recording prize "Grand Prix du Disque." Prior to his tenure at the University of Michigan, he was a member of the faculty at Davidson College, NC.

Despite unfavorable weather, the Boston Organ Club has had an active winter, according to the informative bi-monthly newsletter issued by the group. A "Bach Day" on Jan. 8 featured Bernard Lagacé playing the "Art of Fugue" at Boston's Old West Church in the afternoon, followed by an evening recital at King's Chapel played by David Westerholm. A February program, on which three Hutchings trackers in Cambridge were to have been demonstrated, was postponed because of the blizzard; Daniel Pinkham's conducting of the first American performance of a newly discovered *Stabat Mater* by Haydn will also be rescheduled. A Mar. 5 program, held at the Old South Church in conjunction with the Boston AGO chapter, was devoted to "Romantic Music for Choir, Brass, and Organ." Stephen E. Long was organist and director of Worcester's Trinity Lutheran Church Choir in the *Entrada Festiva* of Flor Peeters; 3 movements from Widor's *Symphonie IV*; the *Magnificat* and *Nunc Dimittis* in D by Sowerby; "Schafe in mir," Op. 29 by Brahms; and Marcel Dupré's *Poème Heroïque*. The Central New England Brass Ensemble, under the direction of Alton Baggett, assisted.

The Drawknob, official publication of the Madison (WI) AGO Chapter, could be a model newsletter for any enterprising organ group. Each month editor John W. Harvey packs in news, editorials, short articles, reviews, a list of positions, calendar of events, and miscellany. The cover is graced by the "Pin-up of the month," a photograph or line drawing of an interesting organ — sometimes a contemporary one, sometimes an historic one. This kind of publication is probably produced only because a few hard-working people care; if your chapter doesn't have such a letter, let this one be an inspiration.

Terry Charles, Kirk of Dunedin, FL, performed his 70th formal concert there in January. His series of concerts this year will conclude 10 years of concerts on the church's 4-manual organ.

Donald G. Wilkins, organist of Calvary Episcopal Church in Pittsburgh, PA, presented a series of recitals and lectures in Louisiana and Mississippi during February. His recitals included works by Vierne, Reger, Franck, Bach, Lahmer, and Langlais.

The church of St. Bartholomew-the-Great in London was the setting for an interesting program last November, when the Taverner Choir under the direction of Andrew Parrott sang the Machaut Mass, interspersed with organ music by Messiaen. Gillian Weir was the organist.

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The Freiburger Orgelbau, Freiburg, Germany, has installed a 3-manual and pedal organ of 25 stops in the First Lutheran Church of Glasgow, MT. It has mechanical key action and electric stop action. Dedication recitals were played by Karl Halvorson, Guy Bovet, Carl Rasmussen, and Martin Haselböck. Helen Mertens is the organist.



Gabriel Kney and Co., Ltd., of London, Ontario, has installed a new 2-manual and pedal organ in a music department studio at the University of Tennessee, Knoxville. The instrument has self-adjusting mechanical key action, and electric stop action with six general pistons. There are 17 stops, and wind pressures range from 34 mm to 42 mm. The façade pipes, of polished 80% tin, belong to the Prinzipal 4' and the Gemshorn 8' and stand in a solid oak case. Dedication recitals were given by faculty members John Brock, April 9, and William Gray, May 28 and 29; Warren Hutton, University of Alabama, presented masterclasses and a lecture-demonstration on April 22. In addition to the regular teaching, practice, and studio recitals for which this organ will be used, a series of radio broadcasts is planned.

GREAT
Rohrgedackt 8'
Prinzipal 4'
Offenfloete 4'
Blockfloete 2'
Mixture III 1-1/3'
Regal 8'
Tremulant
II/I

SWELL
Holzgedackt 8'
Rohrfloete 4'
Nasat 2-2/3'
Spitzprinzipal 2'
Terz 1-3/5'
Oktav 1'
Tremulant

PEDAL
Subbass 16'
Gemshorn 8'
Choralbass 4'
Mixture III 2'
Dulcian 16'
I/Pedal
II/Pedal

HAUPTWERK

Principal 8'
Rohrfloete 8'
Octave 4'
Octave 2'
Sesquialtera II
Mixture IV 1-1/3'
Trumpet en chamade 8'

RUCKPOSITIV

Gedackt 8'
Praestant 4'
Gemshorn 2'
Larigot 1-1/3'
Scharff IV 1'
Regal 8'
Tremulant

SCHWELLWERK

Hohlfloete 8'
Salizional 8'
Schwebung 8' (TC)
Traversfloete 4'
Oktavin 2'
Mixture IV 2-2/3'
Dulcian 16'
Tremulant

PEDAL

Subbass 16'
Octavebass 8'
Chora bass 4'
Rauschquinte IV 2-2/3' + 2'
Fagott 16'

E. H. Holloway Corp. of Indianapolis, IN, has completed the rebuilding of a 3 manual and pedal organ for Knox Presbyterian Church, Vincennes, IN. The action is electro-pneumatic, on low wind pressure. The stoplist was designed by Thomas F. Wood, Indiana University, in consultation with Mr. Holloway; the dedication recital was played by Dr. Oswald G. Ragatz.

GREAT

Principal 8' 61 pipes
Dopple Flute 8' 61 pipes
Octave 4' 61 pipes
Rohr Flute 4' 61 pipes
Quinte 2-2/3' 49 pipes
Super Octave 2' 61 pipes
Mixture III 183 pipes
Clarinet 16' 61 pipes
Clarinet 8' 12 pipes
Chimes 25 notes
Tremolo

SWELL

Liebllich Gedackt 16' 61 pipes
Salicional 8' 61 pipes
Vox Celeste 8' 49 pipes
Gedackt 8' 12 pipes
Principal 4' 61 pipes
Flute Traverso 4' 61 pipes
Flautino 2' 24 pipes
Scharff III 183 pipes
Oboe 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 12 pipes
Oboe 4' 12 pipes
Tremolo

CHOIR

Gemshorn 8' 61 pipes
Celeste 8' 49 pipes
Fugara 4' 61 pipes
Doublette 2' 61 pipes
Sesquialtera II 88 pipes
English Horn 8' 61 pipes
Tremolo

PEDAL

Violone 16' 32 pipes
Subbass 16' 12 pipes
Liebllich Gedackt 16' 32 notes
Octave 8' 12 pipes
Bourdon 8' 12 pipes
Choral Bass 4' 12 pipes
Oboe 16' 32 notes
Oboe 8' 32 notes
Clarinet 4' 32 notes



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The Gross-Miles Organ Co., Inc., Princeton, NJ, has built a 2-manual and pedal organ of 14 ranks and 866 pipes for the Arlington Presbyterian Church, Arlington, VA. It replaces an electronic instrument and uses solid-state switching with electro-mechanical action. The organ is situated behind the choir, with Principal 8' in the case. Only unison couplers are employed, except Swell Octaves Graves.

- GREAT**
- Principal 8'
 - Rohrfloete 8'
 - Gemshorn 8' (Swell)
 - Octave 4'
 - Rohrpeiffe 2'
 - Mixture III-IV
 - Trompette 8' (Swell)
- SWELL**
- Holtgedeckt 8'
 - Gemshorn 8'
 - Gemshorn Celeste 8' (TC)
 - Spitzfloete 4'
 - Octave Celeste 4'
 - Nasat 2-2/3' (TC)
 - Octave 2'
 - Terz 1-3/5' (TC)
 - Quintfloete 1-1/3'
 - Superoctave 1'
 - Kunztimbel 1'
 - Trompette 8'
 - Clairon 4'
 - Tremulant

- PEDAL**
- Subbass 16'
 - Principal 8'
 - Rohrgedeckt 8' (Great)
 - Quintfloete 5-1/3'
 - Octave 4'
 - Superoctave 2'
 - Mixture III-IV (Great)
 - Basson 16'
 - Trompette 8' (Swell)
 - Clairon 4' (Swell)

The Noack Organ Co. of Georgetown, MA, has completed a 2-manual and pedal organ of 29 stops for Bethany United Church of Christ in Montpelier, VT. It has mechanical key action and electric stop action, with solid-state electronic combination action. The case is solid cherry and the console employs walnut, rosewood, and ebony. The visual design of the Great and Pedal was governed by an existing positive, which was incorporated. The temperament is a compromise between Kirnberger and equal. The organ is a memorial to Merle Plastridge Martin and was dedicated by Philip L. Stimmel, music director of the church, on Oct. 30.

- GREAT**
- Principal 8' (F#)
 - Gemshorn 8' (C#)
 - Spire Flute 8'
 - Octave 4'
 - Recorder 4'
 - Nazard 2-2/3'
 - Octave 2'
 - Cornet V 8' (f#)
 - Mixture V
 - Trumpet 8'
 - Positive/Great

- POSITIVE**
- Stopt Flute 8'
 - Principal 4'
 - Chimney Flute 4'
 - Nazard 2-2/3'
 - Doublet 2'
 - Recorder 2'
 - Tierce 1-3/5'
 - Larigot 1-1/3'
 - Octave 1'
 - Sharp III
 - Cremona 8'
 - Tremolo

- PEDAL**
- Stopt Bass 16'
 - Principal 8'
 - Nazard 5-1/3'
 - Octave 4'
 - Night Horn 2'
 - Mixture IV
 - Bassoon 16'
 - Trumpet 8'
 - Great/Pedal
 - Positive/Pedal

Rebuilt Organ



Michael Anthony Loris, Barre, VT, has rebuilt the 1876 E.&G.G. Hook & Hastings, Op. 826, in the Congregational Church, Wells River, VT. The 2-manual and pedal organ has 8 stops, 11 ranks; the key and stop action is mechanical. The pedalboard is straight and flat; the temperament is Young II (described in this journal, Feb. 1974, p. 8). The original double-rise reservoir has been retained.

- HAUPTWERK**
- Bordun 16'
 - Principal 8'
 - Gedackt 8'
 - Octave 4'
 - Spitzflöte 4'
 - Quinte 2-2/3'
 - Superoctave 2'
 - Terz 1-3/5'
 - Mixtur IV
 - Cimbel III
 - Trompette 8'
 - OW/HW
- OBERWERK**
- Gedackt 8'
 - Quintadena 8'
 - Rohrflöte 4'
 - Principal 4'
 - Nasat 2-2/3'
 - Octave 2'
 - Terz 1-3/5'
 - Quint 1-1/3'
 - Siffloete 1'
 - Mixtur III
 - Vox humana 8'
- PEDAL**
- Subbass 16'
 - Principal bass 8'
 - Octav bass 4'
 - Posaunenbass 16'
 - Trompetenbass 8'
 - Clarinbass 4'
 - HW/Pd
 - tremulant
- MANUAL I**
- Spire Flute 8' 58 pipes
 - Principal 4' 58 pipes
 - Mixture II-III 1-1/3' 162 pipes
- MANUAL II**
- Stopped Flute 8' 58 pipes
 - Chimney Flute 4' 58 pipes
 - Principal 2' 58 pipes
 - Sesquialtera II 116 pipes
- PEDAL**
- Stopped Bass 16' 27 pipes

Patrick Collon, Brussels, Belgium, has built a new choir organ for St. Michael's Cathedral in Brussels. The 2-manual and pedal instrument has 28 stops and mechanical action; it is patterned after the principles of Silbermann. It was inaugurated in an all-Bach program by Jozef Sluys, titular organist of the cathedral, on Dec. 21. As Mr. Sluys has noted, "Brussels is not very rich in good organs," so this installation is timely. (The large organ in the west gallery does not presently operate, and an electronic had been used in the choir area.)

- HAUPTWERK**
- Bordun 16'
 - Principal 8'
 - Gedackt 8'
 - Octave 4'
 - Spitzflöte 4'
 - Quinte 2-2/3'
 - Superoctave 2'
 - Terz 1-3/5'
 - Mixtur IV
 - Cimbel III
 - Trompette 8'
 - OW/HW
- OBERWERK**
- Gedackt 8'
 - Quintadena 8'
 - Rohrflöte 4'
 - Principal 4'
 - Nasat 2-2/3'
 - Octave 2'
 - Terz 1-3/5'
 - Quint 1-1/3'
 - Siffloete 1'
 - Mixtur III
 - Vox humana 8'
- PEDAL**
- Subbass 16'
 - Principal bass 8'
 - Octav bass 4'
 - Posaunenbass 16'
 - Trompetenbass 8'
 - Clarinbass 4'
 - HW/Pd
 - tremulant

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Calendar

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

UNITED STATES East of the Mississippi

5 MAY
Quadrivium; 1st Church Congregational, Cambridge, MA 8:15 pm
Thomas Richner; Union College, Cranford, NJ 8 pm

6 MAY
Richard Morris, with Martin Berinbaum, trumpet; South HS, Parkersburg, WV 8 pm

7 MAY
Thomas Murray; St Johns Church, E Boston, MA 3 pm
Haydn Mass in Time of War; Christ Church, S Hamilton, MA 5 pm
George Szpinalski, violin; Trinity Church, Newport, RI 4 pm
Paul Maki & Jay Peterson; St Michaels Episcopal, New York, NY 4 pm
Britten Rejoice in the Lamb; St Thomas Church, New York, NY 4 pm
Lee Harvey Bristol; St Thomas Church, New York, NY 5:15 pm
Butler Service for the Lords Day; Downtown Presbyterian, Rochester, NY 10:45 am
Joan Lippincott; Faith Lutheran, Syosset, NY
Marianne & John Weaver, organ & flute; West Side Presbyterian, Ridgewood, NJ
Antiphonal choirs & brass; Bryn Mawr Presbyterian, PA 4 pm
Elmore Concerto, Psalm of Redemption; 10th Presbyterian, Philadelphia, PA 5 pm
Richard Morris, with Martin Berinbaum, trumpet; Central HS, Waynesburg, PA 8:15 pm
Violeta Santos, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Burke When in Our Music; Bland St U Methodist, Bluefield, WV 9:30 & 11 am
Horsley 100% Chance of Rain; Bland St U Methodist, Bluefield, WV 7:30 pm
Stephen Hamilton; Methodist Church, Fairfax, VA 4 pm
Choir recognition; Covenant Presbyterian, Charlotte, NC 1:30 pm
Marilyn Keiser; United Methodist, Lakewood, OH 4 pm
G Dene Barnard & friends; 1st Congregational, Columbus, OH 4 pm
Bach Cantata 51, Mozart Requiem; Immaculate Conception Catholic, Dayton, OH 8 pm
Huw Lewis; St Andrews Episcopal, Ann Arbor, MI 5 pm
Joyce Schemanske; Grace U Methodist, South Bend, IN 3 pm
Brass & organ; U of Notre Dame, IN 7:15 pm
Student recital; Grace Episcopal, Oak Park, IL 3 pm
Durufle Requiem; St Lukes Evangelical Lutheran, Chicago, IL 4 pm
Dexter Bailey; St Pauls Church, Chicago, IL 7 pm
Paul Manz, hymn festival; Grace Lutheran, Glen Ellyn, IL 7:30 pm
*Robert Glasgow; St Pauls Episcopal Cathedral, Milwaukee, WI 8 pm

8 MAY
Richard Morris, with Martin Berinbaum, trumpet; Senior HS, Waynesboro, PA 8:15 pm
*John Holtz; 1st Presbyterian, Kalamazoo, MI 8 pm

9 MAY
Bach B-Minor Mass excerpts; St Thomas Church, New York, NY 7:30 pm
Jay Peterson; Colgate U, Hamilton, NY 8 pm
Richard Morris, with Martin Berinbaum, trumpet; Mt Pleasant HS, Wilmington, DE 8 pm
Arthur Wenk; Heinz Chapel, U of Pittsburgh, PA 12 noon

10 MAY
Music of Locke; St Thomas Church, New York, NY 12:10 pm
Richard Morris, with Martin Berinbaum, trumpet; Community Theatre, Kingston, NY 8 pm
Charles Callahan; St Johns Church, Washington, DC 12:10 pm

Bruce Shewitz; Art Museum, Cleveland, OH 12 noon
Susan Goodson; Central Presbyterian, Lafayette, IN 12:05 pm

11 MAY
Harvard Choir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Richard Morris, with Martin Berinbaum, trumpet; Mercy HS, Middletown, CT 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

12 MAY
N Reading Choral Soc; HS, N Reading, MA 7:30 pm
*Robert Glasgow; Westminster Presbyterian, Buffalo, NY 8:15 pm
Kenneth & Ellen Landis; Westminster Choir College, Princeton, NJ 8:30 pm
Choral festival, Vaughan Williams Mass; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
"The Splendor of Venice"; National Shrine, Washington, DC 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Huw Lewis, with orchestra; Orchestra Hall, Detroit, MI 8:30 pm

13 MAY
N Reading Choral Soc; HS, N Reading, MA 6 pm
Choral pops concert; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
C Ralph Mills; B'Nai Shalom Congregation, Huntington, WV 4 pm
Virgil Fox; Embassy Theatre, Ft Wayne, IN 8 pm

14 MAY
Victor Hill, harpsichord; Christ Church Cathedral, Springfield, MA 5 pm
SS Wesley The Wilderness; St Thomas Church, New York, NY 4 pm
Betty De Loach; St Patricks Cathedral, New York, NY 4:30 pm
Cremona String Quartet; Immanuel Lutheran, New York, NY 5 pm
Daniel A Junken; St Thomas Church, New York, NY 5:15 pm
*David Hurd; St Valentines Church, Bloomfield, NJ 3:30 pm
Brahms Requiem, Frederick Swann, organ; William Paterson College, Wayne, NJ 4 pm
Joseph Kimbel; St John Lutheran, Northumberland, PA 7:30 pm
Choral festival with brass; Cathedral of Mary Our Queen, Baltimore, MD 4 pm
Edward Parmentier; Ashland Ave Baptist, Toledo, OH 7:30 pm
Bach Cantata 11, Magnificat; Christ Church, Cincinnati, OH 4 pm
Choral concert; Central Presbyterian, Lafayette, IN 8 pm
Wolfgang Ribusam, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 4 pm
Westminster Bell Ringers; St Paul Lutheran, Skokie, IL 7 pm

15 MAY
Richard Morris, with Martin Berinbaum, trumpet, Senior HS, Wellsboro, PA 8 pm

16 MAY
James Moeser; 1st Presbyterian, Ft Wayne, IN 8 pm
Michael Schneider, all-Bach; Rockefeller Chapel, U of Chicago, IL 8 pm

17 MAY
SS Wesley Ascribe unto the Lord; St Thomas Church, New York, NY 12:10 pm
George E Tutwiler; Trinity Cathedral, Pittsburgh, PA 12:30 pm
Richard Morris, with Martin Berinbaum, trumpet; Franklin HS, Oil City, PA 8:15 pm
Rosie Homan, mezzo; St Johns Church, Washington, DC 12:10 pm
Organ recital; Art Museum, Cleveland, OH 12 noon

18 MAY
William Owen; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Huw Lewis, lecture-demonstration tour; Jefferson Ave Presbyterian, Detroit, MI 6 pm

19 MAY
George Faxon, pops concert; Music Hall, Methuen, MA 8:30 pm
Richard Morris, with Martin Berinbaum, trumpet; Plymouth HS, Norristown, PA 8 pm
Virgil Fox; Calvary Presbyterian, Charlotte, NC 8 pm
Patriotic choral concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
*AGO chapter program

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21 MAY

Mary Lou Williams, jazz piano; Trinity Episcopal, Hartford, CT 4 pm
 "Meet the composer"; St Marks Church, Jackson Heights, NY 4 pm
 *John Pagett, Dupré lecture-recital; Presbyterian Church, White Plains, NY 4 pm
 SS Wesley Ascribe unto the Lord; St Thomas Church, New York, NY 4 pm
 John Gearhart; St Thomas Church, New York, NY 5:15 pm
 Timothy Albrecht, with orch; Bethany Presbyterian, Greece, NY 8 pm
 Helen Benham, piano; United Methodist, Red Bank, NJ 4 pm
 Concerto Soloists & Motet Choir; Market Square Presbyterian, Harrisburg, PA 8 pm
 Karen Keene; 1st United Methodist, Erie, PA 4 pm
 David Hudson, tenor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Lyn Hubler, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Haydn Creation; Calvary Episcopal, Cincinnati, OH 4:30 pm
 Choir festival; Zion Lutheran, Ann Arbor, MI 10:30 am
 Honegger King David, Maynard Klein, cond; Zion Lutheran, Ann Arbor, MI 4 pm
 Gordon & Grady Wilson; N United Methodist, Indianapolis, IN
 Mozart C-Minor Mass; 4th Presbyterian, Chicago, IL 6:30 pm
 Chicago Chamber Choir, George Estevez, cond; Music of Purcell; St Pauls Church, Chicago, IL 7 pm

23 MAY
 Puccini Messa di Gloria; St Lukes Cathedral, Orlando, FL 8 pm

24 MAY
 SS Wesley Praise ye the Lord; St Thomas Church, New York, NY 12:10 pm
 Robert Benjamin Dobey; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Art Museum, Cleveland, OH 12 noon
 Barbara Houze, soprano; Central Presbyterian, Lafayette, IN 12:05 pm

25 MAY
 Ray Urwin; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
 Richard Morris, with Martin Berinbaum, trumpet; St Alphonsus RC, Grand Rapids, MI 8 pm

26 MAY
 James D Johnson; St Pauls Episcopal, Jacksonville Beach, FL 8:30 pm

28 MAY
 SS Wesley Praise ye the Lord; St Thomas Church, New York, NY 4 pm
 Emily Cooper Gibson; St Thomas Church, New York, NY 5:15 pm
 Timothy Albrecht, with orch; Incarnate Word Lutheran, Rochester, NY 8 pm
 Roger E Byrd; 1st Baptist, Statesboro, GA 3:30 pm
 John Holland; All Saints Church, Pontiac, MI 4 pm
 Durufle Requiem; Independent Presbyterian, Birmingham, AL 4 pm
 Wolfgang Ribusam, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 5 pm

30 MAY
 Handel Messiah; Corbett and, U of Cincinnati, OH 8:30 pm
 Edward Mondello & Thomas Weisflog; Rockefeller Chapel, U of Chicago, IL 8 pm

31 MAY
 Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Art Museum, Cleveland, OH 12 noon
 Robert Hinkle; Central Presbyterian, Lafayette, IN 12:05 pm

1 JUNE
 James Higbe; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm

2 JUNE
 Morgan Simmons; 4th Presbyterian, Chicago, IL 12:10 pm

4 JUNE
 "Opera for Everyone"; S Congregational/1st Baptist, New Britain, CT 8 pm
 Dennis Keene; St Thomas Church, New York, NY 4 pm
 James Dale; US Naval Academy, Annapolis, MD 3 pm
 Maria Koller National Shrine, Washington, DC 7 pm
 Jeanne Rizzo Conner; Flagler Mem Church, St Augustine, FL 4:30 pm
 Steven Egler; 1st Baptist, Detroit, MI 5 pm

5 JUNE
 *Robert Noehren, award recital; Alice Tully Hall, New York, NY 7:30 pm

6 JUNE
 Diane Selvaggio; Heinz Chapel, U of Pittsburgh, PA 12 noon

7 JUNE
 Boston Archdiocesan Choir; Music Hall, Methuen, MA 8:30 pm
 Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Art Museum, Cleveland, OH 12 noon
 June Petit, violin; Central Presbyterian, Lafayette, IN 12:05 pm

8 JUNE
 William Goff & Ellen Koskoff, harpsichords; Frick aud, U of Pittsburgh, PA 8:30 pm

9 JUNE
 Peter Crisafulli with Linda Crisafulli, flute; 4th Presbyterian, Chicago, IL 12:10 pm

11 JUNE
 Susan Adam, soprano; Trinity Church, Newport, RI 4 pm
 Bernard Lagacé, organ & harpsichord, all-Couperin; Choate Rosemary Hall Chapel, Wallingford, CT 8 pm
 J Melvin Butler; Old 1st Presbyterian, Rochester, NY 3:30 pm
 John W Gearhart III; National Shrine, Washington, DC 7 pm
 Doris Ornstein & Karel Paukert, harpsichords; Art Museum, Cleveland, OH 8:30 pm
 Schubert Mass in G, Bach Magnificat; 2nd Presbyterian, Indianapolis, IN 8 pm
 Elizabeth Paul Chalupka; St Paul Lutheran, Skokie, IL 7 pm

14 JUNE
 David Carrier; Music Hall, Methuen, MA 8:30 pm
 Emily C Gibson; St Johns Church, Washington, DC 12:10 pm
 Mendelssohn Elijah excerpts; Bland St U Methodist, Bluefield, WV 9:30 & 11 am
 Karel Paukert; Art Museum, Cleveland, OH 12 noon
 Harvard Glee Club; Art Museum, Cleveland, OH 8:30 pm
 Marilyn Holt, soprano; Central Presbyterian, Lafayette, IN 12:05 pm

UNITED STATES
 West of the Mississippi

5 MAY
 Michael Schneider; 1st Congregational, Los Angeles, CA 8 pm
 Marilyn Horne, soprano; Community Church, Garden Grove, CA 8 pm

7 MAY
 Durufle Requiem; Westminster Presbyterian, St Louis, MO 3:30 pm
 Sam Bott Owens; Christ Church Cathedral, New Orleans, LA 4 pm
 Mendelssohn Elijah; St Bedes Episcopal, Menlo Park, MA 8 pm
 Schubert Mass in G; St Marks Episcopal, Glendale, CA 3 pm
 Maastricht Easter Play; Blessed Sacrament Church, Hollywood, CA 4 pm

12 MAY
 Michael Schneider; 1st United Methodist, Palo Alto, CA 8:15 pm

14 MAY
 Verdi 4 Sacred Pieces, Palestrina Pope Marcellus Mass; St Johns Cathedral, Denver, CO 4 pm

15 MAY
 Britten Noyes Fludd; 1st-Plymouth Congregational, Lincoln, NE
 Stravinsky Mass; St Albans Episcopal, Los Angeles, CA 8 pm

19 MAY
 Bach Cantata 79; Presbyterian Church, La Jolla, CA 9 & 10:30 am
 John Kuzma; Community Church, Garden Grove, CA 8 pm

21 MAY
 Handbell festival; Westminster Presbyterian, Lincoln, NE 4 pm
 Bach Motet 1, Durufle 4 Motets; St Lukes Episcopal, San Antonio, TX 8 pm
 Anita Priest; 1st United Methodist, Pasadena, CA 3 pm
 James Bossert; 1st Congregational, Long Beach, CA 4 pm
 Frank C Brownstead; Blessed Sacrament Church, Hollywood, CA 4 pm
 Student organ recital; Presbyterian Church, La Jolla, CA 4 pm

*AGO chapter program
 (Continued overleaf)

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Calendar

(Continued from page 23)

27 MAY

Billy Nalle, theatre organ; Century II Center, Wichita, KS 8 pm

4 JUNE

"The Glory of Venice"; 1st Congregational, Pasadena, CA 3 pm

5 JUNE

*Thomas Foster, with brass, timpani; All Saints Church, Beverly Hills, CA 8 pm

11 JUNE

Raymond Johnson, carillon; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm
Holst Hymn of Jesus, Rheinberger Concerto 2; Immanuel Presbyterian, Los Angeles, CA 7 pm

INTERNATIONAL

5 MAY

Viva di Gloria; St Christophers Church, Burlington, Ontario 8:15 pm

6 MAY

Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm

7 MAY

Jérôme Faucheur; Christ Church Chelsea, London, Eng'and 6:30 pm
Clyde Holloway; St Georges United Church, Toronto, Ontario 4 pm
Viva'di Gloria; St Pauls Church, Dundas, Ontario 7:15 pm

8 MAY

Frank Jacina; St Andrews Presbyterian, Mississauga, Canada 8:30 pm

10 MAY

Jérôme Faucheur, all-Widor; St Margarets Lothbury, London, England 1:10 pm
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm
Virgil Fox; St Pauls Church, Toronto, Ontario 8 pm

*AGO chapter program

11 MAY

Robert Edward Smith, harpsichord; Melbourne Festival, Australia

12 MAY

Jérôme Faucheur, all-Dupré; St Pauls Cathedral, London, Eng'and 12:30 pm
Robert Edward Smith, harpsichord; Assembly hall, U of Melbourne, Australia 8:15 pm

13 MAY

Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm

14 MAY

Robert Edward Smith, harpsichord; Melbourne Festival, Australia

15 MAY

Robert Edward Smith, harpsichord master-class; Melbourne Festival, Australia

16 MAY

Robert Edward Smith, harpsichord; Trinity College Chapel, Melbourne, Australia 8:15 pm

17 MAY

Robert Edward Smith, harpsichord; Trinity College Chapel, Melbourne, Australia 8:15 pm
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm

18 MAY

Robert Edward Smith, harpsichord master-class; Trinity College Chapel, Melbourne, Australia 3 pm
Günther Kaunzinger; Cathedral, Morelia, Mexico 8:30 pm

19 MAY

Robert Edward Smith, harpsichord master-class; Christ Church, Brunswick, Australia 10 am
Robert Edward Smith, harpsichord concerto; Church of All Nations, Carlton, Australia 8:15 pm

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Thomas Richner; 1st Church of Christ Scientist, Zurich, Switzerland
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm
Ade'ma Gomez; Cathedral, Morelia, Mexico 8:30 pm

21 MAY
Delbert Disselhorst; Notre-Dame Cathedral, Paris, France 5:45 pm

22 MAY
Gillian Weir, all-Messiaen; St Georges Cathedral, Cape Town, S Africa 8:15 pm
Frederick MacArthur; Cathedral, Morelia, Mexico 8:30 pm

23 MAY
Thomas Richner; 1st Church of Christ Scientist, Bern, Switzerland

24 MAY
Roberto Oropeza; Cathedral, Morelia, Mexico 8:30 pm

25 MAY
Robert Edward Smith, harpsichord; Reichersberg, Austria

26 MAY
Martin Haselböck, romantic festival; St Augustine Church, Vienna, Austria 7:30 pm
Fred Tu'an; Notre-Dame Cathedral, Paris, France 5 pm
Jennifer Bate; Cathedral, Morelia, Mexico 8:30 pm

29 MAY
Gillian Weir; Bath Abbey, England 1 pm

2 JUNE
Herbert Metzger, romantic festival; St Augustine Church, Vienna, Austria 7:30 pm
Delbert Disselhorst; Iserlohn, Germany 8 pm

3 JUNE
Delbert Disselhorst; Cathedral, Herford, Germany 8 pm
Gillian Weir, all-Messiaen; Kings College, Cambridge, Eng'and 6:30 pm
Bach Choir, David Wilcocks, cond; St Georges Chapel, Windsor Castle, England 7:30 pm

4 JUNE
Delbert Disselhorst; Nico'aikirche, Bie'elfeld, Germany 11:15 am

6 JUNE
Delbert Disselhorst; Vor Frelsers Kirke, Copenhagen, Denmark 8 pm
Philip Moore; Sheffield Cathedral, Eng'and 8 pm
Noel Rawsthorne; Hereford Cathedral, England 7:30 pm

8 JUNE
Delbert Disselhorst; Vor Frue Kirke, Nyborg, Denmark 8 pm

9 JUNE
Daniel Roth, romantic festival, St Augustine Church, Vienna, Austria 7:30 pm
Gillian Weir, Handel concerto; Queen Elizabeth Hall, London, England 7:45 pm

10 JUNE
Gillian Weir, all-Messiaen; Kings College, Cambridge, England 6:30 pm

14 JUNE
Gillian Weir; Royal Naval College, Greenwich, England 8 pm

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