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

Seventieth Anniversary Year

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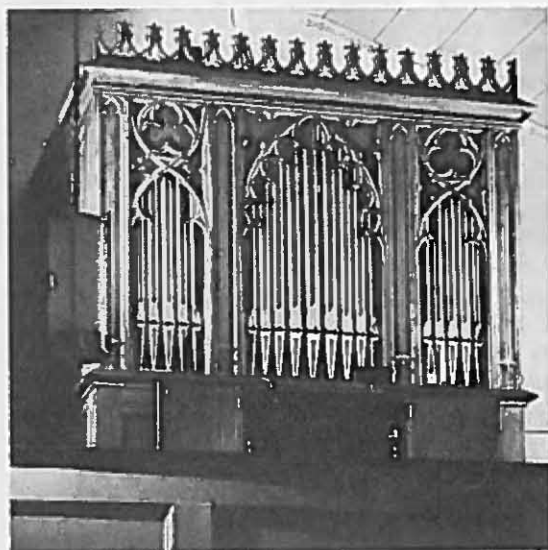
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AUGUST, 1979

Organ Historical Society 24th National Convention

a report by Arthur Lawrence



1870 Pfeiffer at St. Paul's Lutheran Church, New Melle, Missouri

The 24th annual national convention of the Organ Historical Society took place in St. Louis, Missouri, June 26-28. This writer was among 110 enthusiastic convention-goers who were treated to three days of interesting programs in and around a large city, which like many such cities, is not especially noted for its fine organs. An enterprising program committee had searched out a number of small but worthwhile instruments which were ably demonstrated. As the convention progressed, two related areas of emphasis emerged: the quality and usefulness of good one-manual and pedal organs, and the work of a major but heretofore largely ignored St. Louis builder, J. G. Pfeiffer.

A pre-convention recital was played the evening of June 25 by John Chappell Stowe at the Church of St. Mary and St. Louis at St. Louis Priory, using the 2/28 1967 Hradetzky. This beautiful tracker, the first by its builder in this country, is enhanced by the warm acoustical setting, and was one of two modern trackers heard at the convention. I regretted arriving too late to hear the recital, which was reported to have been very well-played. Mr. Stowe was the winner of last summer's national AGO playing competition in Seattle; at the Priory, he played works of Muffat, Buxtehude, Böhm, Bach, Hindemith, and Gary White's *Antipodes I* (1972).

The convention proper began with Tuesday morning's business meeting at Grace and Peace Fellowship, where an attractive 1/6 1879 Kilgen silently observed the transactions. Results of the recent national election were announced, in which the Rev. Culver Mowers was declared the incoming president and George Bozeman, Jr. the new vice president; new councillors are Richard Hamar and Randall Wagner. David Hagberg of Princeton, Mass., was named this year's Biggs Fellow and the society's service award went to Homer Blanchard for his work as archivist. Outgoing president Alan Laufman was recognized for his work. Chapter reports revealed an increasing amount of interest and activity all around the country; notable are the regional newsletters which document the history of the organ in America. Sites for future conventions were announced: 1980, Ithaca, New York; 1981, northern Maine; 1982, Seattle, Washington; 1983, Worcester, Massachusetts (in conjunction with AGO regional); and 1984, mid-Hudson valley.

After the meeting, we were treated to Earl Miller's recital on the little Kilgen, which was an excellent demonstration of what can be done with a few stops on one manual, an attentive stop-puller (Stanley Hall, whose 12½ years in no way diminished his effectiveness as a "combination action"), and musical ingenuity. Two minuets from the *Anna Magdalena Bach Notebook* showed the unhindered sound of the 8' Gedackt, while two fugues by Telemann (less predictable and therefore more interesting than the same composer's chorale preludes) showed the principals. Mr. Miller further displayed the instrument's possibilities in an improvisation of straight-forward style. A rousing conclusion a la Sousa was provided by Mrs. N. W. Berkley's

(Continued, page 10)



Pfeiffer (?) of c.1865 at St. Salvator Lutheran Church, Venedy, Illinois



Kimball of c.1892 at Covenant Theological Seminary, St. Louis County



1879 Kilgen at Grace & Peace Fellowship, St. Louis



Pfeiffer of c.1890 at St. Patrick's Church, Catawissa, Missouri



1905 Kilgen at Trinity Episcopal Church, St. Louis

Having one foot in academia, I tend to think about education a great deal. Continuing education, whether formal or informal, is important for us all, no matter who we are. But instead of tackling organ students, my thoughts here are directed toward organbuilders.

Not too long ago, the education of organbuilders, especially the smaller and more local ones, was not as good as it might have been. The emphasis tended to be on sales, often at the expense of design and installation. The organ was frequently looked upon as a product, which the organ man delivered, installed, and serviced, with the hope that the service aspect would be minimal. After all, he didn't play it — usually he couldn't — and he was not expected to know its history and literature, let alone its musical functions. When it came to repairs, he was often on his own or at the mercy of what he had gleaned from others.

Much of that scene has changed today, for the better. Waves of players and builders have been to Europe and have brought back influences found there. Transportation and communications have enabled people all over the country to be in touch with developments in other areas. Many organists know something of organ construction, and many organbuilders are respectable organists. All that raises the level of the craft, both for playing and building, and that is good. But there is always the danger that we may think that we know all we need to know or that an organization has nothing to offer us.

Various national organbuilding associations formed in the post-war years have been influential in upgrading the standards of organbuilding and the education of organbuilders. In our country, a major group is the American Institute of Organbuilders, which will hold its 7th annual convention at the end of next month in the Boston area. Through its educational work, this society does a great deal to raise the science and craft of organbuilding in North America. But many people who have something to gain from this group remain outside it. Everyone has something to learn from his colleagues, and one of the finest things accomplished by the AIO is its sharing of information. Note that one does not have to be a member in order to attend the conventions. And the small builder need not be intimidated: the AIO is an organization of *individuals*, not firms.

All those involved with the construction and maintenance of the pipe organ are encouraged to explore the work of this group and to attend the forthcoming convention.

— A.L.

Announcements

A **Second International Organ Competition** has been announced by the Manchester International Festival, to take place July 9-23, 1980. Information and application forms can be obtained from The Administrator, Manchester International Festival, Festival Office, St. Peter's Square, Manchester M2 5PD, England.

The **Eleventh International Boy Singers Festival** has been announced for Dec. 28-Jan. 1, at Saltillo, Mexico. Events will include rehearsals, concerts, New Year's Eve worship at Saltillo Cathedral (built c.1745), and a television broadcast. Further information is available from Americas Boychoir Federation, Connellsville, PA 15425; 412/628-3939.

Augsburg Publishing House has announced four clinics during August which are open to interested persons without charge. They will be held on Aug. 11 at Salem English Lutheran Church, 610 West 28th St., Minneapolis, MN (organ and choral music); on Aug. 13-14 at Worthington United Methodist Church, 600 High St., Worthington, OH (organ, choral, handbell music); on Aug. 20-21 at Plymouth Congregational Church, 6th and University, Seattle, WA (organ and choral music); and on Aug. 25 at Bethany Lutheran Church, 4644 Clark Ave., Long Beach, CA (choral music, morning only). For further information, contact Betty Diersen, Augsburg Publishing House, 426 South 5th St., Minneapolis, MN 55415.

European American Music Distributors Corp. has announced the establishment of a new retail division to be operated in cooperation with J.W. Pepper & Son, Inc. The new venture will be dedicated to the distribution of scholarly and serious music publications, with headquarters in Valley Forge, PA, and will operate as European American Retail Music, Inc.

Church Music, the semiannual journal issued by Concordia Publishing House, is being changed to an annual publication, according to the publisher. It will no longer be sold on a subscription basis, the last issue for that arrangement having been Oct. 1978, but will be offered instead for single copy purchase each year at the time of publication.

The French publisher Leduc has sent supplementary information regarding material in our Messiaen issue of last December. The book review (p. 4) of Waumsley's "The Organ Music of Olivier Messiaen" should have indicated that a 1975 revised edition is available from Leduc and that the revision does include material on the newest organ work, the "Méditations sur le mystère de la Sainte-Trinité," our statement to the contrary notwithstanding. The Leduc firm has also indicated that their sole representation through an American agent applies only to works of Messiaen which are available on rental, and that works for sale can be purchased through other dealers.

THE DIAPASON

Established in 1909

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

AUGUST, 1979

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

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



Photographs of the late Anton Heiller, at Colorado State University in 1976 (left) and in Lucerne, Switzerland, in 1978 (right). Tributes to Mr. Heiller follow on p. 3.

The 1980 Sterling Staff International Competition, sponsored by the Memorial Foundation of Mu Phi Epsilon, is open to accompanists, flutists, pianists, organists, violinists, violists, and cellists. The award includes an appearance at the international Mu Phi Epsilon convention in Indianapolis, Aug., 1980, and two-year contracts for expense-paid nationwide concert appearances. Preliminary auditions are by tape, but final auditions will be held in person. The competition is open to any Mu Phi Epsilon member initiated before July 1, 1979, who is not under contract with professional management. Age limits are 18-30 years, as of April 1, 1980. The deadline for applications is Jan. 10, 1980. For further information, write Ann Gibbens Davis, coordinator, Sterling Staff International Competition, 6208 86th Ave., New Carrollton, MD 20784.

The Indianapolis Symphony Orchestra has announced that its Bach Series of evening concerts in churches will continue during the coming season. Six cantatas and all the instrumental solo concertos will be presented; participating choral groups will be Butler University Chorale, Anderson College Choir, and Valparaiso University Chamber Singers. Concert dates are Nov. 4 and 6, Jan. 13 and 15, and April 27 and 29; performances will take place in Second Presbyterian Church and Friedens United Church of Christ, with John Nelson and Paul Polivnick conducting.

Detroit organbuilder David K. Wigton has announced that his firm, formerly known as Melrose and Wigton, will have the new name of Wigton Pipe Organs, Inc. and will specialize in the building of mechanical-action instruments. Mr. Wigton is a member of the American Institute of Organbuilders.

Four Tributes to Anton Heiller

by Miriam Clapp Duncan

If memory serves me well, Anton Heiller's photograph appeared first on the front page of *The Diapason* early in 1962, just as he was about to embark on his initial concert tour of this country after appearing at the Guild convention in Los Angeles. Seeing his photograph again on page one and reading the story regarding his life and death stirred up memories of a year of study in Vienna a quarter of a century ago, when I became Heiller's second American student, an experience that was to become a watershed in my life.

Vienna in 1954-55, still struggling to recover from World War II, was poor beyond belief, evidence of the bombing to be seen everywhere; the opera house had not been restored and all grand opera was done at the little *Theater an der Wien* where Beethoven's *Fidelio* had its first performance. It was the cheapest city in all Europe for two young impoverished college professors trying to stretch one Ford Foundation grant for a year's sabbatical. Vienna was a four-power oasis in the midst of the Russian zone of Austria; one needed a four-power gray identity card to travel from Salzburg through the Russian zone to Vienna. Once there, the Russians were everywhere, it seemed; certainly they occupied the best hotel, the Imperial. But central Vienna within the Ring was controlled and patrolled by the four powers, one soldier from each country riding the streets in an American jeep. Their headquarters were next door to the Vienna Academy of Music (now the *Hochschule*) and in the *Schwarzenbergplatz* nearby was a huge statue of Stalin.

Vienna was a city of intrigue and of underground activities which were scarcely concealed. There East met West and the atmosphere of the movie *The Third Man*, based on Graham Greene's spy thriller, was not really far-fetched. Quite by happenstance my husband and I rented a room (for \$16 a month!) in a large half-bombed out apartment building where the frau also rented a room to an American intelligence agent who met his Austrian contact there once a month for whispered hour-long conversations. We were certain that we were checked out by him to be certain we were bona-fide college professors on sabbatical and not spies. A nine-foot 91-key Bösendorfer grand was rented for \$8 a month for my husband's piano practice. I rode the H-2 streetcar down to the Academy for practicing, through streets with few cars but many bicycles and motorbikes. Later I found that Heiller took the same street-car and we often sat together and conversed in my weak German and his practically non-existent English. Much, much later, in this country, I heard him more than once entertain groups of people by imitating the Viennese dialect of the street-car conductor with devastating effect. In more prosperous years he took a taxi to teach, for he never learned to drive a car.

I was led to Anton Heiller by a friend and colleague, Rudolph Kremer, now of the University of North Carolina, who, the year before as a Fulbright scholar, had been steered to Heiller through a casual coffee-house conversation with H. C. Robbins Landon, the Haydn scholar. With some effort to effect a change of teachers, Rudy Kremer became Heiller's first American student. By such a fluke is the musical course of one's life changed forever.

Heiller then was a much thinner 30-year-old, unknown in this country, though, of course, he had already won the Silver Tulip in Holland for improvisation. Hundreds, even thousands have heard him play in this country, or give masterclasses or have been to Haarlem in the ensuing 25 years. He later claimed to have learned his unique brand of English from his American students. His French was good, and lessons in 1954 were conducted in both French and German, plus quite a bit of hand-waving. The *Abteilung für Kirchenmusik*, where Heiller taught, was on the top floor of a building originally a part of the *Franciskanerkirche*. The practice rooms and organ studios were unspeakably cold, heated only by small inadequate stoves. One sat quite literally on top of the stove from time to time and never practiced without coat and muffler. A minor curiosity and a passing wonder to me was that the janitor raised canaries in a cubby hole adjacent to one of the organ studios and kept a pot of soup on the little stove which graced the entry way where one had to run the gauntlet and prove identity for admittance each day. Students seemed poor, though they received stipends from the government. Most used a *sitzkleid*, placed on the bench to save wear and tear or shine on the one decent suit or dress they owned.

Lessons with Heiller were long, intense, and always exhilarating. And they were always interrupted mid-morning for the inevitable *Schinken Semmel* accompanied by a carefully peeled and quartered apple, removed from the brief-case which Heiller, like all Viennese, carried. The Viennese eat often, and Heiller prided himself on being "Vienna-born," almost as rare a breed as a born New-Yorker.

At that time Heiller was uncertain if it were to be conducting, composing, or organ playing that would occupy his time, energy, and interest as he grew older. It was probably inevitable that it was his American students who more or less decided the issue for him, but at that time he was conducting almost as much as he was playing the organ. I remember a particularly memorable *Les Noces* that year. In those years there were not many really good Austrian organs available to him.

Heiller was twelve when he entered the Vienna Academy. During the war he served in the Austrian Red Cross, as a hospital orderly, I believe.

As an organist, Heiller was largely self-taught. I once suggested to him that it seemed to me that he

had chosen to discard the traditional ways of going at the organ and had decided to approach it anew as any musician, particularly a conductor, might. He seemed surprised at my observation and acknowledged its truth. I do not believe that he wished to found a "school" of playing. He was of no "school," except that of the highest order of musicianship. He was intolerant of the intolerance of his own students who would not listen to other ways of doing things. He was the most natural and intuitive musician I have ever encountered. His ear and his memory were fantastic and he could range throughout all the literature with total recall, as anyone who ever heard him improvise on a Hammond organ would verify. His reading of a Bach score was as perceptive as I believe it can be, and he claimed to find all that he did in playing Bach in the score; he said, though, that in judging contests he was lenient with the Bach interpretation because it was impossible to know for sure, but he judged severely with Franck and Messiaen because the composer's intentions were made so clear in the score. His ability to plan out the entire interpretation and registration of a work he had neither played, taught nor heard, in less time than it would take most people to play *through* it, was remarkable. His sense of tempo was uniquely right and convincing, his timing equally so; on occasion one heard a B-Minor Prelude and Fugue which was "quite other," to use his expression. A sudden new insight, a change of mood accounted for the new conception. His expressions, the Heillerisms, have been collected by students far and wide: "the pedal is a person," "make an interior crescendo here with your fingers," and hundreds more. He approached the organ as a conductor and to be conducted by him as one played was to play far beyond one's capabilities. This conductor's sense extended to the way he played a continuo line with his feet. He wanted to hear a certain non-legato touch and he produced it. He seemed not to know *how* it was produced, and so he could not be considered a teacher of technique. He would not brook technical incompetence, but he was kind. "I would like to think you are a musician, but I just don't know," he told one student far too young and inexperienced to be studying with him.

He made no claims as a scholar. His students read all the books, he said. But he was pleased that Putnam Aldrich told him he played ornaments in Bach the way he had always believed they should be played. Heiller would not write about the works he so often discussed in masterclasses because he said his ideas came to him only in context, that is, while playing. That is why he ran his masterclasses as he did. He was not ever doctrinaire on points of style and technique. He was teaching subtle articulations twenty-five years ago from musical necessity and rhythmic incisiveness, but not from old fingerings necessarily. He avoided exaggeration and

extremes and 25 years ago would not play Reger for that reason. Those who heard him play Reger later should be grateful he changed his mind. He was among those who believe Reger is improved by the clarity of the modern mechanical-action organ.

Overriding everything one might say about Heiller was the spirit in his playing. His playing could move, but of this one can give no fair account. To those who have been moved by his playing no account is possible; to those who have not and now never will know the shattering effect his playing could have on one, I can but express my sorrow at their loss.

As much as Heiller loved to improvise he used to say that he would gladly return \$100 of his fee if they would not ask him to improvise at the end of his recital programs. Improvisation belonged in church, he said, and anyone who heard him on his home turf in church in Vienna has a memory to last a lifetime. It is too bad that the recording he made of improvisations with a children's choir in Switzerland is so difficult to find. How fitting it was, though, that his last public appearance at the organ was at St. Stephen's Cathedral on All Saint's Day last November when he improvised on seven hymns and chants appropriate to the day. Now it seems that he played for his own funeral, for the last of the chorales he chose for improvisation was "O World I Now Must Leave Thee."

A portion of the text from a large oratorio he loved to conduct, *Das Buch des Sieben Siegeln* by Franz Schmidt, appears on the printed announcement of his death and funeral mass. It is based on the Book of Revelations, chapter 21 and is a fitting statement for this giant of the organ world. He is buried in the *Zentralfriedhof* in Vienna, the cemetery where so many musical giants rest. May he rest in peace.

Mrs. Duncan is professor of organ at the Lawrence University Conservatory of Music, Appleton, Wisconsin.

by Thomas F. Froehlich

My association with Anton Heiller goes back to 1971 at which time I won the first prize in an organ contest for which Heiller was a member of the jury. Having been a student of a student of his (*kin-der* he would often call us) I had, of course, heard many things about this man and so it was with more than a little bit of awe that I, as a college sophomore, was presented to him. It was over the next several years that our relationship grew to be one of warmth and congeniality.

I'm sure that all who knew Heiller could tell countless stories about him; some tales would be funny, some would be touching. One of the first that comes to my mind was once when we were in Switzerland and, while playing his *Tanz Toccata* for him, he sighed and, in his wonderful Austrian accent, said

(Continued, page 18)

Music for Organ

by Arthur Lawrence

Easy New Editions

In initiating a column of *Music for Organ*, which will appear from time to time, I hope to emulate the excellent reviews called *Music for Voices and Organ* which Choral Editor James McCray has been writing for nearly three years. Since organ music received for review falls into various categories, such as new editions of older music, new works of conservative nature, new works of the avant-garde type, music for organ with instruments, and music for manuals alone, I plan to take my example from Dr. McCray and devote each column to organ music of a topical nature. This month's subject is new organ solos which are relatively easy. None of the pieces reviewed here qualifies as a masterpiece, but each is of at least modest quality and can be effectively used in the context of a service.

Philip E. Baker: *Prelude on Jewels*. Abingdon APM-976, \$2.50 (4 pp.).

Based on a tune of George F. Root (to the text "When he cometh to make up his jewels"), this would be a pleasant piece for a service which also uses the hymn. Although there are some abrupt key assumptions, it is very tonal, with a sustained pedal part. Imitative fragments surround one complete setting of the melody, taken as a r.h. solo.

Henri Mulet (1878-1967): *Prière*, ed. Kenneth Saslaw. Randall M. Eagen & Associates, \$2.50 (8 pp.).

This appears to be a reprint of a piece which typifies the French Sunday-morning school. Original registration has been replaced by American

equivalents, but a few rhythmic misprints in the l.h. can be figured out. Performance will be best with three manuals, and much of the notation is on three manual staves.

Vaclav Nelhybel: *A Mighty Fortress*. Agape 481, \$2.95 (7 pp.).

This concertato is a energetic contrapuntal setting of *Ein Feste Burg*. It is long enough to serve as a prelude but might also be used as an extended introduction to the hymn itself. Written on two staves, it has occasional pedal indications, but greater dexterity will be required of hands than of feet. This setting is also available for brass, timpani, and organ (Agape 533).

C. Hubert H. Parry (1848-1918): *Elegy*. Novello and Co. (Belwin-Mills), \$1.55 (4 pp.).

Written for the 1913 funeral of Sidney, 14th Earl of Pembroke, this is an impressive piece for any solemn occasion. It combines the best of the early 20th-century English style with idiomatic writing for the organ. This reprint appears unaltered from the original of 1922.

Jon Spong (ed.): *Organ Miniatures*. Abingdon APM-863, \$2.95 (21 pp.).

Although some of these twelve short pieces (mostly 1-2 pages in length) appear to be considerably arranged, they will be useful for organists seeking brief movements which are easy. Composers range from Benjamin Rogers (1614-1698) to the present; the 20th-century works are mostly the editor's hymn-tune arrangements in conservative style.

New Reed Organ Book

by Bruce Christopher Johnson

Horton Presley. *Restoring and Collecting Antique Reed Organs*. Blue Ridge Summit, Pa.: Tab Books, 1977 (313 pp. paperbound, \$8.95).

Restoring and Collecting Antique Reed Organs by Horton Presley is a practical "how-to" guide for developing a reed organ collection. The organization of the book is very clear and easy to follow. Chapter 1 gives a too brief history of the reed organ; a beginning enthusiast might better start his study of the instrument by consulting Robert Gellerman's *The American Reed Organ*. Chapters 2 through 5 give additional background information on reed organs, mostly of a common sense nature. The chapter on terminology is all too brief and somewhat misleading, while the section on organ dating has only the most general of suggestions, saying little about technical developments which might guide the reader.

Having said this, we get to the strongpoint of the book: reed organ repair and restoration. Mr. Presley clearly has a thorough understanding of what will make a reed organ work, even after decades of neglect. He makes many practical suggestions which are based largely on his own

personal experience. An example of this is chapter 10, "Bellows Restoration," in which he begins with brief instructions for electrifying the wind supply, followed by an explanation of why this process is undesirable. He continues with a step-by-step explanation of how one can bring old, weather-worn bellows and reservoirs into like-new condition. Throughout the book, Mr. Presley makes a strong case for restoring reed organs to their original condition, avoiding alterations wherever possible. His warnings are at times a bit long winded, but his wealth of personal experience helps the enthusiast avoid many problems.

The index is short. The numerous photographs are generally of poor contrast, but they are very helpful, in large part because of careful arrows and captions.

This book makes no pretense of being a historical survey of American reed organs. As a guide to the reed organ restorer, however, both professional and amateur, it is a well-organized, practical guide for action. Mr. Presley's book is highly recommended for anyone looking for a "how-to" book on reed organ restoration, without having to contend with lengthy discussions of history or theory.

Mr. Johnson is a graduate of The College of Wooster and Case Western Reserve University. He is currently studying for a doctorate in musicology at Northwestern University.

RAGNAR BJÖRNSSON

(Iceland) "Played with exceptional brilliance and illuminated with characteristic sound colors."—*Morgenbladet*, Oslo, Norway

ALBERT BOLLIGER

(Switzerland) "Of all organists we have heard, Bolliger is the one who best interprets Bach."—*Diario de Menorca*, Spain

DAVID BRUCE-PAYNE

(England) "Dazzling facility and good judgement—he has all the prerequisites."—*St. Louis Post-Dispatch*

NICHOLAS DANBY

(England) "A Bach player with great masterly gesture and eminent self-confidence."—*General Anzeiger*, Bonn, Germany

RAYMOND DAVELUY

(Canada) "A thorough display of technique and musicianship."—*The Montreal Star*

ROBERTA GARY

(USA) "Broad and secure technique, a clear firm grasp of stylistic considerations, and a real interpretational flair."—*Los Angeles Times*

JEAN-LOUIS GIL

(France) "Wide ranging magic! A performer of consummate skill!"—*Ottawa Journal*, Ontario

ROBERT GLASGOW

(USA) "Proved himself to be in a class with our finest organists on the Continent!"—*Neue Zürcher Zeitung*, Zurich, Switzerland

DOUGLAS HAAS

(Canada) "A perfect combination of musical intelligence and impulsiveness."—*Stuttgarter Nachrichten*, Germany

RICHARD HESCHKE

(USA) "An extraordinary recital... a master organist. Bravo!"—*Buffalo Evening News*, New York

AUGUST HUMER

(Austria) "Played with flawless technique, sensitive musicianship and a sure knowledge of performance practice."—*The Plain Dealer*, Cleveland

DAVID HURD

(USA) "A player whose name will soar in prominence!"—*The Diapason*

NICOLAS KYNASTON

(England) "One of the most thoroughly interesting displays of virtuosity seen here for a long time."—*The Ottawa Citizen*, Ontario

DOUGLAS LAWRENCE

(Australia) "Sensitivity of interpretation resulted in a marvellous experience for the audience."—*Voz de Espana*, Spain

HOW LEWIS

(Wales) "The capacity to make of a musical structure a living, breathing thing... warmth, flexibility and grandeur."—*The Flint Journal*, Michigan

HEINZ LOHMANN

(Germany) "Valid and responsible though markedly individual... a refreshingly non-mechanical quality."—*Music AGO/RCCO*

MARTIN LÜCKER

(Germany) "Already a most impressive virtuoso, he will certainly soon become a major figure among important organists!"—*La Presse*, Montreal

DAVID McVEY

(USA) "Played with unusual technical poise and musical insight... arresting brilliance and impact!"—*San Diego Union*

LARRY SMITH

(USA) "One of the top talents and performers in the country!"—*AGO/RCCO Magazine*

ODILE PIERRE

(France) "Never has the organ sounded better, clearer, or more varied... unrivaled mastery."—*Toledo Blade*, Ohio

THOMAS RICHNER

(USA) pianist/organist "A paradigm of civility and simplicity achieved through the most sophisticated means and refined technique."—*The New York Times*

JOHN CHAPPELL STOWE

(USA) Winner of 1978 A.G.O. National Open Organ Performance Competition at the Seattle Convention.

LAWRENCE ROBINSON

(USA) "A young artist with brilliant technique and enormous vitality."—*Excelsior*, Mexico City

McNEIL ROBINSON

(USA) "Though he has a blazing technique that is equal to any problem, Robinson has the sine qua non of artistry—musicality!"—*Bangor Daily News*, Maine

JOHN ROSE

(USA) "Demonstrated what a truly great and richly versatile instrument the organ can be in such gifted hands!"—*Evening Gazette*, Blackpool, England

JÓZEF SERAFIN

(Poland) "A most talented artist who knows how to combine technique with spirit!"—*Hudobny Zivot*, Kosice, Czechoslovakia

GILLIAN WEIR

(England) "Aspects of performance that the majority of organists might dream of, but never attain."—*H-FI News*, London

ROBERT EDWARD SMITH

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Ornamentation According to Neumann

by Bruce Gustafson

Frederick Neumann's weighty tome on ornamentation in the 17th and 18th centuries has finally appeared, and it is bound to be one of the most talked-about books on performance practice to be written in the latter third of the 20th century. Since the 19th century, with Arnold Dolmetsch as the most important leader, musicians have become ever increasingly concerned with finding out how the music of older ages was performed when it was first written. The complicated area of ornamentation — whether written or improvised — consumed many hundreds of pages in the literature which grew up around the subject, with Dannreuther, Donington, Kirkpatrick, Aldrich and Emery representing only the most influential of the scholars.¹ Now Frederick Neumann has summed up his many years of research in the field (aspects of which were available in his many articles in musicological journals) with a book which presents enormous amounts of new information and a perspective which is not limited to a specific performance medium. Neumann's *Ornamentation in Baroque and Post-Baroque Music* does not supersede all of its predecessors, but it is now the first place for the serious musician to go to seek "the answer." The author quite rightly is reluctant to give simple rules which can be understood and applied immediately, but neither does he propose a do-as-you-please approach.

The volume itself is beautifully and clearly printed. From a publisher's standpoint this is an extravagant book which is rarely possible in the current economic age: 630 pages, 837 musical examples, 1½ inch margins and, wonder-of-wonders, footnotes at the bottoms of pages where they used to be in the Golden Age of bookmaking. The body of the book is printed with two different type sizes: larger type for the general and central information which can be read without reference to the intervening more detailed paragraphs in smaller print. Typographical errors seem to be minimal, and consistency is maintained in the appendices and index. Although the author and public waited a very long time for the work to appear, the end result reflects well on Princeton University Press. Presumably, it is thanks to publication subsidies from the Windsor Foundation and the John Simon Guggenheim Memorial Foundation that the volume does not cost its weight in gold.

Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J. S. Bach*. Princeton University Press. 630 pages. \$50.00.

The first difficulty for an author approaching ornamentation, with its welter of squiggles, tables, names, and conflicting definitions, is to organize the material into some comprehensible order. Neumann's approach is systematic and very successful. After 7 introductory chapters, 38 succeeding units discuss the following: one-note graces, the slide, the trill, the compound trill, the mordent, and, finally, other small ornaments. Each of these categories is subdivided into appropriate national and chronological units. The book closes with four chapters on free (improvised) ornamentation and a "postscript" on the relationship between historical research and modern performance. The usual scholarly apparatus at the back of the book includes what is surely the most useful feature of the work: a glossary of 200 symbols, citing the various names and definitions given to each by various theorists and composers.

The central figure of the book is J. S. Bach. For that reason, all of the 17th-century material is presented as setting the stage for the master, and the mid-18th century theorists are cited primarily to complete the context for the focal point. Neumann wisely stops short of the Haydn-Mozart school, and, unfortunately, also omits the English school of all eras because of its lack of a direct influence on Bach.

One of the greatest advantages of this revisionist book, and its greatest credential, is the reliance on numerous sources which have not been discussed before in relationship to Bach. Couperin, Quantz, and C.P.E. Bach are well-known to even the most casual students in this field, but how many are familiar with Bacilly, Berthet, and Beyer (just to stay within the B's)? Frederick Neumann is. Because of his organization, one does not see a general picture of any of the hundreds of theorists and composers upon whom he relies, but a synthesis of their writings about and use of ornaments is presented in each chapter, with copious specific examples. For the performer, this is precisely what is needed; for the scholar, dozens of obscure sources are now cited in one place, making them susceptible of further study.

For the musician to get the most out of this book, he must understand the author's intent clearly and keep it in mind at all times: "The first impulse for writing this book came from intuitive misgivings about the prevailing theories of baroque ornamentation. . . . The voluminous material [in this book] that contradicts the prevailing doctrines . . . might create in some minds the impression of an unbalanced presentation" (preface). Imbalance is not merely an illusion, in the sense that Neumann frequently spends five or six times as much space with strong argumen-

tative rhetoric on what he freely (but briefly) admits are exceptions to the "rules" (a word Neumann loathes). The reader must therefore pay particular attention to the author's comments in introductions and conclusions, lest he come away with a false impression of the relative frequency of various interpretations.²

The reader should also keep some perspective on the musical background and skills of the author. Mr. Neumann has been an active violinist and an influential musicologist. He is not a keyboard player, and for that reason some of the solutions that he proposes for performance problems in keyboard works look better on paper than they sound on a harpsichord or organ. Also, many performers who are intimately involved with baroque music-making will not find themselves entirely in harmony with the author's attitude towards historic instruments: "To hear the sound of the old instruments is always fascinating and enormously enlightening, and often delightfully gratifying. Often, not always. Some of the old instruments were at least in part inferior to their modern descendants, otherwise they would not have died out. The very 'spirit' of a work was occasionally hemmed in by the deficiencies of an old instrument and is permitted to unfold more freely within the wider potential of a modern one. Thus our piano, with its capacity for dynamic shading, can give a plasticity to phrases which on the harpsichord had to remain two-dimensional; the same capacity allows for a more imaginative treatment of ornaments. . . . Anyone who claims that the dynamic limitations of the harpsichord as a solo instrument are an asset, not a drawback, only practices self-deception" (pp. 574-575). The author, then, has the advantages of the broad perspective of one who looks at all media of music in terms of essential elements, but lacks a real sympathy for and understanding of the keyboard instruments which are of primary concern to many readers of this journal.

The specific issues which run like leitmotifs throughout the book are that small graces (appoggiaturas, etc.) need not always start squarely on the beat and that trills may sometimes start on the main note, or with the upper auxiliary anticipating the beat. The concluding words of the preface are of crucial importance: ". . . I am confident that the open-minded reader will find in this study not

the substitution of a new dogmatism for an old one, but the establishment of far greater freedoms for historically authentic ornament interpretation. Within these freedoms I never deny the important, rightful place to the on-the-beat and related designs of modern doctrine; I only deny them their claim to monopoly."

The reader must first come to grips with the author's working vocabulary. Given the abundance of terms and definitions in the area of ornamentation, this is no small problem. Neumann generally uses neutral terms which he defines clearly both within the body of the book and in the glossary. He avoids some common names such as "appoggiatura" because of the entrenched, but conflicting definitions associated with the words. He does, however, coin some cumbersome German names (in a book in English) which in the first two cases are not much less confusing: *Vorschlag* (an ornamental note associated primarily with the main note which follows), *Nachschlag* (associated with the preceding main note), *Zwischenschlag* (associated equally with the two surrounding notes) and *Zusammenschlag* (a "crash," played simultaneously with the main note). The problems which faced the author and inevitably extend to the reader are exemplified in a footnote about Couperin's *Ports de voix* and *coulés*: "The mixing of the terms is confusing. In the designation *port de voix coulé*, the term *coulé* indicates a slurred connection without the *pinçé* sequel. The same term, *coulé*, occurs twice more in the table outside of its *Vorschlag* meaning."

With the aid of the glossary to clear-up possible confusion in terms, the musician can use this volume easily as a reference book for understanding the function, role, and range of possibilities for the interpretation of specific ornaments. The performer should not expect to be told how an ornament *must* be played in an individual passage that is troubling him. It was the very handbooks attempting to give such ready answers and rules which stimulated Neumann to his task, and he seldom falls into the trap of trying to write out the "right" interpretation of a specific passage. This book is one which must be digested by every serious teacher of Bach's music, but it is not one to which the student will race five minutes before a lesson.

One of Neumann's two primary revisions to what he repeatedly calls "prevailing doctrine" will affect keyboard musicians less than others. The most common design for trills in Bach's music is that of the "appoggiatura type," that is, beginning with the dissonant upper note and placing that note on the beat so that the dissonance is emphasized. Keyboard treatises were very consistent about this point (see Ex. 4-8), and Neumann admits it, if not very enthusiastically: "It is possible, though absolutely unprovable, that

¹ Edward Dannreuther, *Musical Ornamentation*, 2 vols. (London, [1893-1895]); Robert Donington, *The Interpretation of Early Music* (London, 1963; new version, 1974) and *A Performer's Guide to Baroque Music* (New York, 1973); Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, 1953) and ed., *J. S. Bach, Goldberg Variations* (New York, 1938); Putnam Aldrich, *Ornamentation in J. S. Bach's Organ Works* (New York, 1950) and "The Principal Agreements of the 17th and 18th Centuries: A Study in Musical Ornamentation," Ph.D. dissertation, Harvard University, 1942; and Walter Emery, *Bach's Ornaments* (London, 1953).

² Mr. Neumann's methods of argumentation were severely criticized by David Fuller in "Dotted, the 'French Style' and Frederick Neumann's Counter Reformation," *Early Music* 5:4 (October, 1977), pp. 517-543. See also the continuing debate between the two scholars in subsequent issues of the same journal.

the greater part of Bach's trills, especially on the keyboard, started with the upper note; but it is likely that a large percentage of these trills was not of the appoggiatura but of the grace-note type" (p. 342, emphasis added). What the organist and harpsichordist can gain here is an understanding of how inadequate the familiar statement is, "Bach's trills begin on the upper note." Most is by no means all. Even on keyboard instruments there are many melodic and harmonic contexts (well exemplified by Neumann) in which a trill starting on the main note, or in which the upper auxiliary is anticipated (therefore placing the main note on the beat), is musically preferable. Neumann has here shown that such interpretations are not so much "exceptions to the rule," but options for trill realizations which were recognized by Bach and his contemporaries. The key to deciding how to play a specific trill is to consider whether the trill has the function largely of an appoggiatura, coloring the harmony with dissonance as well as gracing the melody. If an appoggiatura would make musical sense, an upper-note trill is in order; if an appoggiatura seems unrelated to the passage (e.g., the main note is dissonant itself, noticeable parallels would be created, etc.), some other formation of the trill is "correct" as well as musical. Clearly there is room for more than one interpretation of many passages, which is one of Neumann's main points. A frequent context especially for harpsichordists which begs for a main-note trill is the "tied trill" (see Ex. 1) in which actually holding over the upper note would be rhythmically ambiguous or technically unfeasible in a specific passage. Couperin's music abounds with such spots. To play the figure as a simple inverted mordent (i.e., C.P.E. Bach's *Schneller*) is perfectly appropriate, musically and historically correct. It should be noted, however, that others have also pointed out such possibilities, and Neumann is not quite as much of a voice in the wilderness as he implies.³



Ex. 1. The tied-trill (*tremblement lié*) as illustrated in François Couperin's first book of harpsichord pieces (1713).

The second leitmotif in this book, the anticipation of many ornaments, will perhaps affect harpsichordists and organists more frequently. The central issue is whether a single small note should take its value from the following note or the preceding note. Once again, although the complete story is long and complicated, the most important distinction is whether or not the note legitimately functions as an appoggiatura (an on-beat dissonance). There are more cases in keyboard music in which anticipation of the note is appropriate, whether because an appoggiatura would create noticeable parallels, the note's function is that of a passing tone (roughly, Neumann's *Zwischenschlag*), or there is a need to emphasize a characteristic rhythm rather than enhance the harmony.

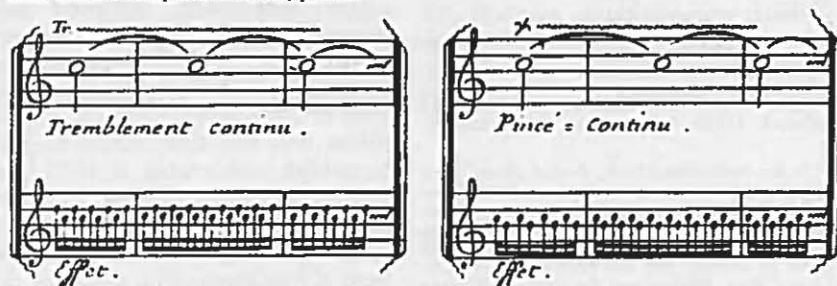
The author's zeal in proving his points sometimes leads not only to maximizing the exceptions and minimizing the norms, but also to subtle bending of the evidence. For example, Neumann makes a point of the way notes are lined up in François Couperin's ornament table (pp. 266-267), yet in his enthusiasm for trying to show that Couperin intended the upper auxiliary of a trill to precede the beat (unlike a mordent, which starts squarely on the beat in most cases), Neumann re-aligned Couperin's example to make it look the way he would like it to sound (see Ex. 2 and 3). This is particularly annoying in that he takes Brunold to task for putting eight notes in the first measure of his rendition of the example in place of Couperin's nine (p. 265). Here and in many other

(Continued overleaf)

³ See for example Kenneth Gilbert's Preface to *F. Couperin, Pièces de clavecin* (Paris: Heugel, 1972), p. XVII.



Ex. 2. Frederick Neumann's rendering of Couperin's extended trill and mordent (*tremblement continu* and *pincé continu*), p. 262.



Ex. 3. Couperin's original examples of the extended trill and mordent (1713).

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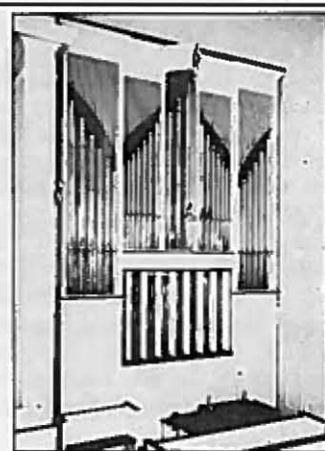
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(Continued from p. 7)

places, it would have been a great benefit to the reader to have an appendix of facsimiles of such tables so that the reader could easily verify the author's points.⁴

Two of Neumann's criteria for electing main-note or anticipated trills need to be tempered. In both cases it is a matter of what can actually be heard, rather than what can be notated or seen on the page. The author cites an abundance of situations in which parallel fifths would be created by starting a trill from above. While such fifths are unquestionably forbidden in good counterpoint, the 17th-century's attitude towards them was not as strict for all textures and contexts as Neumann's insistence on the point might lead one to believe. Louis Couperin, for example even wrote out a trill (in an unmeasured prelude) with the voices oscillating in fifths.⁵ If in a passage the fifths are so exposed that the voices actually seem to merge for a moment when they should remain separate, the prohibition is appropriate; but if, as is often the case when one is speaking of the auxiliary of a trill in a thick texture on the harpsichord, the parallelism really cannot be heard as such, the fifths are not an issue.

Another aspect of the trill's design that appears differently to the ear than to the eye is its regularity and therefore its repeated emphasis on one of the two pitches involved. To my ears, Couperin's extended trill (Ex. 3) does not emphasize either the main note or the upper auxiliary after the first few oscillations. It is nonsense to think that a performer or a listener would know which note actually began the second or third measure, or how many notes were played altogether. Neumann disagrees: "Though this trill starts with the upper note, the second and third measures reveal unmistakably the rhythmic emphasis on the main note. . . . The trill is the mirror image of the mordent, both anchored on the main note, the former alternating with the upper, the latter with the lower auxiliary. The only deviation from the mirror image is the first note of the trill, a surplus 16th for the time of a half-note, the only note that does not fit into the otherwise exact metrical pattern. There seems little doubt that this excess first note was meant to be played *before* and not *on* the beat. . . . This solution is far simpler and more logical than an attempt to force it onto the beat . . . thus beginning the trill with an irregular, stumbling motion" (p. 263). Since Couperin himself stated in his treatise that the regularity of his table was not

Ex. 4. The table of ornaments in Chambonnières first book of harpsichord pieces (1670), the first such table for French harpsichord music.

Ex. 5 (above): The most influential of all ornament tables, by d'Anglebert, in his book of harpsichord pieces (1689). Ex. 4 (right): The brief table by Lebègue in his first book of harpsichord pieces (1677) is known to have circulated in Germany among prominent keyboard players.

to be observed in practice, that trills should have a slower start than end, it is not clear why Neumann feels that the absorption of "extra" notes into a trill design would be "stumbling." Surely he does not interpret Couperin's example and verbal instructions to mean that one is to play even 16th notes for three measures. The author here reflects a lack of direct interaction with the music on the instrument for which it was written.

As for Bach's relationship to his predecessors and contemporaries, Neumann provides clear and lucid discussions of how one must not take *dicta* from galant-style composers and apply them anachronistically to the works of J. S. Bach. The author creates a context of the German and foreign influences that played upon Bach and evaluates the master's ornamental style accordingly. One major concept calls for adjustment: the alleged Italian dominance of German culture in the 17th century. Although there are certainly many evidences of German musicians drawing upon Italian practices, whether by actually studying with Italian compos-

ers or by using some of their genres, there is no question that French influence was also very strong. Throughout the middle third of the century, French lutenists and instrumentalists were major forces in German court life, and in the age of Lully that composer's music enjoyed a great vogue. In the realm of keyboard music (harpsichord more than organ), French influences can be found throughout the century.⁶ It is quite true that the French ornamentation symbols did not appear in German music until quite late in the century, but they were not common in France until about 1660, appearing in print in

Chambonnière's harpsichord book in 1670 (Ex. 4). Neumann's term, the "Italo-German" school, is ill-chosen. But this is not to say that those chapters should be dismissed; their wealth of information is invaluable, and much French/German material is included. It is the impression that Germany was *essentially* Italianate which should be re-evaluated.

Bach himself, as Neumann explains very well, adopted the French ornament signs for his keyboard music. The development and transmission of the symbols can be seen in Examples 4 to 8. Chambonnières was the first harpsichordist to publish such a table, in 1670 (Ex. 4), although manuscript evidence suggests that he may actually have been following the lead of his student d'Anglebert, who used the ornament signs of his later table in

⁴ It should also be mentioned that a spot check of musical examples, such as those on p. 77, did reveal a few inappropriate modernizations and minor errors: Ex. 11.4.a, two rests are lacking at the end of the meas.; Ex. 11.5.a, the 16th notes in the first full meas. should be 32nds; Ex. 11.5.b, a 16th note rest is lacking under the final 16th note in the first meas., and a trill sign is missing over the following note; in all the examples Couperin's *pincé* sign has been changed to a mordent, and his angular slur marks to curved lines.

⁵ See Alan Curtis, ed., *Louis Couperin, Pièces de clavecin* (Paris: Heugel, 1970), p. 72. The trill alternates between a perfect fifth and a diminished fifth (g/d and f/c). It occurs this way in the two sources, both of which are quite dependable, and it cannot be an error. Some editors have nevertheless "fixed" it.

⁶ In my forthcoming book, *French Harpsichord Music of the Seventeenth Century* (Ann Arbor UMI Research Press, 1979), I discuss no fewer than 44 Germanic and Scandinavian manuscripts which show major French influences of one kind or another. See also Ernesto Epstein, *Die französische Einfluss auf die deutsche Klaviersuite im 17. Jahrhundert* (Würtzburg, 1940).

the 1650's. In any case, d'Anglebert's table of 1689 (Ex. 5) was the single most influential listing of ornaments, clearly serving as the model for LeRoux (Ex. 7) and Bach (Ex. 8) among others. Lebègue's table of 1677 (Ex. 6), though not extensive, is important to the German school because it was this harpsichord music more than that of any other 17th-century Frenchman which was transmitted beyond the Rhine, appearing in manuscripts directly related to Buxtehude, Walther and Bach.⁷ Because of the unanimity of such tables on the matter of trills starting on the upper note on the beat, scholars and players easily promulgated the "rule" which Neumann has gone to such lengths to temper. The liberalizing process should not be taken so far, however, as to unduly minimize the French influence in German musical practice, above all in harpsichord and lute music.

Frederick Neumann has provided us with one of the most monumental, thorough, and useful books to appear on performance practice in a long time. That it is also difficult, contentious, and controversial is ultimately to our benefit: the author wants musicians think about how they play ornaments, not just push mental trill buttons. Ornamentation in Baroque and Post-Baroque Music should have the desired effect, resulting in performances of increased musicality.

⁷ See my article, "A Letter from Mr. Lebègue Concerning His Preludes," *Recherches* 17 (1977), p. 11, for the citations.



Ex. 7. Le Roux's table in his harpsichord book (1705) was one of several which followed d'Anglebert's lead. Ex. 8. (below) The only table by Bach appeared in the notebook for Wilhelm Friedemann Bach (1720). (Reproduced with the permission of the John Herrick Jackson Music Library at Yale University.)



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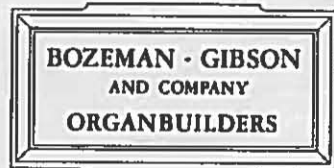
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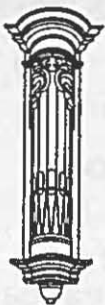


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Organ Historical Society

(continued from p. 1)

The Elks' Danville Carnival March, played from the only known copy and ending with full organ. Although this organ has an electric blower, it was hand-pumped on this occasion, to good effect. In traditional OHS style, we all sang hymns with the organ: *Wer nur den lieben Gott* (this congregation uses Bach chorale books!), with improvised interludes; *Ad perennis*; and the society's own unofficial anthem, *Proudly Play your Dulciana*, to the tune usually thought to be the property of "High above Cayuga's waters." (Editor's note: any relationship between this piece and June editorials is purely coincidental.)

The afternoon was spent in southern Illinois, with lunch enroute. At San Salvador Lutheran Church in rural Venedy we heard Richard Hass play a remarkable 1/14 of c. 1865, attributed to Pfeiffer. Although this organ was renovated in 1904 and in 1975, it seems to be essentially with its original stoptlist, even down to 19th-century Germanic nomenclature. The robust ensemble, including pedal reed, contrasted nicely with such softer sounds as a liquescent Melodia. Dr. Hass' well-played program consisted of *Allegro* (Sonata V), C.P.E. Bach; *Tiento de dos manos*, Menalt; and *Adagio and Allegro*, K. 594, Mozart. In this Germanic church we sang hymns *auf deutsch*: *Jehovah, Jehovah, Jehovah!* and *Die Gnade unsers Herrn*.

Next was a mid-afternoon tour of the Wicks Organ Co. in Highland, where our host Martin Wick arranged for us to go through the factory in small groups, thus being able to observe the work at hand in some detail. Inasmuch as this firm is best-known for its direct-electric actions, a different organ-building philosophy was manifest than that held by the majority of the visitors, many of whom were surprised to see this other craft firsthand. Needless to say, a tracker in the erecting room drew considerable attention.

A late-afternoon option was a visit to the St. Louis Art Museum in Forest Park, where a new 2-manual tracker had been temporarily installed by its builder, Martin Ott. Several conventioners played this organ, and the sound in the resonant main hall was impressive. The instrument is slated for permanent installation at Trinity Lutheran Church in St. Louis, which should be fortunate in this acquisition. It is rumored that plans are afoot to permanently install an organ in the Museum, and that could be a real cultural bonus.

The group returned to St. Louis for an evening program at Trinity Episcopal Church, where David Porkola organized and directed an unusual concert of period music for organ with 'cello and voices. The organ was a 2/11 1905 Kilgen, rebuilt and enlarged by a rank in 1971, and placed in this church at that time. Previously, there would appear to have been a chambered instrument in the chancel area, but the current arrangement with the Kilgen on the main floor in the rear of the church worked well.



Left: Ott organ viewed at St. Louis Art Museum; right: the small and great "combination actions" (Stanley Hall, left, and Stephen Long)



Before the main program of bonbons, Mr. Porkola played two pieces Guilman had played at the St. Louis World Fair in 1904: Mendelssohn's *Sonata II* and the *Cantabile* by Franck. We were then wafted away to a Victorian paradise of Kroeger's *Festal March*; Braga's *Angels Serenade*, beautifully sung by tenor Willard Cobb, with 'cello obbligato and arpeggiated organ accompaniment, somewhat Swanesque; Robyn's *Jesus, Merciful and Mild*; Johnson's *I'm a Pilgrim*; and the *Festival Te Deum* of 1872 by Sir Arthur Sullivan. This last piece, a paler vision of heaven, proved why the composer was well-advised to turn to operetta and managed to incorporate a fugue on *Old 100th*, as well as a substantial round of *God Save the Queen*. Mr. Porkola had managed some local ties to the program, since Kroeger was a St. Louis composer who had charge of music at the world fair, and Robyn was an uncle of Charles Kilgen. We broke the period mood by singing *Tallis Canon*.

Wednesday was a day spent in rural Missouri. Our first stop was at St. Mary's Catholic Church, Mosele, where Elizabeth Towne Schmitt demonstrated a 1/8 Pfeiffer of 1862. With all the tonal possibilities this instrument offered, it was hard to believe that it had only eight ranks; the sound filled the church without being forced and proved that the organ was equal both to service use and to recital work. We heard compositions by Schroeder, Wesley, Thorley, Franck, Powell, and Dubois; we sang *Light and Maxon*.

Noon brought us to St. Patrick's Catholic Church (the "Rock Church") in Catawissa, which is really in the country. The church, no longer used for regular services, was built in 1866 and has electricity only in the sacristy. The 1/5 1890 Pfeiffer is freestanding in the rear gallery and has no blower. It speaks into the stone and wood nave with one of the purest sounds these ears have encountered, and John Ditto's recital was the most imaginative one of the convention. The old and new were gracefully blended: the gentle undulation of hand-pumped wind was just right for the *Tocatta Quinta* of Frescobaldi, which contrasted vividly with the next piece, Pinkham's *Toccatas for the Vault of Heaven* with electronic tape. Two of Gehring's *Four Pieces for the Church* followed, and the concluding work was the Bach *Prelude and Fugue in A Major*. The

prelude was especially ravishing, on the Stopped Diapason alone. We sang *Weymouth* and adjourned for a picnic lunch before leaving this treasure in the fields.

The afternoon took us to the Femme Osage United Church of Christ, Augusta, where John Walsh demonstrated the 1/6 1889 Kilgen with a Stanley voluntary and unidentified harmonium pieces by Tournemire, and we sang *Kendal*. Next we went to the United Church of Christ in Holstein, where we heard Michael Quimby play a 2/11 Hinners of 1905. Mr. Quimby put the sturdy ensemble through its paces with the Bach *Prelude in E Minor* (BWV 548), the Mozart K. 594, and chorale preludes of Brahms, Diemer, and Bach. We sang *Nyland*, then degenerated into the annual gospel hymn-sing, replete with stylish piano accompaniment (why didn't someone play the organ too?), an occasion which is difficult to adequately describe.

The day's activities closed with Ruth Tweeton's recital on the 1/12 1870 Pfeiffer at St. Paul's Lutheran Church, New Melle — yet another one-manual organ! This excellent program was the most musically satisfying of the whole convention, and the artist demonstrated a wide range of music. By ear alone one would not have guessed that we were not hearing an instrument of at least two manuals; the playing and registrational assistance completely overcame any supposed limitations of having only one manual. Since there was a complete principal chorus through mixture, flutes 8' and 4', and a soft Gamba, the concept of one fully-developed manual rather than of several partially-complete ones was given validity. (Too bad that many smaller churches today don't opt for such an instrument.) The works heard on this recital were *Prelude and Fugue in F-Sharp Minor*, Buxtehude; *Partita on "Jesu, meine Freude"*, Walther; *Gavotte in F*, S. S. Wesley; *Four Sketches*, Schumann; *"Komm, Gott, Schöpfer"*, "Vom Himmel hoch," and *Prelude and Fugue in G Major*, Bach; *Tocatta I*, Muffat, and three 19th-century hymn tunes by Zeuner, Buck, and Thayer. We sang *O quanta qualia*.

The final day of the convention was spent in St. Louis itself. We began with a walk to the "New" Catholic Cathedral, a building spectacular with neo-Byzantine mosaics. Hearing organist Mario Salvador play the huge 4-manual Kilgen of 1949 was a stylistic inter-

mission from American trackers, but anyone who would denigrate Dr. Salvador's performance is the loser, for he played with amazing technique and an excellent sense of the romantic style. His impressive control of the monster buried in the walls brought forth beauty of a different sort. True, his playing of Bach was a la Stokowski, but in the works of the late 19th century one sensed a complete integration of the music with its proper architectural setting — a style which could exist in only a few other places, such as St. Marks in Venice or St. Peters in Rome.

A bus ride away was Covenant Theological Seminary, where Michael Quimby presented a tape/slide program illustrating eight late 19th and early 20th-century trackers still extant in western Missouri and Iowa. In making this valuable documentation, Mr. Quimby had himself saved several of the organs and put them into usable order. As so often seems to be the case, dedication and education can go a long way in convincing the owners of such instruments of their value, when the organs might otherwise have been junked — and, too often, have been.*

At the seminary, we could see the structure of a 2/29 1872 Koehnken going up; it is in the process of being relocated from Cincinnati. In the gallery, we saw a very interesting 1/4 of about 1892, built by W. W. Kimball as their Op. 354. It was probably the prototype for the firm's portable organ, perhaps used on a riverboat before going through a succession of churches. As demonstrated by Robert I. Thomas, who is making on-going alterations (as well as reconstructing the Koehnken), this little instrument had a bright and perky sound. We sang *Diadem*.

Noon brought us to St. Stanislaus Jesuit Museum in St. Louis County, where, in shifts, we had lunch, toured the museum, and heard Randall Jay McCarty play a spontaneous recital on the 1/4 Metz of 1845, the oldest intact organ in the area, and the only one of the convention without pedals. The quiet sound of this instrument was ideal for a small room, as Mr. McCarty, who substituted without advance notice, played Renaissance dances, variations, and the conclusion of Hewitt's *Battle of Trenton*.

We departed in a downpour for the city, where we viewed the 2/34 Pfeiffer of 1890 at St. Joseph's Shrine (pictured on p. 13 of the May issue). This instrument, the largest old tracker in St. Louis and the largest extant Pfeiffer, now sits mute, with its pipes scattered around the second balcony, while an electronic occupies the first, all of this in a huge church whose shabby condition at present can only hint at the original splendor. The forlorn location is a dirty, high-crime area. But, there is hope: a core of loyal old-timers have kept the building open despite the ecclesiastical hierarchy, and funds may now be made available for restoration, perhaps to include the organ. If it could be restored, this would

*We regret to report that, only a few days after the convention, Mr. Quimby and his wife were involved in an automobile accident which killed Mrs. Quimby and seriously injured her husband.

Photography by William Van Pelt

be a magnificent instrument. One of its interesting features is the use of "monkey quints" (8' and 5-1/3' made as one pipe) to provide the low notes of the Great 16' Principal. The a cappella hymn was *Christe Sanctorum*.

We moved on to Trinity Lutheran Church, for Nancy Swan's demonstration of a 2/19 1903 Kilgen. Although there was no music of great substance on the program, it was well-played: pieces by Roques, Arne, Peeters, Roman (transcription), and Franck, whose *Andantino* was rendered with a nervous tremolo. We sang *King's Lynn*.

The final stop of the afternoon was at St. Vincent de Paul Church, another big building in declining condition and neighborhood. It houses a 2/33 Pfeiffer of 1874 (also pictured in the May issue, p. 13) which is barely playable now. Nevertheless, Earl Miller and David Porkola struggled valiantly to give us some idea of its tonal possibilities. Mr. Miller played an Albrechtsberger fugue and the Arne *Flute Solo*; Mr. Porkola improvised, working his way around various cyphers and tuning traps. Mark Dienstbach, a grandson of the builder, was present in the audience and was recognized. We sang *Hereford*.

The ensuing free period allowed for a downtown tour of the "Old" Cathedral, which still has a historic case; a look at the Museum of Westward Expansion; a ride up into the cloud-shrouded Arch, from which there was a fine view of the coming rain; and a slosh through that rain to get to the banquet on the riverboat "Belle Angeline," where we dried off and revived our spirits with same.

The closing recital was played by Stephen McKersie at Second Baptist Church, on a 3-manual 1941 Möller which contained pipes from the previous 1908 Kilgen which had been rebuilt from the original 1879 Odell. My ear lost the historic connection, but the instrument had a respectable sound, a bit Englishy, and Mr. McKersie played a virtuosic program: *Prelude and Fugue in A Minor*, Bach; *Processional for a Festive Occasion*, Strauss-Reger; *Sonata*, Pergolesi; *Sonata*, Bellini; *Fantaisie in E-Flat Major*, Saint-Saëns; *Scherzo, Toccata, Gigout*; *Batalla Imperial*, Cabanilles; *Concert Variations on "The Star-Spangled Banner"*, Buck; and *Allegro (Symphony VI)*, Widor, the last in brisk tempo with an exciting accelerando at the end. We sang *Wareham*.

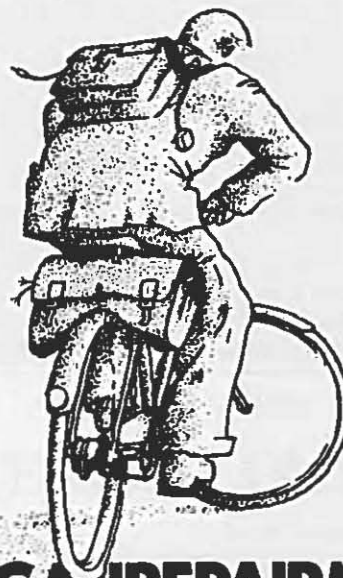
Thus, another OHS convention ended. Program chairman Earl Naylor could rest after a well-organized series of events. Alan Laufman, Robert Thomas, and William T. Van Pelt III had collaborated to produce an attractive and informative convention brochure. The recitals had all been well-planned with music that fitted the instruments. Above all, there was the remarkable collective demonstration of the worth of one-manual organs. Now we can anticipate the 25th annual convention, to be held June 24-26, 1980, in Ithaca, New York, where the oldest Johnson (1855) and the only undated William King will be among the featured organs.

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Appointments



Charles Shaffer has been appointed organist at the First Baptist Church in Pasadena, CA. An historical landmark in the center of the city's new downtown redevelopment, the church has a tradition of fine music and is currently rebuilding and enlarging its organ. Mr. Shaffer continues as director of the Occidental College Preparatory Music Program, which he founded. He is represented by Ruth Plummer of Artist Recitals.



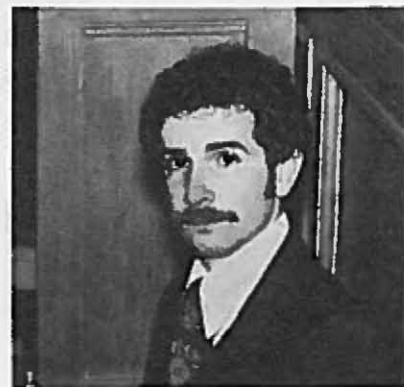
Casavant Frères Limitée of St. Hyacinthe, Québec, has announced the appointment of Gerald W. Van Deventer as general manager of their newly-created subsidiary company, Casavant Frères (California) Inc. A California resident for 23 years, Mr. Van Deventer received his B.Mus. degree in church music from the University of Redlands and his M.Mus. degree from the University of Southern California in Los Angeles. His organ teachers have included Clarence Mader, Irene Robertson, and Leslie P. Spelman. For 15 years, he served as organist-choir director of the First Baptist Church in Santa Ana, and for the past 6½ years he has been sales manager for the Schlicker Organ Co. in Buffalo, NY.



George Baker has won a premier prix at the Festival de Lyon Concours International Improvisation, the first American to do so. A former winner of the AGO national organ playing competition and of the Chartres competition, he recently received his DMA in organ performance at the University of Michigan. Dr. Baker has been appointed organ department head at the Catholic University of America in Washington, DC.

Dennis Stabler has been named organist-choirmaster of the McKinley Church and Foundation, the United Presbyterian Church at the University of Illinois at Urbana-Champaign. He has also been awarded a graduate assistantship to study in the School of Music there, where he will begin studies this fall for the DMA in choral music. Mr. Stabler holds the BMus degree from Furman University and the MMus degree from Northwestern University. He leaves positions as choral music director at South Mecklenburg High School and as organist-choirmaster at Sharon United Methodist Church, both in Charlotte, NC.

Calvert Johnson has been appointed organist of Grace Episcopal Church in Muskogee, Oklahoma. Dr. Johnson will continue as assistant professor of music at Northeastern Oklahoma State University, Tahlequah.



Gerry G. Gherardi has recently been appointed organist and instructor of fine arts at Culver Military Academy, Culver, Indiana. He is a graduate of Indiana University at South Bend, where he studied organ with Orlando Schmidt and piano with Robert Hamilton. From 1974-78 he was organist of the Cathedral of Saint Matthew in South Bend, as well as for combined diocesan choirs and eucharistic conferences. In addition to his chapel duties at Culver, Mr. Gherardi teaches organ and piano and directs a male chorus at the institution.

David A. Wehr, professor of music and director of choral activities at Eastern Kentucky University since 1971, has accepted a similar position at Houston Baptist University. He will also serve as associate conductor of the Houston Symphony Chorale and as director of the Houston Vocal Camp for High School Musicians.

Dr. Wehr received his Ph.D. degree in conducting and choral literature at the University of Miami, Coral Gables, FL, and his undergraduate and master's degrees from Westminster Choir College. He has many published compositions to his credit. He served as organist-choirmaster-carillonneur at the Methodist Cathedral of the Rockies in Boise, Idaho, from 1958 to 1968.

American Institute Of Organbuilders

The American Institute of Organbuilders has announced its 1979 convention for Sept. 30 through Oct. 4, in the Boston area. Headquarters will be the Radisson-Ferncroft Hotel in Danvers.

A Sunday pre-convention tour in Marblehead will include visits to four organs and an evening recital in Cambridge by Mireille Lagacé. The theme for Monday is "Maintenance Day," with lectures and panel discussions; Calvin Hampton will play a recital on the Fisk organ at Old West Church. Tuesday will be "Tonal Day," with a lecture by Mr. Hampton, visits to Bos-

ton-area instruments, and a recital by Charles Page at the Church of the Advent. "Woodworking Day" will be Wednesday, which will conclude with a banquet and Thomas Murray's speech on the first 50 years of E. & G.G. Hook. Thursday tours will include Methuen, with the famous Boston Music Hall organ, visits to two organbuilders, and a dinner recital at the Hammond Castle.

Interested persons not on the AIO mailing list should write the following for further information: AIO in Boston '79, 68 Washington St., Lowell, MA 01851.

Nunc Dimittis

Ernest Bullock, noted English organist and composer, died on May 24 in Aylesbury. He was 89.

Organist of Exeter Cathedral from 1919 to 1927 and of Westminster Abbey from 1928 to 1941, he then became professor of music at Glasgow University and principal of the Royal Scottish Academy. His compositions included anthems and other church music, and he wrote fanfares for the coronations of George VI and Elizabeth II. He was knighted in 1951.

Gustav A. Nelson died May 11 at Cortez, Colorado. He was a graduate of MacPhail College of Music, Minneapolis, and did graduate work at the Institute of Musical Art in New York City and at the University of Michigan. He studied piano with Percy Grainger and with Dimitri Metropoulos. He held the A.A.G.O. degree and served as dean of the Waco, Texas, AGO chapter.

Mr. Nelson served as head of the music department at Gustavus Adolphus College, St. Peter, MN, from 1930-45. He also taught at Hendrix College in Conway, AR, and at the Interlochen Music Camp in Michigan. He held church music positions in Helena, Arkansas, and Waco. He had retired in recent years to Cortez, where he taught piano and organ privately, served as adjudicator for the National Guild of Piano Teachers, and was senior organist at St. Barnabas' Episcopal Church.

Harold Mueller, prominent San Francisco organist, choirmaster, and educator died on May 23 at the age of 76.

He was born at Yates Center, Kansas, April 5, 1903, and attended college at Concordia Seminary, Seward, NE. He studied organ with Wallace Sabin and Marcel Dupré. From 1923-28, he was organist at St. Paulus Lutheran Church, before being organist-choirmaster at St. Luke's Episcopal Church 1928-50, and organist of Temple Emanu-El 1943-45, all in San Francisco. From 1950-78, he was organist-choirmaster at Trinity Episcopal Church in the same city, as well as organist at Temple Sherith Israel from 1950 until his death.

Mr. Mueller held the FAGO degree and was active in the work of the American Guild of Organists, having been dean of the San Francisco chapter 1936-9 and 1949-50. He was regional chairman for the Pacific coast from 1964-71. He also conducted classes of preparation for the Guild degrees and judged many playing competitions. He was Grand Organist for the Grand Lodge of Free and Accepted Masons of California for 23 years.

He is survived by his wife Helen, a daughter, two brothers, and four sisters. Memorial services were held June 3 at Trinity Episcopal Church, and several musical presentations were dedicated to his memory.

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Chimes

SWELL ORGAN

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2' Blockflöge
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III Scharff
16' Fagotto
8' Trompete
8' Fagotto
Tremulant

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6' Subbass
6' (G) Quintadena
8' Octave
8' Spillflöte
8' (Sw) Rohrflöte
4' Choralbass
4' Spitzflöte
IV Mixture
16' Posaune
16' (Sw) Fagotto
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4' Klarine
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4' Rohrschalmel	8' Bombarde
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Competitions



Finalists in the 20th national organ playing competition at the First Presbyterian Church of Ft. Wayne, IN, held this spring, were (front row, left to right): Louis Patterson, John Gouwens, Laraine Waters, and Bruce Stevens; (back row, left to right) Wayne Slater, Henry Ramierz, Paul Lee, and Wesley Parrott. Mr. Parrott, an undergraduate student of Joseph Running and Robert Delcamp at the University of the South, was declared winner. First runnerup was Mr. Gouwens, undergraduate student of Robert Clark and Robert Glasgow at the University of Michigan. Judges were David Bowman, William Eifrig, David Fuller, Wolfgang Rübsum, and Marianne Webb.

Ethel Sleeper Brett was honored on April 22 at the First United Methodist Church of Sacramento, Cal., when she was recognized for her service of 50 years as organist. Mrs. Brett assumed her position at this church on April 7, 1929, having served the previous decade at the Sacramento First Christian Church. She studied organ with Florence Linthicum, Uda Waldrop, Warren Allen, and Marcel Dupré, and was active in the Sacramento AGO chapter. Herbert Nanney (Stanford University) played a recital in her honor, which was followed by a reception.

Mark A. Schaffer of Cincinnati, Ohio, has been awarded a Fulbright scholarship for organ study at the State Academy of Music, Hamburg, West Germany, in 1979-80. He is a student at the College-Conservatory of Music at the University of Cincinnati, where he expects to complete his Ph.D. in musicology in 1982. In 1977 he earned his M.M. in organ at the same institution, as a student of David Mulbury. His undergraduate work was at Thomas More College, Covington, KY. For the past five years he has been organist-choir director at St. Francis de Sales Church in Cincinnati; previously he was assistant organist at the Cathedral Basilica of the Assumption in Covington. Mr. Schaffer is a member of Pi Kappa Lambda and Phi Alpha Theta. In 1977 he was awarded the outstanding achievement award for graduate organ work at CCM.



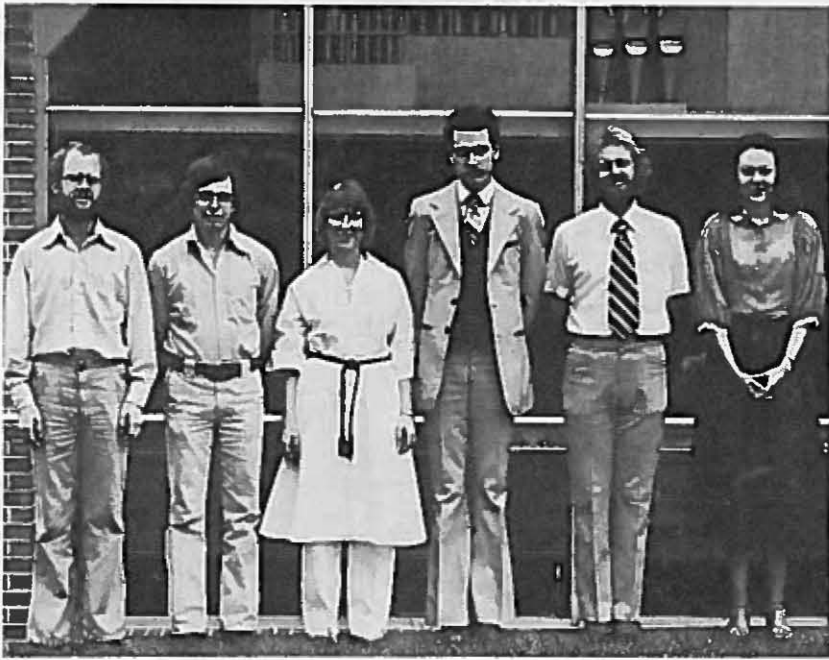
Catharine Crozier, noted American organist, received several honors this spring. On March 30 she was awarded an honorary doctor of humane letters degree (above) by President Donald Mundingen of Illinois College, Jacksonville, Illinois, for her "outstanding professional contributions to the organ world as renowned recitalist, teacher, and champion of 20th-century compositions." On that occasion, Miss Crozier played the dedication recital on the college's new Holtkamp organ and gave a workshop with Harold Gleason the following day.

On June 4, she was hailed as America's "First Lady of the Organ," when she received the Performer-of-the-Year Award from the New York City AGO chapter at Alice Tully Hall. The presentation of the award by Miss Tully was preceded by Dr. Crozier's recital on the Kuhn organ and followed by a reception at the Lotos Club.



Alvin Gustin, organist-choirmaster of Christ Church, Alexandria, VA, was recently honored for having completed ten years' service at the historic church once attended regularly by George Washington and Robert E. Lee. The new Austin organ in the church is used for a series of recitals held each Saturday at 5 pm during July and August. Mr. Gustin is a graduate of the College-Conservatory of Music in Cincinnati, where he studied with Wayne Fisher, and the College of Church Musicians, where his teachers were Leo Sowerby and Preston Rockholt.

and Honors



Prizewinners in the 9th annual pipeorgan competition at the University Presbyterian Church of San Antonio, Texas, are (left to right): Jeffrey K. Pickett, 1st prize (student of Frank Speller, University of Texas); Bill E. Davis, 2nd prize (student of Frank Speller, University of Texas); Sherry Smith, 3rd prize (student of Emmet Smith, Texas Christian University); Michael D. Farris, 4th prize (student of Robert Anderson, Southern Methodist University); Stan Cox, 5th prize (student of Dale Peters, North Texas State University); and Patty Bonham, 6th prize (student of Joyce Jones, Baylor University). The competition was judged by Mildred Andrews Boggess and Bess Hieronymus.

The memory of John Huston (1915-1975) was honored on May 6 at New York City's First Presbyterian Church, when a Steinway piano purchased from memorial funds was first used. Mr. Huston had been organist and music director at the church from 1957 to 1975. The afternoon of music was directed by Robert Baker, who felt his predecessor's memory could be served most effectively by the musical enhancement such an instrument would give to a metropolitan church. The choir included many who had sung under Mr. Huston's direction and sang three of his anthems: "Jubilate Deo" (1955), "What is this fragrance" (arr., 1958), and "Lord, come away" (1957). Mary Depler Baker played piano works of Brahms and Bach, and was joined by Esther Hinds in songs by Debussy and Schumann. Robert Crandell's cantata "The Second Beatitude" and the congregational singing of "Sine Nomine" concluded the program.

Walter A. Eichinger recently retired from the University of Washington, Seattle, where he had been professor of organ for 43 years. He was honored by parties given by his students and colleagues, and was named Professor Emeritus. He is Organist Emeritus at

University United Methodist Temple in Seattle, where he served as organist for 40 years and as choirmaster for part of that time. Mr. Eichinger holds the F.A.G.O. degree.

Wesley Parrott and Larry Schipull tied for first place in this year's annual organ competition of the First United Presbyterian Church in Ottumwa, Iowa. They are, respectively, students of Robert Delcamp at the University of the South and Carl Staplin at Drake University. Second place went to Larry Stratemeyer who studies with John Obetz at the University of Kansas City. The April competition was judged by Robert Baker, who also conducted a maserclass and gave a recital.

Cherilyn Monkmeier has been named the winner of the Gruenstein Award for 1979, sponsored by the Chicago Club of Women Organists for young women ages 18-30. Mrs. Monkmeier studied with Lillian Robinson at Moody Bible Institute and presently studies with her father, Dean Kinkaid. She will be presented in recital on Nov. 4. This year's second-place winner was Nancy Joyce Cooper, a student of Russell Saunders at the Eastman School of Music.



Winners of the 6th national Ruth and Clarence Mader Memorial Scholarship Fund competition are (left to right): Pamela Decker, 3rd place; Wesley Parrott, 1st place; and Mary Preston, 2nd place. The competition was in the form of a public concert at Occidental College, Los Angeles, on April 28. Judges were Karl Richter, Cherry Rhodes, and Wilbur Heid.

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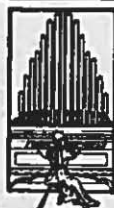
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New Organ in Charlotte

by John R. Shannon

The new Blakely organ at Steele Creek Presbyterian Church in Charlotte, North Carolina, was dedicated at two recitals by David Craighead on December 3 and 4, 1978. It would be presumptuous for me to make a critical evaluation of Mr. Craighead's immaculate playing on these occasions. The program he chose was obviously directed toward demonstrating the new instrument's versatility and adaptability to a wide range of literature, and certainly from this viewpoint the organ must be pronounced a success. We expect an instrument with a classic orientation to adapt itself to the styles of Bach, Buxtehude, and Mozart, composers represented in the first half of the program. Compositions by Sowerby and Dupré on the second half of the program came off equally well, although to a large degree the success of the Dupré *G-Minor Prelude and Fugue* depended upon Mr. Craighead's judicious scaling down of the piece in his choice of registrations.

A new composition, *Mosaic Portrait: Jonah*, by Professor Wilmer Hayden Welsh of Davidson College was first performed on these programs. The builder of the organ, Ralph Blakely, had commissioned the new work especially for this dedication. The work, for narrator and organ, is made up of a number of short musical sections, each depicting the meaning of a verse or two from the narrative which had just been read. The work calls for a wide variety of tonal colors and rapid changes of registration. The flexibility of the organ was shown off to the best advantage in this new work.

In making an evaluation of an important new organ, particularly when discussing the first mechanical action instrument of a young builder, one should attempt to understand the builder's philosophy underlying his work. In discussing his own philosophy of organ building, Mr. Blakely indicates that he first views himself as an American organ builder building instruments within an American tradition for American churches. In the spirit of American eclecticism, he feels free to draw liberally from all other traditions to create his own individual style of organ. His borrowing is, however, not indiscriminate but directed to produce an instrument which has a coherent integrity. The Steele Creek Presbyterian organ, then, is no attempt

to copy any specific European tradition or instrument; rather, it is an attempt to blend whatever elements from past traditions seem to the builder to be necessary to effect his artistic ends. The organ can be termed an eclectic one, but not in the sense that term has often been applied to organs in the past. So often "eclectic organs" have been thoughtless mixtures of incompatible elements designed to satisfy everyone's taste. As a result, such instruments usually failed as musical instruments. The result is infinitely more satisfactory when, as in this case, the builder feels free to borrow and blend traditions of the past into a coherent unity that any musical instrument must demonstrate.

The organ is an encased instrument with mechanical key action and electric stop action. The case reflects Mr. Blakely's avowed Americanism. Although the design of the pipes within its facade gives the case a strikingly contemporary flare, the almost-flat front of the case lies within the tradition of many American cases of the 19th century. The use of pipe feet of exaggerated length is an important element in the visual effect which the case makes. In lieu of traditional pipe shades the builder has provided delicate carvings, some in natural wood and others in gold leaf, which remind me of branches of trees against a winter sky. In the center of the case and directly above the player is set a similar three-branched carving which gently revolves when the cymbelstern is actuated.

Unfortunately, the tight physical situation into which the organ had to be set required that the back of the case be omitted, and the organ stands against the back wall of the church, a practice sometimes found in antique instruments. The thin case (even its supporting members measure no more than three-fourths of an inch in thickness), however, makes its important contribution to the graceful tone of the organ. The key action is of the suspended type (i.e., it is made of second-class levers in which the pull-downs lie between the exposed front of the key and its pivot at the rear end), and the only element juxtaposed between key and pallet is the roller board. The result is an action which is as sensitive and responsive as possible, even when the manuals are cou-

pled. Stop action is entirely electric with electronic memory and switching. Stop controls are on jambs at the sides of the keyboards and are of gracefully turned knob construction. One might wish the stop controls to be a bit larger in size and spaced somewhat further apart, to preclude registration mistakes. Also, I would question the advisability of a completely electric stop action on as fine a mechanical organ as this. While certainly the speed of the stop action is a help in works requiring rapid registrational changes, one loses the sense of stop control which mechanical stop action provides the player. An improvement would have been a mechanical stop action to which electric combination control could be added.

The winding of the organ is by means of two cuneiform bellows, one ducted to the pedal division and the other to the manual divisions. I would term the winding mildly flexible, completely adequate, and gentle. The ductwork is of various materials. Main ducts are of wood and auxiliary ones of metal and plastic. The tremulant, a vital accessory to any organ and one too often left poorly adjusted by builders, imparts a delightful quaver to the sound. The tremulant affects the entire organ when drawn. The temperament of the organ appears to be equal, and to my ears all keys sound essentially the same.

Organs are all dependent upon the acoustical environments into which they are set. Some organbuilders have unwisely neglected this obvious fact and have set their instruments up with a devil-may-care attitude toward the room, particularly if it were poor. Mr. Blakely has here had to deal with just such a poor room. Although the church sanctuary dates from the latter part of the 19th century, it has the relatively low ceilings associated with present-day American churches. The organ faces the congregation from the front of the church behind a choir gallery recessed below a proscenium arch. This feature dampens sound transmission to the nave. The poor acoustical effect produced by these two architectural elements has been further compounded by the recent addition of lush carpet throughout the entire church. There is a severe dampening of any pitch below approximately tenor C, a dampening which limits the development of the pedal organ seriously. The builder was certainly acutely aware of the room into which his organ was to go, and he is to be praised for achieving an acceptable result within the liability imposed on him by the room. Space within the case prohibited a 16' open for the pedal. Mr. Blakely has provided a 5-1/3' quint in the pedal to accentuate the 16' harmonic series initiated by the subbass. Even more unusual in an organ of such modest size is the 6-2/5' grosse tierce which is a member of the 32' harmonic series. These two stops when pulled with the remainder of the pedal largely remedy the deficiency we have discussed and they do so inoffensively and without undue attention to the specific pitches each stop itself is producing.

The organ is of a basic two-manual design. The addition of a third diminutive clavier actually set into the name board actuates a grand cornet of five ranks and without sliders, situated at the peak of the organ case. The range of this cornet is somewhat unusual. Rather than begin on the expected middle c, the stop begins on the e below. One can, then, use this cornet not only for treble melodies but also for many tenor ones. For instance the *Tierce en taille* from the *Livre d'orgue* of Du Mage lies within the range of this stop.

Finally, the overall effect of the voicing is one of mildness and ease.

Some organs make their points by assertive voicing, others, such as this, in their gentleness. Again I suspect that the builder understood his room and that he allowed his organ to speak within its limitations. Assertive organs in unresponsive spaces invariably produce unmusical results. This first mechanical organ from Mr. Blakely's firm is an excellent beginning and we can look forward to its many successors.

Specifications

Great
Principal 8'
Rohrflöte 8'
Octave 4'
Spitzflöte 4'
Superoctave 2'
Mixture III
Cymbel II
Trompette 8'

Swell
Gedackt 8'
Viola 8'
Celeste 8'
Principal 4'
Koppelflöte 4'
Nassat 2-2/3'
Blockflöte 2'
Tertia 1-3/5'
Scharff IV
Schalmei 8'

Pedal
Subbass 16'
Principal 8'
Pommer 8'
Grosse Tierce 6-2/5'
Quint 5-1/3'
Choralbass 4'
Mixture IV
Posaunenbass 16'
Trompetenbass 8'

Grand Cornet V (E-17 to c' -49)

Great to Pedal
Swell to Pedal
Swell to Great

Cymbelstern
Tremulant

Swell and Great compass: 61 notes.
Pedal compass: 32 notes (AGO standard pedal board).

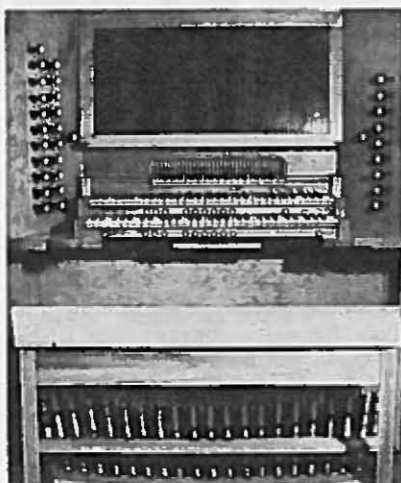
Case: width, 19'; height, 19'2"; depth, 4' (pedal), 3'6" (manual).
Façade: Great Principal 8'; Pedal Principal 8', Choralbass 4'.
Frame members: 3/4" plain sawn white oak.
Panels: 1/2" ash veneer plywood.

Winding: cuneiform bellows, 3' x 4' (pedal), 4' x 6' (manual).
Windpressures: 85 mm. (pedal), 72 mm. (manual).

Key action: suspended mechanical with rollerboard; no pulldown guides or impediments.
Stop action: electric with electronic memory and switching.

Pipework: Grand Cornet, 95% tin
Other façade pipes, 70% tin
Flute basses, wood
Other manual pipes, 50% tin in lower register, 30% tin in treble.

Dr. Shannon teaches at Sweet Briar College and is the author of *Organ Literature of the Seventeenth Century*.



Blakely console, showing keyboard for Grand Cornet above Swell.

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Tributes

(Continued from p. 3)

"oh, it's so hard, why do you play it"? Before I had a chance at a reply he simply grunted, "I'd rather play Bach!"

Stories about Heiller will be circulating for a long time. He was of the sort that inspired them. Often jovial, he would clown like a child, yet when talking about music he was all business, as he was when he performed. I remember once walking into the gallery while he was practicing. He seemed off in another world and, as I stood there unnoticed, I remember thinking that a bomb could go off and he wouldn't even notice it.

When all is said and done, how will history look back at Anton Heiller? He certainly played a major role, perhaps more than any other performer, in the organ reform movement of the 60's and early 70's. He also has provided the literature with some of the best music to come out of Austria in this century, and I can't help thinking that, ultimately, these compositions constitute the work for which future generations will remember him. History has proven this to be the case before, for, while styles change and tastes change, good music is always good music.

Being relatively young, I have not had the good fortune to know many of this century's great men of the organ. I didn't know Sowerby, neither did I know Dupré. But I feel indeed fortunate to have known Heiller and will always be grateful for being counted among his friends. I think it was Emerson who wrote ". . . to have made the world a better place . . . this is to have lived well." If that is the case, Anton Heiller certainly lived well. His life touched us all.

Mr. Froehlich is organist of the First Presbyterian Church, Dallas, Texas.

by Robert Cavarra

The death of Anton Heiller leaves a void in our organ world which cannot be overestimated. This giant will be long remembered for his artistic genius through his recordings, all too few for those of us who thirst for more; through his notes scribbled in our Bach scores as we have been privileged to hear his lectures about this beloved music; and through the memories that those notes recall, of hearing his voice ring with familiar chorale fragments: "Kyrie . . . Herre Gott . . . Vom Himmel hoch da komm ich her . . ."

But I write now about the man, not the giant; about the source of his power, not the power itself; about the humanity that sparked the greatness that showed through best when he gave himself to his art as he sat at the console of a great and responsive organ. As a man, those of us who knew him well will remember him for his deep love for those around him, for his tenderness toward our children, for his encouragement to his students, for his love for mankind, and for his love for his God, reflected most perfectly through his love of music. Most of all, we will remember him for his tireless love for the organ and its literature and for his unending pursuit of

beauty through the ageless art of the organ.

I recall lunch one day when he spoke of his love for the organ—of all of our loves for the organ. He spoke of the uniqueness of this love, and how poorly it is understood by other musicians, who, no matter how deep their musical commitment, never seem to understand the organist's special love for his instrument. He described this as a "disease, which you wake up one morning finding that you have, and then you also find that there is nothing in the world that will help to cure you of it." Certainly, Anton Heiller was afflicted more deeply than most of us with this infirmity, and his whole life was consumed entirely by the demands caused by this affliction.

As I remember some of the wonderful, humorous statements full of insight he was continually making, two quotations come to mind: one was to a woman who had just congratulated him on how expressively he had played Reger on an organ without a swell box, and he responded: "My dear, expression comes from the heart, not from a box!" The second statement was made to a student glancing about the organ console, studying its disposition, wondering just how she was going to register a Bach chorale prelude, and Anton Heiller, gently placing his hand on her shoulder, said, "We have everything here what [sic] we needs to play this music perfectly."

It seems to me that both quotations summarize the life of Anton Heiller. His great musical expression always came "from his heart." And, he possessed in a most unique manner every marvelous characteristic needed "to play music perfectly." No more eloquent tribute can be paid to Anton Heiller the man, than to praise Anton Heiller the musician, for it was here that his greatness was revealed.

As a man he was most frail when having to cope with the mundane necessities of this world. Sometimes, even ordering a meal for lunch seemed to overwhelm him. As a genius, he was most majestic when he lost himself in the musical labyrinths of a great Bach fugue or a Reger fantasia. In those moments reality became transformed into beauty.

I once heard an F-major chord tuned to some unequal temperament described as being "as near to paradise as some of us might ever get." I am pleased to say that I have been much closer — I have heard the music of Anton Heiller.

May he rest in peace.

Mr. Cavarra is professor of music at Colorado State University, Fort Collins.

by Arthur Lawrence

Unlike the authors of the other tributes, I was not a student of Anton Heiller, nor was I closely associated with him. I met him only a few times, but they were sufficient to give me some lasting impressions. One of my greatest sorrows is that I never made my way to Haarlem while he was teaching there, but, on the other hand, I consider it my good fortune to have known him even slightly.

November 12, 1971 was the date that I first met him. Heiller was

coming to play a recital that night at the University of Notre Dame, and I, as university organist, was his campus host. He had played the previous night in Toledo and then had been driven to Indiana by a former student, through arrangements made with his American agent Lilian Murtagh. I met Mr. Heiller the next morning, at what seemed to me an early hour — a little before eight — not realizing that the great man had already been up several hours, attending to correspondence. I later learned that he was an insomniac and was normally up very early, working at something.

The Notre Dame recital was the last of Heiller's current tour, and he looked tired. He had been away from home several months and was looking forward to flying back to Vienna the next day. His robust countenance brightened with the anticipation of being home again as he told me this. Another former student would be at the recital and would take him to the airport in the morning.

Friendly though he was, Heiller wanted to practice. He seemed to be very concerned about this particular recital, since it was a program not many places had chosen. We walked through the brisk autumn air to the university's Sacred Heart Church, and I was touched by his obvious religious sincerity when he quietly walked down the aisle, genuflected, and made the sign of the cross. Then he returned to the rear of the building and we climbed the twisting stairs to the organ loft. I apprised him of the numerous mechanical flaws from which the organ suffered, then left.

I returned to take him to lunch, but before we left the church he asked me to touch up the tuning on a few reeds, while he held keys. At the restaurant, my colleague and I were impressed with Heiller's ebullience and outgoing personality. He was talkative and told us of his homeland, gesticulating constantly. He was delighted to have a martini, then beer with a hearty meal, which he ate enthusiastically. Even though he would have preferred to be back home, he seemed to be enjoying himself for the moment, and his good humour was infectious.

As I recall, he went right back to the church for a full afternoon of practice, then wanted to go back again after supper. There he was, dressed for the concert, practicing less than an hour before it would begin; he played through at least part of every piece, but at very quick tempos. Perhaps the fact that the organ was not a good one accounted for his concern and thorough preparation, although he had not complained. I had heard that he practiced at greater length on the bad instruments than on the good ones, and that seemed to be borne out here.

The organ at Notre Dame was, in fact, quite an ugly one: a once-splendid 19th-century instrument (Derrick & Felgemaker) had been badly electrified, enlarged, and otherwise botched only ten years earlier, thanks to the poor judgment of the local authorities combined with an attempt to do the job as cheaply as possible, and it

was already unreliable in operation. Mercifully, it is now gone. But that Friday night, a full church heard the organ as never before — Heiller did not let a poor instrument stand in the way of his making music, and we were treated to a magnificent performance. He had figured out how to use everything in the organ for maximum musical communication, and his console technique was better than that of most American organists. He might play something in almost any octave in order to get the best sound at other-than-normal pitch for that stop, and he never missed a piston, even when they malfunctioned.

The program included versets from the Parish Mass of Couperin, the Bach Prelude and Fugue in A Minor and choral prelude *Das alte Jahr*, as well as the Hindemith First Sonata and his own Meditation on *Ecce lignum crucis*. At the conclusion, he improvised a set of variations on a submitted theme (the chorale tune *Wachet auf*). Since the written pieces, including his own, were played from the music, I was surprised to hear a tiny flaw in the melody of *Das alte Jahr*, the only mistake I could detect in a glorious recital, and a very small one at that. Afterwards, I learned from the page turner that Heiller had told him, during the pause after that piece, of being dizzy and having trouble seeing the music, but he insisted on completing the recital.

After he had greeted wellwishers, he was ready to leave. As he descended the narrow stairs, he stumbled, and several of us caught him. He definitely did not look well, but he would not even consider letting us call a doctor. He insisted that he was alright — and he didn't want to be delayed, since he would be going home in the morning! Reluctantly, we told him goodbye, but I was not surprised when he later had to cancel a tour because of a stroke.

The last time I spoke with Anton Heiller, having seen him only in the distance at Dallas, was in June 1975, when I accidentally happened on a recital he was playing in the picturesque Austrian village of Gmünden, near Linz (that recital was reviewed in this journal, Oct. 1975, p. 4). Knowing how sick he had been, I was apprehensive as to how his playing would be, but a few notes put me at rest — his playing still had the expected spark and vitality. When I shook his hand afterward, I was pleased but surprised that he remembered my name instantly. His receding hair now white, he looked a full decade older than when I had last seen him; one would have placed him in his mid-sixties. But he still had the same extroverted personality, the same warm smile and friendly greeting, the same ruddy complexion. As usual, he appeared too well-fed, but he nevertheless seemed healthy. He also showed his old enthusiasm for teaching — he spoke with anticipation of returning to Haarlem and to Fort Collins, both of which he did — but above all he still had his special, God-given talent for making music. This little visit with him remains a warm memory.

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Calendar

UNITED STATES
West of the Mississippi

16 AUGUST
Marianne Webb, workshop; Schmitt Music Co., Minneapolis, MN 4-6, 7-9:30 pm

28 AUGUST
Paul Riedo; St Thomas Aquinas, Dallas, TX 8:15 pm

9 SEPTEMBER
David Herman; Drake University, Des Moines, IA 4 pm

14 SEPTEMBER
William Peterson; Pomona College, Claremont, CA 8:15 pm

16 SEPTEMBER
Kim Armbruster; Grace Episcopal, Tucson, AZ 7:30 pm
*Biggs memorial concert, 10 organists with SF Symphony; St Marys Cathedral, San Francisco, CA 7:30 pm

INTERNATIONAL

16 AUGUST
Karel Paukert; Münster, Konstanz, West Germany 8 pm

17 AUGUST
Karel Paukert; Stadtkirche, Zurzach, Switzerland 8 pm

18 AUGUST
Lynne Davis; Grote Kerk, Dordrecht, Holland 8 pm

19 AUGUST
Karel Paukert; seminary, St Peter im Schwarzwald, West Germany 5 pm

21 AUGUST
Lynne Davis; Grote Kerk, Breda, Holland 8 pm
Günther Kaunzinger; St Bavokerk, Haarlem, Holland 8 pm

22 AUGUST
Lynne Davis; St Jans Cathedral, Gouda, Holland 8:15 pm

26 AUGUST
Karel Paukert; Gedächtnis-Kirche, Berlin, West Germany 5 pm

28 AUGUST
Albert de Kleerk; St Bavokerk, Haarlem, Holland 8 pm

30 AUGUST
Albert de Klerk; St Bavokerk, Haarlem, Holland 3 pm

31 AUGUST
Karel Paukert; Vrouw Kerk, Evergem, Belgium 8 pm

1 SEPTEMBER
Kurt Rapf; Eglise St-Martin, Vevey, Switzerland 8:15 pm

2 SEPTEMBER
Karel Paukert; abbey, Heeswijk, Holland 4 pm
Gillian Weir; U. of Western Australia, Perth 3 pm

6 SEPTEMBER
Gillian Weir; U of Western Australia, Perth 1:10 pm

7 SEPTEMBER
Gillian Weir, harpsichord; U of Western Australia, Perth 7:30 pm

8 SEPTEMBER
Gordon Young, workshop; Tredwell Music Centre, Winnipeg, Canada am-pm

10 SEPTEMBER
Gillian Weir, with instruments; U of Western Australia, Perth 8:15 pm

14 SEPTEMBER
Guy Bovet with winds; Eglise St-Martin, Vevey, Switzerland 8:15 pm

16 SEPTEMBER
Douglas Bodle, Kney dedication; Robertson-Wesley Church, Edmonton, Alberta, Canada 8 pm
Gillian Weir; U of Western Australia, Perth 3 pm

20 SEPTEMBER
Gillian Weir, harpsichord; U of Western Australia, Perth 1:10 pm

The deadline for this calendar is the 10th of the preceding month (Aug. 10 for Sept. issue). All events are assumed to be organ recitals unless otherwise noted and are grouped east-west and north-south within each date. * = AGO event; + = RCCO event. Calendar information must include artist name or event, date, location, and hour; incomplete items will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

11 AUGUST
Richard Elliott; Christ Church, Alexandria, VA 5 pm

12 AUGUST
Keith Thompson; Washington Cathedral, DC 5 pm
Michael Mantz; National Shrine, Washington, DC 7 pm

15 AUGUST
Carrol Hassman; Music Hall, Methuen, MA 8:30 pm

18 AUGUST
William Neil; Christ Church, Alexandria, VA 5 pm

19 AUGUST
Fred Monks; Washington Cathedral, DC 5 pm
Douglas D. Himes; National Shrine, Washington, DC 7 pm

22 AUGUST
Thomas Murray; St Pauls Cathedral Choir; Music Hall, Methuen, MA 8:30 pm

25 AUGUST
Ann & Brian Carney; Christ Church, Alexandria, VA 5 pm

26 AUGUST
William Haller; Washington Cathedral, DC 5 pm
Douglas Reed; National Shrine, Washington, DC 7 pm

29 AUGUST
Andrew Clarke; Music Hall, Methuen, MA 8:30 pm

5 SEPTEMBER
Laurence Carson; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

8 SEPTEMBER
Karel Paukert, seminar; Old West Church, Boston, MA 10 am

9 SEPTEMBER
Karel Paukert; Old West Church, Boston, MA 3 pm
*Boyd M Jones II; Crescent Hill Baptist, Louisville, KY 4 pm

11 SEPTEMBER
Richard Heschke; St John Baptist, Syracuse, NY 8 pm
Stephen G Schaeffer; Brood St Methodist, Clinton, SC 8:15 pm

12 SEPTEMBER
Joanne Hiller; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

14 SEPTEMBER
Timothy Albrecht; Christ Lutheran, York, PA 12:15 pm

16 SEPTEMBER
Warren R Johnson; chapel, Poland Spring, ME 7 pm
Walter Hulse, Schlicker inaugural; Zion Lutheran, Stamford, CT 3 pm
Robert Edward Smith, harpsichord; Assumption Church, Bayonne, NJ 4 pm
Wilma Jensen; 7th-day Adventist, Kettering, OH 8 pm

17 SEPTEMBER
Walter Hulse; Alice Tully Hall, New York, NY 8 pm
*Bruce Stevens; Druid Hills Baptist, Atlanta, GA 8 pm

19 SEPTEMBER
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon

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