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A Decade in Retrospect

An Editorial Overview

by Arthur Lawrence

It is hard to realize that a decade is rapidly ending and that a period which began ten long years ago is now about to make a hasty exit. At any given moment, it is difficult to comprehend the part of history that we are or to understand that we are surrounded by people and events that we will later recognize as being important. In recent weeks, I have leafed through ten years' worth — 120 issues of *The Diapason* to see what happened during those years, and I would like to mention some of the highlights here. A summary it must be, for to tell the all would necessitate reprinting those issues in toto, and it necessarily reflects my own opinions as to the most important aspects. Let me share with you, then, an editor's-eye view of the world of the organ in the 1970s, as reflected in the pages of this journal.

First, let it be said, this was an active decade, one which saw continued activity in the world of the organ. The King of Instruments might no longer hold its throne uncontested, but it was still an instrument from which much was heard. A bumper crop of young organists continued to get professional degrees from many schools, although too many could not obtain the desired teaching positions in an ever-tightening job market. On the other hand, many church positions were available, but the level of remuneration for church organists remained generally poor. American organists tended to exhibit a high level of playing, but the gap caused by the retirement of several master teachers seems not to have been filled. The range of literature studied and played widened considerably and many new areas of performance practice were explored, sometimes to the detriment of musical excitement. Many college and university conferences were reported. A great deal of music of all styles and qualities was composed and published and many editions of earlier works appeared. An unprecedented number of organ recordings, many produced by small companies with advanced equipment, was made.

Rampant inflation notwithstanding, record numbers of pipe organs were built, and their imitations became both more sophisticated and more numerous. All were expensive and prices continued to rise throughout the period. New organs reported in the magazines represent only a selection of what is submitted and that, in turn, undoubtedly indicates only a portion of the total built. While the number of new organs completed during the decade may be uncertain, it is clear that an ascending number were trackers. These were increasingly built by American builders, and many new small firms opened their doors. The New England builders were augmented by new "schools" in Texas, the midwest, and the Pacific coast. While some artisans continued the original Germanic reform movement, a second, more American reform was detected, and still others built strict historic copies. The French classic style was recognized as valuable and was imitated. Tuning, temperaments, shorter keyboards, and non "AGO standard" consoles became important. The combination of mechanical key action with electric stop action, often solid-state, was common. Smaller organs became the rule: our last two-manual issue was in 1970, indicating the attitude that two- and even one-manual instruments deserve more than an annual round-up. At the same time, various electric, electro-pneumatic, and electro-mechanical actions remained popular; leather was definitely "out," so new synthetic materials appeared.

As a reaction, perhaps, Romanticism raised its head anew. The works of Mendelssohn, Franck, and Widor were revived; Guilmant, Rheinberger, and Bossi were once again known by their music, rather than just by their names. Even transcriptions reappeared. Some romantic-style organs were built and more were restored. Interest was evidenced in the Skinner-Harrison school, and the works of Cavaillé-Coll and Sauer were studied. The American bicentennial taught us to value our own heritage of instruments and music. A symposium devoted specifically to romantic organ music was held this past summer — possibly a sign that the Baroque stranglehold had been broken.

Sometime early in the decade, the Aeolian-Skinner Company closed its doors and a half-century of "American Classic" organbuilding died (see Dorothy Holden's articles on Ernest M. Skinner in July '77, Feb. '78, June '78, and Mar. '79 [a final article will appear soon] and Ann Vivian's writing on G. Donald Harrison, Jan. '78). Tonal director Donald Gillett moved to Möller, which firm later announced limited tracker production with the addition of Christoph Linde to its forces. Lawrence Phelps, who had pioneered the modern production of mechanical-action organs, left the company where he had done that work — Casavant — to start his own establishment in 1972. His successor at St. Hyacinthe was Gerhard Brunzema, who continued the tracker work, only recently leaving.

Literally thousands of organists flocked to the National Shrine of the Immaculate Conception in Washington to hear the "recital of the decade" on March 20, 1972, when Olivier Messiaen premiered his *Méditations sur le mystère de la*

Sainte-Trinité. That same composer's 70th birthday was noted a year ago. Jean Langlais made visits to the United States in 1972, 1975, 1976, and 1978; he observed his 70th birthday in February 1977. The 75th birthday of Flor Peeters was celebrated in July 1978. Anton Heiller made his fourth US tour in 1971 but had to cancel several subsequent ones because of illness. Heiller, Marie-Claire Alain, and Luigi F. Tagliavini — the "big three" of international artist-teachers — appeared together in Dallas, June 1972, and in Colorado the following summer. Our April '72 issue was a special tribute to Harold Gleason on his 80th birthday; he and his virtuoso wife Catharine Crozier continue their teaching and performing today. E. Power Biggs and Dirk Flentrop were honored at the opening of the new Oberlin organ in December 1974. Mr. Biggs made his last appearance at AGO Boston '76, and Mr. Flentrop retired from organbuilding several years ago.

The American Guild of Organists continued to grow during the decade, and we reported on the national conventions of 1972 (Dallas), 1974 (Cleveland), 1976 (Boston), and 1978 (Seattle). Midwinter conclaves were reviewed each year from 1974 through 1977 — then they stopped occurring. What has happened to the nice mid-winter breaks in warm places since then? Other conventions reported were the third International Congress of Organists in 1977, St. Albans in 1978 and 1975, and the RCCO in 1975. The Guild's own magazine *Music* was still new at the beginning of the decade, under the editorship of Peter Basch. He was succeeded by Charles Henderson in 1973, and the magazine most recently acquired an older name, *The American Organist* (the original *TAO* had ceased production in the early '70s). Meanwhile, *The Diapason* continued as an independent journal, with its old-fashioned, oversize format. It moved from its dingy offices in Chicago's "Loop" to the shadows of O'Hare airport northwest of the city earlier this year, where its Des Plaines production continues, albeit lagging.

The American Institute of Organbuilders organized itself this decennium and has now become a vital force in American organbuilding, for which we have been pleased to serve as the official journal since 1976. The group's conventions have been reported from 1975 to the present. International Society of Organbuilders congresses were noted in 1970 and 1978. The Organ Historical Society continued its valuable work and growth, and its conventions were reviewed in 1971 (Baltimore), 1973 (New Jersey), 1975 (Connecticut), 1976 (Pennsylvania), 1977 (Detroit), 1978 (Massachusetts), and 1979 (St. Louis). The work of the Hymn Society of America was noted in its convocations of 1977, 1978, and 1979. Congresses of the Guild of Carillonneurs in North America were reviewed in 1977 and 1978.

Mentioning any new organs will cause readers to wonder why others were not mentioned, but it seems safe to note the following as having been among those large new instruments which elicited widespread attention: the 3-manual Casavant at Wheaton College in Norton, Mass. (1970); the 3-manual Aeolian-Skinner at Zumbro Lutheran Church in Rochester, Minn. (1970); the 3-manual Kney which replaced one destroyed by fire at Aeolian Hall in London, Ontario (1971); the 3-manual Fisk at Old West Church in Boston (1971); the 5-manual Sharp at the Opera House in Sydney, Australia (announced in 1973 but still incomplete); the 4-manual Flentrop at Duke University (1976); and the 3-manual Brombaugh at Central Lutheran Church in Eugene, Oregon (1976). The decade closed with the opening of the 4-manual Fisk at House of Hope Presbyterian Church in St. Paul, Minn., said to be the largest American-built tracker of this century. A notable organ which disappeared was the Aeolian-Skinner at New York City's Lincoln Center, ostensibly removed for acoustical reasons but probably in reality a victim of political in-fighting, that organ awaits reinstallation in Garden Grove, Cal., while Avery Fisher Hall continues to do without.

Competitions continued to manifest fine players. The country's oldest, at Fort Wayne, celebrated its 20th birthday this past season, and several others have sprung up in other parts of the nation on an annual basis. The prestigious contest at Chartres named American winners in 1972 (Charles Benbow), 1974 (George Baker), and 1978 (Todd Wilson). David Hurd won both the playing and improvisation competitions at the 1977 ICO in Philadelphia.

Among the noted organists and teachers who retired officially during these ten years but still continue to be active are Jan Bender, Rayner Brown, Paul Callaway, Arthur Howes, Alexander McCurdy, Alexander Schreiner, William Self, Leslie Spelman, and Adolf Steuterman. Mildred Andrews, the lady from Oklahoma who produced more Fulbright winners than anyone else, stepped down but still continues masterclasses, as does Arthur Poister, whose 82nd birthday was noted quite recently.

The prediction of the relative importance of people at birth is difficult, but an unhappy reminder of any era is the deaths of those who have been judged

(Continued overleaf)

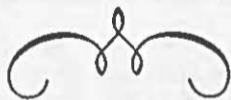
important. Perhaps the best-known who died during this period were E. Power Biggs (Mar. 10, 1977), Anton Heiller (Mar. 25, 1979), and Lillian Murtagh (Oct. 22, 1976); writing their obituaries was, for me, a sobering task. The long career of Marcel Dupré ended on May 31, 1971; his wife died in August 1978. Among the many other organists who were listed under *Nunc Dimittis* were Frank Asper, Arthur Becker, William Blanchard, Walter Blodgett, Walter Buszin, Lillian Carpenter, Donald Coats, Claire Coci, William King Covell, Robert Crone, Edward Eigenshenk, Richard Ellsasser, Edward Flint, John Huston, Arthur Jennings, Caspar Koch, Clarence and Ruth Mader, Frederick Mayer, Harold Mueller, Eugene Nye, Charles Peaker, Roy Perry, Preston Rockholt, Alexander Boggs Ryan, C. H. Trevor, and Parvin Titus. Saddest perhaps were the deaths of two young organists, Garnell Copeland and David Lennox Smith, both of whom were murdered by unknown assailants, both of whom were uncommonly talented. Composers whose deaths were noted were Seth Bingham, Lee Hastings Bristol, Benjamin Britten, Ernest Bullock, Harold Darke, Johann Nepomuk David, Max Drischner, Garth Edmundson, H. Alexander Matthews, Hans Friedrich Micheelsen, Marius Monnikendam, Eric Thiman, and Louis L. White. Thomas Schippers and Leopold Stokowski were organists-turned conductor who passed away. Prominent musicologists Thurston Dart, Helen Hewitt, and Geneviève Thibault died. Among the organbuilders whose deaths were noted were Rudolph von Beckerath, Robert Hillgreen, George Losh, Richard Piper, Chester Raymond, Adolf Reuter, Herman Schlicker, Hans Steinmeyer, Aubrey Thompson-Allen, and Henry V. Willis. The distinguished harpsichord builders John Challis and Frank Hubbard both died.

Although the organ remains the central focus of this magazine, the harpsichord has occupied an increasingly-important place in its pages during recent years. That there was so much written about this fascinating keyboard instrument was due to the untiring efforts of Larry Palmer, who this year completes a decade of work as editor of the harpsichord pages. He was completely responsible for the July 1979 issue which commemorated the 100th anniversary of the birth of Wanda Landowska, and his writings in this field are too numerous to list here. Other valuable harpsichord articles were by Martin Skowronek (Dec. '71 — Feb. '72), Bruce Gustafson (June '75), and David Fuller (July '78). David Harris wrote on the 4th Rome Festival (July '72), and the Brugge competition was reported by Larry Palmer in 1971 and by Dale Carr in 1977.

The staff of contributing editors, whose work is indeed a contribution, was augmented by the addition of James McCray, who has written a monthly column of choral reviews, now some thirty in number, and Bruce Gustafson, who has written in the field of musicology. Dale Carr, Susan Ferré, and Laurence Jenkins continue to send reports from the several European centers in which they are located.

A list of the feature articles which the editor has found to be of particular reading interest and/or reference value would be too long to include here. Certainly the extensive bibliographical series dealing with the organ music of practically all countries by Marilou Kratzenstein must be cited. Controversy, not always intended, was raised by a statement on the banning of pipe organs by Mormons (Sept. '75), and a reprinting of a review of Virgil Fox in Boston (Feb. '74), *The Studge Debate* (Jan. '76), and Donald Willing's *Retrospection* (Jan. '79, with considerable aftermath), as well as by a series of editorials earlier in the decade. While it would be difficult to nominate the most valuable serious article, there is no doubt which was the most amusing: *New Uses and Old Abuses of the Unison Off*, by Leland Burns (Mar. '78).

At 70, *The Diapason* has probably survived its most difficult decade, but whether it can weather another such period as pawn of a communications conglomerate remains to be seen. Its second editor, Frank Cunkle, retired in 1970, twelve years after its founder died and the corporate takeover began. Robert Schuneman succeeded him, until the present editor began in 1976. That editor hopes greatly to preserve the remaining independence and continue the proud tradition of seven decades.



Pictured above are the participants in the Westminster European Organ Culture Tour III, which took place July 19 through Aug. 2 in Holland, North Germany, and France. The group stands in front of the Steinhuis building of the North German Organ Academy and includes coordinator Joan Lippincott, head of the Westminster organ department (furthest to left), organbuilder Jurgen Ahrend (third from left), and Mrs. Ahrend (between him and Mrs. Lippincott). Second from the right in the back row is Harald Vogel, who conducted the tour with Klaas Bolt.

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st of the previous month. Prospective contributors of articles should request a style sheet.

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

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

Nunc Dimittis



she appeared as organ soloist with the Boston Symphony in Copland's Symphony for organ and orchestra. For decades, many musicians from around the world studied in her classes at Fontainebleau.

Roy Harris, prolific American composer, died recently at the age of 81, in Santa Monica, CA. He studied with Nadia Boulanger in the 1920s and was best-known for his sixteen symphonies and other orchestral works. His organ compositions include an Etude for pedals and three works (Chorale, Fantasy, Toccata) for organ and brasses.

Erwin A. Schoenstein, third-generation organbuilder, died in San Francisco, his native city, on Nov. 1. He was 85.

Mr. Schoenstein started as an apprentice with his father, Felix F. Schoenstein, after the turn of the century and later became shop superintendent and owner/manager of Felix F. Schoenstein & Sons. He retired on the firm's 100th anniversary in 1977. He was responsible for the construction of nearly 70 new instruments throughout his career, and he supervised the rebuilding and installation of many others. Fond of many kinds of music, he played brass instruments for over 50 years.

Mr. Schoenstein is survived by his older brother Louis, also an organbuilder, seven children, and many grandchildren and great-grandchildren. His nephews Lawrence and Bertram, and a grandnephew Terrence, continue the firm today.

Nadia Boulanger, world-famous teacher, died in Paris on Oct. 22 at the age of 92.

Born in the French capital Sept. 16, 1887, Nadia Boulanger showed early promise as a composer but spent most of her life as the teacher of most of the best-known composers of the 20th century, including Aaron Copland, Virgil Thomson, Roger Sessions, Igor Stravinsky, and her sister Lili (1893-1918). The first woman to conduct London's Royal Philharmonic, New York's Philharmonic, and the Philadelphia and Boston symphony orchestras, she was also an organist. On her first visit to the U.S. in 1925,

Announcements

An Organ Workshop will be held at the University of Iowa in Iowa City, Mar. 7-8, 1980. Arthur Poister will conduct masterclasses in organ performance and pedagogy. Philip Gehring will play a recital and lecture on "Fugues, Fanfares, and Fantasies: Improvisation for the Church Service." Robert Triplett will conduct a lecture-demonstration on "Befriending Stagefright." Selected organ majors from the university will be heard in recital. On the evening of Mar. 6, a faculty recital will be presented by Delbert Disselhorst and Delores Bruch on the 74-rank Casavant tracker (1972) in Clapp Recital Hall.

Reminder: the mailing list is being computerized. Any problems with your new mailing label should be reported to the Circulation Dept., Scranton Gillette Communications Inc., 380 Northwest Highway, Des Plaines, IL 60016 (312/298-6622). Please do not direct complaints to our editorial office, since that office no longer has the responsibility for circulation or accounting.

An International Organ Playing Competition has been announced by the Bay View Music Festival, Petoskey, MI, for June 24-25, 1980. The contest will celebrate the installation of a new 50-rank Schantz organ and will offer a first prize of \$1,000. Deadline for application and tape is May 1, 1980. Full information and application forms are available from Bay View Organ Competition, Box 322, Alma, MI 48801.

A Tribute to Anton Heiller took place on Sept. 15 in Cambridge, MA, when a concert of his organ works was performed by former students at the Harvard University Memorial Church and a mass in celebration of his life was held at St. Paul's Church. Organists for the concert were Carolyn Skelton (In Feste Corporis Christi), Christa Rakich (Meditation on "Victimae Paschali Laudes"), John Skelton (Tanz-Toccata), John Corrie (Partita on "Freu dich sehr"), William Owen (Adagio, Sonata II), and Yuko Hayashi (Meditation on "Ecce lignum Crucis").

For the mass, George Bozeman played Three Small Choralepreludes, Marian Metson sang Two Sacred Songs (with organist Yuko Hayashi), communion motets "Schönster Herr Jesu" and "Seele Christi, heilige mich" were sung by the Harvard University Choir (John Ferris, conductor; James Hejduk, acting conductor), and Fantasy on "Salve Regina" was played by Max Miller. The "English Mass" (1964) and "Alleluia, Veni Sancte Spiritus" were sung by the Boston Archdiocesan Choir School and the St. Paul's Men's Schola, both in residence at the church (Theodore Marier, music director; John Dunn, organist; Edward Haugh, trumpeter). It was felt that such events were very fitting in the Boston area, where Mr. Heiller had many friends and loyalties, and at Harvard, where he had been associated with the Fisk organ.

ATTENTION LIBRARIANS: effective this issue, *The Diapason* is changing its volume number to correspond to the calendar year. Hereofore, each volume has begun with the December issue and continued through the following November, ever since the founding of the journal in December 1909. The change is one only of numbering and will not affect subscriptions or whole numbers. However, the seventieth year, which began in December 1978, will extend through December 1979, with a total of thirteen issues. Vol. 71 will begin with January 1980.

Augsburg Publishing House will sponsor two church music clinics in Jan. 1980. The 9th annual Los Angeles area clinic will be held on Jan. 12, at First Congregational Church, Pasadena, CA. Claire Collins will conduct reading sessions; Wilbur Held will play and discuss new organ music; and Thomas Somerville will review SAB and SATB music. Central Lutheran Church in Minneapolis will host the 24th annual Minneapolis winter clinic on Jan. 12. Hal Hopson will read through and discuss choral music, and Richard Heschke will give two organ repertoire sessions. The clinics are open to all interested persons at no charge. Detailed programs may be obtained from the music department, Augsburg Publishing House, 426 South Fifth Street, Minneapolis, Minnesota 55415.

McNeil & Campbell is a new organ-building partnership announced in Lompoc, CA. Albert L. Campbell is the former sales representative and consultant for the company established by Michael McNeil. The firm specializes in mechanical-action instruments based largely on Southern European traditions.

An International Improvisation Contest will be held next July in Haarlem, The Netherlands, on the famous Christian Müller organ there. Four finalists will be invited to compete, on the basis of tapes which must be submitted by Jan. 15 to Stichting Internationaal Orgelconcours, Stadhuis, Haarlem, The Netherlands.

Hildene, the historic estate of Robert Todd Lincoln in Manchester, VT, has signed a contract with Larry Nevin of Guilford, VT, to restore the Aeolian residence organ in the 1905 mansion. Built for the oldest son of Abraham Lincoln, the contract was signed in 1908 for a two-manual and pedal instrument of 17 ranks, with player mechanism. Over 200 player rolls remain within the organ which has not been altered and may, thus, be the oldest unchanged residence organ in the country. Friends of Hildene, Inc., Manchester, VT 05254 would be interested in hearing from persons who have information regarding this or similar instruments.

A Dublin International Organ Festival has been announced for June 29-July 6, 1980, in the Irish city. The central event will be an international organ playing competition at Trinity College Chapel, with prizes totalling \$1,550. The competition is open to organists of all nationalities born after Dec. 31, 1945. The festival will also include concerts and the premieres of commissioned works by Kenneth Leighton and A. J. Potter. For information, contact: Dublin International Organ Festival, M.A.I., 11 Suffolk St., Dublin 2, Ireland (phone 770976/770353).



Martin Neary, organist and master of music at Winchester Cathedral in England, has been awarded a UK/USA Bicentennial Fellowship by the British government. This award was begun in 1976 to mark the American bicentennial; each year, five awards, including one in music, are given to those already established in the arts, to enable the recipients to live for up to one year in the US.

Mr. Neary will be in the United States from Jan. through Sept. 1980 and will pursue his specific interests of baroque and 20th-century music. He will be available for concerts, recitals, workshops, and masterclasses during that time, both in the US and in Canada. Earlier this year he conducted the Winchester Cathedral Choir in a successful concert tour of the east and Canada, which included an appearance in Carnegie Hall.

Donald L. Clapper, minister of music and organist-choirmaster at Pine Street United Presbyterian Church in Harrisburg, PA, was recently honored at a service for his 25 years work in that church. Under his leadership, a choir program involving both children and adults was developed; he also initiated handbell choirs, a junior choir camp, and a summer choir workshop. Mr. Clapper is a graduate of Indiana University of Pennsylvania and Westminster Choir College. He conducts the Harrisburg Choral Society.

The 175TH ANNIVERSARY of the founding of Mt. Lebanon United Presbyterian Church in Pittsburgh, PA, was observed during 1979 by the commissioning of three new compositions, all of which received premiere performances: Laudate Deum by Donald Allured, for handbell choir; Sing Out a Joyful Song in Praise by Dale Wood, for adult choir and handbells; Ruth and Naomi, a duet for soprano and alto, by Alberta Childs Wright. Director of Music Kenneth Axelson was honored Sept. 19 on the occasion of his 10th anniversary at the church.



Paul Lee has been named winner of the 1979 Boston AGO Young Artist organ competition. He is a student in the master's degree program at Indiana University, where he is an organ student of Wilma Jensen and associate instructor in opera coaching. He is organist at Tabernacle Presbyterian Church in Indianapolis.

Other final contestants in the Boston competition were Joe Butler, student of Yuko Hayashi at New England Conservatory, and Dennis Keene, student of Vernon de Tar at Juilliard.

Robert Owen celebrated his 35th year as organist-choirmaster at Christ Church, Bronxville, NY, recently, and the church held a special reception in his honor.

Mr. Owen is a graduate of Oberlin College, and did graduate work at the University of Texas and at the Paris Conservatory, where he studied with Nadia Boulanger and Marcel Dupré. In Paris, he served as music director for the American Cathedral. He has concertized extensively and recorded for Aeolian-Skinner, Westminster, and RCA Victor, and has been consultant for many organ installations, including the Flentrop at SUNY Purchase, originally planned for Carnegie Hall. He was founder and first dean of the Westchester Chapter AGO.

WILLIAM ALBRIGHT, University of Michigan, has been cited by the League of Composers-International Society for Contemporary Music for his composition *Stipendium Peccati*, which will be performed at the 1980 World Music Days in Tel Aviv, Israel, next summer. The prize-winning work is scored for organ, piano, and percussion, and was commissioned by the 1973 Contemporary Organ Music Festival at Hartt College of Music, when it was premiered by Catharine Crozier.

LIONEL DAKERS, director of the Royal School of Church Music in England, was made a Lambeth Doctor of Music by the Archbishop of Canterbury in his retirement honors list. The award was made at Lambeth Palace on Oct. 31.

TWIN CITIES AGO 80

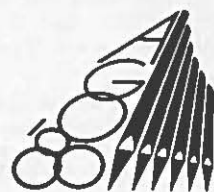
David Craighead Robert Glasgow Calvin Hampton
David Hurd Marilyn Mason Larry Palmer
Karel Paukert McNeil Robinson John Tuttle

Choir of St. Paul's Cathedral, London

Barry Rose, Director Christopher Dearnley, Organist

June 16-20, 1980

Minneapolis/St. Paul



A Legacy and a Prize

by Michael Murray

Editor's note: "A Legacy and a Prize" is a chapter from Mr. Murray's forthcoming book, Marcel Dupré: The Work of a Master.

Entering Widor's class in fugue and composition at the age of twenty-one (Arthur Honegger and Darius Milhaud were also enrolled), Marcel Dupré found that he had become something of a celebrity in Parisian musical circles. By having followed his *premier prix* in piano with, only two years later, a notably brilliant *premier prix* in organ, he had won as well a momentary acclaim in the newspapers. Within the Conservatory, moreover, it was evident by now that Guilmant and Widor regarded Dupré as heir apparent to the tradition they had established after Lemmens's precepts. Indeed, both men had resolved to promote Dupré's career to the limits of their influence, a resolution prompted as much by their concern for the future of the organ school they had labored to create as by their affection for this unpretentious boy who seemed with such ease to sum up its perfections.

In November of 1907, Guilmant, who played regularly for the Société des Concerts du Conservatoire, the Paris orchestra most coveted by soloists, arranged for Dupré to be engaged for a Sunday afternoon subscription performance of Handel's *Concerto in G Minor*. On Christmas Eve Dupré made a second Parisian appearance. In January, he performed again with an orchestra — this time at the Salle Gaveau, and this time thanks to Widor.

"These two great masters," Dupré recalls, "formed me and brought me up as if I were their own child."¹ His relations with Guilmant had begun, indeed, at the age of three weeks, when the master had prophesied, "He will be an organist!" Thus *Père* Guilmant, with his long white beard and paternal benevolence, had seemed as intimate a part of Dupré's childhood as his grandfathers; like them, he had addressed the boy — and later the young man — with the familiar *tu*. With Widor, on the other hand, who nearly always addressed him as *vous*, Dupré was to form an adult friendship, for he had reached his twentieth birthday when Widor appointed him *suppléant* at Saint Sulpice. With that appointment, Dupré writes, commenced "a relation based on an absolute mutual trust and on a profound affection that no shadow was ever to darken. He treated me, until the end, like a son."²

Dupré describes the ritual conclusion to Widor's Monday and Thursday classes:

Beginning then [October 1907] and continuing twice a week for seven years, we would leave the Conservatory together in a hansom, cross Paris — what exquisite drives those were! — and arrive at the Restaurant Foyot, where Widor lunched regularly.³

Located in the rue de Tournon near the Luxembourg, the opulent Foyot ministered with superb cuisine to a distinguished clientele of senators and artists. Widor, one of the best-liked professional men in Paris, knew everyone.

There, we would encounter numerous personalities from the world of Arts and Letters, and he would present me to each. What stimulating conversations I had with him! His intelligence, his vast culture, his humor cast a spell on you. Music certainly occupied a large part of his



Marcel Dupré in the garden of the Villa Julia-Marie.

talk, but so did his reminiscences of his own life and of the illustrious men he had known — reminiscences that I piously hoarded.⁴

Though Widor would relate story after story of his encounters with Liszt, Rossini, Franck, Massenet, Gounod, Bizet, and Saint-Saëns, he liked most to talk of the organ-playing school that he and Guilmant had founded.

His paternal grandfather [Dupré continues] had been an organ builder in Rouffach. His father in turn, until his death, was the titular of Cavallé-Coll's magnificent organ at the church of Saint Francois in Lyon.

"We lived across from the church," Widor told me, "and it was always a holiday when Cavallé-Coll, passing through Lyon, was the guest of my parents. I was fourteen when, at the dinner table one evening, he said to us something like this: 'When Charles-Marie finishes school, he must go to Brussels and work with the great organist Lemmens, to whom I will introduce him. I have already sent to Lemmens the young Guilmant of Boulogne-sur-Mer — who is so gifted that he can sight read a Bach work, *playing hands and pedals at the same time!*'"⁵

Cavallé-Coll's amazement at a skill that was later to become commonplace indicated, according to Widor, how low the art of organ playing had sunk before Lemmens began his reforms.

Widor explained to Dupré how the golden era of the classical organists had waned with the coming of the French Revolution, and how for the next half-century the art of the organist, like that of the organ builder, had lain stagnant and corrupt. Organs of the period 1790-1840, as he would later write, possessed "incomplete keyboards, anemic wind supply, voiceless foundation stops, and screaming reeds," while the organists who played them seemed, with few exceptions, "musicians without brains, performers without fingers."⁶ Players improvised dramatically but formlessly on popular airs; at the most solemn moments of the Mass, they depicted battles and thunder-

storms; as for technique, they seemed to have lost the very meaning of the word. The lofty eloquence of Couperin, Clérambault, and the rest faded from memory, as the resplendent classical organs they had loved fell silent.

One can imagine therefore [Widor writes] the impression that Lemmens made on his audience at Saint Vincent de Paul in 1852, when he came to Paris to make himself known, interpreting Bach with such style and such mastery in a program made up only of large works. In the audience were Gounod, Halévy, Ambroise Thomas, César Franck, Alkan, Boëly, Benoist, and all of the organists and amateurs of Paris.⁷

To say that Lemmens's debut caused a sensation, Widor adds, would be an understatement: "To the artists present, his playing seemed a revelation."⁸ His legato immaculate, his rhythms robust, his tempos moderate, Lemmens made few changes of stops and used no reeds in fugal movements. Above all, disregarding the flamboyance of the age, he presided at the console with restraint and economy of gesture, wasting not the slightest motion of hand or foot. "No matter how loose or how old the pedals that Lemmens happened to be playing," Guilmant recalls in illustration, "they were absolutely noiseless when under his control."⁹ Yet he was anything but a mere technician. "Not a person who heard Lemmens," writes Widor, "will ever forget the clarity, the force, the grandeur of his playing — with the tiniest details given weight, but always in proportion with the architecture, the scale of the work."¹⁰ Franck in particular, who heard Lemmens more than once, was inspired to go out and buy a practice pedalboard to improve his technique.¹¹

For Cavallé-Coll too, writes Widor, Lemmens's debut kindled "the true light," providing "the guiding principles that until then he had lacked."¹² Lemmens cautioned the builder, according to Widor, that to play Bach one must have "a proper dose" of mixture stops, persuading him to equip his new organs with keyboards of fifty-six notes and pedalboards of thirty notes. Before his meeting with Lemmens, writes Widor, Cavallé-Coll's

pedalboard at the church of Saint Denis began at *F*; that of Saint Roch at *A*; that of Notre-Dame de Lorette at *A* for the foundations, at *C* for the reeds. As for the pedal at the Madeleine, it comprised only twenty-five keys, dangerously close together. No law, no principle.¹³

And so to Lemmens, though he was not the first to play Bach in Paris,¹⁴ belongs much of the credit for the fervent Bach cult that was to spring up among the French — and influence French music for the next fifty years and more; for it was Lemmens's friendship and counsel that caused Cavallé-Coll to build organs on which the playing of Bach became physically possible and artistically apt.

Yet, as Alfred Einstein observes, "Bach was indeed a dangerous inheritance for the Romantics."¹⁵ Some of the organists who heard Lemmens were to exploit Bach's works as vehicles of virtuosity to astound or entertain: the *G Minor Fugue* and *Tocatta in F*, played at mercurial tempos and with abundant changes of stops, often suffered in this way. Indeed, by the self-same beauties of tone and convenience of mechanism that served the Bach-Lemmens alliance so well, Cavallé-Coll's organs posed myriad temptations to artists of the second rank. Lefébure-Wély and Batiste, to name two, bedazzled their audiences in the manner of Liszt, Thalberg, and Rubinstein, though without the substance, all the while composing reams of music like fountains of toilet water. By all but a few, Lemmens's classicism was as little understood as the Bachian spirit itself.

Even Saint-Saëns and Franck failed to grasp the core of Lemmens's revelation. Lemmens perceived Bach's works as representing the ideal use of the organ's resources, and his own style, intrinsically austere, possessed all of the severity and discipline inherent in those works — a severity and discipline that, as Dupré was to write, "far from drying up [Bach's] expressive force, increased it, on the contrary, tenfold."¹⁶ To Lemmens, moreover, the point of departure, the very essence of Bach inhered in his *legato* — the touch most elusive to define, most arduous to master — which, being capable of endless variation, and fitting most closely the sostenuto nature of organ tone, was therefore of all touches the most vibrant, the most articulate, the most expressive. Yet Saint-Saëns, who had won his *premier prix* in organ the year before Lemmens first came to Paris, and Franck, who was named to the organ post at Saint Jean-Saint Francois the year after, failed — despite what is sublime in the masterpieces they wrote for the organ — to play and compose in that indigenous, essentially *classic* organ style: neither man possessed a first-class pedal technique; their pedal parts often merely doubled the left-hand voices; and their legato remained indifferent and arbitrary (because both were extraordinary concert pianists and used from habit a pianist's fingerings). As pupils of Benoist, they parroted musically of an older generation whose training had been completed by the time Lemmens appeared in Paris;¹⁷ and like the other Romantics (Mendelssohn, Schumann, Chopin, Bizet, Gounod, Wagner, Brahms) who took Bach to their hearts, they stretched and colored his art to conform with their own philosophies, rejecting or ignoring whatever was not congenial to their temperaments.

(Continued, page 8)

Tradition in Italian Organ Building

by Rudolph Kremer

Even a casual study of Italian organs reveals that their builders followed similar procedures from the late 15th century until the middle of the 19th century. Despite differences in range, number of stops, and physical appearance, certain basic characteristics are found in almost all Italian organs built over this span of four centuries. A comparison of a 19th-century organ with earlier instruments will illustrate the long-standing tradition.

One of the earliest extant Italian organs is in the church of San Petronio, in Bologna. This one-manual instrument was completed in 1483 by Lorenzo da Prato and is presently being restored. The original stoplist was probably as follows:*

- Principale
- Ottava
- Decimaquinta (15th)
- Decimanona (19th)
- Vigesimaseconda (22nd)
- Vigesimasesta (26th)
- Vigesimanona (29th)
- Flauto in decimaquinta (15th)

The original range was from AA to c³, but there were only fifty keys, since the highest and lowest B-flats were omitted. The pedals simply pulled down the lowest octave of the manual keys. The first seven stops constitute a typical *ripieno*, each one furnishing an element in the overtone series. Similar organs built in the 16th century are described by Costanzo Antegnati in his *L'Arte organica* (1608).

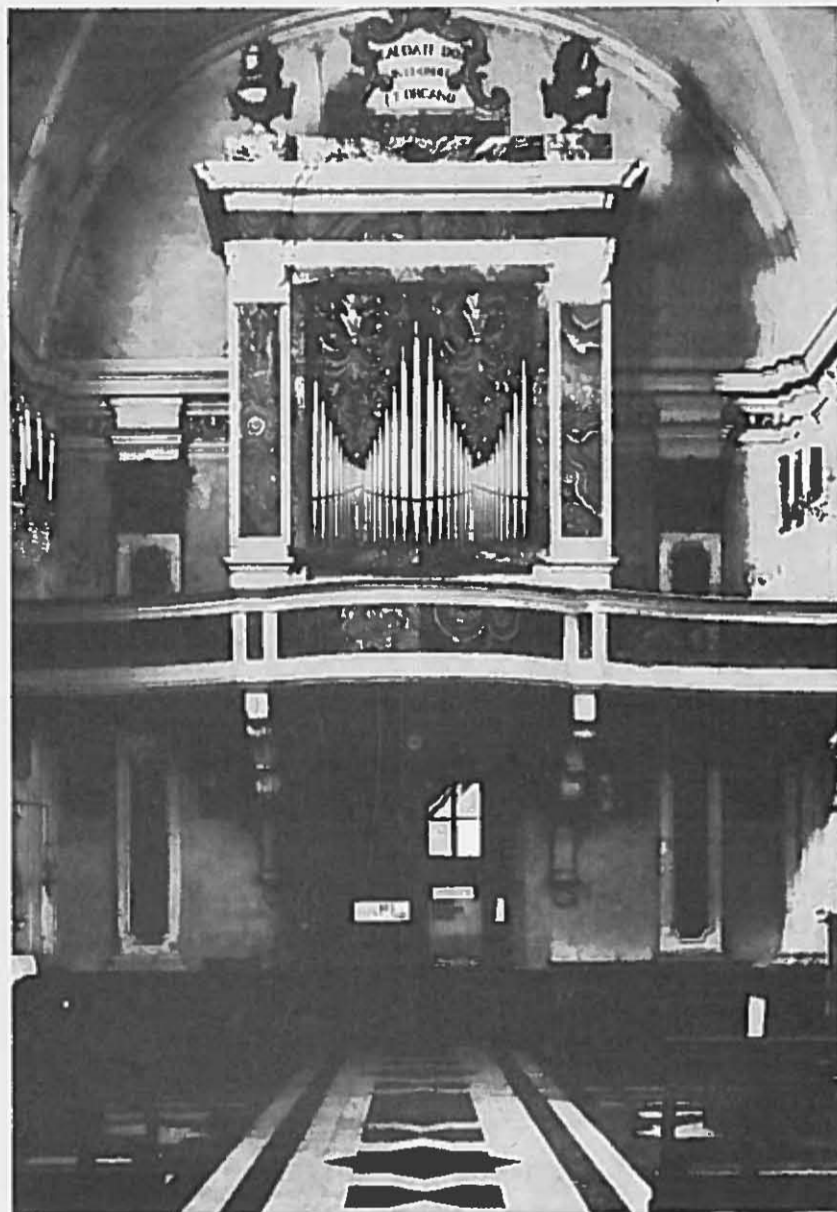
During the first half of the 16th century the bass range was extended to F or FF. The lowest fifth was short, lacking F-sharp and G-sharp. By 1600 the bass range was normally extended still further to C or CC with a short bottom octave consisting of eight notes: C, D, E, F, G, A, B-flat, and B. D and E appear to be F-sharp and G-sharp, respectively; the first two naturals play C and F.

The lowest C, D, and E were added to many earlier F organs if they were rebuilt; an example is in the church of San Giorgio sulla Costa, in Florence. Since the lowest pipe on the original chest and in the case front is the six-foot F, it was originally a 16th-century organ. A small chest was added for the notes C, D, and E, possibly as late as 1771, at which time the organ was rebuilt by Antonio and Filippo Tronci. They left a note neatly glued to the upper right corner of the roller board with this information:

Antonius, & Philippus Tronci
Etrusci cum Adiunctionis
Restauraverunt Anno Domini
MDCCLXXI

The original stops of this organ are as follows (the spelling and periods are as they are found on the organ):

*Pictures and descriptions of this famous organ may be found in P. Williams, *The European Organ 1450-1850* (London: B. T. Batsford, 1966), pp. 206-7 and facing p. 208, and in E. Enrico, *The Orchestra at San Petronio in the Baroque Era*, Smithsonian Studies in History and Technology / Number 35 (Washington, D.C., 1976), pp. 25-28.



San Stefano, Serravalle Pistoiese. The inscription at the top of the façade is *Laudate Dominum in chordis et organo*.

- Principale.
- Ottava.
- Quin. Decima. (Decimaquinta)
- Decima. Nona. (Decimanona)
- Vigesisecond. (Vigesimaseconda)
- Flauto.

These constitute a basic *ripieno* plus one flute stop, just as we saw in the San Petronio organ. A *Voce humana* and *Cornetto* were added, undoubtedly by the Tronci brothers in 1771. The present range is C — c³ with a short bottom octave; the eight pedals pull down the lowest eight manual keys.

During the 17th and 18th centuries builders gradually introduced reeds and other stops, until in the 19th century they arrived at a conception of the organ which included many orchestral features. But the *ripieno* was still the core of these instruments. A prime example is the organ in the church of San Stefano, in Serravalle Pistoiese, built in 1822 by Giosuè Agati and sons. The stoplist is impressive when compared with the earlier examples; asterisks indicate the components of the *ripieno*:

- Campanelli (treble)
- *Principale Soprano (treble)
- *Principale Basso (bass)
- *Ottava
- *Decima quinta
- *Decima nona
- *Ventesima seconda (Vigesimaseconda)
- *Ventesima sesta nona (Vigesimesesta e nona) (bass)
- Trombe Soprane (treble)
- Trombe Basse (bass)
- Cornetto nei Soprani (treble)
- Nasardo Soprano (treble)
- Nasardo Basso (bass)
- Clarone nei Bassi (bass)
- Ottavino (treble)
- Decimino (bass)
- Flauto in 8^a
- Traversieri nei Bassi (bass)
- Traversieri nei Soprani (treble)
- Voce angelica (treble)
- Corno da caccia (treble)
- Corno bassetto (bass)
- Corno inglese (treble)
- Cornetto cinese (treble)
- Contrabassi ai pedali

Note that a number of the stops are divided or partial stops; the division between bass and treble is between f¹ and f-sharp¹. The range is fifty notes, C — f³, with a short bottom

octave. As in the previous example, the pedals pull down the lowest eight manual keys. However, there are two additional pedals, located to the right of the others, which supply D-sharp and G-sharp missing from the short octave. Several accessories add to the organ's resources: a nightingale, two timpani (these are not percussion instruments, but two or three low-pitched pipes tuned in dissonant intervals and used for accent), and a *Banda* consisting of a real bass drum, Turkish cymbal, and a Chinese crescent (a Jingling Johnny)!

Obviously this organ has many features which are not found in the earlier examples mentioned: the orchestral stops, the percussion devices, the nightingale, and the addition of the notes D-sharp and G-sharp to partially fill out the short bottom octave in the pedals.

The basic organ is nevertheless traditional. Its chest and action are made just as they were in the 16th century. The wind pressure is low, as it was earlier. The *ripieno* is still the core of the ensemble. There is only one manual, and, amazingly, the lowest octave in the manual is still a short octave.

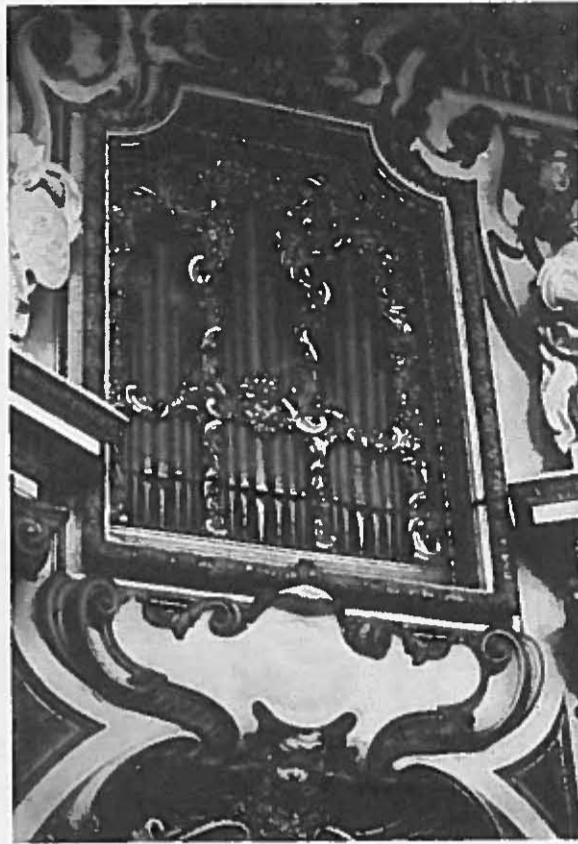
This organ is not an isolated example. Other 19th-century Italian organs which I have studied have the same characteristics, although most of them are smaller instruments. The sound of the *ripieno* on these organs is similar to that in earlier instruments, and the addition of the other stops produces ensembles of great power and magnificence.

These 19th-century organs tell us something about the thinking of contemporary organists and composers of organ music. That a single manual is the norm indicates an emphasis on the sound of the ensemble, even though divided stops make possible simultaneous contrasts between treble and bass. But since the division between treble and bass was never made standard in Italy (unlike France and Spain), its exploitation was restricted to improvisation. More arresting is the thought that before 1850 the Italians could not have had any great interest in French or German Baroque music; the single manual, short bottom octave, and limited pedals preclude performance of almost all works by the northern composers.

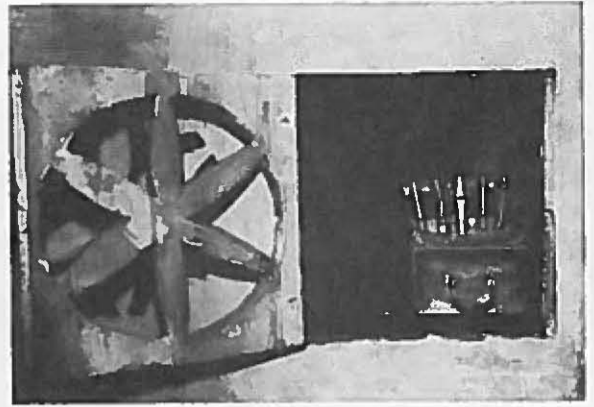
Thus, in all probability the Italian organists practicing in the first half of the 19th century were not playing music by foreign composers. And it is generally recognized that there was a steady decline in the quality of Italian organ music after Frescobaldi. Why then, in the absence of significant repertory (I cannot believe that the organists were playing Renaissance music in opera-ridden 19th-century Italy), did the organ builders continue making instruments which are basically Renaissance organs?

I can think of only two possible answers. The organists and their audiences must have been fascinated with the sheer sounds of the organs' colors and ensembles. The acoustics of almost all Italian churches are marvelous, and it is still a moving experience to hear these sounds in their environments, regardless what music is being played. But perhaps the tradition was so deeply rooted that it was self-perpetuating. There were many families of organ builders, and each generation learned from the preceding. It was possible to ornament the instrument with a Chinese crescent here, or a nightingale there, but one did not tamper with the important things such as the action and the *ripieno*. Their merits had been proven over the centuries, and furthermore, they were traditional.

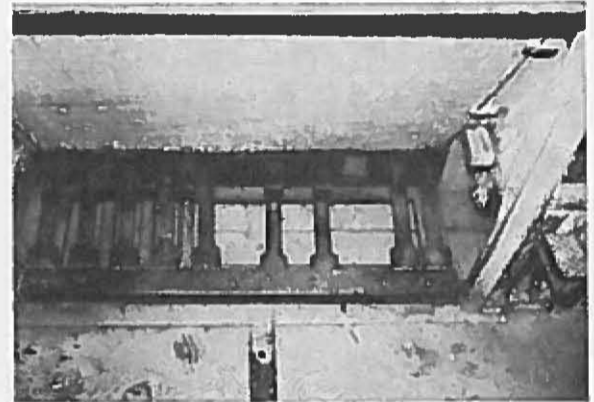
I am grateful to the University of North Carolina at Chapel Hill for supporting this study through a travel grant from the University Research Council and the award of a Kenan leave.



San Giorgio sulla Costa, Florence.



San Stefano, Serravalle Pistoiese. The nightingale in its cage. Water is poured into the receptacle until the warbling sound is of a satisfying nature.



San Stefano, Serravalle Pistoiese. Several unusual features are seen here: the pedals are made of iron, the short bottom octave is supplemented by the two pedals to the right of the center which play D-sharp and G-sharp, and there are two timpani, controlled by the highest two pedals.

Rudolph Kremer is Professor of Music and Chairman of Instruction in Organ at the University of North Carolina in Chapel Hill. He is the author of an article on the restoration of early Italian organs, which will be published in a future issue of *The Diapason*.




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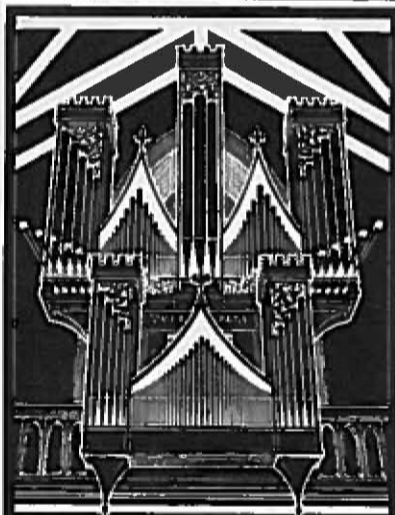
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A Legacy

(continued from p. 4)

It remained, then, for the younger generation to study with Lemmens and from a strenuous apprenticeship to seize upon the essentially classic elements of his style and the Spartan precepts of Bach's aesthetic.¹⁸ Guilmant, at twenty, was the first to enroll in 1857, with Widor following in about 1863 at the age of nineteen. Dupré continues:

Widor's "diet" in Brussels, as he described it to me, was anything but soft. Each morning at 8 o'clock, an organ lesson with Lemmens, in which he must play a new piece by Bach or by another classical master, and for which eight hours of daily organ practice [were needed]. Then, each evening at his worktable, about two hours of written effort — for an entire fugue had to be taken every week to Fétis, the Director of the Brussels Conservatory in those days . . .¹⁹

After a year with Lemmens, Widor settled in Paris, where Saint-Saëns appointed him *suppléant* at the Madeleine. In January of 1870 he took up his duties as "temporary" organist at Saint Sulpice (a favorite jest after his retirement being that he had occupied the post "temporarily" for sixty-four years) and set to work to make his name. His organ symphonies began to appear in about 1872, then his ballet, *La Korrigane*, which achieved a huge success at the Opéra in 1880, and numerous masses, psalms for chorus and orchestra, symphonies, concertos for cello, violin, and piano, songs, and operas. Befriended by Rossini, Saint-Saëns, and Liszt, claiming an entree into Parisian society by his wit and sophistication and by his ties with the eminent Montgolfier family, Widor had become by 1890 a respected and commanding figure. Even so, most teachers and students at the Conservatory were startled at the news — published in the school's bulletin on December 1 — that he was to succeed Franck as Professor of Organ.

The appointment stirred comment by coming a mere three weeks after Franck's death, considerably short of the accustomed decorous interval, and because Widor (like Guilmant) had never studied at the Conservatory. Moreover, Widor's first contacts with the organ class were anything but cordial; the group — headed by Vierne, Libert, and Tournemire — had worshipped "Father" Franck and would have resented his successor even had Widor's temperament contrasted less vividly with their idol's. As Dupré was to observe, Widor concealed a sympathetic heart beneath a certain exterior coldness. Where Franck had been genial, Widor was aloof; where Franck had been paternal, Widor was austere; where Franck had taught more of composition and improvisation than of repertory and technique, Widor prodded his pupils to become impeccable executants. Their dismay can be imagined, and Vierne conveys it: at Widor's first class session, in measured terms and with chosen words,

he spoke to us of his predecessor, whom he called an "improviser of genius"; then immediately he made a declaration, a sort of review of general principles . . .

"In France we have neglected performance much too much in favor of improvisation; it is more than an error; it is nonsense. To improvise in the artistic sense of the word one must have ideas, certainly; but that is not sufficient. In order not to be false to one's thought, in order to translate it exactly with all the variety, complexity and flexibility required for its development, the organist must possess an instrumental technique capable of permitting him

to execute any pattern whatsoever at any tempo . . .

"Moreover, I do not see why the organist should be the only artist exempt from the necessity of knowing the entire literature of his instrument . . ."

This declaration made, he continued: "We shall proceed in order. I take at random from my list. M. Burgat, play me something." And the unhappy boy, more dead than alive, was kept upon the bench for nearly an hour and a half. He played the Allegro from the Vivaldi Concerto in G Major, transcribed by Bach, a piece supposed not to be difficult, but which became extremely so when it had to pass all this teacher's requirements. Widor made him begin each measure twenty times over, explaining everything with pitiless logic, passing to the next one only after an absolutely perfect rendition "to the hair" as one would say nowadays. Firm legato in all the parts, precise articulation of repeated notes, liaison of common tones, punctuation, respiration, phrasing, shading in levels, all were dissected, commented upon, justified with marvelous clarity . . .

To terminate that first class he sat down at the organ and played the piece which he had just criticized so severely. We were overwhelmed . . .²⁰

By January, the class had taken on the atmosphere of a barracks, with Widor a precise and cold senior officer and the students hostile but correct recruits. Then Widor

suddenly broke the ice one day by saying to us: "Come now, gentlemen, I want you to know that I am much more your friend than I am your professor, and all these things that I ask of you, as arduous as they may seem, are uniquely for your future good."²¹

With that, he won them over. During the six years of Widor's tenure, concludes Vierne, the French organ school

was being built up again under the most brilliant conditions. The strict discipline of its training was an accepted fact. People submitted to it naturally and the results were splendid.²²

When in 1896 Widor relinquished the organ class to accept a chair in composition, and recommended as his successor Guilmant, whose strictness, scholarship, and veneration for Lemmens equalled his own,

the new teacher of the class changed nothing in the technique of performance; a few additional points of articulation in certain preludes and fugues of Bach, certain *tempi* slightly faster — those were his personal contributions . . .²³

Dupré concurs, having taken lessons for ten years from Guilmant and for seven from Widor:

These two great virtuosos, these two founders of the French organ school, who caused Bach to be known and loved in France, who maintained each the most ardent admiration for their master Lemmens, and who regarded each other with profound esteem, . . .

showed, in the philosophy that underlay their art, "not the slightest difference between one and the other."^{24,25}

In musical philosophy, indeed, Widor seems to have been the more outspoken of the two — or else his views were written down more often by pupils, particularly by Albert Schweitzer, who began in 1893 to study privately with him, and whose previous academic training had equipped him to ponder philosophic questions. In any event, Widor's conception of his art imbued the organ school he founded — the school a legacy Dupré was to inherit and to bequeath — with its uni-

que coloration, its essential nature, its intent.

Schweitzer writes:

"Organ playing," Widor once said to me on the organ bench at Notre Dame as the rays of the setting sun streamed through the dusk of the nave in transfigured peace, "is the manifestation of a will filled with a vision of eternity. All organ instruction, both technical and artistic, has as its aim only to educate a man to this pure manifestation of the higher will. . . ."²⁶

The music of Bach especially, writes Widor, expresses "the emotion of the infinite and the exalted, for which words are always an inadequate expression, and that can find proper utterance only in art . . ."²⁷ Such music "tune[s] the soul to a state in which we can grasp the truth and oneness of things, and rise above everything that is paltry, everything that divides us."²⁸ Accordingly, Widor's most telling attribute consisted in the profound seriousness with which he defined art's function: to him, organ music treated of the significant and the momentous — of life and death, hope and despair, triumph and defeat — and did so not merely because of the instrument's evolution within the Church, but because the art of music itself, as Schopenhauer puts it, attends exclusively to "our weal and woe."²⁹

Widor's views, the topic of many luncheon conversations at the Restaurant Foyot, passed intact to Dupré, who likewise emulated most traits and tones of his master's character — from Widor's urbanity, wit, and fondness for story-telling to his enthusiasm for pretty girls.³⁰ To Dupré too, whose favorite philosophers were to include Descartes, Spinoza, Comte, and (by election) Victor Hugo, and who, like Widor, seems to have been devout but only outwardly orthodox, music was a mystical art; it followed that great works of any period or variety, sacred or secular, were fundamentally religious. "The contemplation of beauty," Dupré once said to an interviewer, "is a form of contemplation of God. Beauty, art, is an approach to God, a path to Him."³¹

Yet if Widor regarded his calling with utmost seriousness, he bore his convictions with good will and humor; in this, too, Dupré followed. Dupré writes that he was present at the Restaurant Foyot on the day that Schweitzer announced to Widor his decision to renounce music and become a missionary, a decision Widor deplored as that of "a general who wanted to go into the firing line . . . with a rifle."³²

Full of deference [Dupré writes] and with head bowed, Schweitzer replied to each argument, "Yes *Maitre*, but God calls me." The next day, I asked Widor if he had managed to convince him. He replied, "My poor Dupré, what do you do when a man replies, 'God calls me'!"³³

On another occasion, unwilling to open his studio door to a particularly dull pupil, Widor directed hastily that he be told the master had gone to England, or better yet, that he had died and could therefore give no more lessons.³⁴ And again, as Dupré relates, Widor had served in the artillery and helped to defend Paris during the siege of 1870-71, riding back from the fortifications on Sunday mornings to play at Saint Sulpice. "I do not recommend," he told Dupré with a grin, "that you ever attempt to play upon the pedals while wearing spurs."^{35,36}

As Dupré in his turn was to do, Widor received friends and visitors in his organ loft during services. One Sunday, an American student noticed "a grand duchess of Russia" in the crowd near the console:

She was very grand — exceedingly swell in every sense of the word.

Pearls and things hung off her in every direction. Widor had full organ on, all coupled, of course, to the pedal, and during mass the grand duchess stepped on bottom C. Everybody jumped at the roar that came out and the poor lady collapsed like a balloon with a hole in it. Widor patted her hand violently and said, "C'est rien du tout, Madame" (It's nothing at all, nothing at all!). After enough patting she recovered, but she wasn't half as grand after that.³⁷

Finally, when Cornelia Otis Skinner — then in her twenties and accompanied by her friend Emily Kimbrough — was presented to Widor, he flattered her shamelessly by saying she had the *ligne* of an artist.

I had never before had my *ligne* commented on and was not quite sure what one was, but I took the remark as a high compliment. He now wrote asking us both to come to mass next Sunday at St. Sulpice . . . and would we care to come up and sit with him in the choir loft . . .

At the church . . . he beckoned me to sit beside him on the bench, saying, "N'asseyez-vous pas sur le sentiment." I had no idea what a *sentiment* was, much less of sitting on it, but I doubled my legs up under me and kept very still . . . [as] he filled the church with waves of thundering grandeur . . .³⁸

Of Widor as a devoted teacher of composition, Dupré writes that "he displayed a great breadth of spirit, trying to penetrate and guide in its own path the temperament of each pupil,"³⁹ a practice that Dupré was himself to adopt. Widor's aim, adds Vierne, was to "give precedence to reason over pure and simple instinct, to rationalism over empiricism . . ."⁴⁰ — a principle that Dupré was himself to apply in his teaching no less than in his composing. The fault Widor could least endure was lack of rhythm; the virtue he most praised was the dual one of balance and shapeliness: "Measured proportions," he would say again and again, "are as necessary to a musical work as to a Greek temple." Expressiveness seemed to him essential, though it must be circumscribed by reason and restraint, and even fugues ought not to be pedantic. Accordingly, the *Fugue in Four Voices*⁴¹ with which Dupré in 1909 won the *premier prix* in fugue at the Conservatory seems a model of perfect form infused with emotional eloquence.

Dupré's prize-winning fugue followed the several songs, piano pieces, and movements for string quartet that he had submitted to Widor during 1907-09 and of which all but the fugue were to remain unpublished. His earliest-composed published work, the *Sonata for Violin and Piano*, Op. 5, written in 1909, was in turn followed by more songs, piano works, and choral music, of progressively greater complexity and skill. The songs of 1910-12 in particular, with their evocative accompaniments adroitly orchestrated, seemed to Widor indicative in Dupré of a talent for composition quite distinct from his gifts as an organist and improviser, as did Dupré's *Fantasy for Piano and Orchestra*, Op. 8, a work sufficiently mature to be inscribed to Lazare Lévy and sufficiently accomplished to be performed by him with Pierné and the Lamoureux Orchestra. Hence, by 1912, although no organist in history had won it, Widor was urging Dupré to compete for the *Prix de Rome*.

Dupré, however, though he hesitated at first to disagree with his master, felt deeply reluctant. The *Prix de Rome*, he knew, stood preëminent among the awards a fledgling composer might seek: its winner would be invited to lunch by the President of the Republic, given a generous stipend,

and sent to the Villa Medici to draw inspiration from the culture and countryside of Italy. The newspapers would be full of him; his reputation would be assured; and for four years he would need to think of nothing but art. He thus would join the company of Berlioz, Gounod, Massenet, Bizet, and Debussy, who had each won first place (*Premier Grand Prix de Rome*), and of Fétis, Adam, Dukas, Bruneau, and Ravel, who had carried off the second prize (*Grand Prix de Rome*). Yet the competition centered on opera; the task given each candidate consisted of setting to music a lyric scene upon a text chosen by the sponsoring *Académie des Beaux-Arts*; and Dupré "had no desire to write an opera, with recitatives and love duets — with all that makes up, all that is required by, operatic writing."⁴² Dupré's reluctance derived in part from his esteem for Wagner, whose place he felt was "so high, so inaccessible, that one should relinquish it to him without demur."⁴³ Furthermore, with his life as a performer and teacher going along in so comfortable, satisfactory, and eminently fulfilling a way, the *Prix* loomed as an otiose and intrusive interruption.

During the five years that had passed since his *premier prix* in organ in 1907, Dupré had continued to live at home, commuting to Paris from Rouen. There, he had built up a class of pupils, maintained his church post at Saint Vivien, and assisted his father with the rehearsals and concerts of the *Accord Parfait*.⁴⁴ To teach, to accompany the great choral literature, to have at his disposal under Widor the sumptuous organ of Saint Sulpice, to command ample time for composition and practicing, to enjoy the friendship of artists like Lazare Lévy and Paul Fauchet and the respect of masters like Widor and Vierne, to have won a reputation in the capital as well as in the provinces — all of this rejoiced his soul, paid his creditors, and satisfied his ambitions. For in those years, as later, Dupré showed not the slightest interest in pursuing wealth or fame; and though both were to give him pleasure when they arrived unsought, he could contentedly have lived as his father had.

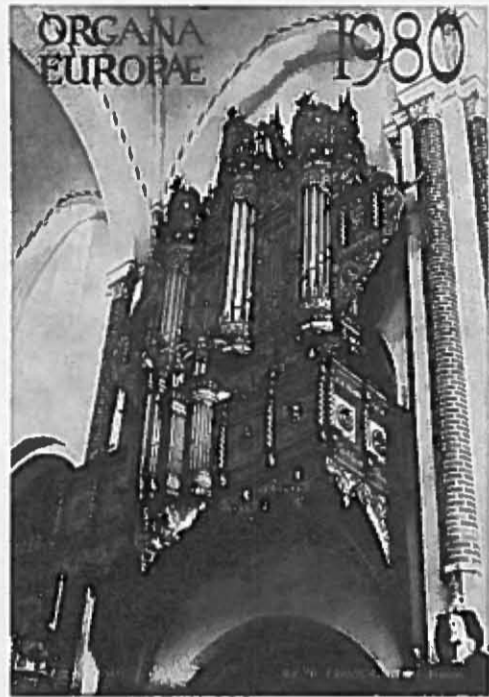
The years 1910 to 1912 had especially abounded in rewards. With the *Accord Parfait*, Dupré rehearsed Bach's *Saint Matthew Passion*, Beethoven's *Mass in C* and *Ninth Symphony*, Debussy's *Demoiselle Élue*, and Fauré's *Requiem*; with Lazare Lévy he presented a two-piano recital in Rouen; with an orchestra in Marseille he played a Guilmant symphony; alone, he made three appearances in Rouen, three in Paris. Amid the satisfactions of preparing those concerts (the delights of preparation being as rich for him as those of performance), only the death of Guilmant, in March of 1911 in his seventy-fifth year, marred Dupré's contentment. That Dupré felt the loss — though it had not come unexpectedly — is suggested by his soon afterward setting as the date for his official debut in Paris March 12, 1912, Guilmant's birthday. In the *Salle Gaveau* that Tuesday night, Dupré delivered a performance that "lives in every memory" as a "triumph," according to Vierne, whose *Troisième Symphonie*, written partly at the Dupré villa in Saint-Valery the preceding summer and inscribed to Dupré, received its premiere on this occasion.⁴⁵

But throughout the academic year 1911-12, Dupré had found Widor more than ever determined to see him compete for the *Prix de Rome*, while he himself — all the more since his success at the *Salle Gaveau* — continued to disregard the prize in his own plans as disproportionately demanding. In

(Continued overleaf)

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And Joseph, also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife... and so it was, that, while they were there... she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger... and there were in the same country shepherds keeping watch over their flock by night. And, lo, the angel of the Lord, came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, fear not: for behold, I bring you good tidings of great joy... For unto you is born this day in the city of David a Saviour, which is Christ the Lord: and suddenly there was with the angel a multitude of the heavenly host praising God and saying, Glory to God in the Highest, and on Earth Peace, Good Will toward men.

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Luke 2:4-14

A Legacy

(continued from p. 9)

the end, largely out of affection for Widor and without wholly giving up his reservations, Dupré agreed to present himself at the preliminary examination in May.

For this, the Académie demanded from each candidate a fugue and a four-part chorus, to be composed within nine days and in solitude. To ensure probity, it immured the candidates in the Chateau de Compiègne with piano and writing table, and gave them the freedom of the woods and gardens. With even their correspondence censored, Dupré recalls, they lived "like princes or prisoners,"⁴⁶ and when from among the entrants six finalists were chosen, it was with mixed reluctance and enthusiasm that the six returned to their cloister — this time to remain a full month and to produce a score of a hundred and fifty pages, fully orchestrated. The work was exacting, the pressure intense.

Although he stood among the finalists each year, Dupré failed in 1912 and 1913 to win the prize — but not, it seems, for lack of will: once persuaded by Widor to compete, he did so with dedication, spending months at work on trial choruses and arias. Still, his first attempt in particular did leave him exhausted, discouraged by defeat, loath to persist. It was late in June by then, and when Widor asked him to compose yet another trial cantata during the summer vacation and to bring it to class that fall, Dupré agreed but could not settle to the task. Instead, on joining the family in Saint-Valery, he turned to organ composition, writing a set of three preludes and fugues that he was to publish as opus seven and which were to count among his most famous works.

According to Dupré, Widor that autumn had only praise for the summer's production, admiring the preludes and fugues and agreeing that they had refreshed Dupré's spirits.⁴⁷ The pupil himself recalls exclaiming, "Ah, *mon cher Maître*, I wrote them in the hope that you would free me, free me from the Prix de Rome!"⁴⁸

Widor was adamant: "Devoting one more year to theatrical music will be no waste of your time," he said. Believe me, you will be a more complete musician thereby."⁴⁹ In the event, Dupré was to devote not one more year but two to the challenge:

Then, on July 3, 1914, eight members of the musical division of the Académie des Beaux-Arts (a branch of the Institut de France⁵⁰) met in closed session to judge the six works submitted that spring — among them Dupré's lyric scene, *Psyché*. Four members voted for Dupré, four for Dupré's friend Marc Delmas. To break the deadlock, Widor dispatched an urgent message to Saint-Saëns, who, as noted above, had refused after Charpentier's election to the Académie to set foot within its walls.

The next day [Dupré writes], the five houses of the Académie assembled to announce the final decision. Unaware of the previous day's events, I awaited the result in the courtyard, under a blistering sun and

in white tie according to custom. When I saw Saint-Saëns arrive, I was seized with anxiety. Behind him came the illustrious pianist Rislér, whom I knew well . . . I hurried to him . . .

"Ah, *Maître*, not only Saint-Saëns but you too!"

"Come now, Dupré. Who knows whether the presence of Saint-Saëns will not be propitious for you!"⁵¹

It was.

Yet the proclamation on that summer afternoon that Marcel Dupré had won the Premier Grand Prix de Rome for 1914 was to prove less than opportune. Dupré would never reside at the Villa Medici, nor even visit Rome until the time of his first concert there many somber years later. For less than a month had passed when, at the beginning of August, France and her allies declared war on the Central Powers.

NOTES

¹ "Marcel Dupré: Interview and Improvisations," (Phonodisk).

² Marcel Dupré, "Souvenirs sur Ch.-M. Widor," an address delivered before the Institut de France, Oct. 26, 1959, 4.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Charles-Marie Widor, "L'Orgue Moderne," *Les Nouvelles Musicales*, I (March 1, 1934), 5-6.

⁷ Ibid., 6.

⁸ Ibid.

⁹ William C. Carl, "Alexandre Guilmant; Noted Figure Viewed 25 Years After Death," *The Diapason*, June 1, 1936, 4.

¹⁰ Felix Raugel, *Les Organistes*, Paris, 1962, 88.

¹¹ Although the anecdote may be apocryphal, it carries the ring of truth. At any rate, it is established that Franck began working hard at organ technique after hearing Lemmens and Hesse.

¹² Widor, op. cit.

¹³ Ibid.

¹⁴ Alkan had performed the organ fantasias and toccatas on a pedal-piano whose pedal attachment, built for him by Erard, had thirty notes; Boëly had played Bach, and was to lose his church post for playing in too "severe" a manner; Gounod seems to have been acquainted in the 1840s with Bach's organ pieces; Hesse, Lemmens's master, had amazed the Parisians by his pedal-playing when he opened the new St. Eustache organ in 1844.

¹⁵ *Music in the Romantic Era*, New York, 1947, 50.

¹⁶ François Florand, *Jean-Sébastien Bach: l'Oeuvre d'Orgue*, Paris, 1947, 7.

¹⁷ Saint-Saëns, one of history's most brilliant child prodigies, entered the Conservatory at age seven; although twelve years Lemmens's junior, he belonged musically to an older era.

¹⁸ See Michael Murray, "The Pure Tradition of Bach," *The Diapason*, Oct., 1977, 4.

¹⁹ Dupré, op. cit., 5.

²⁰ Louis Vierne, "Memoirs of Louis Vierne," tr. Esther E. Jones, *The Diapason*, Nov. 1, 1938, 10.

²¹ Ibid.

²² Ibid., Jan. 1, 1939, 9.

²³ Ibid.

²⁴ Dupré, op. cit., 10.

²⁵ "Marcel Dupré: Interview and Improvisations," (Phonodisk).

²⁶ Charles R. Joy, *Music in the Life of Albert Schweitzer*, Boston, 1959, 168-69. "The same conception of the nature of the organ," Schweitzer adds, "lies at the basis of Guilmant's playing . . ."

²⁷ Albert Schweitzer, *J. S. Bach*, London, 1911, I. xii.

²⁸ Ibid.

²⁹ For lucid and moving elaborations on this cardinal Romantic theme see Bruno Walter, "Thoughts on the essential nature of music" and *passim* in *Of Music and Music-Making* (New York, 1961), and Jacques Barzun, *Classic, Romantic and Modern* (Chicago, 1943).

³⁰ The habits and predilections of master and pupil differed, though, in some amusing (if unimportant) ways. Dupré, who remained convinced that smoking impaired the workings of memory, and who feared fire in any form (even on winter mornings must go to the basement

and stoke the furnace) found it worth noting that Widor "always smoked a cigarette after lunch." And again, though Dupré loved to practice and found it difficult to understand any musician's lack of zest for long, hard rehearsal, he admitted that Widor practiced little in later years — because of the press of duties at the Institut and because of his wish to devote all possible time to composing and teaching. And again, though Widor loved fine food, and the Foyot was reputedly one of the best restaurants in Paris, he never managed to summon from Dupré the least interest in *haute cuisine*. Then, and for the rest of his life, Dupré took as favorite menu an *oeuf-en-gelée*, steak or *entrecôte* and fried potatoes, and coffee-flavored ice cream — drinking coffee only at lunch, always diluting his wine to a faint pink, never drinking spirits.

³¹ Juliette Hacquard, "Marcel Dupré," *Rive Gauche: Mensuel Catholique du Quartier* (Saint Sulpice), No. 25 (May 1966), 21.

³² Albert Schweitzer, *Out of my Life and Thought*, New York, 1933, 73.

³³ Marcel Dupré, *Marcel Dupré Raconte*, Paris, 1972, 71.

³⁴ Albert Riemenschneider, "Tribute to Widor as He Completes Sixty Years at St. Sulpice," *The Diapason*, June 1, 1930, 26.

³⁵ Marcel Dupré, "Le Grand Orgue de Saint-Sulpice," *Rive Gauche: Mensuel Catholique du Quartier*, op. cit., 18.

³⁶ Riemenschneider, op. cit.

³⁷ Edward Shippen Barnes, "The Organ Student in France: An Informal Talk," *The Diapason*, July 1, 1921, 25.

³⁸ Skinner and Kimbrough, *Our Hearts Were Young and Gay*, New York, 1942, 240-41.

³⁹ Marcel Dupré, "Souvenirs sur Ch.-M. Widor," op. cit., 8.

⁴⁰ Louis Vierne, "Memoirs of Louis Vierne," tr. Esther E. Jones, *The Diapason*, Nov. 1, 1938, 10-11.

⁴¹ In F minor on a subject by Fauré. See Marcel Dupré, *Cours Complet de Fugue*, Paris, 1938, I, 72.

⁴² "Marcel Dupré: Interview and Improvisations," (Phonodisk).

⁴³ Ibid.

⁴⁴ When Dupré needed to remain overnight in Paris, he had a room at the home of Mme. Tony Visinet, Jeanne Dupré tells us; when Widor needed him at St. Sulpice, Dupré would engage a substitute at St. Vivien.

⁴⁵ Louis Vierne, "Reminiscences of Louis Vierne," tr. Esther Jones Barrow, *The Diapason*, April 1, 1939, 8.

⁴⁶ Radio interview, c. Nov., 1948 at Carleton College, Northfield, Minn., broadcast on station WCAL.

⁴⁷ Robert Delestre, *L'Oeuvre de Marcel Dupré*, Paris, 1952, 51.

⁴⁸ "Marcel Dupré: Interview and Improvisations," (Phonodisk).

⁴⁹ Ibid.

⁵⁰ The Institut de France, founded in 1795-96, is composed of five academies: Académie Française; Académie des Inscriptions et Belles-Lettres; Académie des Sciences; Académie des Sciences Morales et Politiques; and Académie des Beaux-Arts. The Académie des Beaux-Arts itself has five divisions: painting, sculpture, architecture, engraving, and musical composition. By some speakers and writers, the terms "Académie" and "Institut" are used interchangeably.

⁵¹ Marcel Dupré, *Marcel Dupré Raconte*, 75-76.

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Michael Murray's ninth commercial recording, of works by Bach, will be released on the Telarc "Digital" label in March 1980.

Correction

In Rudy Shackelford's analysis of Persichetti's *Auden Variations* (Oct. issue, p. 19), a line was omitted from the conclusion of the printed text. The last sentence of the penultimate paragraph should read "Persichetti would also like swells on every division — a little unrealistic in the wake of the *Orgelbewegung*."

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Murray Somerville has been appointed cathedral musician at the Cathedral of St. Luke in Orlando, FL, where he succeeds Robert Simpson. He assumes his new position on Jan. 1, after serving over six years as organist-choirmaster at St. James's Church, West Hartford, CT, where he directed a men and boys choir and a girls choir. Born in London, England, Mr. Somerville holds degrees from Union Theological Seminary and Oxford University, where he was the New College organ scholar. His organ study has been with Karl Richter, David Lumsden, and Robert Baker. He founded and directed the Hartford Camerata chamber singing ensemble and has recorded privately and for Abbey Records. Mr. Somerville currently serves as executive director for the Royal School of Church Music chorister training courses. His wife, Hazel Bailes Somerville, also a Union Seminary graduate, has served the past two years as organist-choir director at St. Michael's Church, Litchfield, CT.

Karel Paukert has been appointed organist and choirmaster of St. Paul's Episcopal Church in Cleveland Heights, OH. He continues to hold the position of Curator of Musical Arts at the Cleveland Museum of Art, as well as a teaching engagement at the Cleveland Institute of Music.

Appointments

Gretchen Franz has been appointed associate choirmaster at All Saints Episcopal Church, Pasadena, CA, where she will assist Robert Kenneth Duerr with administration and organ duties for services. She will also direct the four youth choirs. A native of Pittsburgh, Ms. Franz holds degrees from Penn State University and Union Theological Seminary. Her organ studies were with John Lively and Leonard Raver. She comes to the new position from a similar one in Pittsburgh, where she was also on the faculty of Carlow College. She plans to pursue the DMA degree at the University of Southern California, where she will study with Ladd Thomas.



Susan Marchant has been appointed assistant professor of music at Pittsburg State University in Pittsburg, KS, where her teaching duties include organ, harpsichord, and class piano. She holds a B.Mus. degree from Oberlin College and an M.M.A. degree from Yale University, where she is currently a D.M.A. candidate. Her principal teachers have included John Becker, Fenner Douglass, Charles Krigbaum, and Richard Rephann. During the 1978-79 academic year, she taught on the music faculty of St. Cloud State University in Minnesota.



Harold Heeremans, former national president of the American Guild of Organists, has been appointed organist and choirmaster of the First Congregational Church in Falmouth, MA, effective Oct. 1. He will continue as conductor of the island chorus at Martha's Vineyard, as well as summer organist at Union Chapel, Oak Bluff, a position he has held for 32 years. Mr. Heeremans, who has already officially retired, indicates that anyone who doesn't want to become yet busier should not retire.

Lester H. Groom, associate professor of music at Seattle Pacific University, has been appointed organist of the First Presbyterian Church of Seattle, WA. He was formerly organist-choirmaster of Redeemer Episcopal Church in Kenmore. The First Presbyterian Church, a large building of modern design, houses a 3-manual Balcom & Vaughan organ built in 1969 which was used for several events at the 1978 national AGO convention; the same firm built a 2-manual organ of 16 ranks for the chapel.

William L. Wunsch has been appointed organist-choirmaster of St. Luke's Episcopal Church in Monrovia, CA, where he succeeds the late David Lennox Smith. Mr. Wunsch holds undergraduate and graduate degrees from the University of Redlands and the University of Southern California. His teachers include Raymond C. Boese, J. William Jones, Ladd Thomas, and James H. Vail. He leaves a similar position at St. James' Episcopal Church, Newport Beach, CA. (more Appointments, pp. 12-13)



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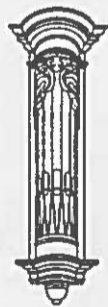
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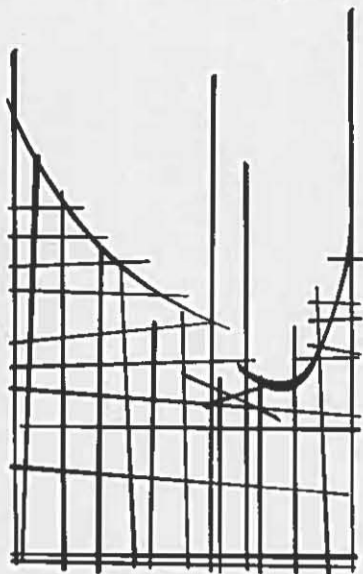
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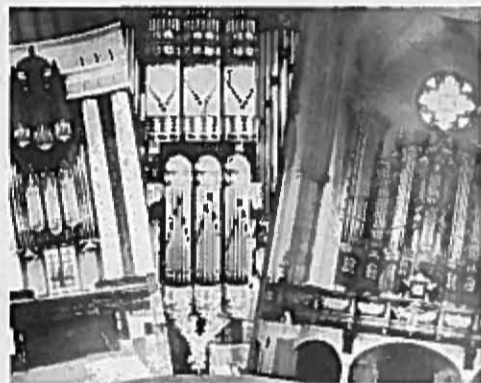
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Appointments



Susan Hegberg has been appointed associate professor of organ at Houghton College, Houghton, NY, and organist of the Houghton Wesleyan Church. She received the D.Mus. degree in organ performance at Northwestern University, where she was a student of Karel Paukert. She also holds the M.Mus. degree from the University of Michigan, where she studied organ with Robert Glasgow, and the B.Mus. degree from St. Olaf College, where she was an organ student of David N. Johnson. She has also studied with Heinrich Fleischer and Eleanor Killoran.

Dr. Hegberg leaves positions at Jamestown College and Immanuel Lutheran Church in Jamestown, ND, where she was an active recitalist. She succeeds Dr. Charles Finney, who has been appointed professor emeritus at Houghton College and organist emeritus of the Houghton Wesleyan Church.

Paul Jernigan Jr. has been appointed Houston area representative for Casavant Freres Inc., Texas-based subsidiary of the Canadian organbuilding firm. He is a 1976 graduate of the University of Houston, where he studied with Robert J. Jones, and he is currently organist of St. Matthew United Methodist Church in Houston. Mr. Jernigan received his technical training through associations with the Reuter Organ Company and Visser-Rowland Associates.



James C. Cripps has been appointed organist-director of music for the First United Methodist Church of Jacksonville, FL, effective Jan. 1. He held this position 1965-75 and also taught part-time at Jacksonville University. Mr. Cripps returns to the Florida position from Mulberry Street United Methodist Church in Macon, GA, where he has been organist-director of music since 1976, as well as state AGO chairman. His organ teachers have included Edward Tibbs, Hugh Hodgson, Ramona Beard, and Alec Wyton. Mr. Cripps is a member of Phi Kappa Phi and Pi Kappa Lambda national honor societies.



Richard Heschke has been appointed associate professor of music and organ department chairman at Concordia College, Bronxville, New York, as well as affiliate teacher-artist at the State University of New York at Purchase. He leaves a position at the University of Iowa in Iowa City and was previously at Louisiana State University, Baton Rouge.

Dr. Heschke is a graduate of the Eastman School of Music, where he received the M.Mus. and D.M.A. degrees in church music and the performer's certificate in organ. He has performed extensively in recital throughout the country, including national and regional AGO convention appearances, and he has served as chapter dean in several states. He concertizes under the representation of Phillip Truckenbrod.



Lindsay Lafford, professor of music, organist, harpsichordist, and carillonneur at Hobart and William Smith Colleges in Geneva, NY, for 31 years, has retired from this position and has accepted an appointment as organist-choirmaster at St. Philip's Episcopal Church, Coral Gables, FL.

Mr. Lafford, who holds the F.R.C.O. (Chm.) and F.A.G.O. certificates, was a student of Sir Percy Hull at Hereford Cathedral in England before being organist at St. John's Cathedral, Hong Kong, 1936-39. He then came to the U.S. to teach at Haverford, Swarthmore, and Middlebury Colleges and Washington University. During 1939-40, he was university organist at Princeton, and he served a number of churches, including Second Presbyterian in St. Louis and St. John's Cathedral in Jacksonville. He is the composer of a number of published works.



Thomas Strickland has been appointed organist of the First Congregational Church in Old Greenwich, CT, where he is also assistant to minister of music Richard Vogt. A native of Indianapolis and a graduate of the Indiana University School of Music and the Yale University Institute of Sacred Music, Mr. Strickland has studied organ with Adele Haritonoff, Neil Larson, Clyde Holloway, and Gerre Hancock. He previously held positions as organist-choirmaster at the University Lutheran Church in Bloomington, IN, and the First Congregational Church of West Haven, CT. He began his present appointment in February.



Gene Janssen has been appointed minister of music at the Arlington Hills Lutheran Church, St. Paul, MN. A graduate of Wartburg College and Indiana University, he studied with Helmut Walcha under a German Government Grant. Mr. Janssen comes to the position after having served three years at First Lutheran Church of DeKalb, IL, and eleven years at Grace Lutheran Church, Albert Lea, MN. He will serve as organist and choirmaster with a multiple choir system founded by Edwin G. Amundson, who has retired after serving the church for 45 years.

Sister Anna Marie Flusche has recently been employed by Visser-Rowland Associates, organbuilders in Houston, TX, where she serves as an apprentice. The Dominican nun became interested in the field through work she did on the pipe organ at the high school in which she taught. She then began a master's degree in organ, undertaking a research problem dealing with a 17th-century Jesuit organbuilder; this led to work on a book dealing with the activities of clerical and religious organ builders and this, in turn, led to her present work, as part of her research.

Sister Anna Marie is a member of the Dominican Congregation of the Sacred Heart, which she joined in 1963 and whose motherhouse is located in Houston. She graduated from Dominican College, Houston, with a bachelor's degree in liturgical music and received her master's degree from North Texas State University in Denton. She has studied organ with Klaus and Marilou Kratzenstein, Donald Willing, and Ronald Wyatt, and is presently a student of Clyde Holloway. She was chairman of the music department at St. Agnes Academy in Houston from 1970 to 1979, and she has been organist of St. Michael Catholic Church, Houston, since 1971.



William N. De Turk was elected president of the Guild of Carillonneurs in North America at the annual congress held last June at the Bok Singing Tower (Mountain Lake Sanctuary) in Lake Wales, FL. He is director of music and carillonneur of the Grosse Pointe Memorial Church (Presbyterian) in Grosse Pointe Farms, MI. Mr. De Turk studied carillon with Percival Price and organ with Robert Glasgow, at the University of Michigan. In 1974, he was the first carillon scholar at the Bok Singing Tower, where he worked with resident carillonneur Milford Myhre. He is a member of the Detroit AGO chapter.

The GCNA is comprised of 500 members in the United States and Canada, and other parts of the world. It is a member of the newly-formed World Carillon Federation. Since the majority of carillons in this country are at churches, members deal with many of the same problems which confront organists. The Guild of Carillonneurs in North America is a professional society ready to assist individuals and institutions with regard to carillons, chimes, and bells.



Richard W. Slater has been named interim director of music at St. John's Episcopal Church in Los Angeles. He leaves a 16-year position at St. Mark's Church, Glendale, and will be responsible for an active parish music program. In addition to his duties at St. John's, Mr. Slater will resume full-time work on the DMA degree in church music at the University of Southern California.

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Lynn A. Dobson* of Lake City, IA, has completed a new 2-manual and pedal organ of 7 ranks for Saint Olaf College, Northfield, MN. The instrument is housed in a solid white oak case with native black walnut pipeshades and console trim, and is located in a teaching studio in the new four-million-dollar Christiansen Hall of Music. Both key and stop actions are mechanical. The detached console has hand-turned drawknobs of black walnut, ebony naturals, and accidentals of rosewood with ivory plating.

*Lynn A. Dobson, member, American Institute of Organbuilders.

MANUAL I
Gedackt 8' 58 pipes
Spitzflöte 4' 58 pipes
Gemshorn 1-1/3' 58 pipes
11/1

MANUAL II
Rohrflöte 8' 51 pipes
(C-F# common w/Gedackt)
Principal 2' 58 pipes

PEDAL
Holzgedackt 8' 32 pipes
Choralbass 4' 32 pipes
1/Pd
11/Pd

Harris Organs* of Whittier, CA, has been commissioned to build a new 4-manual and pedal organ for Wilshire United Methodist Church of Los Angeles. Completion is expected in June 1980. The instrument will be built and voiced according to French romantic style, will total 60 ranks, and will utilize electro-pneumatic action throughout. Some pipework will be retained from the 1928 Möller now in the church, as will the 1956 Möller console. The design is by Robert M. Turner, tonal director for the firm, in consultation with Dr. Thomas Harmon, consultant for the church, Dr. Lester E. Remsen, choirmaster, and Ruth Plummer, organist.

*David C. Harris, member, American Institute of Organbuilders.

GRAND ORGUE (III)
Violonbasse 16'
Montre 8'
Solicional 8' (ext.)
Bourdon 8'
Flute harmonique 8'
Prestant 4'
Flute a cheminée 4'
Doublette 2'
Fourniture V 1-1/3'
Trompette 8'
Tremblant
Chimes

POSITIF EXPRESSIF (I)
Principal 8'
Bourdon-en-bois 8'
Quintaton 8'
Gemshorn 8'
Gemshorn céleste (TC) 8'
Prestant 4' (ext.)
Flute conique 4'
Doublette 2'
Flute 2' (ext.)
Larigot 1-1/3'
Flageolet 1' (ext.)
Cymbale IV 2/3'
Cromorne 8'
Tremblant
Positif 16' — off — 4'

RECIT EXPRESSIF (III)
Bourdon 16'
Diapason 8'
Flute a cheminée 8' (ext.)
Flute harmonique 8'
Voie de gambe 8'
Voix céleste 8'
Duiciane 8'
Unda Maris (TC) 8'
Prestant 4'
Flute octaviante 4' (ext.)
Nezard 2-2/3'
Octavin 2 (ext.)
Tierce 1-3/5'
Plein jeu V 2'

Basson hautbois 16'
Trompette 8'
Hautbois 8'
Voix humaine 8'
Clairon 4'
Harp 8'
Tremblant
Recit 16' — off — 4'

SOLO (IV)

Grosse flûte 8'
Gamba 8'
Voix céleste (TC) 8'
Flute octaviante 4'
Tuba magna 8'
Cor anglais 8'
Clarinete 8'
Tremblant
Solo 16' — 4'

ECHO (IV)

Bourdon 8'
Petite viole 8'
Voix céleste (TC) 8'
Flute deux 4' (ext.)
Voix humaine 8'
Tremblant
Chimes

PEDALE

Resultant 32'
Flute ouverte 16'
Violonbasse 16' (GO)
Bourdon 16'
Bourdon 16' (REC)
Principal 8'
Flute ouverte 8' (ext.)
Bourdon 8' (ext.)
Octave 4' (ext.)
Flute 4' (ext.)
Flute 2' (ext.)
Fourniture V 2' (GO)
Contre Bombarde 32'
Bombarde 16' (ext.)
Basson 16' (REC)
Trompette 8' (ext.)
Clairon 4' (ext.)
Cromorne 4' (POS)



Visser-Rowland Associates, Inc.* of Houston, TX, have completed a 3-manual and pedal organ of 50 ranks for Westbury Baptist Church in Houston. The instrument is installed in two cases at the front of the sanctuary, flanking the central window.

*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

HAUPTWERK
Quintaton 16' 61 pipes
Prinzipal 8' 61 pipes
Gedackt 8' 61 pipes
Oktav 4' 61 pipes
Nachthorn 4' 61 pipes
Waldflöte 2' 61 pipes
Kornet V 210 pipes
Mitur 1-1/3' 305 pipes
Trompet Enchamade 8' 66 pipes
Tremulant
Glockenspiel

SCHWELLWERK
Rohrflöte 8' 61 pipes
Solicional 8' 61 pipes
Schwebung 8' (TC) 49 pipes
Oktav 4' 61 pipes
Koppelflöte 4' 61 pipes
Superoktav 2' 61 pipes
Mitur V 1-1/3' 305 pipes
Fagot (HL) 16' 61 pipes
Trompette 8' 66 pipes
Klarine 4' 78 pipes
Tremulant

POSITIV

Gedackt 8' 61 pipes
Prestant 4' 61 pipes
Klinggedackt 4' 61 pipes
Nasat 2-2/3' 61 pipes
Oktav 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Scharff IV 1' 244 pipes
Krummhorn 8' 61 pipes
Tremulant
Zimbelstern (programmable)

PEDAL

Acoustic Bass 32' 32 notes
Prinzipal 16' 32 pipes
Subbass 16' 32 pipes
Oktav 8' 12 pipes
Gedackt 8' 12 pipes
Choralbass 4' 12 pipes
Mitur IV 2-2/3' 128 pipes
Posaune (HL) 16' 32 pipes
Trompet 8' 12 pipes
Kleintrumpet 4' 12 pipes



Tim Henry,* Cleveland Heights, OH, has completed a 3-manual and pedal organ of 45 ranks at Martin Luther Lutheran Church in Canton, OH. 12 ranks were revoiced from the 1941 Schantz formerly in the church, and a previous console shell was equipped with new controls and solid-state combination action. New pipework is of flamed copper, bright tin, oak, and mahogany. A 7-rank antiphonal division is prepared. A temperament between Kirnberger III and equal was used. Voicing and tonal finishing was by Mr. Henry and by LeRoy White. A dedication recital was played Sept. 16 by William E. Girard of Dallas, TX.

*Tim Henry, member, American Institute of Organbuilders.

GREAT

- *Gedackt 16' 61 pipes
- Prestant 8' 61 pipes
- *Rohrgedackt 8' 61 pipes
- Octave 4' 61 pipes
- *Spitzflöte 4' 61 pipes
- Octave 2' 61 pipes
- Cornet III 2-2/3' 183 pipes
- Mixture IV 1-1/3' 244 pipes
- Trompette 8' 61 pipes

SWELL

- *Flute Gedackt 8' 61 pipes
- *Vox Celeste II 8' (IG) 108 pipes
- Principal 4' 61 pipes
- Traverse Flute 4' 61 pipes
- *Nazard 2-2/3' 61 pipes
- Waldflöte 2' 61 pipes
- Tierce 1-3/5' 61 pipes
- Scharf III-IV 2/3' 220 pipes
- *Regal 16' 61 pipes
- *Oboe 8' 61 notes
- Claron 4' 61 pipes
- Tremolo

POSITIV

- Holzgedackt 8' 61 pipes
- Rohrflöte 4' 61 pipes
- Prestant 2' 61 pipes
- *Larigot 1-1/3' 61 pipes
- Octavlein 1' 61 pipes
- Farbenz'mbel III 1/5' 183 pipes
- *Regal 16' (Sw) 61 notes
- Tremolo

PEDAL

- *Bordon 16' 44 pipes
- Gedackt 16' (Gt)
- Quintbordon 10-2/3' (ext)
- Prestant 8' 32 pipes
- Bordon 8' (ext)
- Gedackt 8' (ext)
- *Choralbass 4' 32 pipes
- Gedackt 4' (ext)
- *Doppelflöte 2' 32 pipes
- Mixture IV 2-2/3' 128 pipes
- Cornet III 1-1/3' (Gt)
- Bombarde 16' 44 pipes
- Bombarde 8' (ext)
- Claron 4' (Sw)

COUPLERS

- Sw 16', 4', unison
- Gt-Pd, Pos-Pd, Sw-Pd 8', 4'
- Pos-Gt, Sw-Gt 16', 8', 4'
- Sw-Pos 16', 8'

*pipes revoiced from previous organ



Reuter Organ Co.* of Lawrence, KS, has completed a 3-manual and pedal organ for the Concert Hall of West Texas State University in Canyon. The instrument employs slider and pallet windchests with pneumatic pallet pulls. Tonal finishing was by Franklin Mitchell, tonal director of the firm. The dedication recital was played by Gerre Hancock.

*Franklin Mitchell, member, American Institute of Organbuilders. (specification, next column)

GREAT

- Quintaton 16'
- Principal 8'
- Bourdon 8'
- Octave 4'
- Spitzflöte 4'
- Fifteenth 2'
- Fourniture IV
- Scharf III
- Dulcian 16'
- Trompette 8'
- Trompette en chamade 8'

SWELL

- Bourdon doux 16'
- Flute a Cheminée 8'
- Viole de Gambe 8'
- Viole Celeste 8'
- Prestant 4'
- Flute Ouverte 4'
- Nazard 2-2/3'
- Flute a bec 2'
- Tierce 1-3/5'
- Plein Jeu IV
- Basson 16'
- Trompette 8'
- Hautbois 8'
- Voix Humaine 8'
- Claron 4'
- Trompette en chamade 8' (GT)
- Tremolo

POSITIV

- Holzgedackt 8'
- Gemshorn 8'
- Gemshorn Celeste 8'
- Spitzprinzipal 4'
- Koppelflöte 4'
- Prinzipal 2'
- Quinte 1-1/3'
- Sesquialtera II
- Cymbel III
- Rankett 16'
- Krummhorn 8'
- Regal 4'
- Trompette en chamade 8' (GT)
- Tremolo

PEDAL

- Resultant 32'
- Principal 16'
- Subbass 16'
- Liebllich Gedackt 16'
- Octave 8'
- Gedackt 8'
- Choral Bass 4'
- Waldflöte 4'
- Mixture IV
- Kontra Posaune 32'
- Posaune 16'
- Basson 16' (SW)
- Trumpet 8'
- Basson 8' (SW)
- Schalmei 4'
- Trompette en chamade 8' (GT)
- Trompette en chamade 4' (GT)



The Reuter Company has also installed three other organs at West Texas State University, two practice instruments, and the studio installation which follows. The latter employs slider and pallet windchests with electric pallet pulls.

GREAT

- Principal 8'
- Bourdon 8'
- Octave 4'
- Flachflöte 2'
- Mixture III
- Krummhorn 8'
- Tremolo

SWELL

- Rohrflöte 8'
- Viole de Gambe 8'
- Viole Celeste 8'
- Spitzflöte 4'
- Principal 2'
- Quinte 1-1/3'
- Sesquialtera II
- Trompette 8'
- Tremolo

PEDAL

- Subbass 16'
- Octave 8'
- Subbass 8'
- Choral Bass 4'
- Fagotto 16'
- Trompette 8' (SW)
- Krummhorn 4' (GT)

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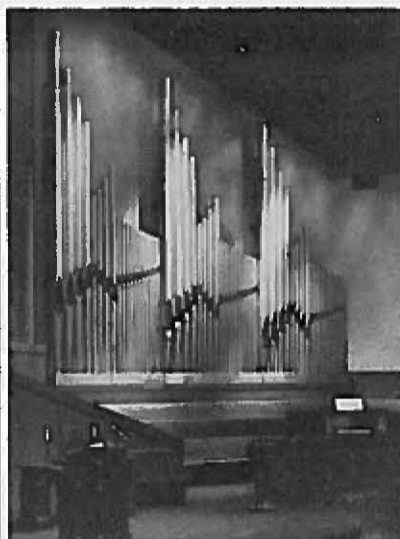
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Gress-Miles Organ Co. Inc., Princeton, NJ, has built a 2-manual and pedal organ of 28 ranks for Christ Community Church in Spring Lake, MI. Electromechanical action with solid-state switching and low-pressure classic voicing with French and German type reeds were employed. Case pipes, from Great and Pedal Principals, have gilded mouths.

GREAT
Rohrgedeckt 16'
Principal 8'
Rohrfloete 8'
Spitzgamba 8' (SW)
Unda Maris 8' (SW)
Octave 4'
Koppelfloete 4'
Koppelfloete 2'
Mixture IV-V
Trumpet 8'
Cromorne 8' (SW)
Claron 4'

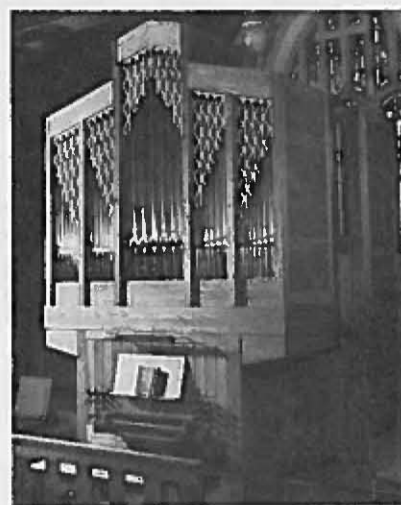
SWELL
Holzgedeckt 8'
Spitzgamba 8'
Unda Maris 8' (TC)
Principal 4'
Spitzfloete 4'
Unda Maris 4'
Nasat 2.2/3' (TC)
Octave 2'
Terz 1.3/5' (TC)
Quintfloete 1-1/3'
Superoctave 1'
Scharf III-IV
Trompette 8'
Cromorne 8'
Claron 4'
Octaves Graves
Tremulant

PEDAL
Acoustic Bass II 32'
Principal 16'
Subbas 16'
Principal 8'
Rohrgedeckt 8' (GT)
Quintfloete 5-1/3'
Octave 4'
Schwiegel 2'
Mixture III-IV
Basse de Cornet IV-V 32'
Posaune 16'
Trumpet 8' (GT)
Cromorne 4' (SW)
3 unison couplers



Wicks Organ Co., Highland, IL, has installed a 9-stop mechanical-action organ in Alumni Chapel at the University of New Mexico, Albuquerque. The facade was finished to harmonize with the chapel decor; the attached console has ebony keys. The instrument was designed by Prof. Wesley Selby of the university.

New Organs



Casavant Frères of St. Hyacinthe, Québec, has installed a new 2-manual and pedal organ of 13 ranks in the Mabel First Lutheran Church at Mabel, MN. The instrument has tracker action and is a gift from the Norris Hanson family. It was dedicated in 1978 by William Kuhlman. Keyboard compasses are 56/32. The solid oak case is freestanding in the balcony. Thomas Erickson and Carol Hanson installed the organ, for which Gerhard Brunzema was the principal voicer.

HAUPTWERK
Praestant 8'
Hohlfloete 8'
Oktave 4'
Mixture IV
Schwellwerk to Hauptwerk
SCHWELLWERK
Spitzfloete 8'
Rohrfloete 4'
Principal 2'
Quinte 1-1/3'
Dulzian 8'
PEDAL
Subbas 16'
Hauptwerk to Pedal
Schwellwerk to Pedal



Steiner Organs, Louisville, KY, have completed a house organ for the residence of W. Thomas Smith, Springfield, OH. The instrument is housed in a pecan case and was completed in 1979.

LOWER MANUAL
Gedeckt 8'
UPPER MANUAL
Open Flute 4'
PEDAL
Gedeckt Pommer 8'
Musette 4'
Manual to manual coupler



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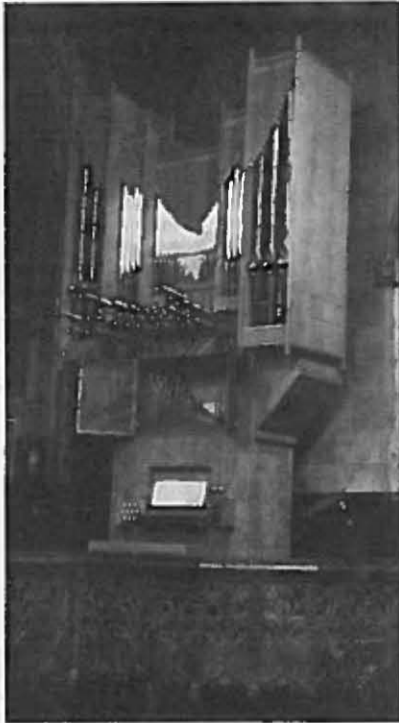


Austin Organs, Inc. of Hartford, CT, has recently completed the installation of a 2-manual and pedal organ of 21 ranks in the First Presbyterian Church, Waukesha, WI. The instrument stands in its own case in the rear gallery and has 2 1/2" wind-pressure. The facade incorporates pipes from the Pedal Principal and Octave and the Great Principal. Contract negotiations were handled by Burton A. Yeager.

GREAT
Principal 8'
Rohrlöte 8'
Gemshorn 8'
Octave 4'
Spitzlöte 4'
Waldlöte 2'
Furniture IV
Krummhorn 8'

SWELL
Gedeckt 8'
Gemshorn 8'
Gemshorn Celeste (TC) 8'
Prestant 4'
Koppellöte 4'
Principal 2'
Quint 1-1/3'
Trompette 8'
Tremolo

PEDAL
Principal 16'
Gedeckt 16'
Octave 8'
Gedeckt 8'
Super Octave 4'
Mixture II
Trompette 16'
Krummhorn 4'



R. H. Walker & Son of England have built a new 2-manual and pedal organ having mechanical key and stop action for Mitchell Hall, Aberdeen University, Scotland. The instrument has 19 stops and was designed by Peter R. J. Walker.

GREAT
Chimney Flute 8' 56 pipes
Principal 4' 56 pipes
Twelfth 2-2/3' 56 pipes
Wald Flute 2' 56 pipes
Tierce 1-3/5' 56 pipes
Larigot 1-1/3' 56 pipes
Sifflet 1' 56 pipes
Trumpet (en chamade) 8' 56 pipes
Tremulant (adjustable speed)

FRONT POSITIVE
Gedeckt 8' 56 pipes
Rohrlöte 4' 56 pipes
Principal 2' 56 pipes
Nasat 1-1/3' 56 pipes
Cymbal 1 56 pipes
Krummhorn 8' 56 pipes
Tremulant (adjustable speed)

PEDAL
Subbass 16' 30 pipes
Gedeckt bass 8' 30 pipes
Superoctave 4' 30 pipes
Mixture II 60 pipes
Schalmei 4' 30 pipes

3 unison couplers

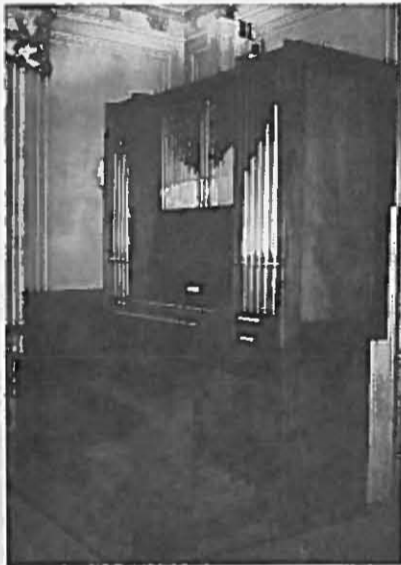
Karl Wilhelm, Inc. of Mont St. Hilaire, Quebec, Canada, has completed a 2-manual and pedal organ of 14 ranks for the Lutheran Church of the Holy Comforter in Washington, D.C. The instrument has mechanical key and stop action, and has free-standing casework of solid white oak. The dedication recital was played by Hilton Baxter on Nov. 19, 1978.

GREAT
Rohrfloete 8'
Prinzpal 4'
Waldfloete 2'
Mixture III 1'

POSITIV
Gedeckt 8'
Rohrfloete 4'
Prinzpal 2'
Quint 1-1/3'
Krummhorn 8'

PEDAL
Subbass 16'
Bourdon 8'
Choralbass 4'

3 unison couplers



Charles M. Ruggles of Cleveland, OH, has built a 2-manual and pedal house organ of 8 stops for Dr. Richard L. Ruggles, Cleveland. The instrument has mechanical key and stop action, with 56-note manuals and 30-note pedalboard.

MANUAL I
Roerfluit 8'
Praestant 4'
Mixture II

MANUAL II
Gedekt 8'
Roerfluit 4'
Gemshoorn 2'
I/II

PEDAL
Bourdon 16'
Bourdon 8'
P/I
P/II

After Jan. 1, 1980, THE DIAPASON will not accept for publication any stoplists of new organs which fail to include complete information on keyboard ranges, couplers, numbers of pipes, and borrowings. A glossy black and white photograph in good focus is preferred to accompany all specifications.

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Here & There

Linden J. Lundstrom, founder of The Kantorei (Singing Boys of Rockford, IL), has retired after 34 years as director of the choir and choir school. He has been succeeded by David F. Burmeister. Under Mr. Lundstrom's direction, the choir toured much of the United States, as well as Norway, Sweden, Denmark, England, Scotland, and Wales.


Music at Westminster, a 49-page illustrated yearbook of the musical activities at Westminster Presbyterian Church in Lincoln, NE, during 1978-79 has been issued by the church. Copies are available for a postage and handling charge of \$1, from the church at 2110 Sheridan Blvd., Lincoln, NE 68502.


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The 20th ANNUAL SACRED MUSIC CONVOCATION was held at Davidson College, NC, Nov. 9-10. Roberta Gary spoke on Bach's Art of Fugue and played the same work in recital. She also conducted a masterclass on Bach chorale preludes. Kenneth Wilmot spoke on "Mechanical Organs and French Rococo Style," and college organist Wilmer Hayden Welsh played the Raison Mass on the Eighth Tone in the setting of the Holy Eucharist.

WILLIAM BOLCOM's newly-commissioned work *Humoresque*, for organ and orchestra, was premiered at New York's Alice Tully Hall on Dec. 3 in a program by the American Composers Orchestra under the direction of Dennis Russell Davies. Anthony Newman was the organist.

RAYMOND DAVELUY, organist of St. Joseph's Oratory in Montreal, made two major international performance tours this year. During July he served on the competition juries at St. Alban's and Winchester Cathedral, and during December he played recitals in Japan, Hong Kong, and Korea. He is represented by Phillip Truckenbrod/Arts Image Ltd.

THOMAS FOSTER conducted the choir of All Saints' Church, Beverly Hills, CA, in a Nov. 4 program of music by Henry Purcell: Magnificat and Nunc Dimittis in C; Hear my prayer; Jehova, quam multi sunt hostes.

A SESQUICENTENNIAL FESTIVAL OF THE ARTS took place Nov. 4 at Christ Church Parish, Nashville, TN, celebrating the 150th anniversary of that church. In four successive programs, music for antiphonal brass choirs was played by the Nashville Chamber Brass Society; the Blair String Quartet performed Beethoven Op. 18, No. 2; the Duruffé Requiem was sung under the direction of Peter Fyfe, with organist Robbe Delcamp; and evensong with liturgical ballet included compositions by Pinkham, Tippett, Byrd, and Rubenstein.

SACRED MUSIC FOR CHORUS AND ORGAN was performed Nov. 25 at Emmanuel Church, Baltimore, under the direction of Merrill German, with organist Verle Larson: Mass for unaccompanied voices (1979), Ronald Gretz; Psalm 121, Rutter; Missa Brevis, Kodaly.

RICHARD FORREST WOODS was the organ soloist for the dedication of a new 3-manual Visser-Rowland tracker organ at the Church of the Holy Spirit in Houston, TX, on Aug. 26. The program consisted of works by Clérambault, Bach, Hindemith, Zipoli, and Franck.

A FESTIVAL OF FRENCH ORGAN MUSIC was performed by eight organists on Sept. 25 at National City Christian Church in Washington, DC. Eileen Guenther, Ernest Ligon, Michael Lindstrom, Roger Mollenbeck, Frank Richardson, Albert Russell, Lawrence Schreiber, and Albert Wagner played 20-minute segments to make up a three-hour program on the 1976 Möller of 150 ranks.

JOHN GRADY, St. Patrick's Cathedral, New York City, was organist for a program in Shea Stadium on Oct. 3 in honor of the visit of Pope John Paul II. The instrument was an Allen electronic, which had to be moved from Yankee Stadium and protected from the torrential downpour which preceded the Pope.

TWO CONFERENCES ON CHURCH MUSIC were held at the Washington Cathedral on Sept. 14-15 and Nov. 12-17. The first, sponsored by the Washington Diocesan Commission on Liturgy, explored the newest publications of the Standing Commission on Church Music, *Hymns III* and *The Book of Canticles* and was led by James Litton and Raymond Glove. The second, titled "Church Music: Yesterday, Today, and Tomorrow," featured speakers Alec Wyton, Lionel Dakers, Allan Wicks, and Theodore Marier, and was sponsored by the Royal School of Church Music.

The OTTAWA CENTRE, RCCO, sponsored an organ "crawl" in October, to visit small local organs similar to those used regularly by most members. A hymn festival was held Nov. 20, with W. Thomas Smith, executive director of the Hymn Society of America, as guest.

JOAN RINGERWOLE recently completed the DMA degree in organ at the University of Iowa, where she was a student of Delbert Disselhorst. She previously studied with David Craighead at the Eastman School of Music, where she received her master's degree. Miss Ringerwole is a member of the faculty at Dordt College, Sioux Center, IA, where she has taught since 1967.

DOUGLAS LAWRENCE opened the large new organ at the Sydney Opera House in June with a program ranging from Bach to Vierne and Widor. Later this year the Australian organist will play the dedication recital on a new instrument being installed at the University of Melbourne, where he teaches. Mr. Lawrence is represented in this country by Phillip Truckenbrod.

A subscriber to this journal has recently indicated the formation of a partnership with a PIPE ORGAN PLUMBER. The brief announcement failed to indicate whether the plumber stops or unstops the instruments on which he works.

ROBERT WEBBER recently completed his tenth year as organist-choirmaster of St. Dunstan's Episcopal Church in McLean, VA. During his tenure the first stage of a large 3-manual instrument by Irving G. Lawless and Associates has been installed.

TOCCATA FOR TWO by Arthur Wills of Ely Cathedral, England, was the featured work in a recital played by Ray and Beth Chenault at the Washington Cathedral on Sept. 30. The piece was commissioned by the performers especially for the cathedral organ.

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Recital Programs

Recital programs listings are no longer a regular feature of these pages, having been dropped from publication several years ago. However, many programs are of interest, especially when new artists or repertoires are involved, so the Editor has compiled a selection from recent recitals and hopes that it represents a valid cross-section of organ music heard toward the close of 1979.

ROBERT ANDERSON played this faculty recital at Caruth Auditorium, Southern Methodist University, Dallas, TX, on Nov. 12: *Méditations sur le Mystère de la Sainte Trinité* (1969), Messiaen.

MARK BROMBAUGH, Westminster Choir College, played the inaugural recitals for the new John Brombaugh organ at Christ Church Parish, Tacoma, WA, on Nov. 2 and 3; his program included works of Buxtehude (Tocatta in F), Scheidemann, Walther, Hindemith (Sonata II), Alain and Bach. As part of the 1979-80 Pomona College concert series, on Oct. 30, Mr. Brombaugh played works of Bruhns, Buxtehude (Te Deum Laudamus), Walther, Hindemith (Sonata I), Alain (Deux Danses) and Bach (Tocatta, Aria & Fugue in F, S.540, 587), on the 1972 Beckerath organ.

DELORES BRUCH played the following faculty recital Sept. 16 at the University of Iowa: Kyrie Gott heiliger Geist, S.671, Allein Gott, S.663, Wir glauben all, S.680, S.740, Bach; Dieu parmi nous, Messiaen; Variations and Fugue on an Original Theme, Reger. At Park College, Kansas City, MO, she performed the same Bach and Messiaen on Oct. 28, with Chant heroique, Langlais; Two fantaisies, Alain; Te Deum, Demessieux.

JOHN BURKETT, East Texas State University, performed the following program in Texas Sept. 18 (First Methodist Church, Corpus Christi), Sept. 24 (UTA Arlington), Oct. 22 (First Methodist Church, Wichita Falls), and Nov. 6 (St. Stephens Episcopal Church, Serman): Concerto in B-Flat, Op. 4, No. 2, Handel; More Palatino variations, Sweelinck; Fantasy and Fugue in C Minor, S.537, Bach; Tocatta, Villancico, and Fugue, Ginastera; Fantasy in E-Flat, Saint-Saëns; Meditation, Dupont; Miniature, Langlais; Sonata Eroica, Jongen.

DAVID CRAIGHEAD played a benefit concert for the David Lennox Smith Memorial Fund, sponsored by the Pasadena AGO chapter Sept. 28 at All Saints Episcopal Church, Pasadena: Chorale Fantasy on Nun freud euch, Buxtehude; Grand Pièce Symphonique, Franck; Chorale Fantasy on Hallelujah! Gott zu loben, Reger.

JAMES A. DALE played this program with orchestra at the US Naval Academy Chapel in Annapolis, MD, on Oct. 20: Symphony 3, Vieme; Concerto in F Major, Op. 4, no. 4, Handel; Concerto in F Major, Op. 137, Rheinberger.

DELBERT DISSELHORST played a recital of works by Buxtehude, Correa, Bach, Mozart, Langlais, and Alain at Wheaton College Nov. 11. His appearance was sponsored by the Chicago, Fox Valley, and Wheaton College Student AGO chapters.

CARL DOUBLEDAY was joined by trumpeters Donald Bullock and Stephen Jones in this Oct. 21 program at Millwood United Methodist Church, Kalamazoo, MI: Fanfare for Two Trumpets, Theurer; Fanfare for Organ, Proulx; Prelude and Fugue in D Minor, S.554, Tocatta and Fugue in D Minor, S.565; Sonata in B Major, Corelli; Triptych of Fugues (II), Near; Drop drop slow tears, Persichetti; Carillon du Longpont, Vieme.

JEAN-LOUIS GIL played this recital for the Seattle AGO chapter on Oct. 12 at Plymouth Congregational Church, Seattle: L'ange à la Tompette, Charpentier; Prelude and Fugue sur le nom d'Alain, Durufle; Trois Danses, Alain; Feux Follets, Naïades, Lamento, Vieme; Sonata Eroica, Jongen.

RONALD GOULD, Youngstown State University, played the following recital Sept. 16 at Wesley House, University of Nebraska-Lincoln: Fantasia in G, S. 572, Bach; Suite on the Second Tone, Clérambault; Prelude and Fugue in B Minor, S. 544, Bach; Prelude and Fugue in E, Lübeck; Sonata 3, Hindemith; Two Chorale Preludes, Brahms; Homage to Perotin, Roberts. The mechanical-action organ was built by Gene Bedient.

JERALD HAMILTON played the following faculty recital at the University of Illinois at Urbana-Champaign, Oct. 1: Suite on the First Tone, Clérambault; Adagio-Allegro-Adagio, K. 594, Mozart; Prelude and Fugue in E Minor, S.548, Bach; Trio Sonata, Rudy Shackelford; Parable 6, Persichetti.

STEPHEN HAMILTON, Virginia Intermont College, played this faculty recital Sept. 25 at Central Presbyterian Church, Bristol, VA: Transports de joie, Messiaen; Prelude and Fugue in F-Sharp Minor, Buxtehude; Tierce en taille, Dumage; Fantasy for Organ (1979), Kenton Coe; Grande Pièce Symphonique, Franck. The Coe work was commissioned by Mr. Hamilton and received its first performance on this occasion.

DANIEL HATHAWAY, with David Pierce, recorder and baroque flute, played the following program Nov. 2 at Trinity Cathedral, Cleveland, using a chamber organ: Voluntary in D, Stanley; Engels Nachtegaeltje, Van Eyke; Le Rossignol-en-amour, Couperin; Sonata in A Minor, Handel; Onder een linde groen, Sweelinck; Solo, Stanley.

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CHARLES H. HEATON played a "nostalgic organ recital" Nov. 14 at Longwood Gardens, Kennett Square, PA: Rhapsodie 2, Saint-Saëns; Under the Green Linden variations, Sweelinck; Liebestod, Wagner; Der Ritt der Walküren, Wagner; Scherzo in E, Gigout; Andantino in D-Flat, Lemare; William Tell Overture, Rossini.

PAUL JENKINS, Stetson University, played this program at Mayflower Congregational Church, Grand Rapids, MI on Oct. 15: Choral 2, Franck; Sonata 6, S.530, Bach; Andante sostenuto, Symphonic gothic, Widor; Oppositions, Grunenwald; Prelude and Fugue in F Minor, Prelude and Fugue in B Major, Dupré.

ROYAL D. JENNINGS played this recital Nov. 11 at Horton United Methodist Church, KS: Trumpet Voluntary, Stanley; Lesson, Selby; Noël Suisse, Daquin; Rondo, Rinck; Concerto in A Minor, Bach-Vivaldi; Benedictus, Reger; Land of Rest, Wood; Prelude on Brother James' Air, Wright; Fanfare-Improvisation on Azmon, Wyton; Prelude on Silent Night, Jennings; Toccata, Lanquetuit.

VANCE HARPER JONES played this Nov. 18 program at Christ Episcopal Church, New Bern, NC: Prélude and Motet "Veni Domine," Chihara; Six Schübler Chorales, Bach; Symphony 1, Vierne.

PAUL STEPHEN LEE, 1979 winner of the Young Artist Competition sponsored by the Boston AGO Chapter, played the following recital at Harvard University's Memorial Church on Oct. 19: Toccata in D Minor, Froberger; Sonata 6, S.530, Bach; Blessings (1977), Pinkham; Tanz-Toccata, Heiller; Sonata on the 94th Psalm, Reubke.

ALVIN LUNDE played a recital at the Royal Brussels Conservatoire on Nov. 18, with works by Ives, Franck, Widor, Dupré, and the European premiere of Blessings by Pinkham. Mr. Lunde also conducted the Brahms Requiem at St. Michael's Cathedral, Brussels, Nov. 23.

JOHN OBETZ played this Sept. 30 recital at the Congregational Church of Traverse City, MI: Sonata 3, Mendelssohn; All Glory be to God on High, S.662, S.664, Toccata and Fugue in D Minor, S.566, Bach; Two Dances to Agni Yavishta, Intermezzo, Alain; Three Chorale Settings, Kemner; Fantasy on Wachet auf, Reger. Dr. Obetz performed the same Mendelssohn, Bach, Kemner, and Alain, with a Pachelbel partita, at the First Congregational Church, Ottawa, IL, Oct. 28.

EDWARD PEPE and LYNN EDWARDS initiated the third season of concerts at First Congregational Church on the Green, Westfield, MA, Oct. 28, with a recital of German organ music from the 17th and 18th centuries (Buxtehude, Walther, and Bach). On Nov. 13, Ms. Edwards played a program of works by Buxtehude, Lübeck, Scheidt, Pachelbel, and Bach at Ashland Avenue Baptist Church, Toledo, OH (Brombaugh, 1972). Mr. Pepe played works of Scheidemann, Bach, Scheidt and Steigleder, as well as pieces from the manuscript of Susanne van Soldt, at the University of Connecticut, Storrs.

On Oct. 14, WILLIAM PORTER, Oberlin College Conservatory of Music, played a recital on the new George Taylor organ in the Presbyterian Church, Coshocton, Ohio (works of Walther, Krebs, and Bach).

CHRISTA RAKICH, New England Conservatory of Music, performed the complete Clavierübung III by J. S. Bach: on Nov. 9 at Harvard University Memorial Chapel (Fisk, 1967), she played all the pedal obbligato pieces, and on Nov. 26, at the University of Connecticut, Storrs (Brombaugh, 1979), all the manualiter pieces.

LEONARD RAVER played this program for the Los Angeles and Pasadena AGO chapters on Oct. 8 at First Baptist Church, Van Nuys: Grand Dialogue in C Major, Marchand; O Mensch beweine', S.622, Fantasy and Fugue in G Minor, S.542, Bach; Auden Variations, Persichetti; Sounds and Changes IV (1978) for organ and percussion, Toensing; Andante, K.616, Mozart; Prelude and Fugue on B-A-C-H, Liszt.

BRUCE STEVENS played this recital for the Atlanta AGO chapter, Sept. 17, at Druids Hills Baptist Church: Fantasy and Fugue in B-Flat, Boëly; Allein Gott, S.662, S.664, Prelude and Fugue in G Major, S.541, Bach; Mein junges Leben variations, Sweelinck; Serene Alleluias, Messiaen; Symphony I, Finale, Vierne; Sonata 8 in E Minor, Rheinberger.

BENJAMIN VAN WYE, Old Dominion University, played the following recital Oct. 21 at St. Paul's Episcopal Church, Salem, NY, on E. & G. G. Hook Op. 189 (1855): Grand Dialogue, Marchand; Mein junges Leben variations, Sweelinck; O Mensch beweine', Gigue Fugue, Bach; Scherzo, Dubois; Sonata in F-Sharp Minor, Rheinberger; Chant de mai, Jongen, Toccata, Symphony 5, Widor.

HARALD VOGEL presented a workshop and played an organ recital for the University of Connecticut, Storrs, on Saturday and Sunday, November 3 and 4. His program included works of Scheidemann, Buxtehude, Lübeck and Walther (Brombaugh organ, 1979).

GILLIAN WEIR played the following recital Oct. 23 at the Lakewood, Ohio, United Methodist Church: Concerto in D Minor, Bach-Vivaldi; Choral in B Minor, Franck; Joie et clarté, Communion, Sortie, Messiaen; Incantation pour un Jour Saint, Langlais; Fantasy and Fugue in D Minor, Op. 3 155b, Reger; The Spinner, Dupré; Toccata, Duruflé.

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