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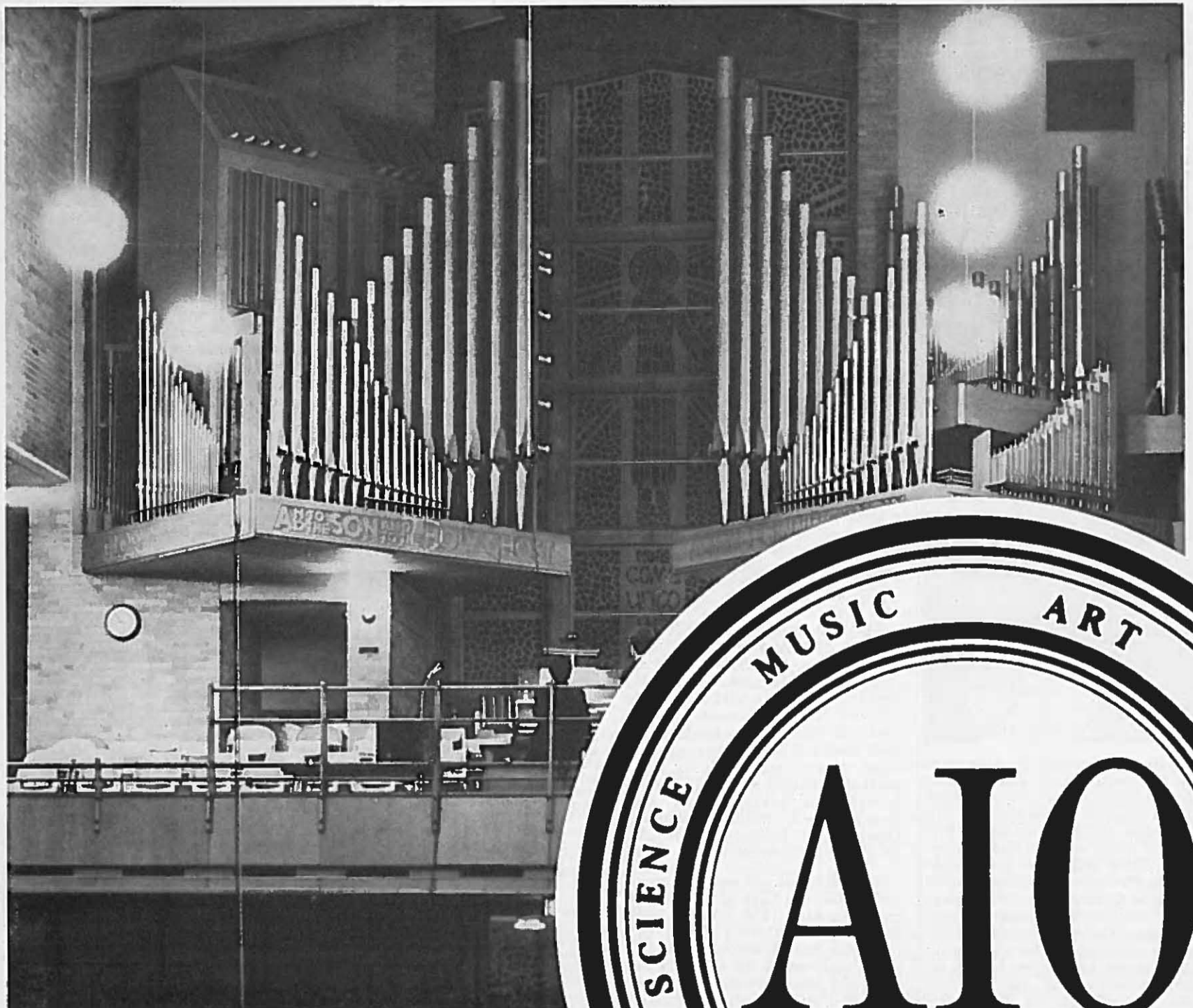
FEBRUARY, 1979

American Institute of Organbuilders Sixth Annual Convention

a report by
Charles McManis
and
Arthur Lawrence

The sixth annual convention of the American Institute of Organbuilders was held last October 8 — 11 in the neighboring cities of Fargo, North Dakota, and Moorhead, Minnesota. Not generally thought of as an organ mecca, the area proved nevertheless to have its share of organs and organ interest. The three and one-half days were well-scheduled with varied programs; careful pacing and efficient organization characterized the events, which were attended by a group numbering around one hundred. AIO members and other interested parties had come from all over the country — a conscious effort is made by the organization to schedule each year's convention in a different location — and several organbuilders from other countries were also present. Notable among the

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THE DIAPASON

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In This Issue

In this issue, snarled by two winter storms that have all but shut down the midwest, we call your attention to articles which were occasioned by more pleasant times. The American Institute of Organbuilders, which has grown from an uncertain beginning six years ago to a vital group today, had its annual convention last fall. Member-builder Charles McManis has joined the editor in recounting the events, which we hope you will find of interest.

A different kind of article is the one by Gillian Weir, in which she addresses some of the problems of performance in a thought-provoking manner. Based on her lecture at the AGO national convention in Seattle, her thoughts carry a message which should be important to anyone concerned with the communication of music. She has been kind enough to transcribe and edit the material particularly for publication in these pages.

Over a period of some years, a number of articles on a given topic will have appeared in *The Diapason* and readers interested in a particular subject will from time to time appreciate an accounting. Thus, contributing editor Larry Palmer's column this month deals with articles on the harpsichord and related subjects which have been published during the past five years.

It is quite fascinating to see what articles will be considered important enough (or irritating enough!) by readers to stir them to write. Quite predictably, Donald Willing's guest editorial which appeared last month has already stirred up a storm of written commentary, both pro and con, a representative portion of which will appear as letters to the editor.

—A.L.

Cover: collage by David M. McCain of American Institute of Organbuilders' logo and photograph of Holtkamp organ at Trinity Lutheran Church, Moorhead, Minnesota, by B. Erik Swee.

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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.

Management



Phillip Truckenbrod has announced the representation of Larry Smith, who has joined the list of international concert organists on the roster of Arts Image Ltd. Dr. Smith is assistant professor of music at Kent State University in Ohio and serves as organist-choirmaster of the Kent United Church of Christ. From 1971 through mid-1978 he held a similar position at Converse College, Spartanburg, SC. He is a graduate of Duke University and holds graduate degrees from Syracuse University and the Eastman School of Music. He has made recital appearances at the Tanglewood Festival

and at two regional AGO conventions.

Westminster Choir College has announced its third summer organ tour, *European Organ Culture*, which this year will include instruments in Holland, North Germany, and France, for July 19-Aug. 2. Joan Lippincott will serve as the coordinator, with participation by Harald Vogel and Klaas Bolt. Demonstrations, recitals, and programs of early music will be given on the most important historic organs between Amsterdam, Lübeck, Strasbourg, Paris, and Souvigny. Further information is available from Summer Session, Westminster Choir College, Princeton, NJ 08540; (609) 924-7416.

The University of Evansville will hold its 13th Annual Church Music Festival Mar. 2-4. Guest artists will include Robert Glasgow, Helen Kenip, Leonard Van Camp, and Michael Alvestrom. In addition to an organ recital and masterclasses by Dr. Glasgow, there will be lectures, demonstrations, liturgical art exhibitions, and a concluding festival service. Further information is available from Prof. Douglas Reed, Music Department, University of Evansville, Evansville, IN 47702; (812) 479-2742.

Susan Randall will present a recital for the Chicago Club of Women Organists on Mar. 18 at 3:30 pm in St. Paul's Church, 655 W. Fullerton, Chicago. Miss Randall is a student of Delbert Disselhorst at the University of Iowa and was the co-winner of the 1978 Gruenstein Memorial Contest, sponsored by the club.

Announcements

The acquisition of *Belwin-Mills Publishing Corp.* has been announced by *Esquire, Inc.*, which bought the large music publisher for approximately \$7 million. The *Belwin-Mills* headquarters will remain in Melville, NY, where it will be the nucleus of a new *Esquire* group which operates in the areas of "education, lighting, and communications-leisure." The diversified corporation formerly owned *Esquire Magazine*; the *Belwin* firm itself bought up a number of smaller music publishers in recent years.

There is still time for organists to enter the *National Organ Playing Competition* sponsored by the *Ruth and Clarence Mader Memorial Scholarship Fund* — the deadline for receiving tapes and application forms is March 30. Awards of \$1,000, \$300, and \$200 are offered to winners, whose transportation and accommodations for the April 28 performance will be provided. For further information, write the fund at P.O. Box 94-C, Pasadena, CA 91104.

Letter to the Editor

To the Editor:

As an organist for the Church of Jesus Christ of Latter-day Saints, I sometimes hear comments from other organists and church musicians concerning the policy of pipe organs in LDS meetinghouses. Reference is often made to an article in the Sept. 1975 issue of *The Diapason*, entitled "Mormons Ban Pipe Organs from New Meetinghouses," which included a policy statement from LDS Church headquarters, effective May 20, 1975. The policy indicated that only certain approved electronic organs were to be installed in new LDS Churches.

The LDS Church on Aug. 5, 1977, issued a revised policy on the installation of organs in meetinghouses, which cleared the way for LDS congregations across the country to purchase pipe organs if desired. Perhaps it would be of interest to other organists and church musicians.

The revised policy reads in part:

[For stake centers:] "If desired . . . pipe organs of up to nine ranks may be selected from an approved list, but Church participation on [the purchase of] pipe organs will be limited to normal ratios applied to the cost of an electric organ. The stake must pay 100% of the excess cost.

"An approved pipe organ of up to five ranks may be installed in new ward meetinghouses with full-size chapels. As with stake centers, Church participation on pipe organs for ward meetinghouses is based on the cost of approved electronic organs, but the excess cost should be financed 100% by a few named individuals in the local unit [congregation] who are interested in paying for a pipe organ. The excess should not be financed from a general membership fund drive.

"When replacement of organs in existing buildings is necessary and justified, pipe organs may be installed on the same basis as described above for new buildings.

"A list of approved organs is available from the Physical Facilities Department, 50 East North Temple, Salt Lake City, UT 84150."

This policy gives local congregations considerable freedom in selection and installation of pipe organs, and comes as welcome news to LDS members.

James B. Welch
Organist, Santa Barbara 3rd ward,
LDS Church
Univ. Organist, Univ. of Calif. at
Santa Barbara

The Organ — Medium or Message?

by Gillian Weir

A few years ago, I was invited to talk about and demonstrate the organ at the Royal Albert Hall in London to a London organ club. I unearthed a fair amount of information on its history, including some choice anecdotes concerning the opening ceremonies after its rebuilding at the beginning of this century. One such anecdote had been reported in *The Times*: "The noise of the newly rebuilt organ at the Royal Albert Hall last night was used to cover up the sound of the disturbance when an unpopular decision was given by the Belgian referee after the evening's wrestling match between England and Belgium." A less grateful commentator, writing a week or so later in the same August journal, said tartly that the sound of the organ wafting through the vast building into the corridors had "curled the milk in the restaurant's milk jugs." My intention of livening up the sometimes rather too serious proceedings of an organ club gathering took a knock when I arrived at the Royal Albert Hall and was greeted by a forthright man who had worked on the rebuilding of the organ and had come to help me with facts and figures. "This organ," he said, afire with enthusiasm, "has X number of pipes of which the largest is so many feet long; it is the largest organ in the world and in my opinion the best!" I found this rather daunting. While I admire the craftsmanship associated with organbuilding, instruments such as the one in the Royal Albert Hall are not really related to the performance of organ music but rather to orchestral transcriptions and perhaps playing "Abide with Me" at big moments in wrestling matches. But what really stopped me in my tracks was the sight of 300 people solemnly moving in reverent procession along the front of the organ, past the console and on to their seats. I was amazed at the passions that could be aroused by something which was simply lying there, inert. Yet this attitude has been with us for a long time. Even now, I sometimes descend from the stage or the organ loft after a concert and meet an oncoming line of people. I prepare to greet them — but with a fixed, hypnotic stare and a measured tread, they walk straight past, narrowly missing me as I leap aside at the last minute as from an avalanche. So they continue until they reach the console where they stand silently worshipping it — plastic keys, chipped pistons, music desk and all. This obsession with the organ for its own sake, as a technological marvel, an engineering fact, has been often remarked. So has been the history of its unfortunate results which, among other things, produced the mini-telephone-exchange of the Hope-Jones organ and the mini-Concorde organ of the mid-20th century. How many unsuspecting tourists have been frightened out of their wits in an English Cathedral when they have walked past a concealed 64' pipe just as its power was unleashed! Yet the obsession with size and power is usually considered to be confined to the Romantic era. "We are wiser now," we say; "we no longer worship tubas for their own sake, or thrill to the sound of decibels unlimited. We are concerned now — at last — with *music* on the organ."

I wish fervently that I could believe that. Rather, I fear that we have exchanged one set of prejudices or obsessions for another, and that they in fact embody exactly the same basic error. Of course the intentions have been the best, i.e. to bring to the organ a revived knowledge of the authentic practices of its heyday, the 17th and early 18th centuries, and thus to restore its integrity as an instrument in its own right rather than as a substitute orchestra or an accompanimental murmur in the background. But we have forgotten one thing — why we're

This article is a revised version of the address Miss Weir delivered at the national convention of the American Guild of Organists in Seattle last June.

doing it. Once again, the means have become the end. The fatal fascination of the organ itself has deflected us from our purpose — the communicating of the composers' ideas. The new movement started splendidly, with the examination of the unquestionably great instruments from the period in which flowered the indisputably great composers, as well the study of the performance practice of the time. We noted, for example, that encased organs had a homogeneity, a projection and a focus which unencased organs lacked. We noted, when we thought a little more deeply, that the separately encased divisions, each with its own distinct personality (gained by its relative pitch structure and by its architectural disposition), provided the essential physical counterpart of the music of the High Baroque with its passages of contrast of moods and textures. Thus we concluded (logically and correctly) that encasement is good. Then we turned to the action, and saw that what speaks instantly and allows the performer to demonstrate his sensitivity, is obviously preferable to that which controls *him*. So — mechanical action, with its direct linkage and instantaneous speech, is good. But gradually the aims and objects of our research became forgotten or blurred, and a general feeling that "old is good" — simply because it's old — grew up and became tacitly accepted. A ship without a rudder goes aground, and the organ movement began to lose its rudder. Thus, when it was discovered that some old organs (and the word "old" itself, being relative, is ultimately impossible to define) had an unsteady wind supply, we said, "Old is good, so let's have an unsteady wind supply." Evidence can always be gathered to support any contention, and it is interesting to note the arguments adduced to support this one. "Singers, flute players, violinists," we are told, "all employ a vibrato, which is part of the intrinsic beauty of their tone. Therefore organs should reflect this." We might cynically note, in passing, that it is rather difficult to provide a steady supply of wind to an organ, but cynicism aside, let us examine the argument. We find that until comparatively recently, vibrato in string playing was clearly understood to be an "ornament," and it was so described in all the string instrument tutors until well into the 19th century. Indeed in vocal music, in baroque times, there was frequent resistance to any vibrato. But, employed as an ornament it was used in two ways: firstly, a very slight vibrato was used for warmth, and secondly, a more pronounced tremolo was used to amplify the sound. The second was used only very occasionally because by its nature it gives an unacceptable vagueness of pitch. So, a vibrato which is enforced on the player (and the listener) because of a basically unstable wind supply through the whole organ is not only "unauthentic" in terms of historical practice: it also produces the same effect on the music at a deeper level that the despised tuba-laden monster produced — a non-musical practice, and solely an "organ-effect" which the player has to accept and which cannot be altered. But further, the comparison with the voice and other instruments is a prime example of confused thinking. A flute player uses a pipe, within which the flow of the air always, by its nature, must be unsteady. This has a liveliness which is attractive — it is "real," one might say, as a piece of pottery is "real" while a seemingly flawless reproduction in plastic is "unreal," lacking its own, independent life. The precise counterpart of the flute pipe is the single organ pipe. It too will always, inevitably, have an unsteady flow of air — such are the laws of physics.¹ Nevertheless, the corporate vibrancy of an orchestra's tone, derived from the idiosyncracies of the tone production of each instrument in that orchestra, is genuine and therefore valid. Similarly, a choir's quality derives from the combination of

individual resonances and corporate blend. An organ is, in exactly the same way, an orchestra or a choir of individuals; for the color comes from the homogeneous blending of each harmonically rich and lively pipe. But what would you think of an orchestra or choir which dipped and swayed in pitch and amplitude, particularly in the music of the Baroque? Nevertheless this is what is advocated for the organ. Once again — and let the warning bells ring loud at this — the instrument has been placed outside the musical world through the dangerously misleading arguments of its protagonists.

Certainly the organist, like the violinist, must be able to employ a rich vibrato for an appropriate effect; and hence we have a tremulant device for just that purpose, though it must be used with discretion, and in the full understanding of musical style. Let us see what Bach says about wind pressure. In a letter he wrote

The old wind chests must all be taken out and freshly supplied with such wind conduction that one stop alone and also all the stops together can be used without alteration of the pressure, which has not been possible in the past and yet is absolutely essential.

Many enthusiasts will admit the logic, but then smile charmingly and say, "But I like it that way!" That is why the old Romantic view, far from being ousted by the new authenticity or baroque or classical or pre-baroque or whatever you view, is still with us. Romanticism in thinking — as opposed to the use of the word to describe a perfectly honest period in historical style — might be described as the unchecked expression of the individual's likes and dislikes. It is the antithesis of the truly baroque view which presented a logically worked out musical argument or idea, full of passion and feeling and wit and love and humor, but not related to the mere whim of the performer. It is also the antithesis of the meaning of *instrument*, which is "tool" — something which conveys or serves. Thus the person who says "I don't care if tubas and super-octaves are not right for the contrapuntal balance of Bach, I like it that way," and the person who says "I don't care if unsteady wind or whatever cannot be justified historically or on terms of comparison with any other form of music, music-making or instrument, I like it that way," are in fact one and the same person.

The bland and lifeless sound which unsteady wind pressure is often called upon to remedy, is truly an appalling defect in an organ. My point is that the thinking which has produced this so-called remedy is confused. Far from being products of a scholarly and historically informed search for authenticity, many of the conclusions which have been reached arise from exactly the same misconceptions that brought the organ into disrepute in the musical world (and virtually into annihilation) at the turn of the century. Having been brought at last on to centre stage of the world of music, it now stands in real danger of being dragged off again into the opposite wing.

The only reliable guide can be a pragmatic and objective viewpoint gained from study of the whole subject and from putting music first, and not a subjective one which puts the instrument first. Pragmatism serves a principle or ideal; it seeks to transmit a particular idea, to fulfil a particular purpose. In working pragmatically the musician in no way surrenders his creative originality, lessens the dramatic possibilities of his art, or allows its expressive fervor to be diminished. It is a misunderstanding of that point which has led to the extraordinary view of Baroque music as something akin to what is sometimes called sewing-machine music, without humor or what we call feeling, rigid in its structure, and emotionless.

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artist recitals

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Reviews.....Choral Music

Music for Voices and Organ

by James McCray

Choral Music for Easter

This is the second half of an article devoted to music for Lent, Passiontide and Easter; the first half appeared in last month's issue. The works below are suitable for Easter and have texts which concentrate on the Resurrection.

If there is a specific topic that you would like me to concentrate on, please write me; I will be happy to devote an article to the requested area. Recent articles have featured such diverse topics as music for the Jewish faith, music for young choirs, music for summer choirs and 19th-century music. Let me hear from you about your choral interests and needs.

The Strife is O'er. Warner Hutchison, SATB and organ; European-American Music Corp., EA 372; 40¢ (M—).

Much of this anthem is in unison or two parts, making it accessible to any church choir. The tessitura is good for inexperienced singers, designed to give a full, but not strained, sound to the choir. The organ music is not difficult yet is important in that the harmonic interest is kept, and it also has brief solo areas. The music is written on two staves with pedal directions and some registration recommendations. It closes with a short but majestic alleluia.

Easter Proclamation. Albert Zabel, SSATB and organ or brass with optional handbells; Harold Flammer (Shawnee Press), A-5737; 40¢ (M).

The brass parts are included in the score and call for 2 trumpets and 2 trombones. There is a fanfare quality to this anthem that would make it very appropriate as a call to worship. The choral music is easy and in five parts; the handbell addition is very simple, within the capability of any young handbell choir, and the brass parts are suitable for high school performers. The stately character will set everyone in a celebrative mood and give the proper Easter atmosphere.

Oh, Tremble and Falter. Wilhelm Friedemann Bach (1710-1784), SATB with SATB soloists and organ or orchestra; Belwin-Mills Music, BC 2; \$3.00 (M).

This new scholarly edition by Oscar Foellmer and Friedrich Schall of W. F. Bach's Easter cantata is 50 pages long with a duration of 30 minutes. There are seven movements, of which only the opening and closing are for chorus; the other five are recitatives, arias, and duets for the soloists. The first is quite extensive and has a full vocal range, requiring a good tenor section. The last is brief, in a four-part chorale style. The instrumental parts are very busy at times and ad-

here to Baroque traditions in style and harmony. This new work will be of interest to those choir directors having good soloists to feature and who want to present a longer work for Easter. If organ is used as the accompaniment it will require a good performer — there are many difficult passages. Both German and English texts are provided, with the instrumental parts available separately from this complete choral score.

Sing Alleluia, Jesus Lives. Leland B. Sateren, SATB, junior choir, cornet, organ, and congregation; Sacred Music Press, S-166; 35¢ (M).

Each verse or refrain receives a different treatment, such as unison with cornet, four-part chorale style, four-part with jr. choir descant, etc. The final refrain has everyone, including congregation, in unison and has modulated up a whole step to intensify the mood. The organ material is not difficult but somewhat repetitive for the various verses and refrains. A fine hymn-anthem setting.

A Feast of Joy. Walter L. Pelz, SATB, 3 trumpets, 2 trombones, timpani, and organ; Augsburg Publishing House, 11-9116; \$1.75 (M+).

There are separate choir and instrumental scores, reducing the overall cost for this 23-page work. This festive piece has the chorus in unison, in four-parts and sometimes with divisi sections, yet it is more difficult for the brass than the organ or chorus. There is good craftsmanship in this composition, which has rhythmic and harmonic interest throughout. Its exciting tempos and changing meters propel it forward after the slower middle section which is more contemplative. The score is a reproduction of the original hand-copied setting but still very readable. This work is highly recommended to those directors wanting an extended modern setting for Easter. The dissonances are mild and this joyful work should appeal to everyone.

The Angel Said to the Women. Harald Rohlig, SA or unison and keyboard; Concordia Publishing House, 98-2287; 35¢ (E).

The additional alto part only occurs in a few brief sections; the majority of this piece is in unison. The first half is a set of verses with the same music. There is one full page of a single-note melody which receives an ever-changing harmonic accompaniment, followed by a faster dance-like alleluia which avoids barlines, although the divisions are evident. This little work is different in format, but is a

work which could be performed by any group; because it is so easy for the singers and organist, it could serve as an additional Easter piece or be sung as a solo or duet for an offertory.

Hail the Day That Sees Him Rise. Allanson Brown, SSATB with organ/piano; Belwin-Mills Publications, GCMR 3388; 35¢ (M—).

There are many short sections, each with its own character and material. Some divisi in the soprano aids the traditional harmony, with the accompaniment primarily doubling the voices. There are several key changes and an abundance of alleluias interspersed among the sections. The homophonic piece closes with a free rhythm section followed by a celebrative alleluia.

A Shout of Sacred Joy. Keith Clark, SATB and organ with optional percussion; Hope Publishing Co., A 486; 45¢ (M).

The text tells of Christ's ascension and is most appropriate for Ascension Sunday, although it could be sung on Easter as well. The percussion is included as a separate line on the choral score and requires several drums (high, medium and low) and a high hat. The syncopation and changing meters in combination with the percussion and harmony give this a "jazz-like" character. The chorus has some shouting areas and a shouted glissando. It is the type of anthem that would be attractive to a high school youth choir in a church.

The Day of Resurrection. Henry Smart (1813-1879), SA/TB, brass quartet, and organ; Theodore Presser Co., 312-41193; 50¢ (M).

The brass parts call for 2 trumpets and 2 trombones and their music is included with the choral score. The edition is by Leonard Van Camp, with the chorus in two parts (SA/TB). There is a three-verse organization with each verse in a new key, with a slight variation. The work is very simple for the chorus and places an equal role on the instrumentalists.

Entrata Festiva. Flor Peeters, unison chorus, 2 trumpets, 2 trombones, timpani, and organ; C. F. Peters Corp., 6159; (M).

The chorus part is sold separately for 15¢ a copy and its material is very brief, consisting of three phrases. The total work is 8 pages long, very joyous in character; the bilingual text is (Latin and English) in the final section only. There are some dissonances and none of the parts is particularly difficult, although the brass
(Continued, page 9)

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Records

Records for a Winter Party

by Arthur Lawrence

Ghastly winter weather, in addition to providing extra difficulties for the musician who must travel any distance to rehearsals and services, is sometimes conducive to party-giving. The cold encourages us to stay inside and have a sip by the fire; maybe it would even be fun to hear an amusing record or two. Thus I have culled from the seemingly-unending review pile a few discs that strike me as appropriate for an organ buff's party.

L'Orgue bourgeois sous le second empire. Pierre Guillot at the Lété organ (1847) in the abbey church of Nantua. Batiste: Offertoire de Sainte Cécile, Communion, Elévation, Offertoire, Offertoire-Fantaisie-Orange, Ver-set; Lefébure-Wély: Romance sans paroles, Boléro de concert. Erato STU-71049.

This was obviously produced as a serious recording, to show a now-forgotten style played on a period instrument. So the performance, which is a very good one, is "straight," the album is provided with useful notes in French and English, and the recorded sound is technically excellent, complete with building resonance. The organ is implied to be in original condition and certainly sounds like a 19th-century monument. Nicolas-Antoine Lété, the builder, was born in 1793 and spent seven years in the United States before he set up shop in his native Mirecourt. Unfortunately, no specification is provided, and there is also no information regarding the gifted organist.

But, oh, the music! It is all so bad by our current serious standards, that it is very entertaining. It contains all the effects and clichés we've been taught to abhor. Wailing vox humanas, um-pah basses, sliding chromatic inflections, trite tunes — they're all present in these pieces, which amply demonstrate the low level to which French organ music had sunk when Franck came on the scene (Antoine-Edouard Batiste was the organist of Saint-Eustache and had the audacity to teach at the Paris Conservatoire; Louis-James-Alfred Lefébure-Wély was first organist at La Madeleine, and then preceded Widor at Saint-Sulpice).

It is difficult to pick a favorite from this wonderful compendium of poor taste, but Batiste's storm piece is very high on my list, as is Lefébure-Wély's Boléro. If you are intrigued enough to want this record, it will take some seeking, since it is a European pressing which can probably be secured only through a store that specializes in such.

"Spielerdien" — the Baroque Organist's Playthings. Franz Haselböck at the Gabler organ (1737-50) in the Weingarten abbey basilica. Works of Kerll, L. Couperin, J.S. Bach, Scronx, Murschhauser, Dandrieu, Lebegue, Storace, Scheidt, M. Haydn, Martini, and Muffat. Musical Heritage Society stereo MHS 3828 (available from the society at 14 Park Rd., Tinton Falls, NJ 07724; \$4.95; also available in cassette form).

I find this record more serious, and less amusing, than the preceding one. However, it is interesting to be able to hear all the "traps" of this famous rococo organ; large and small glockenspiels, zimbelstern, nightingale, cuckoo, and drum are all activated at various times. The playing is mostly fairly dry and the pieces are largely minor ones. The recorded sound is good, although not spectacular; jacket notes do not

include the specification. This record will be of interest for its sound-effects — and how many other current recordings are there of this bizarre instrument?

Dances, Romances, Poetry and Pomp. Calvin Hampton at the organ of Colvany Episcopal Church, New York City. Chopin: Polonaise ("Military"); Tchaikovsky: Song without Words; Sibelius: Romance; Grieg: March of the Dwarfs; Massenet: Elegie; Sinding: Rustle of Spring; Rachmaninoff: Prelude in C# Minor; Granados: Spanish Dance; Palmgren: May Night; Paderewski: Minuet in G; Fibitch: Poem; Rimsky-Korsakov: Procession of Nobles. Musical Heritage Society stereo MHS 3525 (\$4.95).

The perpetrators of this record may not appreciate having the review of it located in this particular column, but, if it wasn't intended for a party, I'm sure I don't know what it was intended for. It is certainly enjoyable music, of a type not likely to be heard elsewhere. The performance is top-notch and the record has a clean, line-like sound. As Mr. Hampton, who made his own transcriptions, points out in the jacket notes, the instrument used (a twice-rebuilt Roosevelt of 67 ranks) is one designed for real organ music: "Beyond the style due them, the works presented here are treated entirely without kitch..." The specification is not given.

Show Business. Billy Nalle at the RTOS Wurlitzer Theatre Pipe Organ. Nalle: Show Business, Center City Rag, Mood Sultry; Bart: As Long As He Needs Me; Wood: I Love to Hear You Singing; Speaks: Sylvia; Warren: I Found a Million-Dollar Baby; Bacharach: Alfie; Martin: The Trolley Song; Moonlight Serenade; Herbert: Ah! Sweet Mystery of Life; Ellington: To the Duke with Love. Telarc stereo 5031 (available from Rochester Theatre Organ Society, Box 8114, Rochester, NY 14617; \$7.00 pp.).

What can the "serious" organist do with a record like this, except revel in it (and perhaps be a bit envious of the performer's ability)? The theatre organ (the real one, with pipes) opens to us a whole new world of sounds, styles, and pieces. In a way, it's like a bit of bygone Americana, since such organs and their players exist today principally for the entertainment of other theatre organ buffs; the day of the organ accompaniment to silent movies is gone forever. But we may still be glad that there are organs like this left, a 4/21 Wurlitzer of 1928 saved by the Rochester Theatre Organ Society when its original home was razed. And we may also be glad that there are organists like Billy Nalle around to play these instruments; I can't imagine anyone with better musical or technical qualifications making such a record. Every piece is a gem of its kind and each is wonderfully executed. Outstanding sounds include the glockenspiel in "The Trolley Song" and the posthorn in "I Found a Million-Dollar Baby." Even for "popular" music, who needs transistors when pipes like these can be heard?

Apparently, any organ recorded by Telarc comes across with a fidelity that is difficult to separate from the real thing; in this case, you need only put the needle in the groove and Billy Nalle is in your living room. The organ specification is included on the jacket.

(Continued, page 9)

RAGNAR BJÖRNSSON
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(continued from p. 3)

The Romanticist then, be he a 19th-century, 20th-, or 16th-century example of the genre, on looking at the organ will become absorbed by non-musical, or extra-musical considerations. Another of these misconceptions concerns tuning systems, or temperament. Naturally, a musical work which exuberantly exploits the excitement inherent in the clashes of harmony produced in certain keys by an unequal temperament, and which rejoices in the perfection of certain intervals in a similar instance, will be compromised if played on an instrument in equal temperament. One hopes that a harpsichordist, who is able to retune his instrument in a few minutes, will play such music in a temperament appropriate to the key of the piece he has chosen. But when one builds or causes to have built an organ of a reasonable size, one is thereby making a statement. That statement proclaims that the instrument is intended for the performance of a repertoire far wider than that from the pre-Baroque and early Baroque period. Music from those periods required organs of limited size. If an unequal tuning is used, one of two things will happen: Either, only the music in keys suited to that temperament will be played on the instrument. Provided that climatic conditions have not affected the tuning (and remember that two degrees change in temperature can be critical) a genuinely authentic performance in terms of intonation will be given. Or, music from later periods, or music contemporaneous but written in other, less suitable, keys will have to be played in this special temperament. In this second case "authenticity" must be thrown to the winds for much of the repertoire. If, on the other hand, equal temperament is used, then authenticity as far as the early repertoire is concerned is compromised.

Clearly neither of the choices between equal or unequal temperaments is going to serve the cause of authenticity as a whole. But at least those who choose equal temperament will be able to use the full resources of their instrument and thereby not compromise its design. Since there is no logical argument to support the tuning of a large organ in unequal temperament, one can only conclude that it is the result of romanticized thinking: "I like it that way." The 19th century deprived the organist of his freedom of touch by replacing mechanical action (with its infinitely subtle variations) with one that provides two possibilities only: on and off. The 20th century would curtail it further by advocating unsteady wind pressure and unequal temperament.

The same confused thinking is evident in performance practice. By a tortuous system of reasoning it is argued, for example, that "old fingering" will magically provide the way to appropriate phrasing or articulation of "old" music. Once again, to accept this line of thinking is to become imprisoned in a web of limitations which ultimately detract from the musical effect rather than assist it, and which can only result in less "authenticity," because fingering is only one small part of the whole picture and cannot of itself bring the true nature of the music to life. First of all, why should one believe that the fingering left by a student of a past century is any more reliable as a guide to performance than that being inscribed in music scores by students good and bad of today? What is one to decide when the sources conflict, as often they do? But the real objection is that to adopt another's fingering and hope for perfect phrasing thereby is like walking blindfolded down a series of paths hoping you will stumble on your destination, because after all somebody else once reached it, when if you opened your eyes and looked at the map and the signposts you could choose your own route and your own method of transport and enjoy the view when you arrive. One of the saddest remarks I have heard recently came from a young man who said how pleased he had been at being able to turn pages for a player using "old fingering" because then he "could watch it." Watch it? Would we enjoy Janet Baker's peerless singing better if we could see an X-ray of the throat

muscles at work? Art should conceal art — the plumbing is not for viewing. But worse, far from being scholarly, this view simply does not start to be scholarly enough. It is the opposite of what is claimed for it. The notes lie there as did Pinnocchio, the wooden doll on the table of his maker: the performer's job is to breathe life into them. This life is rhythm, the heartbeat of music, and the basic principle that emerges when we see it this way is so much a matter of common sense that it is hard to believe it can ever have been obscured by scholars or anyone else. This principle is that, before all else, music of whatever age must be alive, must communicate a physical and emotional and intellectual vitality. "This principle immediately puts out of court," as Martin Cooper has said, "the ancient sneaking feeling that tempi in old music should be slower and the dynamic range more restricted, or that old music, by which is meant music before 1800, must regard a set of unwritten conventions much the same as those that governed the behaviour of a Victorian young lady."²

The Greeks had two words for rhythm: one a noun, as ours is, and the other, a verb, so that one could speak of "rhythming" the music. This separates it forever from Metre, and we begin to get a glimpse of what our goal is. And once we have a goal we can devise a reliable means of reaching it. When people talk of old music, the period most often meant seems to be the Baroque, so let it serve for an example. What is the property of the Baroque? The term was coined to describe an architectural style, and we find that its chief characteristic is an extrovert dynamism, a kind of joyous abandon. The concertos of Vivaldi, the orchestral works of Lully all demonstrate a delight in springing rhythms — dynamic, thrusting. Our search should be how to achieve this vitality, and the undisputed authority on the subject of performance in that era is Georg Muffat, pupil of Corelli and Lully and the most important purveyor of the ideas of Lully, who almost single-handedly changed the whole face of orchestral performance practice in Europe. Muffat's exposition of the bowing (hence articulation) techniques which brought Lully and his orchestra accolades from all Europe for the liveliness, the excitement, the joyousness, the abandon of its playing is found in the *Denkmäler Tonkunst Oesterreich*, Series I, Vol. II.

Virtually all keyboard music from this period is devised in some measure from string music, and bowing techniques are therefore the norm — it was not until cascades of scales arrived at the time of Liszt and the impressionistic techniques of Debussy were exploited that a genuinely original keyboard style emerged. Once one has studied enough music of the period — not organ music, but the music of the theatre, the opera, and the salon — to see the goal clearly, and to understand the intrinsic spirit of this music, then one can begin the process of breathing life into the notes with the techniques that Muffat has so clearly set down. Then a physical technique which is guided and instructed and artistically informed by the imagination, by the mind, and by the thorough knowledge of a natural system — bowing — will be formed. It will expand in sensitivity and in subtlety in just the right relationships — something that is impossible to achieve when the player is not sure what he is working toward but knows only that his fingers are to go down in a certain order and form. The old fingerings we have studied are not of course always misleading, they are simply inadequate. What they do all have in common is a stress always on the main beats of the measure. English writers such as Morley, etc., refer to the alternating stresses thus implied as "good and bad notes"; other composers and writers use different terms but it all amounts to the same thing: a rhythm derived from main-beat stress (itself arising out of body movement in the dance and before that in formal gestures), and taken for granted from Lully's day throughout Europe and then the Western world — until organ playing was to be deflected towards a romantically pianistic concept of phrasing which eliminated articulation and, ultimate-

ly, rhythmic vitality. It is this bounding vitality which must be restored to organ music, and it cannot be fully and successfully achieved without intelligent understanding; when that is there, it really makes no difference which fingers are used. As Praetorius wrote in 1619, if one could play with the nose and do it better, then go right ahead.

A good technique is one in which the total freedom which comes from complete control and ease is wedded to an understanding of stylistic conventions plus the intelligent awareness of the unlimited possibilities of nuance in which music delights. It is madness to limit that ease by artificial constraints; and it is interesting in this context to note that Bach devised his new system of fingering not to effect articulation or phrasing in any way whatsoever, but rather to provide himself with greater virtuosity, in the new keys in which he was writing and playing. His obituary says that he devised "so convenient a system of fingering that it was not hard for him to conquer the greater difficulties with the most flowing facility — all his fingers were equally skillful." Nervous players can now be seen demonstrating their knowledge of "old fingering" by playing with an absurdly unsuitable exaggeration of the articulation, resulting in a distortion of the rhythm, simply so that their awareness of current thinking will be noticed. While it is artistic death to be ignorant of the musical parameters within which a consummate technique will be put to work — it certainly must not be allowed to roam mindlessly — it is nevertheless true that perfection involves the elimination of constraints so that the spirit of the music may be set free.

Fingering is not the only thing to have been seized on as an exciting new toy, divorced from its function. Authenticity has become a fashionable word to be used to sanction many a spurious line of thought. Alongside the laudable and necessary attempt to learn more about the properties of old instruments of all kinds, is found a blind belief that if we could go back to the past and recreate every aspect of a certain work's environment, we should have a performance on which the ghost of the composer would smile in perfect happiness. So long as some of the most obvious but comparatively unimportant criteria were ignored, this was a harmless conceit. For example, the comparative noise levels of the 17th or 18th century and ours are different beyond all imagination, and inevitably affect any comparison of performances. The size of the rooms is another factor contributing to a totally different musical effect. But this viewpoint can become unsuspectingly dangerous. This extract is from a recent "Musical Times": "The chamber orchestra performed with beautifully worked out and elaborate nuances. This type of playing was taught by Quantz (among others) as suitable for flautists and violinists when playing solos. It is doubtful that such nuances were ever applied to orchestral playing, and for two reasons: most ripieno players then, lacked the technical ability to carry them off, and most concerts were given after a single rehearsal which is inadequate time to obtain these effects. Hence a playing technique which may be the height of authenticity in one repertoire can prove erroneous when applied to another contemporaneous with it." One does not object to the conclusion in that extract, because the 19th century way of making swooping crescendos and diminuendos, often on one note, is not part of the ethos of the Baroque and therefore is demonstrably wrong on those grounds; it is alien and thus jeopardizes the music. It is the argument which is the dangerous thing. What this paragraph says in effect is: these overworked (they could have only one rehearsal) and incompetent musicians played badly, so we must play badly too.

And then the "authenticity search" is no longer a joke. It is time to remind ourselves that players and instruments are essentially servants of music. They both exist to convey a message, to bring to people something so important to the souls of men that all history's great philosophers have named it the greatest of the arts. Socrates wrote: "Rhythm and harmony find

their way into the inward places of the soul, on which they mightily fasten, imparting grace." T. S. Eliot said, "Great art communicates before it is understood." We have therefore some responsibility not to tinker with it, or to submit it arrogantly to our whims of fashion, or to cut it down to size — to a size that we can understand. In the service of such an art, only perfection will do. The organ world seems particularly vulnerable to the concept of music and the instruments themselves as something which can legitimately be used in any way the individual wishes — as we have seen today in studying the real reason behind the espousal of certain aspects of the search for authenticity. In other words, what should be the medium for music has itself become the message. That way lies confusion at best and annihilation at worst. The search for authenticity has largely become an excuse for the indulgence of our own prejudices because it is without direction. It is simply not good enough to profess scholarly aims and then lamely to submit, when they are proven mistaken or inadequate, "I like it that way." As Charles Rosen, the brilliant pianist and classical scholar, concludes in his article on the subject, "There is no such thing as an authentic performance of a work, at least an interesting and original work, and what is more, there never was one." For example, he remarks on the 19th century's widespread custom of interrupting a symphony or a concerto with solos between the movements, "The première of Beethoven's violin concerto was made more interesting by the interpolation between the first and second movements of a sonata for upsidedown violin with one string, written by the violinist." But this is only the most scandalous and bizarre example of a general tradition. Moving back into the 18th century, he recounts how in 1767 Rameau complained that the conductors at the Paris Opéra made so much noise beating a rolled-up sheet music paper on the desk to keep the orchestra in time, that one's pleasure in the music was spoiled. But this practice was traditional and part of the immediately audible experience of 18th-century opera. Pointing out also that changes take at least 20 to 30 years to take effect, he goes on:

"We are always either too early or too late to claim an authentic performance. And yet — it must be emphasized — the work of music remains unchanged behind this relativity, fixed, unswerving, and above all, in principle, accessible. This is the justification for the study of performance practice. It is not to unearth the authentic traditions of performance and to lay down rules, but to strip away the accretions and the traditions of the past (including those accepted by the composer himself) and the fashion and taste of the present — all of which get in the way of music more often than not.

"All this may seem a little simple-minded, and it is certainly not original to remark that a radical innovation in music requires

a number of years to be absorbed. I do not want to belabor the obvious, nor do I want to be paradoxical. But I recently read an article by H. C. Robbins Landon, a musicologist to whom we are all indebted and for whose work we are deeply grateful, in which he expressed the hope of hearing at last an "authentic performance of the Beethoven Second Concerto with a continuo." Leaving aside the question of authenticity, I should like to ask, why? Does Landon think the work would be improved thereby, and if so, in what way? I can more easily imagine and sympathize with the musician of 1799, who wanted to hear a performance, *without* any continuo, properly and efficiently conducted. My musician is not imaginary. He must have existed, for pianists very soon stopped playing any continuo at all — audible or inaudible — and they can only have stopped because it seemed a good idea.

"If Landon's wish is inspired only by curiosity — to hear what this odd and useless appendage from the past is like — then I am at one with him. But my real dream is more ambitious: it is to hear a Rameau opera with the conductor loudly beating on the music stand with a rolled-up sheet of paper. For those who are interested in history, rather than the music, the ability of music to call up the past and to re-create it for us is a legitimate and important function; but this interest should not disguise itself as the search for musical authenticity.

"The Letter killeth but the Spirit giveth life." It seems to me that both the Letter and the Spirit, when separated, can kill. The performer who plays pedantically and only what is on paper and the performer who uses a piece of music as a springboard for his own private dreams or as a release for his personal inhibitions are not just

equally unsatisfactory extremists. They often sound more alike than is realized. So too are opposing ideas of performance: that the way it was done during the composer's lifetime has immediate and absolute authority, or that it doesn't matter how you play a piece provided it sounds well. These are mechanical principles that are applied without discrimination, and both, paradoxically alike, touch only the outer shell of music. Both treat music as if it had no significance and no reference beyond itself, forgetting that a performance is more than a voluptuous noise or a historical echo from the past."³

This is particularly applicable, I think, to the organ world. The fascination evoked by our supremely fascinating instrument is such that it is all too easy to allow it to become the obsession, its real function almost forgotten. Thus its nature is allowed to change at whim. The schools of organ music are so many and so diverse compared with any other that studying all its facets and seriously trying to understand the ethos of so many civilizations and social mores is an enormous task. Please do not misunderstand what I have said about so-called authenticity — I am not dismissing intelligent and informed research but rather putting in a plea for infinitely more, and more thoughtful, scholarship, which does not leap gleefully upon one small facet of performance or of organ building and pursue it down a narrow road with tunnel vision, but rather seeks to inform itself on every aspect of music, seeing it as a living and independent entity and then putting it to work in the search for perfection. At the moment, no sooner has the surface been scratched that our research goes off at a tangent as we become side-tracked by the instrument itself. We will learn more about music, and learn it faster, if we approach it in a spirit of respect than if we seek to impose ideas on it which change with the frequency and the capriciousness of those perpetrated by Womens Wear Daily. Let us make an end to dilettantism, and instead of swinging wildly from one side of our pendulum to the other, as we in the organ world have done over the past century, let us stand firmly rooted in the centre and work steadily towards greater and greater excellence. An organ should serve the music. That decision made, all others make themselves. It becomes necessary for it to be self-effacing, to be perfectly made, with all its designed attributes derived from the study of musical needs. A musician, too, should serve the music. His reaction to this vital force and its message will naturally color his interpretation. But he will never forget that both he and his instrument exist only as the Medium. There is only one Message.



The distinguished organist Gillian Weir first came to international attention when she won first prize in the St. Alban's Competition. A native of New Zealand, Miss Weir resides in England and tours under the Arts Image management.

¹ It is this gentle, slight and attractive unsteadiness that Allen sought unsuccessfully to emulate by introducing random oscillation many years ago in their electronic imitations. It was not successful largely because, as is typical with something that is artificially induced, it was exaggerated.

² *Daily Telegraph*.

³ *High Fidelity Magazine*, May 1971.

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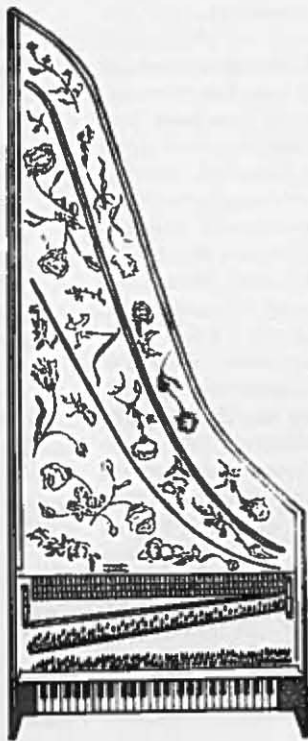
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It was in THE DIAPASON for January 1974 (pages 12 and 13) that I listed the first composite index of the harpsichord pages. Five years having elapsed since then, here is a similar topical listing of our articles and reviews. The same categories are utilized, followed by titles, authors, date of publication and, in parentheses, page(s). My contributions are noted with the initials LP.

To quote from the first "Buried Treasures," "... Perhaps this listing of major entries in our columns will save a lot of thumbing through old issues of the magazine, and will encourage a reading or re-reading of several articles." Such an index has been most useful to me through the years, and I hope it will serve our readers equally well. Also of interest is the chance it affords to have a quick view at the diversity of topics which have been covered.

If any of our readers finds something missing which might be of interest, suggestions for articles are always welcome. Articles themselves may also be submitted for consideration.

I. Instruments and Construction: Building a Harpsichord from a Kit, Linda E. Hoffer, June 74 (8); A Harpsichord Primer: One Maker's View, E. O. Witt, Aug 76 (8-9, 19).

II. Performance Practice and Repertoire: Harpsichord/Organ Duos, Bruce Gustafson and Arthur Lawrence, Apr 74 (4-6); "Zwei Claviere und Pedal," a letter from Lady Susi Jeans, Apr 74 (6); Harpsichord Music for a Wedding (LP), Aug 74 (12); Harpsichord Repertoire in the 20th Cen-

Buried Treasures (II)

The Harpsichord Pages in Retrospect

(1974-1978)

by Larry Palmer

ture II: Herbert Howells' "Lambert's Clavichord" (LP), Dec 74 (7-8) — includes photograph of Howells by Herbert Lambert (1923); A Performer's Guide to the Music of Louis Couperin, Bruce Gustafson, June 75 (7-8); Articulation, Notes Inégales, and Ornamentation in Dom Bedos' Cylinder Notation, John Brock, Part I Oct 75 (3, 10), Part II Nov 75 (5-7); Music for a Happy Birthday or "How to Celebrate the Bicentennial at the Harpsichord" (LP), Nov 75 (8); Ravel and the Harpsichord (LP), Feb 76 (4); Harpsichord Repertoire in the 20th Century III: "In the Orchestra, 1909-1951" (LP), Mar 76 (4, 19); Rhythmic Alteration in Renaissance Spain, Calvert Johnson, July 76 (4, 6, 7); Spanish Keyboard Ornamentation 1535-1626, Calvert Johnson, Jan 78 (1, 12-15); Harpsichord Registration, David Fuller, July 78 (1, 6, 7) — includes facsimiles of Armand-Louis Couperin's *Symphonie de clavecins*, 2nd movement and C.P.E. Bach's *Sonata per cembalo a due tastature*.

III. Personalities in the harpsichord world: Interview with Alan Cuckston, English harpsichordist by Larry Jenkins, Jan 75 (10); Interview with Christopher Hogwood, English harpsichordist by Larry Jenkins, Dec 77 (5).

IV. Helpful hints and pedagogy: Temperament: A Practical Introduction to Unequal Temperament, Dale C. Carr, Feb 74 (6-8); August Musings (being some less-than-random thoughts for harpsichordists) (LP), Aug 75 (12) — mentions, among other items, harpsichordist Gertrud Roberts, use of K. numbers for Scarlatti, etc.

V. Reports of significant events in the harpsichord world: Isolde Ahlgrim in Dallas by C. David Harris, Aug 74 (14); 4th International Harpsichord Competition and Festival in Brugge (LP), Oct 74 (1, 3, 4); International Harpsichord Competition in Paris by Arthur Lawrence, Dec 75 (3); Choate Organ-Harpsichord Seminar by Gerald Frank, Sept 76 (22-23); French Harpsichord Reports at the AMS by Edward Soehnlein, Jan 77 (10); Kenneth Gilbert in Waterloo, Ontario by George Lucktenberg, Aug 77 (6); Brugge Harpsichord Week by Dale Carr, Oct 77 (1, 7, 8); St. Mary's Harpsichord Weekend by Edward Parmentier, Nov 77 (8); French Music of

the Grand Siècle (Yale Conference) by Bruce Gustafson, Dec 77 (10); Baroque Performance Today, A report on the London Conference (LP), Aug 78 (11); 6th North German Summer Academy for Early Music by Karyl Louwenaar, Nov 78 (9); Musical Weekend at the Museum of Fine Arts, Boston, by James R. McCarty, Dec. 78 (8).

VI. Reviews of music, books, and records: Recordings, Book (Russell, *The Harpsichord and Clavichord*, 2nd ed.), (LP) Feb 74 (12); Music (Persichetti Sonata) (LP) May 74 (16); Recordings (Tilney plays Virginal Music, Falla Concerto, Biggs plays Joplin), (LP) Aug 74 (13); Book (20th-century Harpsichord Music Catalog), Leonard Raver, Sept. 74 (15); Recordings (LP), Mar 75 (4); Books (Nurmi Introduction, new edition Francois Couperin *L'art de toucher*) and Recordings (Bolcom, Biggs plays Joplin II) (LP) July 75 (4); Music (A-R Editions: Recent Researches in Music of the Baroque) (LP), Oct 75 (8); Music (Keyboard works of A. L. Couperin) and Books (Dolmetsch biography) (LP), Feb 76 (4); music (LP), Aug 76 (14); recordings (LP), Oct 76 (4); music (Bach, 14 Canons) (LP), Feb 77 (8); recordings (Louis Couperin, Scarlatti, etc.) by Dale Carr, Apr 77 (11); music (Planyavsky, Shackelford, etc.) (LP), July 77 (6); record (Oberlin Baroque Ensemble plays music of the French baroque) by Bruce Gustafson, Dec 77 (4); recordings (Leonhardt directs Bach's Brandenburg Concerts, L. Couperin by A. Curtis, Chambonnières, Rameau) (LP), Feb 78 (8); music (Wagner-Régeny, Hessenberg, Cowell, Stout, Maconchy, Heider, Haubstock-Ramati) (LP), Oct 78 (8).

A seventh category is added to this list: **VII. Obituaries:** John Challis (died September 6, 1974) by E. Power Biggs, Jan 75 (14); Thomas Goff (died March 13, 1975), May 75 (15); Putnam C. Aldrich (died April 18, 1975) by Natalie Jenne, July 75 (5); Geneviève Thibault (Mme. la Comtesse de Chambure, died August 31, 1975) Dec 75 (16); Frank Hubbard (died February 25, 1976) by Michael Steinberg, May 76 (10); E. Power Biggs (died March 10, 1977), Apr 77 (1, 3).

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Night Songs by Thomas Benjamin is the winning work chosen for publication by Hinshaw Music Inc. in its recently-established Mars Hill Choral Series. The work was among eleven choral compositions featured at the 2nd Biannual Contemporary Choral Composition Festival held recently at Mars Hill College in western North Carolina. At that time, the premiere was given of Jean Berger's O Give Thanks unto the Lord, commissioned for the occasion.

Walter Hillsman recorded recitals in 1978 for the BBC, Sender Freies Berlin, and the Bayerischer Rundfunk. He also played recitals at Chartres and St. Paul's Cathedrals; King's College, Cambridge; the Brucknerhaus in Linz; Katharinenkirche, Frankfurt; Michaelskirche, Munich; and the Muensterbasilika in Bonn.

Donald Kilmer was recently honored by the congregation of St. James' Episcopal Church in Jackson, MS, upon completion of fifteen years as the church organist-choirmaster. A graduate of Indiana University, he is a member of the music faculty at Millsaps College in Jackson, and is conductor of the Musica Sacra Singers.

Diane Bish, organist of the Coral Ridge Presbyterian Church in Ft. Lauderdale, FL, is currently featured in a monthly series of television programs which originate from the church and include organ solos. The programs, aired over UHF, VHF, and Cable stations, also feature Miss Bish playing various European organs. A recording made at the Cathedral of St. Bavo in Haarlem, Holland, is to be released soon.

Dietrich Buxtehude was the subject of a musical festival held Dec. 24 at the North Yonkers Community Church, Hastings-on-Hudson, New York. Four cantatas were directed by D. DeWitt Wasson, who also played organ works by the north German composer.

Christa Rakich, interim assistant organist at Harvard University's Memorial Church, played an all-Bach recital at the church on Nov. 17. The program consisted of the complete "Leipzig" chorale preludes, without the supposedly-appended "Vor deinen Thron."

Music for Voices & Organ (continued from p. 4)

and organ will need good players. The text is such that it is also appropriate for Christmas, Ascension, or Pentecost, as a processional/recessional, making it a good bargain. This is excellent music and highly recommended.

Come Ye Faithful, Raise the Strain. Carl Schalk, SATB, organ, congregation and trumpet ad libitum; G.I.A. Publications, G-2098; 40¢ (M—).

This consists of five verses in various arrangements, including one verse for the women of the congregation with the addition of a trumpet. The organ part is very simple, in a block-chord style, as are the four-part choral verses. The last verse is for the congregation with a descant for members of the choir. This concertato setting uses the *Ave Virgo Virginum* as the thematic basis and attempts to retain that early free-rhythm style by not using bar-lines.

Records (continued from p. 5)

Star Wars. Ten selections from the film score played by John Rose at the Austin Organ (1962) in the Cathedral of St. Joseph, Hartford, CT. Delos stereo DEL/F25450 (available from Delos Records, 855 Via de la Paz, Pacific Palisades, CA 90272, or from Arts Image Ltd., Box 670, South Orange, NJ 07079; \$7.50).

This just-for-fun record vies with the preceding in terms of recorded excellence of sound: there is a wide dynamic range, the sounds of the large organ are faithfully reproduced, there is a realistic amount of resonance from the building, and there is no surface noise. The whole production aspect of making the recording was carefully planned-out; engineer Michael Nemo went to lengthy pains to achieve the best microphone placement for capturing the output of 140 ranks, and arranger Robert Edward Smith carefully transcribed John Williams' original orchestral score. The record jacket has informative technical and program notes, and the organ specification is included.

As those already familiar with the film score know, different sections of the music vary considerably in mood and interest. Some of the quiet places could pass for the bland organ music too often heard during communion, while the more noisy passages are more colorful. I find the competent playing best in the opening and closing numbers, where the big sounds have impact.

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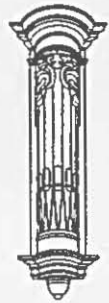
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American Institute of Organbuilders

(continued from p. 1)

guests was Dirk A. Flentrop from The Netherlands, who spoke at several sessions. Although he recently retired from active organbuilding, Mr. Flentrop continues to be a guiding influence in a great deal of organ thought around the world.

Because of conflicts in his schedule, the editor of *The Diapason* was unable to attend all the programs. In order to give a complete report of the convention, the events of the first evening and of the first complete day, as well as the closing banquet, have been related here by Charles McManis, who graciously allowed himself to be pressed into journalistic duties.

— A.L.

Registration for the convention in the twin cities (on the west and east banks, respectively, of the Red River of the North) began Sunday afternoon at the Ramada Inn at Moorhead. Following an evening buffet, a lecture/demonstration of the 1977 3/43 Zimmer organ in Gethsemane Episcopal Cathedral of Fargo, by builder Franz Zimmer and organist Dr. Andrew Smith, outlined the building modifications necessary for the best projection of sound in a less-than-optimum placement of the organ. Mr. Zimmer announced registrations as Dr. Smith played a series of short pieces to display sounds of the instrument. The usual swarming AIO organ crawl followed.

The formal convention opening Monday morning included welcoming remarks by AIO President H. Ronald Poll of Salt Lake City and the mayor of Moorhead, as well as the invocation by the Rev. Robert Anderson of Moorhead's Good Shepherd Lutheran Church.

The first of two morning sessions was a lecture by Mr. Flentrop on the history of his Dutch company and the evolution of his tonal concepts, as they paralleled the Organ Movement in Europe and the United States. In the second lecture, Robert C. Rust of Fargo treated the touchy subject of major insurance companies' recent refusal to issue performance bonds to building contractors and organbuilders. Mr. Rust, an insurance expert, explained ways to find companies willing to issue bonds and discussed business reporting methods most likely to get results in obtaining bonds.

Lunch served buffet-style in the Fargo Theatre lobby gave conventioners a chance to hear the recently-restored 8-rank Wurlitzer theatre organ, as put through its paces by convention chairman Lance Johnson. Then a few brave convention-goers took turns recreating sounds of the silent movie era. Convention guest-of-honor Dirk Flentrop, on leaving the theatre, was heard to comment that (1) the sound of the Wurlitzer filled the building well, (2) its sounds were pleasant, and (3) the stoplist of the two-manual instrument was eminently suited to the music performed.

At the morning business meeting, Charles McManis of Kansas City, Kansas, chairman of the examinations committee, described the details and procedures for taking the examination for Journeyman and Master Organbuilder certification, urging AIO members to study the syllabus books recommended by the education committee.

An afternoon organ crawl included the 3/49 Austin organ at the First Lutheran Church of Fargo, built in 1967; a 1976 Holtkamp organ having mechanical action and one manual with pedal (11 ranks, with divided manual stops) at the Knutson Center Centrum of Concordia College, Moorhead; and a 1967 2/32 Casavant organ at the Lutheran Church of the Good Shepherd, Moorhead. The latter instrument includes an electronic recording mechanism recently designed by Peterson which will make the organ automatically play back whatever has been recorded. An AIO plenary business session rounded out the afternoon.

Bryant Parsons of Rochester, New York, chaired the evening session on "The Administration of a Service Organization," assisted by Robert Wuesthoff of Allentown, Pennsylvania, and A. W. Brandt of Columbus,

(Continued, page 12)



Dirk A. Flentrop addresses AIO convention

B. Erik Sves

Appointments

John Eggert has been appointed assistant professor at Concordia College, St. Paul, MN, to teach organ, organ literature, and service playing. He recently completed the DMA degree at the University of Iowa, where he studied organ with Gerhard Krapf and Delbert Disselhorst. He also holds the MMus degree from Northwestern University and the BS degree from Concordia College, Seward, NE; his other organ teachers have been Charles Ore, Richard Enright, and Robert Lodine. Dr. Eggert was previously a teaching assistant at the University of Iowa, after having held positions at St. Paul Lutheran Church in Melrose Park, IL and at Timothy Lutheran Church in Chicago.



Giles Bryant has been named music director of the Festival Singers of Canada. Born in England, he has held a number of church music positions in Canada, as well as in England, before accepting his new position with the Toronto-based group. The Festival Singers were founded by Elmer Iseler, who directed the group in a number of recordings, as well as at the 1977 International Congress of Organists held in Philadelphia.

David J. Wilson has been appointed to the faculty of the School of Music at the University of Southern California in Los Angeles, where he will serve as associate professor of choral and church music. He leaves a position as director of choral activities at Portland State University in Oregon, where he was also conductor of the Portland Symphonic Choir. He has previously served on the faculties of Foothill College and the University of Arizona. Dr. Wilson holds the DMA degree from the University of Illinois.

Joseph Abston has become minister of music at the Braeswood Assembly of God Church in Houston, TX, where he directs three choirs and plans to form a boychoir. He leaves a position at the Tyler Street Methodist Church in Dallas.



William K. Meyer has been named organist-choir director for the First Christian Church of Maywood, IL, where he will direct the choir as well as play a digital computer instrument. He leaves a nine-year tenure at the First Baptist Church of LaGrange. Mr. Meyer holds bachelor's and master's degrees from the American Conservatory in Chicago, where he has also been a teacher. He has been an organ student of Malcom Benson and the late Edward Eigenschenk.



Robert Pletsch has been appointed organist-choirmaster of Trinity Episcopal Church, Watertown, NY, and has also been named director of the Northern Choral Society. He leaves a similar position at Holy Trinity Lutheran Church in Elmira, NY.

Mr. Pletsch received BMus and MA degrees from Valparaiso University, Valparaiso, Indiana, where he studied organ with Philip Gehring.



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4' Gedeckt	2 2/3' Nasat	8' (G) Quintaton
2' Waldflöte	2' Principal	4' Octave
IV Mixture	1 3/5' Terz	16' Trumpet
8' (Sw) Trumpet	8' Trumpet	8' (Sw) Trumpet
Chimes	4' Rohrschalmei	4' (Sw) Trumpet
	Tremolo	

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(continued from p. 10)

Ohio. Information given included ways of organizing service work (and recording it properly); establishing communications with organist, sexton, and church officials (including the problems of interpreting notes left on the console by the organist); establishing times and temperatures for tuning; the sending of statements; and the public-relations aspects of the serviceman's "console-side manner."

The evening wound down with AIO committee meetings and the conventioners' inspection of exhibits by Arndt Organ Supply Co., Justin Organ Pipes, Kimber-Allen Inc., Klann Inc., Organ Supply Industries Inc., Peterson Electro-Musical Products, Reisner Inc., and Solid State Logic Ltd.

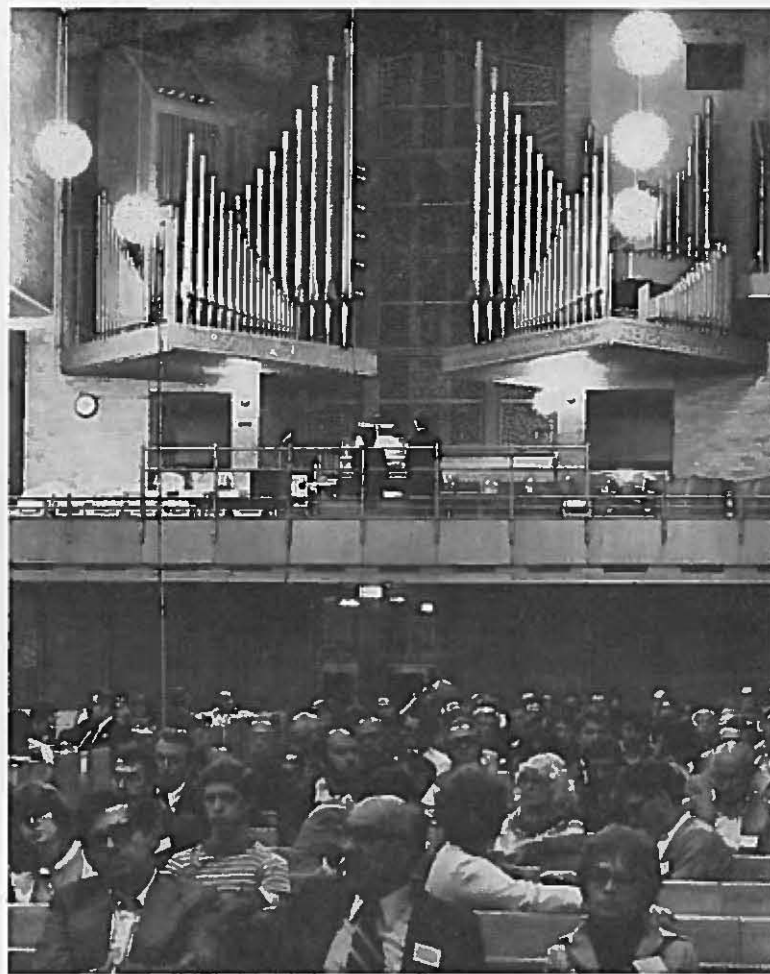
— C.M.

Tuesday morning's events began with a lecture by John Ferguson on "The Organ Movement and Walter Holtkamp, Sr." This interesting presentation gave many insights into a very important chapter in our American organ heritage, demonstrating how the then-controversial builder developed a number of design concepts virtually on his own and how he progressed through several recognizable stages. Throughout the lecture, Dr. Fer-

guson, who is the author of the forthcoming book *Walter Holtkamp, American Organ Builder*, showed his obvious interest in the subject. The Holtkamp philosophy of a small firm working in dialogue with the musician was emphasized.

In the succeeding presentation, Ron Spillman and Lance Johnson spoke on "Determining Percentages of Completion of Work in Progress and the Awarding of Profit." The information given included viable ways of accounting for the costs incurred and profits yielded at regular intervals during the course of a particular job, and helpful accounting forms were circulated as models for the process.

A business meeting concluded the morning activities; the acceptance of the following individuals as new AIO members was announced: Roger Colby, Donald Collins, Tim Henry, Charles Hendrickson, Patricia Hockman, Lawrence Ingold, Frank Kieran, Fernand Letourneau, Alan McNeely, Lawrence Schoenstein, Thomas Turner, Daniel Vaughan, Ronald Wahl, and Franz Zimmer. Although many of these persons represent firms, it should be noted that the AIO is composed only of *individual* members, each of whom must go through a duly-followed nomina-



Ferguson recital at Trinity Lutheran Church, Moorhead (1957 Holtkamp)

B. Jack Stone



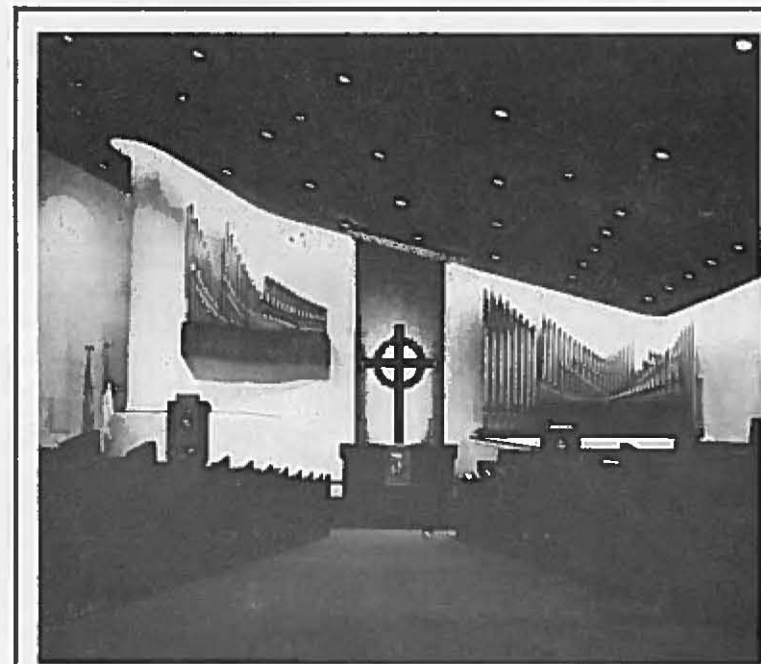
Exhibit area at AIO convention

B. Beth Stone

tion and election. Other business matters included the announcement of the Los Angeles area as the location for the 1980 convention, with members Larry Abbott and Pete Sieker as hosts. Plans are already well under way for the 1979 convention, which will be in Boston.

The afternoon was taken up with an organ tour by bus to Grand Forks, where two contrasting instruments of similar vintage, each in an older building, were seen and heard: a 1964 3/48 Casavant having mechanical action and rear-gallery encasement, at the United Lutheran Church; and a 1971 3/46 Aeolian-Skinner with slider chests and electric pull-down action in a

front choir loft placement, one of the firm's last instruments, at the First United Presbyterian Church. On the return trip, a stop was made in Hillsboro to visit the 1969 Johnson in Our Saviour's Lutheran Church, an electro-pneumatic organ of ten unified ranks mounted on both sides of the rear gallery. All three instruments represented different solutions for the musical needs of existing buildings.



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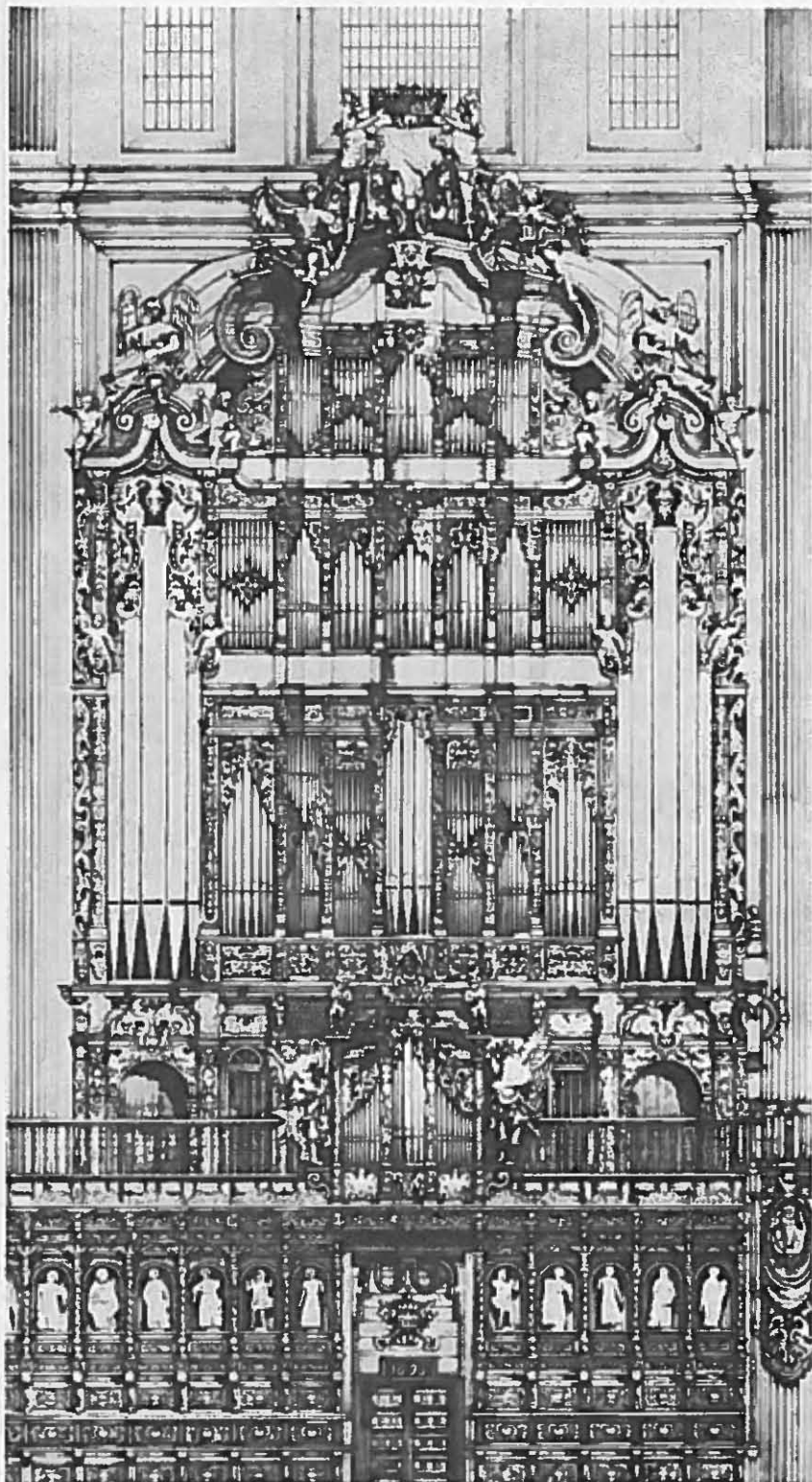
GREAT	
1' Principal	61 Pipes
2' Bourdon	61 Pipes
4' Octave	61 Pipes
4' Appoggiato	61 Pipes
7' Melodica	61 Pipes
1' Sesquialtera	96 Pipes
19' Foundation	244 Pipes
8' Trompette	61 Pipes
SWELL	
16' Contra Voce	12 Pipes
8' Gedackt	61 Pipes
9' Viola da Gamba	61 Pipes
8' Vox Celeste	61 Pipes
8' Flauto Dolce	61 Pipes
8' Flute Celeste	56 Pipes
4' Principal	61 Pipes
4' Bassoon	61 Pipes
7' 1/2' Nazard	61 Pipes
7' Octave	61 Pipes
10' 1/2' Pipe Jew	226 Pipes
16' Bourdon	61 Pipes
8' Trompette	61 Pipes
4' Claron	61 Pipes
POSITIV	
8' Principal	61 Pipes
8' Bourdon	61 Pipes
8' Viola da Gamba	61 Pipes
8' Vox Celeste	61 Pipes
4' Octave	61 Pipes
4' Spitzflute	61 Pipes
7' Octave	61 Pipes
1' 1/2' Large	61 Pipes
19' Scharf	244 Pipes
8' Appoggiato	61 Pipes
8' Postlude	17 Pipes
PEDAL	
32' Bassland	32 Pipes
16' Principal	32 Pipes
16' Bourdon	32 Pipes
16' Contra Voce	12 Pipes
8' Octave	12 Pipes
4' Choralbas	32 Pipes
4' Bourdon	12 Pipes
19' Foundation	128 Pipes
17' Contra Bourdon	12 Pipes
16' Postlude	32 Pipes
16' Bourdon	12 Pipes
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4' Clarinet	12 Pipes
2' Arpeggion	

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Mexico City Cathedral: Gospel organ (Jorge de Sesma and Tiburcio Sans, 1696; José Nasarre, 1734; José Perez de Lara, 1817; restoration by Flentrop Orgelbouw, 1975-77)

After dinner, John Ferguson played an outstanding recital on the 1957 Holtkamp at Trinity Lutheran Church in Moorhead and showed himself to be as competent a performer as he had earlier been a speaker. His program was carefully chosen to show the best aspects of the organ, strikingly cantilevered in a V-shaped layout at the rear of the modernistically-styled building. The organ in turn demonstrated the musical diversity which careful planning can achieve with three manuals and 34 ranks. Dr. Ferguson's program consisted of Bach: *Prelude in E-Flat*; Buxtehude: *In Dulci Jubilo*; Pachelbel: *Von Himmel hoch*; *The Hymn of St. Francis* (sung, with varied settings by John Ferguson); Doppelbauer: *Toccata on "Lasst uns erfreuen"* (same tune as the previous); Lovenfoss: *Hymn Preludes*, "Veni Emmanuel," "Es ist ein Ros" and "Victory"; Vierne: *Finale* (First Symphony).

Wednesday morning began with a talk on the "Operation of a Service Organization" by Al Brandt, who gave useful information on the

background and experience desirable for service personnel, as well as procedures for the actual work.

Following this, Dirk Flentrop gave his second lecture, speaking this time on "The Mexico City Organ Restoration." In relating his work there, carried out from 1975-77, Mr. Flentrop drew on his considerable experience in European restoration work, using the carefully-regulated concepts of such work in Holland as the model. As is often the case with older organs, there was the problem in Mexico City of which vintage to strive for, since the original organ of 1696 had been considerably changed in both 1734 and 1817. Here, too, there were the additional complications of vandalism and the 1967 fire, which destroyed most of the case front. After painstaking documentation via photography and marking, some seventeen tons of organ were shipped by air to Holland, where the main work of restoration was done.

After lunch, the afternoon was taken up with three practical ses-

(Continued, page 14)

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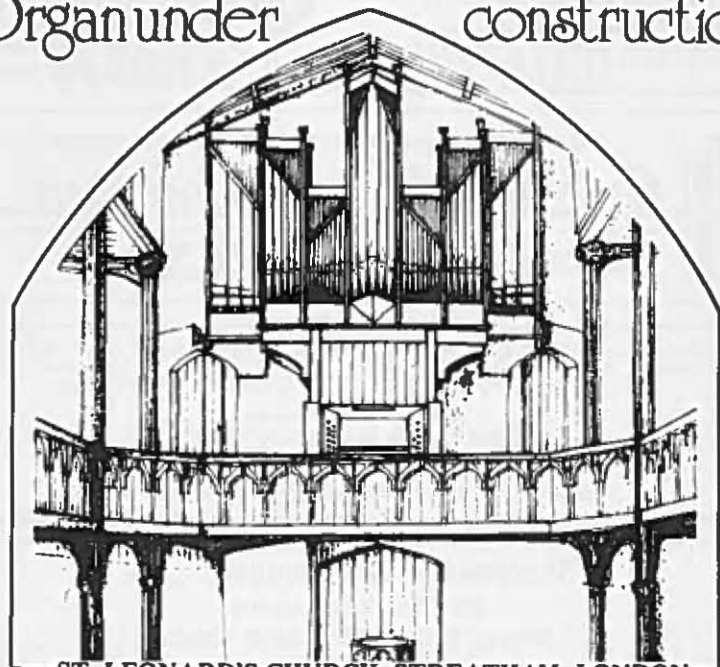
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6. Tierce	1 ft	22. Bombarde	16 ft
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8. Trompette	8 ft	v. Swell to Pedal	
i. Tremulant			
ii. Swell to Great			
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10. Viola da Gamba	8 ft		
11. Voix Celeste (T.C.)	8 ft		
12. Venetian Flute	4 ft		
13. Principal	2 ft		
14. Sharp Mixture	III 1 ft		
15. Contra Cromorne	16 ft		
16. Trumpet	8 ft		
iii. Tremulant			

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American Institute of Organbuilders

(continued from p. 13)

sions. First, Randall Wagner of Erie, Pennsylvania, spoke on the "Technique of Shop Drawing," demonstrating the importance of making accurate blueprints for any project involving substantial work. Next, Lynn Dobson, Lake City, Iowa, showed the desirability of making presentation drawings which can visually impart the design concept of the organ case, as he spoke on "Rendering the Organ Façade." Finally, Hans Knaths, of the Carl Giesecke firm spoke on "Aspects of Scaling Reed Pipes," and showed slides of many types of reeds.

A final business meeting completed the afternoon. The following officers, elected by the board of directors, were announced for the current year: H. Ronald Poll, president; Lance Johnson, vice-president; Rubin S. Frels, recording secretary; and Randall E. Wagner, treasurer.

I left this convention impressed both by the work done by the convention committee and by the ongoing educational work promoted by the AIO; I regretted only that I could not attend all events. After six successful years, the Institute is definitely established and is making its influence felt.

— A.L.

The closing banquet on Wednesday evening featured, in order of appearance, (1) marvelous prime rib; (2) awarding of prizes in the temperament-setting contest; (3) recognition of David W. Cogswell as the first volunteer to take and pass the newly-offered AIO examination for Master Organbuilder certification at this convention, a test similar in scope and difficulty to that of the German organbuilders' school at Ludwigsburg; and (4) Mr. Flentrop's play-by-play account of the Carnegie Hall fiasco, in which his company built an organ but was not permitted to install it in the hall, its subsequent redesignings, and recent installation at the State University of New York at Purchase.

— C. M.

RCCO Convention

The Royal Canadian College of Organists will hold its national convention this summer from Aug. 13 to 17. Sessions will be held in Edmonton, Alberta, with a "coda" in Banff. The Edmonton Centre of the RCCO is the host group.

Among organ events, the use of two new mechanical-action instruments will be featured: a Casavant at the University of Alberta Convocation Hall, and a Kney at Christ Church, Elbow Park, Calgary. Karl Hochreither of Berlin will play a recital and will lecture on current trends in church music. Peter Planavsky, organist of St. Stephan's Cathedral in Vienna will also be heard in recital; in addition, he will lecture on improvisation and on South German organ music.



Casavant organ, University of Alberta

Other recitalists will include Gerre Hancock, Gerhard Krapf, and John Searchfield, and a playing competition for young organists will be held.

Guests in other musical activities will be Sir David Willcocks, who will direct Tippett's "A Child of Our Time," Larry Cook, and Dale Wood.



Kney organ, Christ Church, Elbow Park

At the conclusion of the convention, there will be an extra trip to Calgary, "Stampede capitol of the world," and a final stay at Banff, in the Canadian Rockies.

Further information and registration forms are available from the Registrar, RCCO National Convention '79, Box 708, Sub 11, University of Alberta, Edmonton, Alberta Canada T6G 2E0.

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Here & There



John Rose, organist at Trinity College in Hartford, CT, will make three international performance trips during this year, in addition to domestic travels. In late February, he will give two performances at Town Hall, Melbourne, Australia, for the annual Moomba Festival; in November, he will perform at the Church of the Dominicans, Brussels, as part of an International Organ Week commemorating the 1000th anniversary of the Belgian city; and during the summer he will play ten recitals at historic Norwegian churches, at the invitation of that country's Organ Circle.

Lawrence Robinson, Virginia Commonwealth University, demonstrated the historic organ at St. Andrew's Parochial School Hall in Richmond on Jan. 9 with works from the Italian and German baroque and compositions by Mozart, Beethoven, Reger, and Distler. The instrument, built by George Jardine and Son, has one manual and pedal, with seven stops, and is thought to be at least 88 years old, making it the oldest unaltered pipe organ in the Virginia capital. During the program, which was co-sponsored by the Organ Historical Society, the Richmond AGO chapter presented a plaque of recognition to the school.

Ralph Kneeream, pupil and friend of the late Claire Coci, played a recital in her memory on Dec. 1 at St. Thomas Church in New York City. Included on the program were works by Bach, Clérambault, Franck, Dupré, Wright, Bingham, Honcger, and Langlais. Mr. Kneeream also provided the information which was the basis of the obituary for Miss Coci which appeared in the Nov. issue of this journal.

Because of Dr. Coci's interest in teaching and encouraging young organists, a memorial fund is being established to continue her work; contributions may be sent to the American Guild of Organists, 630 Fifth Ave., Suite 2010, New York, NY 10020.

The Seattle chapter AGO held its Dec. meeting at the residence of William C. Hurt III, whose 2-manual and pedal Bosch organ of 1969 was played in a program of music for flute and organ by Rohlig and Kaufmann. Miri Hargus and Don Galt were the performers.

Slur-on-the-organist department: Time Magazine's Oct. 16 review of Ingmar Bergman's film "Autumn Sonata" describes the scenario as a concert pianist bests her daughter in the performance of a Chopin prelude, and the daughter is described as a church organist — with the obvious implication that such persons are inferior musicians. To whom are thanks in order for this assessment of our collective professional ability? Time critic John Skow? Ingmar Bergman? Chopin? Probably the film director, whose work is here described as "professional gloom."



Lynne Davis, 1975 St. Albans 1st-prize winner, is featured on a recent recording of the famous Schulze organ in Armley-Leeds, England, along with church organist Arnold Mahon. This initial recording on the century-old instrument has been produced to raise funds for the restoration of the organ. During the past summer, Miss Davis was invited to play seven recitals for the "Nordelbischen Internationalen Orgelkonzerte 1978" in the northern German Province of Schleswig-Holstein. She will make her third tour of England in May, with recitals in London, Coventry, and Leeds.

McNeil Robinson was the featured organist at a votive mass in honor of the Blessed Sacrament held on Nov. 14 at the Cathedral of St. Philip in Atlanta. For the occasion, Mr. Robinson improvised music in the style of a French organ mass prior to playing a recital.

Nov. 12 marked the 50th anniversary of the dedication of a 3-manual organ built by Ernest M. Skinner for The Church of the Epiphany in Danville, VA. To observe the occasion, music director Earl L. Miller played an anniversary concert which included three of the works heard when T. Tertius Noble played the original recital in 1928.

St. Bartholomew's Church in New York City was the scene of an unusual Christmas Eve day concert, when Jack H. Ossewaarde directed the choir, soloists, and instrumental ensemble in a performance of Lloyd Pfausch's *A Day for Dancing*. This choreographed work is a contemporary setting of nine medieval carols which recount the Christmas story as a series of lessons.

Richard W. Dirksen's chancel opera *The Annunciation* was sung at the Washington Cathedral during the 11 a.m. service on Dec. 24. Mr. Dirksen is the newly-appointed organist-choirmaster at the cathedral.

The Los Angeles AGO chapter held its December meeting at the North Hollywood home of Mr. and Mrs. Richard Simonton, where the program was Gaylord Carters organ accompaniment to a silent Harold Lloyd movie. The "upstairs" organ was played by Ty Woodward.

Robert Kenneth Duerr, interim organist-choirmaster of All Saints Episcopal Church in Pasadena, CA, and conductor of the Pasadena Chamber Orchestra, was the organ soloist Dec. 2-3 with the Buffalo Philharmonic in two concerts at Buffalo's Philharmonic Hall. The featured work was the Symphony No. 3 by Saint-Saens.

Richard W. Slater was the organist-director for a Nov. 5 performance of Franck's Mass for Three Voices in A, Op. 12, at St. Mark's Episcopal Church in Glendale, CA. The work was used as the service music for an All Saints Day liturgy.

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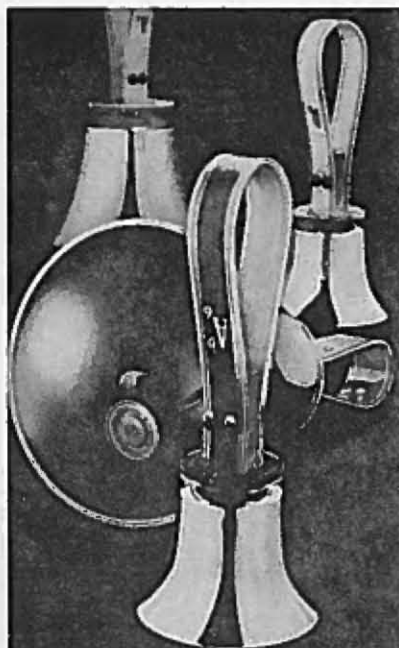
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Nunc Dimittis



William G. Blanchard, college and church organist in Claremont, CA, since 1936, died on Dec. 19 at the age of 73. He had retired officially in 1971 but continued playing until a stroke, from which he never completely recovered, beset him.

Born Sept. 5, 1905, in Greencastle, IN, Mr. Blanchard received his BMus degree at DePauw University in 1930 and a MMus degree

from the University of Michigan in 1933. He did additional graduate study in organ at Union Theological Seminary and in organ and composition at Columbia University. He played professionally as a radio station and theater organist before becoming superintendent of music at the Sidney, OH, high school. Six years later, he went to Claremont and was professor of music at Pomona College and Claremont Graduate The Claremont Colleges; in addition, he became organist of the Claremont United Church of Christ Congregation in 1938.

Mr. Blanchard is survived by his widow, a son, two daughters, and ten grandchildren. A memorial service is to be announced later.

W. MacDowell Horn died on Dec. 26 in a Louisville, KY hospital. He was 73. Named for the American composer Edward MacDowell, with whom his mother studied, he had for many years been organist of the Third Lutheran Church in Louisville which has designated an organ fund in his memory. He was a past dean of the Louisville AGO chapter and had worked as chief engineer for the Kentucky inspection bureau.

Contest Announced

The Chicago Chapter of the AGO will conduct its **annual organ playing competition**, and invites organists of any locality desiring to enter who will be under 25 years of age as of July 1, 1980 (having been born after June 30, 1955). The contest will be held on April 21 in Edman Chapel on the campus of Wheaton College. The winner will receive a cash prize of \$200, will be sponsored in a full public recital by the Chicago chapter, and will represent the chapter in the Regional Competition. Compositions for the competition performance are: 1) Prelude and Fugue in A minor, BWV 543; 2) any published work or substantial,

self-contained movement or section of a published work for solo organ from the renaissance, baroque or romantic literature; 3) any published work or substantial, self-contained movement or section of a published work for solo organ by one of the following composers: Hindemith, Persichetti, Messiaen, Sowerby, Duruflé, Distler, or Albright.

Additional information may be obtained from either of the chapter contest co-chairman: Steven Gustafson, Grace Lutheran Church, 493 Forest Avenue, Glen Ellyn, Illinois 60137; or Dr. Herbert White, 622 Belleforte Avenue, Oak Park, Illinois 60302.

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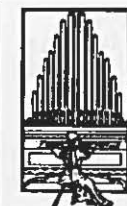
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Calendar

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

UNITED STATES East of the Mississippi

- 5 FEBRUARY**
*Gillian Weir, masterclass; 7th Day Adventist, Kettering, OH 7:30 pm
- 6 FEBRUARY**
Nathan Ensign; Heinz Chapel, U of Pittsburgh, PA 12 noon
H Jack Hudson; Church of the Epiphany, Washington, DC 12:10 pm
George Ritchie; St Lukes Cathedral, Orlando, FL 8 pm
Donald Williams, masterclass; Arts Academy, Interlochen, MI 9 am & 1 pm
- 7 FEBRUARY**
Miriam Kennedy, soprano; S Congregational, New Britain, CT 12:05 pm
Music of Berkeley; St Thomas Church, New York, NY 12:10 pm
Jack Hennigan; Church of the Ascension, New York, NY 8 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Donald Williams, masterclass; Arts Academy, Interlochen, MI 9 am
- 8 FEBRUARY**
*Wilma Jensen, masterclass; Church St Methodist, Knoxville, TN 4 pm
Virgil Fox; Kirk of Dunedin, FL 8:15 pm
- 9 FEBRUARY**
*Wilma Jensen; Church St Methodist, Knoxville, TN 8:15 pm
Karel Paukert; United Church of Christ, Lake Worth, FL 8 pm
- 10 FEBRUARY**
*Wilma Jensen, masterclass; Church St Methodist, Knoxville, TN 9 am
Virgil Fox; Kirk of Dunedin, FL 8:15 pm
- 11 FEBRUARY**
Radcliffe Choral Society; Trinity Church, Newport, RI 4 pm
Ken Grinnell; Emmanuel Church, Newport, RI 4:30 pm
Settings of the Psalms; St Joseph Cathedral, Hartford, CT 3 pm
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm
Messiaen program; Grace Church, Brooklyn, NY 4 pm
Bach Cantata 92; Holy Trinity Lutheran, New York, NY 5 pm
John R Rodland; St Thomas Church, New York, NY 5:15 pm
Jozef Serafin; St Peters Episcopal, Bay Shore, NY 4 pm
Donald Ingram; All Saints Cathedral, Albany, NY 4:30 pm
Youth Choral Concert; Presbyterian Church, Bryn Mawr, PA 4 pm
Bach Marathon; St Davids Church, Baltimore, MD 12:30 - 8 pm
Jeffrey Greiman, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Olivier Eisenmann; Washington Cathedral, DC 5 pm
Haig Mardirosian; St Thomas More Cathedral, Arlington, VA 7:30 pm
John Ourensma; Lynchburg College, VA 3 pm
Benjamin Van Wye; Christ & St Lukes Episcopal, Northfork, VA 8:15 pm
George Ritchie; Duke University, Durham, NC 4 pm
Louis Robilliard; 1st Presbyterian, Burlington, NC 5 pm
William Krape; St Philips Cathedral Atlanta, GA 5 pm
Frank Cooper, harpsichord; 1st Presbyterian, Naples, FL 5 pm
Karel Paukert; St Peters Cathedral, St Petersburg, FL 8 pm
Paukert students; Art Museum, Cleveland, OH 2:30 pm
15th-century music; Trinity Cathedral, Cleveland, OH 5 pm
G Dene Barnard; 1st Congregational, Columbus, OH 8 pm
Joyce Schemanske; 1st Methodist, Mishawaka, IN 3 pm

- 12 FEBRUARY**
*Victor Hill, lecture-recital; St Johns Episcopal, Williamstown, MA 7:30 pm
Karel Paukert, masterclass; Jr College, St Petersburg, FL 10 am
- 13 FEBRUARY**
Jozef Serafin; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Alan Lukas; Church of the Epiphany, Washington, DC 12:10 pm
- 14 FEBRUARY**
Philip Delibero, saxophone; 1st Congregational, New Britain, CT 12:05 pm
Music of Shepherd; St Thomas Church, New York, NY 12:10 pm
Charles H Finney; Houghton College, Houghton, NY 8:15 pm
J Franklin Clark; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Institute of Music, Cleveland, OH 8 pm
Louis Robilliard; West Presbyterian, Dayton, OH 7:30 pm
- 15 FEBRUARY**
Mark Brombaugh; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
- 16 FEBRUARY**
Jack A Grebb, all-Bach; St Pauls Cathedral, Burlington, VT 8 pm
Berlioz TeDeum; National Shrine, Washington, DC 8:30 pm
Marilyn Keiser; Centennial ARP, Columbia, SC 8 pm
- 17 FEBRUARY**
Marilyn Keiser, workshop; Centennial ARP, Columbia, SC am
- 18 FEBRUARY**
Portsmouth Chamber Ensemble; State St Church, Portland, ME 4 pm
Gerre Hancock; St Pauls School, Concord, NH 4:30 pm
Jack A Grebb, all-Bach; Christ Church, Montpelier, VT 7 pm
*Contemporary organ music; Church of Advent, Boston, MA 3 pm
*Contemporary organ music; Old West Church, Boston, MA 4:30 pm
Rossini Stabat Mater; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 181; Holy Trinity Lutheran, New York, NY 5 pm
Richard McPherson; St Thomas Church, New York, NY 5:15 pm
James Lazenby; All Saints Cathedral, Albany, NY 4:30 pm
John R Rodland; 2nd Reformed Church, Hackensack, NJ 4 pm
John Weaver; 1st Presbyterian, Trenton, NJ 4:30 pm
Timothy Albrecht; Lebanon Valley College, Annville, PA 3 pm
Mihaly Virizay, cello; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choral Music for Lent; Incarnation Cathedral, Baltimore, MD 8 pm
Kodaly Missa Brevis; Chevy Chase Presbyterian, Washington, DC 4 pm
John M Bowen; Grace Methodist, Parkersley, VA 2:30 pm
Richard Peek, harpsichord; Covenant Presbyterian, Charlotte, NC 3 pm
Louis Robilliard; Art Museum, Cleveland, OH 2:30 pm
John Chapman & Steven Pilkington; Our Lady of Bethlehem, La Grange Park, IL 3 pm
Benjamin Van Wye; Church of the Ascension, Chicago, IL 7:45 pm
Duet program; 1st Presbyterian, Deerfield, IL 7:30 pm
- 19 FEBRUARY**
Winchester Cathedral Choir; Trinity Cathedral, Cleveland, OH 8 pm
*Josef Serafin; St Johns Episcopal, Detroit, MI 8 pm
- 20 FEBRUARY**
George Markey; Westminster Choir College, Princeton, NJ 8 pm
Neal Campbell; Church of the Epiphany, Washington, DC 12:10 pm
Huw Lewis; St Philips Cathedral, Atlanta, GA 8 pm
Winchester Cathedral Choir; Trinity Cathedral, Cleveland, OH 8 pm
- 21 FEBRUARY**
Hazel Somerville; S Congregational, New Britain, CT 12:05 pm
Music of Sowerby; St Thomas Church, New York, NY 12:10 pm
Louis Robilliard; Bradley Hills Presbyterian, Bethesda, MD 8 pm
Vocal concert; St Johns Church, Washington, DC 12:10 pm
Diane Bish with orch; Dade County Aud, Miami, FL 8 pm

(Continued overleaf)

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Calendar

(continued from p. 17)

23 FEBRUARY

Diane Bish with orch; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Britten Noyes Fludde; 1st Presbyterian, Nashville, TN 8 pm

24 FEBRUARY

Roberta Gary; Old Dominion Univ, Norfolk, VA 8 pm
Gerre Hancock, workshop; Concordia Seminary, Ft Wayne, IN am
Britten Noyes Fludde; 1st Presbyterian, Nashville, TN 8 pm

25 FEBRUARY

Louis Robilliard; Woolsey Hall, Yale U, New Haven, CT 8 pm
Stravinsky Mass; St Bartholemews Church, New York, NY 4 pm
Bach Cantata 23; Holy Trinity Lutheran, New York, NY 5 pm
Emory Fanning; St Thomas Church, New York, NY 5:15 pm
Sandra Walters; All Saints Cathedral, Albany, NY 4:30 pm
Jack A Grebb, a'l-Bach; 1st Presbyterian, Plattsburgh, NY 7 pm
James McGregor; St Stephens Church, Millburn, NJ 4 pm
David L Perry; Trinity Lutheran, Lancaster, PA 5 pm
Baroque music; Emmanuel Episcopal, Baltimore, MD 4:30 pm
Mary Stanton, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Jeanie Little; East End Baptist, Suffolk, VA 4 pm
Music of Peeters; 1st Presbyterian, Wilmington, NC 5 pm
Lewis Bruun; St Philips Cathedral, Atlanta, GA 5 pm
John Stansell; 1st Presbyterian, Naples, FL 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Williams baroque ensemble; Fairmount Presbyterian, Cleveland Heights, OH 5 pm
Richard Benedum; 7th-day Adventist, Kettering, OH 8 pm
Bach 4-harpichord concerto; 1st Baptist, Toledo, OH 4 pm
Richard Carlson; 4th Presbyterian, Chicago, IL 6:30 pm

26 FEBRUARY

Diane Bish with orch; Miami Beach aud, FL 8 pm

27 FEBRUARY

Winchester Cathedral Choir; Trinity Church, Princeton, NJ 8:30 pm
Kenneth Lowenberg; Church of the Epiphany, Washington, DC 12:10 pm
Diane Bish with orch; West Palm Beach aud, FL 8 pm
Choral concert; E Kentucky Univ, Richmond, KY 8:30 pm

28 FEBRUARY

Frank Converse; Trinity Church, Newport, RI 12:15 pm
Music of Allegri, Bairstow; St Thomas Church, New York, NY 12:10 pm
David Shuler; St John Divine Cathedral, New York, NY 8 pm

1 MARCH

Mendelssohn Elijah; St Joseph Cathedral, Hartford, CT 8 pm

2 MARCH

Winchester Cathedral Choir; Trinity Episcopal, Hartford, CT 8 pm
Peter Hurford; Good Samaritan Church, Paoli, PA 8 pm
Robert Glasgow; Univ of Evansville, IN 8 pm

3 MARCH

Peter Hurford, masterclass; Good Samaritan Church, Paoli, PA 9:30 am
*Jane Parker-Smith; Girard College, Philadelphia, PA 8 pm
Alexander Peloquin; Grand Opera House, Wilmington, DE 8 pm
Bach G-minor Mass; Christ Church Cathedral, Louisville, KY 8 pm

4 MARCH

Music of Mendelssohn; 1st Church Congregational, Cambridge, MA 5 pm
Choral concert; St Michaels Church, New York, NY 4 pm
Parnassus; Grace Church, Brooklyn, NY 4 pm
Mozart Requiem; St Bartholemews Church, New York, NY 4 pm
Durufle Requiem; Holy Trinity Lutheran, New York, NY 5 pm

Verdi Requiem; Church of the Ascension, New York, NY 8 pm
Ann Brandon; All Saints Cathedral, Albany, NY 4:30 pm
*Charles Benbow; 1st Presbyterian, Buffalo, NY 5 pm
George Baker; Christ Episcopal, Reading, PA 4 pm
Linda Gilbert, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Peter Hurford; All Souls Unitarian, Washington, DC 4 pm
Haydn Nelson Mass; Church of the Epiphany, Washington, DC 4 pm
Anne Warf; St Philips Cathedral, Atlanta, GA 5 pm
David McVey; Art Museum, Cleveland, OH 2:30 pm
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Brahms Requiem; Southminster Presbyterian, Dayton, OH 4 pm
David Mulbury, all-Bach; U of Cincinnati, OH 8:30 pm
Mozart C-minor Mass; Zion Lutheran, Ann Arbor, MI 4 pm
Schubert Mass in G; Central Presbyterian, Lafayette, IN 11 am

6 MARCH

Douglas D Himes; Heinz Chapel, U of Pittsburgh, PA 12 noon
Peter Hurford; 1st Unitarian, Wilmington, DE 8 pm
*Jeanie Little; 1st Methodist, Charlottesville, VA 8 pm
Choral concert; St Lukes Cathedral, Orlando, FL 8 pm
Joan Lippincott; 1st Presbyterian, Ft Wayne, IN 8 pm

7 MARCH

Dale Sparlin; Trinity Church, Newport, RI 12:15 pm
John Schuder; Church of the Ascension, New York, NY 8 pm

8 MARCH

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

9 MARCH

David Hurd; Trinity College, Hartford, CT 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

10 MARCH

J Marcus Ritchie, workshop; Holy City Church, Washington, DC 10 am
*Marianne Webb, workshop; Calvary Baptist, Clearwater, FL 10 am
Terry Charles; Kirk of Dunedin, FL 8:15 pm
*Raymond Daveluy, masterclass; Indiana Univ, Bloomington, IN 10 am

11 MARCH

"Celebration"; Trinity Church, Newport, RI 4 pm
Handbell festival; Riverside Church, New York, NY 4 pm
Poulenc Stabat Mater; St Bartholemews Church, New York, NY 4 pm
Mozart Vespers K 339; Holy Trinity Lutheran, New York, NY 5 pm
Herfried Mencke; N Yonkers Comm Church, Hastings on Hudson, NY 4 pm
Hugh Wilson; All Saints Cathedral, Albany, NY 4:30 pm
Joanne & John Rodland; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Haydn Missa Solemnis; Presbyterian Church, Bryn Mawr, PA 4 pm
Robert Blevins; Heinz Chapel, U of Pittsburgh, PA 3 pm
William Whitehead; Abington Presbyterian, Abington, PA 4:30 pm
John & Marianne Weaver; Westminster Presbyterian, Wilmington, DE 7 pm
Randall Mullin; Immaculate Conception Church, Towson, MD 3 pm
Stephen Morrison, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
J Marcus Ritchie; Holy City Church, Washington, DC 4 pm
Bach St Matthew Passion; Covenant Presbyterian, Charlotte, NC 3 pm
*Marianne Webb; Calvary Baptist, Clearwater, FL 8 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Joan Lippincott; Trinity Cathedral, Cleveland, OH 5 pm
Jane Parker-Smith; Trinity Episcopal Toledo, OH 4 pm
Marilyn Keiser; 1st Congregational, Columbus, OH 8 pm
Vaughan Williams & Ireland, Ray Ferguson, cond; Temple Beth-El, Southfield, MI 7:30 pm
*Raymond Daveluy; North Christian, Columbus, IN 4 pm

Bach Cantatas 4, 78, 150; St Pauls Church, Chicago, IL 7 pm
Leon Nelson with orchestra; 1st Presbyterian, Deerfield, IL 7:30 pm

12 MARCH
Mark Bromaugh, lecture; Westminster Choir College, Princeton, NJ 5:30 pm

13 MARCH
Night Pipes; Hartt College, Hartford, CT 10 pm

14 MARCH
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm

UNITED STATES
West of the Mississippi

5 FEBRUARY
Erik Routley, workshop; Southern Methodist Univ, Dallas, TX

6 FEBRUARY
*Peter Planyavsky; the Priory, St Louis, MO 8 pm
*David Hurd; 1st Presbyterian, Dallas, TX 8:15 pm
*Clyde Holloway; Mormon Tabernacle Salt Lake City, UT 8 pm
David Lennox Smith; Calif Heights Methodist, Long Beach, CA 8 pm

7 FEBRUARY
Clyde Holloway, masterclass; Brigham Young U, Provo, UT 3 & 6 pm
Thomas Richner, masterclass; 1st United Methodist, Palo Alto, CA 8 pm
*Paul Manz, workshop & hymn festival; Angelica Lutheran, Los Angeles, CA 6:30 pm

9 FEBRUARY
Larry Archbold, all-Bach; St Joseph Arimathea, Berkeley, CA 12:15 pm
Thomas Richner, piano & organ; 1st United Methodist, Palo Alto, CA 8 pm
Gillian Weir; Pomona College, Claremont, CA 8:15 pm

10 FEBRUARY
Brahms Requiem; Civic Aud, Pasadena, CA 8:30 pm

11 FEBRUARY
Clyde Holloway; Walla Walla College, College Place, WA 8 pm
Brahms Requiem; High School, Santa Ana, CA 8 pm

14 FEBRUARY
Michael Keeley; Southern Methodist Univ, Dallas, TX 8:15 pm
Betty De Loach; St Andrews Cathedral, Honolulu, HI 4 pm

15 FEBRUARY
Children's pipe organ festival; Community Church, Garden Grove, CA 10 am

16 FEBRUARY
*David Hurd; St Pauls Methodist, Cedar Rapids, IA 8 pm
William Albright, piano; 1st-Plymouth Congregational, Lincoln, NE 8 pm
John Rose; 1st Baptist, Bakersfield, CA 8 pm

18 FEBRUARY
Peter Planyavsky; St Marks Episcopal, Shreveport, LA 3:30 pm
William Albright, organ; 1st Plymouth Congregational, Lincoln, NE 8 pm

19 FEBRUARY
David Hurd; 2nd Reformed, Pella, IA 8 pm
*Larry Palmer, masterclass; Lake Highlands Methodist, Dallas, TX 7:30 pm

20 FEBRUARY
John H Payne; 1st Presbyterian, Phoenix, AZ 8 pm

22 FEBRUARY
Janice Owens; Caruth aud, Southern Methodist Univ, Dallas, TX 8:15 pm

23 FEBRUARY
John Rose; St Andrews Cathedral, Honolulu, HI 8 pm

24 FEBRUARY
The Collegians; Green Lake 7th-day Adventist, Seattle, WA 4 pm

25 FEBRUARY
Delores Bruch with orch; Park College, Parkville, MO 3 pm
Henry Glass Jr; Christ Memorial Lutheran, Affton, MO 7:30 pm
Camerata Vocale; Christ Episcopal, Dallas, TX 4 pm
Robert L Simpson; 1st Presbyterian, Kilgore, TX 5 pm
Jan Parker-Smith; St James by the Sea, La Jolla, CA 4 pm
Margo Halsted, carillon; Univ of California, Riverside, CA 4 pm

26 FEBRUARY
Robert Anderson; Caruth aud, SMU, Dallas, TX 8:15 pm

1 MARCH
SMU Choir; Caruth aud, Southern Methodist Univ, Dallas, TX 8:15 pm

3 MARCH
James B Welch, carillon; Univ of California, Riverside, CA 4 pm

4 MARCH
Dean Billmeyer; Univ Park Methodist, Dallas, TX 8 pm
Brahms Requiem, Alto Rhapsody; St Christophers Episcopal, El Paso, TX 4 & 8 pm
J Marcus Ritchie; Immanuel Lutheran, San Jose, CA 4 pm

5 MARCH
Jane Parker-Smith; St Johns Univ, Collegeville, MN 8 pm

7 MARCH
George Ritchie; 1st Plymouth Church, Lincoln, NE 12:10 pm

8 MARCH
Richard Unfreid; Community Church, Garden Grove, CA 8 pm

9 MARCH
Cherry Rhodes; Luther College, Decorah, IA 8 pm

10 MARCH
Frederick Swann, workshop; The Auditorium, Independence, MO 9 am-4 pm

11 MARCH
*Frederick Swann; Auditorium, Independence, MO 4 pm
Fauré Requiem; St Marks Episcopal, Shreveport, LA 3:30 pm
H Ross Wood; Christ Episcopal, Dallas, TX 4 pm
Bach Mass in B-Minor; St Lukes Episcopal, San Antonio, TX 8 pm

(continued overleaf)

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Calendar

(continued from p. 19)

12 MARCH

David Hurd; Texas Tech Univ, Lubbock,
TX 8 pm

13 MARCH

Frederick Swann; 1st Presbyterian, Bart-
lesville, OK 8 pm
Wilma Jensen; St Marys Cathedral, San
Francisco, CA 8 pm

15 MARCH

Peter Hurford; Univ of Houston, TX 8 pm

17 FEBRUARY

Gillian Weir with singers; Royal Northern
College, Manchester, England 8 pm
+Jozef Serafin, masterclass; Christ Church,
Calgary, Alberta, Canada 9:30 am

22 FEBRUARY

Eric Hanbury; St Pauls Church, Toronto,
Ontario, Canada 12:10 pm

26 FEBRUARY

Gillian Weir; Clare College, Cambridge,
England 1:10 pm

1 MARCH

John Tuttle; St Pauls Church, Toronto, On-
tario, Canada 12:10 pm

4 MARCH

The Lagacés, all-Buxtehude; Immaculate
Conception Church, Montreal, Canada 8:30
pm
John Rose; Town Hall, Melbourne, Austro-
lia

8 FEBRUARY

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

6 MARCH

John Rose; Town Hall, Melbourne, Aus-
tralia pm

8 MARCH

Chrys Bentley; St Pauls Church, Toronto,
Ontario, Canada 12:10 pm

9 MARCH

Jane Parker-Smith; Christ Church Cathe-
dral, Ottawa, Ontario, Canada 8 pm

15 MARCH

Marilyn Scott; St Pauls Church, Toronto,
Ontario, Canada 12:10 pm

8 FEBRUARY

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

9 FEBRUARY

Jozef Serafin; Christ Church Cathedral,
Ottawa, Ontario 8 pm

15 FEBRUARY

Thomas Fitches; St Pauls Church, Toronto,
Ontario 12:10 pm

16 FEBRUARY

+Jozef Serafin; Christ Church, Calgary,
Alberta, Canada 8 pm

INTERNATIONAL

8 FEBRUARY

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

9 FEBRUARY

Jozef Serafin; Christ Church Cathedral,
Ottawa, Ontario 8 pm

15 FEBRUARY

Thomas Fitches; St Pauls Church, Toronto,
Ontario 12:10 pm

16 FEBRUARY

+Jozef Serafin; Christ Church, Calgary,
Alberta, Canada 8 pm

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