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MARCH, 1979

E. Power Biggs: An Affectionate Remembrance by Larry Palmer

Like many (perhaps even *most*) organists of my generation, I received my first introduction to the sounds of historic European organs through the early long-playing records of E. Power Biggs. Reverberant churches and large classic organs were not conspicuously present in central Ohio during my formative years, and it was revelatory (to say the least) to hear "Bach, Purcell, Buxtehude, Pachelbel and Sweelinck played . . . on 20 famous and historic European organs," as the cover stated for the two-record set *The Art of the Organ*, released by Columbia Masterworks in the 1950's (shortly after the advent of the 33-1/3 rpm record) — a treasured gift from a high school friend.

Of course, shortly after this I went off to college — and then, for my junior year, off to Europe. I, too, visited historic spots — and, strangely enough, some of them seemed almost familiar, thanks to Biggs' aural introductions.

The first time I met him face to face was, in the light of subsequent events, a rather historic moment for Biggs. It took place at the Detroit convention of the American Guild of Organists in June of 1960. Biggs had played an organ recital of early American music (from colonial days to Charles Ives) at the Grosse Pointe Memorial Church on Tuesday of convention week; the same day John Challis, at this time

still building harpsichords in Detroit, had given his lecture "Bringing Bach Out of the Deepfreeze." I was fascinated by Challis, and, with a friend, managed to wangle an invitation to visit his home and workshop. There, later in the week, I saw Challis' first, experimental, pedal harpsichord. Fresh from an Oberlin senior recital, I was playing one of the fugues from Bach's "Art of Fugue," when who should appear but E. Power Biggs?

It was his first encounter with Challis' pedal harpsichord (thus the historic significance of the meeting); saying that he "really hadn't anything to play," he none-the-less took off his shoes, sat down, and played his arrangement of Soler's *G Major Concerto*. Apparently he liked what he heard, for, as all the world knows, he purchased an instrument from Challis.

The years passed, and Biggs became the leading champion of the pedal harpsichord, especially on records. First to be issued was *Bach on the Pedal Harpsichord* with the (to some) surprising repertory: *Pasacaglia and Fugue* (BWV 582), *Tocatta and Fugue in D Minor* (565), *Fantasy and Fugue in G Minor* (542), *Prelude in D Minor* (539), and *Prelude and Fugue in G Major* (541). The performances abound in additions to the score (stylistically suitable to the instrument) and reflect in large measure the influence of John Challis, who had talked about such improvised embellishments and cadenzas in his Detroit lecture. Challis was present, too, at the recording sessions to tune and care for the large instrument which Biggs had purchased from him (one can see from the specification just why Biggs always referred to it as "a complete instrument": Manual I: 16', 8', 8', 4'; Manual II: 8'; Pedal: 16', 8', 4').

Biggs also recorded, from the Bach repertory, the six *Trio Sonatas* (Columbia M2S 764) at the pedal harpsichord. Here he was on more solid ground, musicologically, for these works, along with the *Pasacaglia*, were composed (according to notations on the scores) for "Zwey Claviere und Pedal," which Biggs and many others assumed to mean the pedal harpsichord. (Lady Susi Jeans has argued, quite persuasively, that it refers to the pedal *clavichord*; at any rate, an instrument other than organ is apparently appropriate). Never one to shrink from musical controversy, Biggs published an article "The Case for the Pedal Harpsichord, or, a New Look at the Bach Trio Sonatas," in *The Diapason* for November 1967 (page 12).

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MARCH, 1979

In This Issue

Two years after his death, we honor the late E. Power Biggs with a feature tribute to his work as a harpsichordist. Although Mr. Biggs was best-known as an organist, we suspect he also introduced many of his followers to the harpsichord. Our article gives some glimpses of his activity with the pedal harpsichord, as well as insights into his charming personality.

Another article in the Skinner series appears here; it centers on one of that builder's more distinguished instruments, one which can still be heard today in its original condition. Among other things, the article reveals that Skinner's "orchestral" organ was not quite so decadent as some of us once believed.

As predicted last time, there has been a deluge of response to Donald Willing's controversial essay, and a portion of that correspondence is included this month. As a related bonus, there are two more extended rebuttals to Mr. Willing's points, one by an organist who champions both old and new music, and one by a tracker organbuilder.

A few months ago, mention was made of a revised format for new organ stoplists; that begins this month, as a "centerfold." We hope to gradually improve this layout, to give visual attraction and vital information. Since space will not permit treating all stoplists this way, the older format will continue to be used as needed. Builders can assist greatly by providing complete information when sending in material. Our overworked typewriter seldom gets to requests for missing material.

This month's issue is a bit thicker than many: it is our first 32-page volume since September 1973. Since the size of each issue is governed by the amount of advertising it contains, we thank all those who have helped us regain this size.

—A.L.

Cover: E. Power Biggs at his Chellis pedal harpsichord; photograph courtesy of Mrs. E. Power Biggs.

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Important Notice

Effective April 1, 1979, *The Diapason* will be at a new location, along with its parent firm, at 380 Northwest Highway, Des Plaines, IL 60016. Please note this change of address and bear with us during a period of transition. We hope to have a minimum of moving and production difficulties.

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.

Announcements

The National Association of Pastoral Musicians has announced its second annual national convention for April 17-20 at Chicago's McCormick Inn. Under the general theme "Prayer: Performance and Participation," the convention will feature many sessions; among leaders too numerous to mention will be Fr. Joseph Gelineau, Alice Parker, and Erik Routley. Further information and registration forms can be secured by writing the association at 1029 Vermont Ave. NW, Washington, DC 20005.

A Conference on Liturgy and Church Music will be held on May 1 at Drew University, Madison, NJ. Featured guests will be Dave Brubeck, who will perform his Mexican Christmas pageant "La Fiesta de la Posada," and Jane Marshall, who will lead sessions on choral reading and techniques. Other leaders will be Kenneth Rowe, W. Thomas Smith, and Hoyt Hickman. For information on the conference, write Lester Berenbroick, Director, Drew University Conference on Liturgy and Church Music, Madison, NJ 07940.

The St. Cecilia Choral Society of Hagerstown, MD, will hold its third annual Bach Festival May 11-13. Programs will include an organ recital and workshop by Jack Hennigan, a chamber music program, and a cantata concert. The final program will include the 2nd Brandenburg Concerto, conducted by Clair A. Johannsen, founder of the festival.

Gustav Leonhardt will give a two-hour masterclass on the capricci of Frescobaldi at the University of Michigan School of Music in Ann Arbor on Mar. 23, at 9:30 am. The public is invited to attend at no cost; four students of Edward Parmentier will perform. The recommended music edition is Baerenreiter 2202. A harpsichord by David Sutherland will be used.

Applications and nominations for the E. Power Biggs Organ Historical Society Fellowship will be accepted until May 15 by fellowship committee chairman Dr. Samuel Walter, 83 Schoolhouse Lane, East Brunswick, NJ 08816. The fellowship enables one or more students, organists, organbuilders, or organ enthusiasts to attend the annual convention of the society and to receive its quarterly journal "The Tracker" for a year. It is intended for those who might otherwise be unable to attend the convention, held this year in St. Louis June 26-28. Nominees may be of any age, are not required to be members of the OHS, and need not be students.

Arts Image Ltd., international management agency for concert organists, has moved to a new address at Suite 706, 111 Pearl St., Hartford, CT 06103; telephones (203) 728-1096 or (203) 728-1097. The agency will continue its same representation at the new address, according to director Phillip Truckenbrod.

The Library of Congress and the John F. Kennedy Center for the Performing Arts have announced staffing for their jointly-sponsored Performing Arts Library now open at Washington's Kennedy Center. The library will bring together the archival and program resources of the center with the extensive collections and specialized reference staffs of the library.

The Performing Arts Library will serve as a reference center and introduction to the collections of music, theatre, dance and film materials in the Library of Congress. The facility has reference, research, and referral functions, and has been designed to serve the general needs of audience members, visitors, and staff. Specialized bibliographic and research assistance will be available for artists and scholars, and exhibits of performing arts materials will be shown. Peter J. Fay is head librarian in charge of collections and services, and Geraldine M. Ottremba will coordinate all activities.

The Sonneck Society, an organization incorporated in 1975 to honor and further the work of American music scholar and bibliographer Oscar Sonneck, recently held its fifth annual conference in New Orleans. The society publishes a newsletter and annual directory and is open to membership by interested persons. Further information is available from The Sonneck Society, Raoul Camus, treasurer, 14-34 155th St., Whitestone, NY 11357.

An Open Competition in Organ Playing has been announced by the Los Angeles AGO Chapter for April 23 at the first Baptist Church of Santa Ana. The winner will compete in the Region XI competition, play a major recital for the Los Angeles chapter, and play a major recital for the church, as well as win a cash award of \$100. Applications must be postmarked no later than March 31; for further information write Samuel John Swartz, Competition Chairman, Immanuel Presbyterian Church, 3300 Wilshire Blvd., Los Angeles, CA 90010.

A Concerto Gala Concert, consisting of concertos for organ, orchestra, and voice, has been announced for Mar. 17-18, at the First United Methodist Churches of Iowa City, Iowa, and Perry, Iowa, respectively. Funded by a grant from the Iowa State Arts Council and the Iowa Public Broadcasting Network, the programs will include works by Bach, Mozart, Barber, Rheinberger, and the first performances of Donald Jenni's "Canticum Beatae Virginis." Soloists will be William and Marjorie Ness, organists, and Susan Sacquitne, mezzo-soprano.

The Allen Organ Company of Macungie, PA, has announced the opening in April of its new international sales headquarters a few blocks north of its present location. The new facility will include a 500-seat auditorium with large instrument and a museum.

Two Replies to Donald Willing

Circumspection by Charles S. Brown

To echo Donald Willing's guest editorial, "a lot *has* been happening" and this can be "tremendously exciting." We live, no doubt about it, in a day of "new sounds, . . . new literature, . . . new possibilities of many kinds," and, yes, even "new creative ways of playing . . . traditional literature." (Double *entendres*, all!)

What Mr. Willing seems to forget is that we live also in a time when on every side — in education, manners, and the fine arts, to mention only a few areas of activity — the catch words are not "either . . . or" but rather "both . . . and." On the whole, the late 20th century is seeking to understand who we are by rediscovering the true nature and ever-present vitality of the old, while at the same time exploring the depth and breadth of all that is new. Are our lives not richer to the extent that we are able to draw artistic sustenance from the experience of both a Rembrandt and a Rothko, a Herculaneum and a Habitat, a Delphin Strungk and a Stockhausen, an Antegnati and an Allen? In this light, I have no quarrel with my colleague's new found enthusiasm for electronic instruments. Let a thousand tone generators hum!

Donald Willing is correct. The pipe organ is an instrument of limitations, as is the piano, the violin, the electronic instrument, and even the human voice. For some of us this is no disadvantage but, rather, enables us to enter into the spirit of Igor Stravinsky's epitomization of the composer's (and the performer's) freedom: it is "so much the greater and more meaningful the more narrowly I limit my field of action. . . . The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit" (*Poetics of Music*).

Donald Willing is correct. The pipe organ is an instrument of imperfections, as is every other acoustic sound source, however minutely flawed. For some of us this may well be our grand machine's most natural and humanistic feature. How often has any one of us heard the human voice (or observed the human soul) which is absolutely smooth and perfectly proportioned throughout its entire range?

But Mr. Willing, lest we forget, the pipe organ is only an instrument for producing sound, the raw stuff out of which music is made. It is, as is every other musical instrument, a means to an end, although, for all that, a unique instrument with properties which no other sound producing medium possesses. (According to Johann Mattheson in his *Grundlage einer Ehrenpforte*, there is no better vehicle for expressing "praise of the Almighty and arousing feelings of devotion in the listener.") As for touch, that much used and much abused word, it is the means to the means, the agent through whose impetus the sounds are articulated.

It is the first part of Mr. Willing's editorial that I find most disturbing — disturbing because its intensely deprecatory tone and surfeit of derisive labels betrays a lack of understanding, even ignorance, of those developments in our art which are opening hitherto unglimped doors to our very considerable and culturally overwhelming past.

In reading and re-reading the author's testimony to his sevenfold revelation, a hard-won circumspection leads me to consider the following:

I. Many organs do have a needlessly heavy action, a failing noted by no less an authority than Johann Sebastian Bach (in examining the new instrument in the Liebfrauenkirche at Halle in 1716). But the character of the pipe organ was ever "power and majesty, splendor and brilliance" (Johann Kittel, *Der angehende praktische Organist*, 1801), a personality which will not emerge under the coaxing of just any flimsy finger. Furthermore, there have been performers during, before, and since the 18th century whose mastery of keyboard technique has enabled them to minimize and even overcome such drawbacks.

II and V. The summary dismissal of "imitation old organs," "imitation 'authentic' playing," and "Grade II" French Classic masses and suites is unworthy of a person of Mr. Willing's artistic accomplishments and academic standing. Thanks be, we live in a day when a majority of musicians are able to distinguish between authentic prejudice and artistic preference.

III. "Expressive" is a precise word fated to be used all too often in a relative sense. Can any of us deny that the pipe organ is expressive . . . of strength and stability rather than whimsy and wispiness, a veritable "Vox Dei" instead of a tremulous "Vox Hammonda." As for flat pedal boards and short compasses (neither of which is an invention of the past twenty-five years), these are clearly no impediment to the unfolding of a Sweelinck fantasy, lovingly played on, for example, one of John Brombaugh's fine instruments.

IV. I, for one, have perpetrated my share of academic, dull playing (I make no apologies for enlightened scholarship). But I believe I did so out of a lack of preparation, an inadequate technique, a weakness of mind, or a poverty of spirit, rather than as the result of a particular aesthetic-artistic point of view. Routine playing has never been approved: "to interpret rightly every composition . . . a musician needs the utmost sensibility and the most felicitous powers of intuition" (Marpurg, *Der critische Musicus*, 1749, quoted in Donington, *The Interpretation of Early Music*).

(Continued, page 7)

A Commentary by Michael McNeil

As a tracker organ builder, I can only say to Donald Willing — you're right! But permit me to add a qualifying commentary.

Most of Mr. Willing's criticisms of modern trackers, and his praises of new electronics, can be boiled down to this fundamental aesthetic concept — that musicality consists primarily of artistically-controlled change, *any* change! The result of the opposite, no change, is described by R. Murray Schafer in his *The Tuning of the World*:

. . . a sound initiated before our birth, continued unabated and unchanging throughout our lifetime and extended beyond our death, would be perceived by us as — *silence*.

In Alan Toffler's *Future Shock* we see that modern man is subjected to exponentially-increasing degrees of change, and that, by inference, the degree of change that was necessary for musicality in 1600 is vastly different to that required for modern jaded ears.

What, then, are the mistakes of modern organ builders and organists with respect to the criteria of change? (following Mr. Willing's points):

I. An insensitive, stiff tracker action will not change cliff characteristics and will tire the performer. Subtle control of speech onset will always be lost with the fatigue of the organist. If you can't build a sensitive tracker action, don't build any action, electro-pneumatic or otherwise.

II. The degrees of tonal possibilities and the articulation of the 1600's were suitable for that time, but not necessarily for modern ears. Our failing is that we very rarely exploit even the manifold tonal possibilities of the baroque in modern organs, much less exploit them to the degree necessary for this century. Some of the baroque mechanisms for change were: celestes (the *Voce Umana* which yielded a change in tuning), multiple ranks of choruses at all pitches (yielding a constantly changing tuning and phasing), unequal temperaments (yielding a change in timbre, tuning, and subjective intensity with harmonic motion), flexible wind supplies and tremulants (yielding change in pitch), reverberant acoustics (yielding a change in intensity and *presence*), slider chests (yielding a change in tuning and phasing from the acoustical coupling in the key channel), mechanical stop action (yielding a change in tuning between stops and yielding intensity fade-outs; refer to Keith Jarrett's recording at Ottobeuren, ECM Records, 1976, titled *Hymns and Spheres*), and so on. Perhaps we just don't use enough of these mechanisms, or to the proper degree.

III. Of course swell boxes are musical! They provide a change in intensity. The drawback was the deep, buried, unencased swells which gobbled up both sound intensity and presence. Presence depends upon the audibility of many subtle harmonics, which are still present when a violinist plays softly, but disappear in an organ string pipe when the box is closed. The musical use of swells involves this trade-off between the change in intensity and the loss of presence. An optimized swell construction layout is to be found in the Bovenwerk of Flentrop's 4-manual organ at St. Mark's Cathedral, Seattle. The swell is housed in a very shallow, free-standing case, positioned very high off the floor, and has a beautiful and functional 8' Prestant in front of the swell shades. Our American penchant for swells is also partly due to our generally lousy acoustics which yield no change in intensity.

Flat pedalboards allow much less change in pedal technique, but allow more change in speech onset, since this type of pedalboard works best with a suspended action — take your choice.

Of course controls out of reach of the organist are limiting for change! And electric combination actions are more flexible for change — when they work; when they don't, that's *no* change, ever. A reliable, compact, fast, quiet stop combination action with mechanical override capability has not been invented . . . (a 20th century challenge?).

IV-VII. Rigid, "rule-book" playing in concert is admittedly deadly in this century if it does not draw from different (changing) styles and periods. And we should program our concerts for change — in tempo, articulation, intensity, registration, and so on. Use good taste, but not enough change results in not enough audience! Modern audiences are like modern composers — they demand change; listen to the complex changing rhythms of Messiaen, the tonal dissonances of Albright, and the dynamics of Monnikendam. The 17th century would probably have been appalled by these men. This is not to say that there should not be some limit to constantly increasing doses of change in art (this is precisely Toffler's point in *Future Shock* — the human organism *does* have limits), I am just saying that we should be aware of the degree to which our audiences are jaded. Our ultimate goal should be to instill the sophistication which will break through this jadedness; but *first* we have to get the audience's attention.

(Continued, page 7)

Reviews.....Choral Music, Record

Music for Voices and Organ

by James McCray

Choral Music Featuring a Vocal Soloist

Often the foundation of a church choir stems from several good voices who provide leadership in the various sections. In some choirs the concept of a "paid soloist" exists, and these people sing in the choir and are expected to provide the congregation with a special solo as an offertory or anthem at least once a month. Many churches can not afford to have the luxury of paid soloists or prefer to rely completely on their own congregation, so that a "family" organization is maintained.

All of the music reviewed this month has at least one vocal solo in it. In some cases the solo is easy and within the capability of a moderately-qualified singer; some are more difficult and will need a singer with a full range and advanced ability. The works all employ organ as an accompaniment.

The Beatitudes (Die Seligkeiten). Franz Liszt (1811-86), SATB, organ and baritone solo; European-American Music (J. Boonin), B 229; 70¢ (M+).

This 1859 work has been edited with an English version by Clifford Richter. The music for the soloist is extensive and will require a strong baritone with a good upper range. Much of his material is unaccompanied, so that he must maintain solid intonation for extended phrases without the aid of the organ or choir. The choir has divisi areas in all sections and they, too, have large areas of unaccompanied singing. The organ is relatively unimportant and is only used in selected places. It might have to be used to support the chorus in some of the places where the divisi occurs within the men's sections. The music is homophonic throughout and this work of 15 pages length will probably need a choir of at least 40 voices for effective performance.

Hear, O Heavens. Pelham Humfrey (1647-1674), SATB and organ with alto, tenor and bass solo; E. C. Schirmer Music Co., ECS 2679, 35¢ (M).

This excellent edition has been completed by Daniel Pinkham and is recorded in the RCA Victor *History of Music in Sound*. Of the 10 pages, only 3 are for the chorus, with the emphasis clearly on the soloists. The first three pages of this verse anthem feature the soloists separately and then later they join in a trio. The baritone tessitura is high; his is the most important of the three voices. The organ part is a realized figured bass and Pinkham has included the original symbols. The keyboard part is quite simple, often little more than voice doublings. The choral parts are very easy and could be performed by any small church choir. This is lovely baroque music which will feature the soloists.

Lord, My God, Hear Now My Pleading. Felix Mendelssohn (1809-47), SATB, organ and alto or mezzo-soprano solo; Hope Publishing Co., A 479; 45¢ (M).

Edited by Lloyd Pfautsch, the original German text is given below the English version (*Lass, O Herr, mich Hilfe finden*). The soloist has about 25% of this 12-page anthem, and her syllabic part is not difficult. The choral music is predominately homophonic with doubling by the organ whose function is that of accompaniment. The ranges are generally good, although the tenors and sopranos have to sing high "G's".

Hark a Thrilling Voice Is Sounding. arr. G. Winston Cassler, SATB, organ and tenor solo with soprano descant; Augsburg Publishing House, 11-1798; 45¢ (M-).

The tenor soloist begins with a flowing alleluia and later sings one of the five verses. The opening alleluia is later used as the soprano descant which could be a solo or a complete section. The choir has two unison verses and two in four-part block harmony, with the congregation joining on the melody. The organ part is a combination of contrapuntal chorale style and busy running-note character which is soloistic, yet occurs with the chorus. This piece is not difficult and is a very practical setting for a church choir.

St. John the Evangelist. Alec Wyton, SATB, congregation, organ and soprano or tenor solo; Theodore Presser Co., 312-41170; 40¢ (M-).

The organ music is more elaborate than that of the chorus. There are changing meters, registration suggestions and a flowing, contrapuntal score on two staves. The soloist only has one section, but three of the four choral areas are in unison with the congregation singing with the choir. The one page of four-part writing is very easy with the organ doubling the parts in a block-chord style. The solo material is in a comfortable range. This 3'30" anthem will be learned quickly and, by involving the congregation on over half of it, should provide a change of pace for most choirs.

The Faith of Stephen. Hal Hopson, SATB, organ, male quartet and soprano or tenor soloist; Fred Bock Music Co., G-348; 60¢ (M).

Subtitled as an anthem-drama, the composer suggests that it may be sung traditionally or dramatized with the soloists taking the character roles in appropriate costume. Stephen is sung by a tenor and the four high priests are TTBB. The piece is 10 pages long, with about half the material for the soloists. The priests' music is dramatic, but often only in two parts. They have some unaccompanied singing and reach a climax by shouting "stone him"; a good male quartet will be needed for this music. Stephen has a very melodic solo which has the tune doubled in the organ. The chorus is a mixture of unison and four-part writing with some unaccompanied areas. The music of the organ is quite easy and its function is that of background for the drama. This is an interesting setting that will take some rehearsal time to put together, but which could add a new dimension to the service. It is certain to be a hit with the congregation and is also recommended to high school choirs for concert situations.

The river flows, the seasons turn. Michael Fritch, SATB, organ and soprano solo; Oxford University Press, A 318 (42397); 85¢ (M+).

The poetry is by T. S. Eliot, with the first area a choral unison. Later, the chorus has some dissonant areas, but their actual four-part music is limited. The soloist is used twice, and her part is brief, somewhat low and easy. A good organist will be needed but the organ music is not overly difficult. This is an attractive, contemporary-style anthem that has a powerful text skillfully set to music. Highly recommended to good choirs.

Create In Me A Clean Heart. Rex Le Lacheur, SATB, organ and tenor or soprano solo; Frederick Harris Music Co., HC 4062; 40¢ (E).

The emphasis is on the soloist, with the chorus having only brief phrases interjected after the solo material. The choral areas are usually for a three-part women's arrangement with the music for the men almost non-existent. This piece would be useful to those small choirs having a weak male singer problem; the organ music is also easy, with some repetition.

You Shall Love the Lord. Albert Ream, SATB, organ and solo (any voice); Schmitt, Hall & McCreary Co., 1932; 35¢ (E).

The soloist sings the first page and then enters briefly at the end of the simple anthem. Only an octave range is used in the solo part, so it could be sung by any voice type, although a baritone or alto would seem the most appropriate. The choral parts are written on two staves and their music is usually doubled by the organ, whose music is also quite easy. This is designed for a small church choir, yet there are some mildly dissonant chords which may be challenging to some groups.

Gloria Patri (Praise to the Father). Antonio Caldara (1670-1736), SAB, 2 violins, organ and soprano solo; Concordia Publishing House, 98-2365; 80¢ (M).

Finding good SAB music which requires additional instruments is often very difficult. Reinhard Pauly has given us an excellent edition of this late baroque setting of the Gloria Patri. The second violin part is very easy and somewhat brief when compared to the first violin, who plays soloistic material with wide skips and ornaments. The choir does not enter until page 5, with the soprano and first violin having the emphasis prior to the choir's appearance. The chorus lines are independent but are doubled in the organ, which is a realized bass part that may be doubled by a cello, if one is available. This work is highly recommended for those choirs seeking SAB music.

Song of the Three Young Men. Richard Proulx, unison or two-part choir, organ, percussion, congregation and soloist (cantor); G.I.A. Publications, G-1863; 40¢ (M).

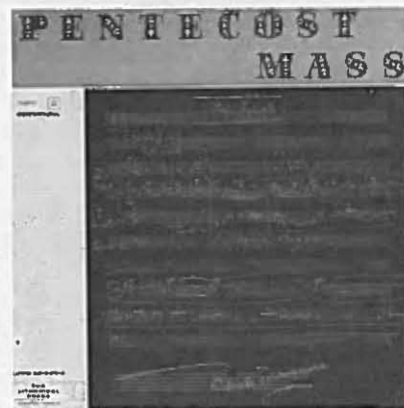
There is a refrain for the congregation which is repeated 7 times throughout the canticle. The percussion parts are for triangle, tambourine, finger cymbals, drum, and hand clapping; their music is included with the choral score. The chorus has music which is attractive but not difficult. The organ has registration suggestions and is mostly a support for the others. This piece is intended to be a processional introit or a gradual but is not designed as an anthem.

Lecha Dodi. Maurice Goldman, SATB, organ and cantor (tenor); Transcontinental Music Publications (Alexander Broude, Inc.) 99106; 65¢ (M+).

Only a Hebrew text is used. The cantor's solo is extensive and consists of about half of this four-minute work. The choral parts are often in two parts, but some four-part areas exist. The work is contrapuntal, with changing meters and tempi; the organ music is not particularly difficult but will require a good organist for effective performance.

New Tournemire Recording

by Arthur Lawrence



Charles Tournemire: *L'Orgue Mystique*, Op. 56, no XXV (Pentecost Mass). Gerard Farrell, Aeolian-Skinner Organ at Trinity Church, Boston; Boston Archdiocesan Boys Choir, Schola Cantorum of Men, St. Paul's Church, Cambridge, Theodore Marier, director. Stereo-Quadrophonic LPISBN 0-8146-0925-2; available from The Liturgical Press, Collegeville, MN 56321 (\$6.95).

Viewed from any perspective, this is an excellent recording: it contains interesting and unusual music sensitively performed and well recorded. As a bonus, it manifests a programming idea which many could use to advantage.

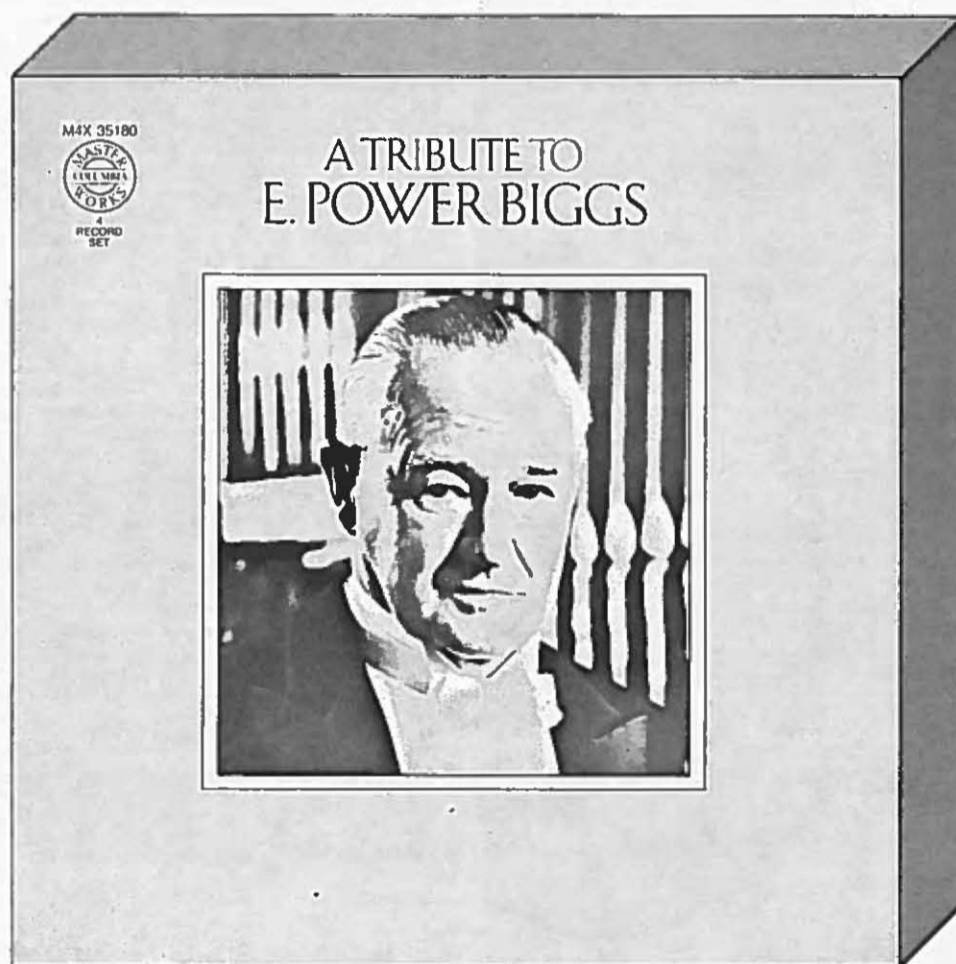
The music is the five movements (prelude, offertory, elevation, communion, postlude) of Tournemire's *messe basse* for Whitsunday, from the cycle *L'orgue mystique*, a set of fifty-one such "offices" for the liturgical year. Interspersed with them are the Gregorian chants for the day, which form the basis for some of the organ pieces, as well as the sequence *Veni Creator*, which is the foundation for the massive postlude-fantasy. Performing the chant together with the organ pieces makes a very pleasing musical effect and may well have been the method of performance intended by the composer. It poses a splendid idea for either service or recital which could be used advantageously in many churches, since the registrational demands on the organ are more in line with most American instruments than would be the case for a classic French organ mass, and only unison voices are needed for the plainchant.

Perhaps only is not the right word for this recording, since the chant is done so beautifully and effortlessly, in the Solesmes tradition, as to belie description. The otherworldliness of the singing matches the quiet beauty of the large E. M. Skinner (1924)/Aeolian-Skinner (1956 and later) organ of Trinity Church on Copley Square, which is expertly played by Mr. Farrell. The final postlude-fantasy brings forth all the grandeur of the instrument and seems worthy of placing beside any other festive setting of *Veni Creator*.

From a technical standpoint, the disc exhibits flawless engineering. The recorded sound is life-like and has virtually no surface noise.



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In Pursuit of the Tiger Letters to the Editor

A great many letters commenting on Donald Willing's *Retrospection* (Jan., p. 3) have been received, and more than one has alluded to having a tiger by the tail. Now that a tempest has been stirred up by the publication of that guest editorial, it seems fair to print a representative selection of the responses, most of which have been edited and condensed for reasons of space and clarity. These letters will be concluded in the next issue.

Some letters have praised Mr. Willing, others have damned him, and many have questioned him. A few have asked why the article was printed at all (answer: it had points of merit), suggesting it was merely the editor's way of provoking controversy. Controversy indeed ensued, but it forced many to think or re-think crucial issues. The central point was, and is, the necessity to *make music*.

For Donald Willing — three cheers and a tiger!

It has been well said that those who cannot learn from history are doomed to repeat history's mistakes. It was only a matter of time before people would find out, all over again, the faults of tracker action and the reasons why electric and electropneumatic actions were invented. Electric action did not come about because someone had a lot of magnets he didn't know what to do with.

Tracker action is only marginally practical in small instruments. Large trackers are knuckle-busters, no matter how well built. We forget a lot of things when we come upon a new tracker — how wear and tear and shrinkage of wood parts will eventually make the whole thing into a rattletrap. Those who professed such love for the slider chest have evidently never seen one disassembled; it is the worst makeshift ever invented and was used for so many years, only because there was nothing better.

There are problems with electro-pneumatic action; to eliminate the sliders, some mechanisms like the pitman were devised, and these tended to make the action sluggish. On some old Skinner organs, the instrument may be a note behind the organist on occasion. But this is not inherent in electropneumatic

The arguments come over the means of doing it: which action, which sound-source, which performance practice to use. The letters that follow will illustrate many of the often-conflicting viewpoints.

Perhaps the most illuminating response came in a personal letter not printed here. In it, the author pointed out that there are always two sides to an issue and that we may simply have to "agree to disagree." As syndicated columnist Sydney Harris recently noted "Life is too rich, too varied, too multiple, too indeterminate, for any single prescription or theory to cover more than a portion of the truth . . . There is no 'answer' — there are only *answers* which have to be pieced together, often from contrary viewpoints." Doesn't this same philosophy apply to more specific things in life — such as organs? — A. L.



action; the Wurlitzer theater organ had as fast a response as anyone could want. And for even faster and more sensitive action, there is nothing to beat the direct electric. For reliability, nothing can beat the direct electric; I had a studio organ with this action for over ten years and never had a cipher or a dead note.

I suspect the biggest uproar is going to come from Prof. Willing's remarks about electronic instruments. Again, he is right, more right than he knows, because a lot of the faults of current electronic instruments, notably the lack of ensemble in the smaller units using frequency dividers, need no research to be overcome; all it takes is money.

The major complaint, of course, is that the electronic instrument lacks the noises and defects of the pipe organ; it is "too perfect" and lacks character. This is downright silly, when you come to look at it — the chuff of a Quintaten, the cough of a Bourdon, the "phoomph" of a low pitched Violone, or the "wool" that accompanies a 16 foot Diapason, are all defects, and we can get long very well without them.

It is true that all of these things can, for a price, be simulated electronically. To do so would be akin to carving varicose veins in a wooden leg.

Sincerely,

John S. Carroll
Emlenton, PA

Good Lord! Where has the old boy been? Certainly not in Houston! If it is controversy you want to add to the experiments in THE DIAPASON's new image, you have done it.

If 90% of the "trackers" Willing has played are "insensitive," then he cannot have played one of ours. But, as we do not wish to sound pretentious, I will quickly add that our work is not alone. There are at least half a dozen other artisan builders doing "sensitive" work. Surely, even the "Antiquarians" are preferable to plastic and transistors?

And the pipe organ is a "dying breed"? Why, then, do we and a dozen or so other artisan builders of our smallish size have 3-6 years' backlog, and eager customers? Why do "sensitive" organists come to us and our colleagues, after disgust with "sensitive" electronic imitations? Counterfeits? Undoubtedly Willing hears a different drummer (or is it transistors and speakers?). With his right to differ, I have no quarrel, but does he not realize, right or wrong, how much a fool he has made of himself with this essay?

And if synthetic tone suits him best, what about reliability and longevity? How about tradition? Why not make violins of fiberglass? In grade school, I (tried) played a plastic thing called a "Tonette" — a kind of kiddy-recorder. It had a "sensitive" tone, to be sure, but I do not see these in fine orchestras.

Why not? Why, indeed any flutes or strings or drums or brass at all? A computer can "sensitively" fake all these sounds with ease and shove it out a speaker-cone. And you can have all the dynamics you want by turning a knob!

But the most outrageous thing of all is that this man is residing in Texas, where we still like leather shoes and boots, gladly leaving the plastic to yankees. We like our organs real, too! We have a working relationship with the CB radio people: We don't make radios — they don't make organs!

Sincerely,

Jan Rowland
Visser-Rowland Associates
Houston, Texas

I have just read Mr. Willing's editorial and would like to say *amen, brother, amen*.

I am not an organist, in fact I am not a musician of any kind . . . what I am is a member of the *audience*. I have been an organ buff and subscriber for many years. Also, I used to attend any and all organ recitals within reasonable driving distance, but no more. Why not? Well they simply are not entertaining. Most recitalists do play for themselves and/or to impress other organists, not for the lay audience.

As a member of the audience, I could care less about an organ's key or stop action or the design of its pedalboard

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or the type winding system used. What I do care about is how it sounds. A talented organist simply cannot make a bad organ sound good. What I have given up listening to are those thin foundation stops, piercing mixtures, buzzy reeds, chuffy flutes and all those terrible things being passed off as "authentic." Arp Schnitger never built this type organ, nor did Silbermann, G. Donald Harrison, or Henry Willis.

I am not anti tracker, just anti bad sound and these new "authentic" trackers do sound bad. If good old J. S. Bach were alive today I wonder which he would prefer playing, the Duke University Flentrop or the Mormon Tabernacle Aeolian-Skinner . . . I would bet on the Aeolian-Skinner.

Sincerely,

James C. Lisk
Charlotte, NC

It seems to me that Donald Willing's editorial is an excellent example of how we adults continue to learn and make our feelings and souls adapt to the changing patterns of life, regardless of group pressure.

Academia is so intent on teaching the theory of what is right and wrong, more often than not we all must wait till the above-50-odd-year milestone when we see the light. Prof. Willing is to be congratulated.

Sincerely,

Roger B. Wilson
Providence, RI

Donald Willing's editorial should be given serious thought by all organbuilders and teachers. It is quite true that the organ world is committing suicide by insularity.

It seems that many of today's styles in playing and thinking reflect snob appeal as much, if not more, than mu-

sicality. Scholarship is indispensable, but at times it becomes an end in itself, rather than a guide to musical performance. There are many excellent and knowledgeable young organists who lack the imagination and flexibility to be successful service players and the ability to adapt to different kinds of instruments quickly.

Some organbuilding circles are quite vocal about building instruments to suit the performance of past literature. History, however, tends to indicate that it was the instrument that produced the literature. The organs most admired today are those in which cohesion between stops and divisions was paramount and not choice of stops or voicing style. Both Schnitger and Cavallé-Coll reused old pipes in much of their work and had the free-moving minds to adjust them to their new work.

I played a new instrument recently which had applied all of the recent (c. 1970) reform techniques, including casework and placement; there was not a single stop that could be called lovely, nor did anything really blend.

The saddest truth implied in Mr. Willing's article is that the pipeless instrument has been allowed to become a serious rival, in both tone and flexibility, to the real thing.

Sincerely,

David Snyder
Buffalo, NY

Hurrah for *Retrospection* and for Donald Willing!

How sad that more organists don't think as musicians rather than mechanics.

Thank you for printing such a superb editorial.

Sincerely yours,

Albert Russell
Washington, DC

(continued, page 18)

Circumspection

(continued from p. 3)

VI and VII. The need to build our audiences and attract students is a real one; it is a valid concern. Yet, in the long run which will win the inalienable interest and involvement of young people who belong to what is, we can hope, an increasingly warm and humanistic society: a set of speakers which is obsolete within five years, or rank on rank of carefully and lovingly crafted metal and wood pipes arranged in much the same manner as 500 years ago?

I would deny no one his professional preference and artistic pleasure. Nor, on the other hand, would I demean the thoughtful and creative efforts of hundreds of musicians who are reviving traditions which, to many discerning and imaginative persons, are not "relics of a past irretrievably gone; . . . but a living force that animates and informs the present" (Stravinsky, *Poetics*).

As for the pipe organ being a "dying breed," may I remind my colleague that it is very much a part of the compositional avant-garde, thanks in part to the efforts of such talents as William Albright, William Bolcom, Edward Diemente, Bengt Hambraeus, György Ligeti, to name but a few.

Vive les grandes orgues . . . et (en ses places) l'instruments électroniques. Chacun a son gout.

Dr. Brown is associate professor of organ at North Texas State University.

Commentary

(continued from p. 3)

Regarding the recent successes of electronic organ builders: any builder of pipe organs who thinks that electronics can't eventually duplicate the attributes of change in a good tracker, is in for some surprises (but they won't be cheap). Yes, these Yamahas, Baldwins, and Wurlitzers now purposely throw their sounds out of tune, out of phase, and into random directions (the "Leslie"). Our neo-baroque swells might have one wispy celeste, while these electronics often sport four-rank, randomly tuned celeste choruses. They haven't gotten speech onset and temperaments perfected, yet. . . .

But, frankly, I'm not too worried. The future of electronics is in what they can do that a pipe cannot. There are two reasons that pipes and electronics won't really compete. First, the electronic will need not only a chip for each "pipe," it will need a *speaker* for each pipe, mounted in a properly sized case. Only in this manner will the "geometry" and spatial dimensions of the sound be duplicated. And this is an enormously important aspect of change; the characteristics of multiple sound sources are infinitely variable relative to the listener's position in the room. The Leslie speaker only hints at this dimension. Second, and most importantly, the electronic organ will never economically combine the *aural* impression with the *tactile* and *visual* impression. It is this preoccupation with the pipe organ as a visual and tactile work of art that has resulted in some of those efforts at "authentic" organs (yes, there is something to the "feel" of suspended wooden trackers and mechanical drawstops). Those 16th-century builders just built better-looking cases, period! Our Challenge is to find our 20th-century visual and tonal style, and it won't be dummy façades, bare swell shades, or electronic speakers!

Mr. McNeil is a tracker organbuilder located in Lompoc, California.

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E. Power Biggs

(continued from p. 1)

Biggs recorded only one other "legitimate" record at the pedal harpsichord: the *Concertos after Italian Masters* by Johann Gottfried Walther (Columbia M-32878).

My next "encounter" with E. Power Biggs came as the result of his interview with Hal Haney, editor of *The Harpsichord*. In Volume VI, number 3 (1973) Biggs spoke of his career and about his interest in the pedal harpsichord. In the course of this interview he stated, "one of the magazines published for organists contains a harpsichord column and while they talk about various things, never once have I seen them discuss the pedal harpsichord." Since this could only refer (at that time) to *The Diapason*, I responded to this in print by publishing an article on "The Pedal Harpsichord" in December 1973 (thinking all the while that Biggs' own article of six years' earlier had probably said enough about the instrument!) My little article elicited from Biggs the first of a series of charming communications. Imagine my surprise to receive a hand-written message from him, "Your article on the Pedal Harpsichord in *The Diapason* was fine — and most informative. Congratulations! and all best wishes . . ." (January 20, 1974).

Somebody out there was reading us!

I mentioned above that Biggs had recorded three "legitimate" records of music for the pedal harpsichord; it was, however, his "illegitimate" recordings which made the most impression. First there was *Holiday for Harpsichord*, an almost unimaginable melange of pieces by Schubert, Mozart, Haydn, Beethoven, Chopin, Weber, Boccherini, Brahms, Grieg, Saint-Saëns (yes, *The Swan*), Tchaikovsky, and Falla (the *Ritual Fire Dance* from *El Amor Brujo*, not the *Concerto!*) As Biggs himself wrote (in the liner notes to Columbia MS 6878), "Turn about is fair play, and, for an organist turned slightly harpsichordist, to conduct a raid into [19th century] music is mere jus-



Mr. Biggs' Chollis pedal harpsichord "at home" in Cambridge, Mass.

stice, considering that for a century, from Liszt and Busoni on, pianists — as well as orchestral conductors — have raided the organ literature for some of its ripest plums . . . So, here's *Holiday for Harpsichord*, or *Harpsichord Heresy*, call it what you will!"

I must admit that the thought for such a concert has often entered my mind, but Biggs had the instrument on which to do it and the recording contract with Columbia. And what a party record it turned out to be!

But that was only the beginning. Thereafter came the two Scott Joplin recordings on the pedal harpsichord, or, again in the unutterable words of the irrepressible Mr. Biggs, "music of the saloon on the instrument of the salon." To my somewhat tongue-in-cheek review of volume one, Biggs paid no attention (or so I thought). He sent volume two (with its wonderful picture of him before the steam locomotive and its "smashing" performance of Joplin's *Great Crush Collision March* — a musical train wreck) with a kind inscription: "To Larry Palmer, . . . A Saga of the Southwest." (Referring to the trainwreck, which had occurred

near Waco, Texas).

But, obviously, he noted all his reviews, for in the last note I was to receive from Biggs (July 22, 1976), he wrote, "In your very generous notice of Joplin II (the steam engine one) you politely wondered 'what (the hell) was coming next.' Well, here it is — though not on the harpsichord. And it is *not* sent to you with any idea of review, but just in the hope that you may get a chuckle out of it." With that letter was "Stars and Stripes Forever: Two Centuries of Heroic Music in America" — truly a delightful organ recording and one which included some works which I had heard Biggs play those many years ago in Detroit!

In the two years since Biggs' far-too-early death I have missed his cheery notes (musical and written); but I treasure my few encounters with this leader in our profession, a man who obviously was never too busy to be kind, and one who never grew so self-important that he forgot to look at life with a sense of humor — even when that life was his own. Thanks, EPB, for all you did for the organ, for the harpsichord, for music in this country. We miss you.

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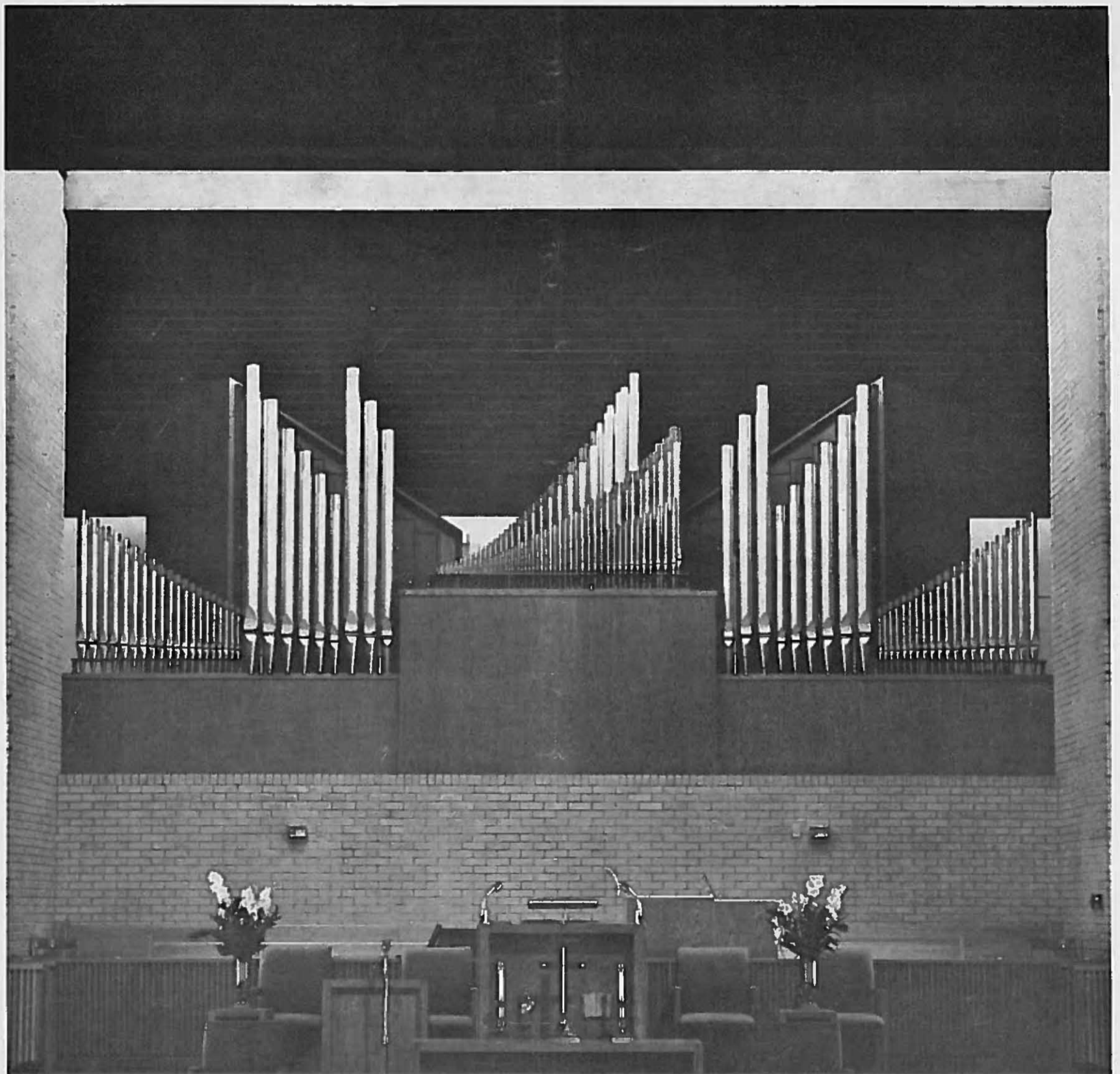
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Paul A. Jacobson has been appointed organist of St. Paul's Episcopal Church and The Federated Church (Baptist-Presbyterian) in Carlinville, IL. He will receive his BA degree in music from Blackburn College in May. He has studied organ with Richard Hass and is currently a student of Roger M. Hatlestad.

Hilton Baxter has been appointed director of music at the Wesley United Methodist Church in Vienna, VA. He performed his first organ recital in the new position on Feb. 11, playing works of Alain, Bach, Grigny, Mendelssohn, and Mozart.

Pieter A. Visser, organbuilder of Visser-Rowland Associates in Houston, TX, has been appointed an adjunct lecturer in music at Rice University. Mr. Visser will teach courses in organ construction and design at the university.

Appointments

Jan Bender, well-known organist and composer, has been appointed a visiting professor of music for the spring term at Valparaiso University in Valparaiso, IN, where he is teaching organ, keyboard skills, and church music during the absence of Philip Gehring, who is on sabbatical leave. Born in Holland, Prof. Bender studied in Germany with Hugo Distler, and later came to the United States to teach at Concordia Teachers College, Seward, NE. He recently retired from the faculty of Wittenberg University in Springfield, OH, and now makes his permanent home in Germany, near Luebeck.

Isolde Ahlgrimm, noted harpsichordist from Europe, has been appointed the first Meadows visiting distinguished professor at Southern Methodist University in Dallas. She will be in residence to teach harpsichord during September and October, and will also give a number of recitals and concerts with orchestra. A limited number of places for non-degree students will be available, and a weekend masterclass is being planned during her residency.

Robert Kenneth Duerr has been appointed organist and choirmaster of All Saints Episcopal Church in Pasadena, CA. Winner of the 1976 AGO national playing competition, Mr. Duerr has served in an interim position at the church since last summer; that appointment was announced in these pages last October, where a biography may be found.



Robert Edward Smith has been appointed composer-in-residence to the chapel of Trinity College in Hartford, CT, where he began his duties last month. His first composition for the new position will be a work for the dedication of the school's recently-enlarged carillon in April. Mr. Smith is a concert harpsichordist who appears under the management of Arts Image Ltd. His compositions have been published by G.I.A. and Alexander Broude.

Ronald Ebrecht has been appointed titular organist of the Magdalene Church of Verneuil-sur-Avre, France, where he plays a historic J. N.-B. Lefebvre organ of 4 manuals and 48 stops, built in 1753. A native of Granite City, Illinois, Mr. Ebrecht is a graduate of Southern Methodist University and Yale University. He has studied organ with Robert Anderson and Gerre Hancock; his harpsichord teachers were Larry Palmer and Ralph Kirkpatrick. His current organ study is with Jean Guillou and he earned his diploma at the Schola Cantorum in Paris, where he studied harpsichord with Huguette Dreyfus.



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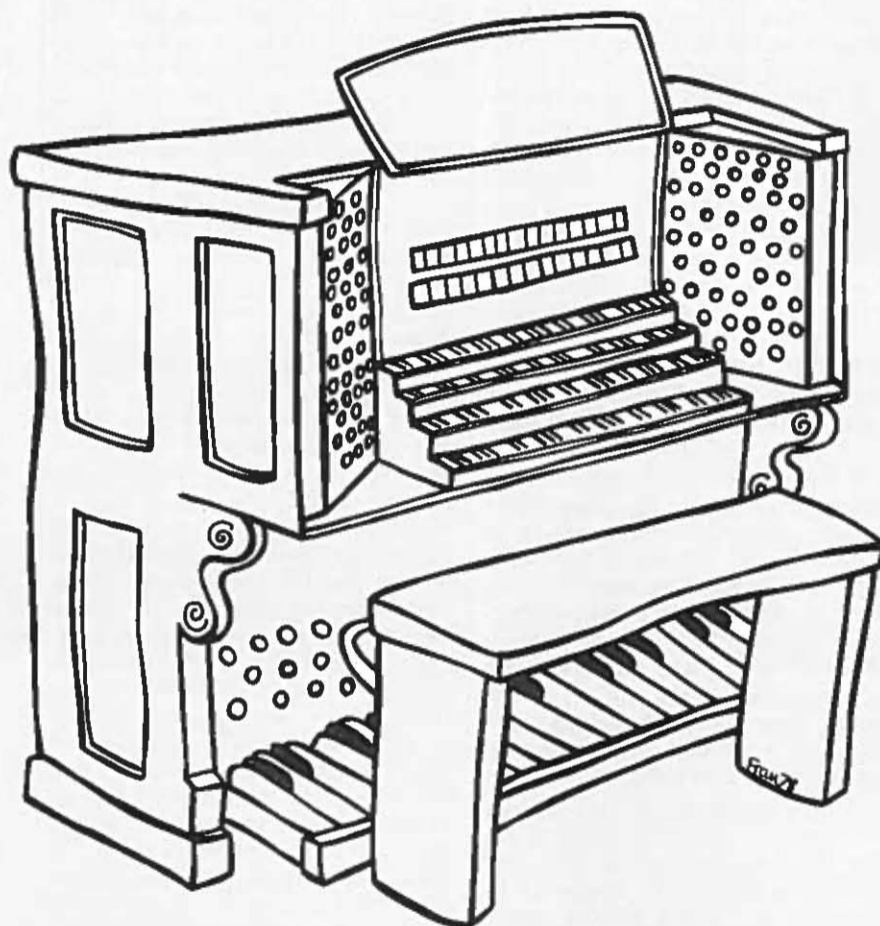
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The Tonal Evolution of the E. M. Skinner Organ

Part IV

by Dorothy J. Holden

The romantic organ, as it had been developed in France and England by Cavallé-Coll and "Father" Henry Willis during the mid to late 19th century, while orchestral in the sense that it had weight and warmth, was still built on sound tonal principles. These instruments possessed the essential "classic" diapason (or principal) chorus consisting of a proper harmonic build-up, complete with mixtures and reed choruses. However, when the romantic organ migrated to America, builders became so enamored with the idea of making the organ into a "symphony orchestra" that they did so at the expense of the diapason chorus. As a result, by the 1920s, the average organ was unlikely to have anything over 4' pitch, with the exception of perhaps a 2' Piccolo or a Dolce Cornet, if any mixture was present at all. The abundant 8' stops, particularly the diapasons and flutes, tended to be dull, hooty, and lacking in adequate harmonic development.

Ernest M. Skinner has generally been credited (or blamed) for this conversion of the American organ into an imitation symphony orchestra because of the many orchestral reeds and other orchestral imitative stops which he developed during the first couple of decades following the founding of his own company in 1901. In a sense, this prevailing belief about Skinner's role in creating and popularizing this type of instrument is justified, for he did very definitely set out to build what he termed a symphonic organ. But his intent went far beyond this, for his ultimate ideal was an instrument on which all music — organ, piano, orchestral, operatic arias, etc. — could be played with sensitivity, warmth, and an infinite variety of color which would surpass the symphony orchestra.

Notwithstanding the brief association with Robert Hope-Jones and his extreme ideas, Skinner's organs never did completely degenerate into the muddy, lifeless type of instrument which so many other American builders were turning out during the 'teens and 1920s. In his book *The Modern Organ*, which was first published in 1917, Skinner stated: "In planning specifications for an effective organ, the Swell-organ should be provided with a full equipment of chorus reeds of 16', 8', and 4' pitch, a good Diapason, 4' Octave and mixture." This foundation did appear quite consistently in Skinner's larger instruments. In a few instances, he even had a complete diapason chorus up to a Twelfth, Fifteenth, and Mixture in the Great division. The four-manual organs he built for Finney Memorial Chapel at Oberlin College, Oberlin, Ohio, in 1914,¹ and New Old South Church, Boston, Mass., in 1915,² both had complete Great choruses, as described above.

During the early 1920s, Skinner frequently included mutations, such as the 2-2/3' Nazard, 1-3/5' Tierce, and 1-1/7' Septieme, in larger in-

stallations. The organ built for Brick Presbyterian Church, N.Y.C., in 1918, which contained a 2-2/3' Nazard in the Choir division,³ was the first Skinner known to contain any stops of this classification. According to Harold Gleason, the Kilbourn Hall organ, built for Eastman School of Music in 1920, was the first Skinner to have a complete set of mutations on up to the 1-1/7' Septieme. Some of the other Skinner organs of the early 1920s which also contained a full complement of mutations were those built for Second Congregational Church, Holyoke, Mass. (1921);⁴ Cleveland Public Auditorium, Cleveland, Ohio (1921);⁵ Capitol Theatre, Boston, Mass. (1922);⁶ St. Joseph's Roman Catholic Cathedral, Columbus, Ohio (1923);⁷ and Colony Theatre, N.Y.C. (1924).⁸ Mutations were included in the Skinner organ for the purpose of "lending delicate tints to such stops as the choir Concert Flute, Dulciana, etc."⁹

It may well have been Ernest Skinner's quest for the ideal organ which prompted him to return to England and France during what is now considered by many to have been an all-time low point in American organbuilding history. A fairly detailed description of this second trip appears in the vol. 3, no. 1, 1925, issue of *Stop, Open, and Reed*, in an article by Skinner entitled "A Trip Abroad."

Skinner departed on this journey on March 1 of 1924, England being his first destination. The day after his arrival in England, he went to the Willis factory where he met with Henry Willis III, grandson of "Father" Willis and now head of the company. When Skinner first went to England a quarter of a century earlier, he was primarily interested in the "Father" Willis high-pressure reeds. Now, in 1924, his attention was directed to the Willis diapason chorus and to the boldly scaled and voiced chorus mixtures which topped off these superbly designed choruses.

Ernest Skinner stayed in England fifteen days, during which he saw and heard a number of fine organs, most of which were built by the Willis firm. The first organ he saw was a new Willis at an unnamed church on Westminster Bridge Road, which organist Reginald Goss-Custard demonstrated during that visit. Skinner was much impressed with the "fine and brilliant" ensemble of that instrument. Another important instrument he saw during his stay in England was the partly-completed Willis in Westminster Cathedral. Here, he took special note of the ensemble build-up on the Great division, particularly the 5-rank chorus mixture which he told Mr. Willis "paid me for my trip to England." In his account of this visit, Skinner remarks: "The effect of this Chorus Mixture gave me a real thrill. It came through the entire Great, including the big reeds, with a splendid tang which gave a most satisfactory quality to the full Great."

As a result of these experiences, Ernest Skinner made an arrangement with Henry Willis to obtain scaling for some of Willis' mixtures and flue-work in exchange for the blueprints of the Skinner combination action.¹⁰

Skinner also visited St. Bartholomew's Church at Armley near Leeds, York Minster, St. Mary's Church in Bristol, and St. Paul's Cathedral. He was impressed with the Great mixture at St. Bartholomew's, which was "voiced throughout and scaled as diapason pipes," but thought English diapasons were too small.

The remainder of Ernest Skinner's trip abroad was spent in Paris, France. Here, with the assistance of organist Joseph Bonnet, Skinner gained first-hand knowledge of French mutations on the organ at St.-Eustache. He also met with organist Marcel Dupré, who spent many hours in familiarizing Skinner with the historical foundation for mutation work as found in the French organ.

Ernest Skinner's return from this journey marked the beginning of a new era for the Skinner organ and a turning point for the organ in America. A new, brilliant, English "Willis-type" mixture, accompanied by new life and buoyancy in the entire diapason chorus from 8' pitch on up, was incorporated in all larger Skinner organs from then on. Even the smaller two and three-manual instruments (which, due to the preferences of many organists of that day, did not always have mixtures) were characterized by a clarity, brightness, and blending capacity that organs of similar size and composition did not have before.

The first Willis-type mixture to appear in Skinner organs was introduced with the instrument built for the Church of the Ascension, Pittsburgh, Pa.¹¹ This organ (opus #428) was already under construction at the time Skinner made his eventful journey abroad in early 1924,¹² the Willis mixture evidently being added after his return home. Also among the first instruments to contain one of these new Willis mixtures was the Skinner built for Carnegie Free Library, North Side (also known as Carnegie Hall, North Side), Pittsburgh, Pa.¹³ Likewise, this instrument (opus #452) was under construction before Skinner's trip abroad.¹⁴ In the vol. 3, no. 1, 1925, issue of *Stop, Open, and Reed*, Pittsburgh City Organist, Caspar P. Koch, in a glowing testimonial, spoke of the "extra-ordinary ensemble effects made possible by the installation of the 5-rank French Cornet in the Swell, the 4-rank English mixture in the Great, and the complete set of mutation registers in the choir."

Mr. Koch continued:

"Dullness has given away to brilliancy, stodginess to life and buoyancy.

"To you, Mr. Skinner, is due the credit for having, through your personal interest and attention, made this new type of concert organ a reality."

The specification of the Carnegie Free Library Skinner is as follows:

E. M. Skinner Organ, Opus #452 (1924)
Carnegie Free Library, North Side
Pittsburgh, Pa.

Great

Unenclosed:
16' Bourdon
8' Diapason I
8' Diapason II
8' Erzähler
4' Octave
In Choir Chamber:
8' Doppelfloete
8' Waldfloete
4' Hohlfloete
2-2/3' Twelfth
2' Fifteenth
IV Mixture
8' Trumpet
8' Celesta
4' Celesta
Chimes (Echo)
Tremulant

Swell

16' Gedeckt
8' Diapason
8' Salicional
8' Voix Celeste
8' Claribel Flute
8' Gedeckt
8' Spitzfloete
8' Flute Celeste
4' Octave
4' Harmonic Flute
2' Flautino
V Cornet
16' Fagotto
8' Cornopean
8' Oboe
8' Vox Humana
4' Clarion
Tremulant

Choir

16' Gamba
8' Diapason
8' Dolce
8' Unda Maris
8' Concert Flute
4' Flauto d'Amore
2-2/3' Nazard
2' Piccolo
1-3/5' Tierce
1-1/7' Septieme
8' Cor Anglais
8' Clarinet
8' Celesta (Great)
4' Celesta (Great)
Tremulant

Solo

8' Viola da Gamba
8' Viole Celeste
8' Grossgedeckt
4' Hohlpfeife
8' Tuba Mirabilis
8' French Horn
8' Hautbois
Tremulant

Echo

8' Viole Sourdine
8' Vox Angelica
8' Rohrfloete
4' Fernfloete
8' Vox Humana
Chimes
Tremulant

Pedal

32' Bourdon (Great)
16' Diapason
16' Violone
16' Bourdon (Great)
16' Gedeckt (Swell)
10-2/3' Bourdon (Great)
8' Diapason
8' Violone
8' Bourdon (Great)
8' Gedeckt (Swell)
4' Bourdon (Great)
16' Trombone
16' Fagotto
8' Trombone
Chimes (Echo)

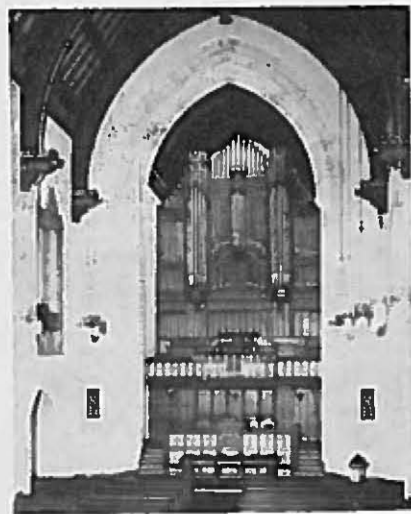
Unfortunately, this instrument and the one at Church of the Ascension are no longer extant.

The earliest known existing Skinner organ containing the Willis-type mixture is the four-manual, sixty-eight rank instrument which was installed at Jefferson Avenue Presbyterian Church, Detroit, Mich. (opus #475), in 1925. The contract for the Jefferson Ave. Presbyterian Church (J.A.P.C.) Skinner was signed in early spring of 1924,¹⁵ making it probably one of the first larger instruments to be designed and built by the firm after Ernest Skinner returned from his second trip to England and France.

The installation, final finishing, and tuning of the J.A.P.C. Skinner were completed by late March of 1926,¹⁶ the initial recital being played by Palmer Christian, Professor of Organ at University of Michigan, on April 8 of that year. This opening recital was provided free of charge by the Skinner Organ Co.¹⁷

May 2 of 1926 marked the beginning of dedication week for the J.A.P.C. Skinner, along with the new Gothic edifice in which it was installed. In the Jefferson Ave. Church bulletin for the Sunday of May 2, 1926, it was announced that Ernest M. Skinner himself would be present at a special program to be presented on Monday evening, May 3rd, of that week. He was to give a talk on the J.A.P.C. organ while vice-president of the Skinner Organ Co., William E. Zeuch, demonstrated the various stops of that instrument. This lecture-demonstration was to be followed by a recital by Mr. Zeuch. However, according to Abram Ray Tyler in the vol. 9, no. 6 (1926) issue of *The American Organist*, Ernest Skinner was unable to be present at this recital. Instead, Dr. Samuel Forrer, pastor of the church, gave the history of the organ while "Mr. Zeuch illustrated each voice as described."

The J.A.P.C. Skinner was given in memory of the automobile manufacturer Horace E. Dodge by his children, Delphine Dodge Cromwell and Horace E. Dodge Jr. It is the writer's understanding that no expense was spared in the building of this instrument, which consequently was one of the most complete church organs built at that time.



E. M. Skinner Organ. Opus #475 (1925)
Jefferson Avenue Presbyterian Church
Detroit, Mich.

Great

- 16' Diapason
- 8' Diapason I
- 8' Diapason II
- 8' Claribel Flute
- 8' Erzähler

- 4' Octave
- 4' Flute
- 2-2/3' Twelfth
- 2' Fifteenth
- 16' Ophicleide (Solo)
- 8' Tromba
- 8' Tuba (Solo)
- 4' Clarion
- 4' Tuba Clarion (Solo)
- Chimes

Swell

- 16' Bourdon
- 8' Diapason I
- 8' Diapason II
- 8' Clarabella
- 8' Gedeckt
- 8' Gamba
- 8' Voix Celeste (II)
- 8' Flauto Dolce
- 8' Flute Celeste
- 8' Aeoline
- 8' Unda Maris
- 4' Octave
- 4' Flute Triangulaire
- 4' Unda Maris (II)
- 2' Flautino
- V Mixture (15-19-22-26-29)
- 16' Posaune
- 8' Cornopean
- 8' Flugel Horn
- 8' Vox Humana
- 4' Clarion
- Tremolo

Choir

- 16' Gamba
- 8' Diapason
- 8' Concert Flute
- 8' Kleine Erzähler (II)
- 4' Flute
- 2-2/3' Nazard
- 2' Piccolo
- 8' Clarinet
- 8' Orchestral Oboe
- Harp
- Celesta
- Tremolo

Solo

- 8' Stentorphone
- 8' Gamba
- 8' Gamba Celeste
- 16' Ophicleide
- 8' Tuba Mirabilis
- 8' Tuba
- 8' French Horn
- 8' English Horn
- 4' Tuba Clarion
- Tremolo

Echo

- 8' Diapason
- 8' Chimney Flute
- 8' Voix Celeste (II)
- 4' Flute
- 8' Tromba
- 8' Vox Humana
- Chimes
- Tremolo

Pedal

- 16' Diapason
- 16' Diapason (Great)
- 16' Violone
- 16' Gamba (Choir)
- 16' Bourdon
- 16' Echo Lieblich (Swell)
- 8' Octave
- 8' Gedeckt
- 8' Cello
- 8' Still Gedeckt (Swell)
- 4' Super Octave
- 4' Still Flute
- 2' Piccolo
- 32' Bombarde
- 16' Trombone
- 16' Posaune (Swell)
- 8' Tromba
- 4' Clarion
- Chimes

It can be seen from the above stop list that the J.A.P.C. Skinner contains an abundance of strings and other orchestral imitative stops. In addition to the Voix Celeste and Flute Celeste, which were fairly standard equipment for the Swell divisions in larger Skinner organs, there is an 8' Unda Maris and an independent 4' Unda Maris. Although it is unusual to find all of these stops present in a church organ, the 8' and 4' Unda Maris, together with the Flute Celeste, make a most appropriate and uncommonly lovely accompaniment for vocal solos.

(Continued overleaf)

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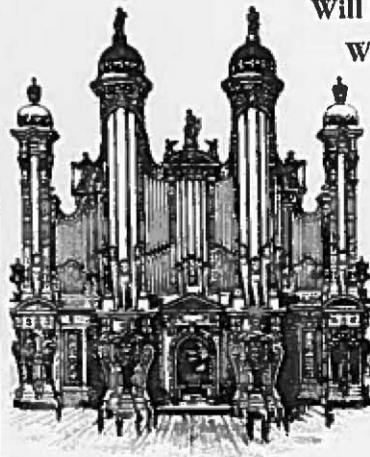
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Tonal Evolution

(continued from p. 13)

The Solo Gamba Celeste is one of the finest examples of this stop known by the writer, and many visitors who have heard the J.A.P.C. Skinner have commented on the full, rich 'cello-like tone of this register.

The Choir Clarinet is unusually big for this kind of stop. It has a rather prominent quint harmonic, and sounds almost like a Corno di Bassetto in certain ranges.

The Solo 16', 8', and 4' Tubas are three separate and independent ranks, all of which are on 10" wind pressure. The Tuba Mirabilis, which is on 20" wind, is one of the most splendidly brilliant examples ever heard by the writer.

The diapason chorus clearly distinguishes the J.A.P.C. Skinner from its predecessors. Every component of the chorus is clean and rich in harmonic development right on up to the Fifteenth in the Great and the five-rank mixture in the Swell. The Swell mixture, unlike most mixtures incorporated in American organs prior to 1924, contains no tierce. The octave-sounding ranks of this mixture are of diapason scale and voicing, but the quint-sounding ranks are somewhat smaller in scale, thus making the latter less conspicuous. It adds brilliance, without being shrill, and serves to enrich the harmonic texture of the ensemble rather than emphasizing the higher pitches. This mixture is remarkable in that it can be used with the Swell 8' Second Diapason and 4' Octave alone without being at all overpowering, and still, with the Swell box open, is capable of topping off full organ. However, when the 16', 8', and 4' Solo Tubas are added to full organ with the Solo expression shutters wide open, they wipe out everything else!

Some authorities have criticized Skinner's work during this era because he continued to use big, relatively high-pressure diapasons which had narrow, high-cut mouths. His critics felt that these diapasons did not blend with the more brilliant upperwork he now used.¹⁸ Yet, in spite of their bigness, Skinner diapasons of the mid-1920s were sufficiently bright that they did indeed blend well with the rest of the chorus. The writer is inclined to think this criticism rises primarily from differences of taste in this matter. The main effect that these diapasons had on the ensemble was to give it a more full, rich, and heavier tone, comparable to a Steinway piano or a Stradivarius violin. To be sure, this kind of sound would not be favored by those who prefer the light, silvery sonorities of the type of organ built in Bach's day. No doubt, there also are those who prefer the harpsichord to its modern relative, the piano.

Flute stops built by the Skinner Organ Co. generally tended to be brighter and clearer than those made by many other American builders during the early part of this century. The Swell 8' Gedeckt and 4' Flute Triangulaire in the J.A.P.C. Skinner are particularly worth a few comments. The Gedeckt has an amazingly clean and crisp tone, with unusually articulate

speech for that era. The Flute Triangulaire apparently made its first appearance in this organ. In searching through some J.A.P.C. records and correspondence, the writer came across some typewritten notes describing the "recently installed" Skinner organ, which presumably were used by Dr. Forrer for his illustrative talk on the organ, in Mr. Skinner's absence, at the May 3, 1926, dedication concert. These notes make mention of the "new type Flute Triangulaire" which appears in the Swell. Further research would tend to strongly indicate that this was the first installation using this fairly bright wood flute, which, as its name suggests, is constructed with three sides rather than the usual four.

Every stop in the J.A.P.C. Skinner shows evidence of the painstaking attention to voicing and finishing which was characteristic of the Skinner Organ Co. However, it cannot be overemphasized that much of the success of the J.A.P.C. Skinner is due to its good placement and the live acoustics of the building itself. Rather than being in chambers, the main organ is in what is essentially an open location situated high up and across the front of the sanctuary, the only obstruction to the egress of sound being its beautifully hand-carved organ screen with display pipes. The Solo division occupies a similar position behind its own organ screen to the left of the main organ over the tower entrance to the sanctuary. The Echo organ is in a shallow chamber located beneath the peak of the roof at the opposite end of the building. The sanctuary itself is quite large, with a typically Gothic high-vaulted ceiling and has hard-surfaced floors of slate, cork, and linoleum, without carpeting. Given these excellent acoustical advantages, the ensemble really blooms and each solo stop stands out clear and beautiful as a glistening, perfect gem. In fact, Stevens Irwin (author of the well-known *Dictionary of Pipe Organ Stops*), upon visiting the J.A.P.C. Skinner some years ago, was so impressed by the perfection of each stop that he referred to them as "Mr. Skinner's Jewels!"

The J.A.P.C. Skinner came close to being doomed to acoustical disaster before it was even built. According to church records, the omission of slate floors and provisions for carpeting in the aisles were listed under proposed changes for the new sanctuary back in December of 1923. Also, in an undated letter to a Mr. McMath, Dr. Forrer states that "there has been some talk of concealing the organ entirely." He goes on to say that "the ORGAN BUILDERS OPPOSE thus 'muffling the music.'" The organ builders evidently won out on both accounts, and it is fortunate that they did.

In the vol. 11, no. 8 (1928), issue of *The American Organist*, reviewer Abram Ray Tyler, after hearing the J.A.P.C. Skinner played in concert at the A.G.O. convention held in Detroit in June of 1928, described it as being the Skinner firm's "ideal church product." This instrument is well suited for the playing of worship services. With the many soft effects available for

preludes, offertories, vocal accompaniments, and communion music, the organist can truly create a devotional atmosphere conducive to worship. The diapason chorus, possessing both weight and brilliance, lends adequate support to congregational singing.

The J.A.P.C. Skinner is also an excellent recital instrument. An idea of its capabilities in this capacity can be gained from the program which was played by Palmer Christian for the opening recital at Jefferson Ave. Church. The selections played were: *Sonata in C*, Elgar; *Allegro giocoso*, Dethier; *Prelude*, Clérambault; *Prelude*, Corelli; *Fantasia and Fugue in C minor*, Bach; *Choral Improvisation on "In dulci jubilo"*, Karg-Elert; *Landscape in Mist (Seven Pastels from the Lake of Constance)*, Karg-Elert; *Scherzo (from Storm King Symphony)*, Dickinson; *The Swan*, Saint-Saens; *Rhapsody Catalane*, Bonnet.

The usual orchestral transcription was included in the program, along with the music of several contemporary composers of that day. A few selections by early composers were also played in this recital. It is interesting to note the inclusion of a Bach fugue — something not too often performed during the first few decades of this century, owing to the limitations of most organist's capabilities and the limited tonal resources of most organs during that era.

Although the chorus work of the J.A.P.C. Skinner is basically English in design, this organ contains all the warm 8' tone necessary for the proper performance of French romantic organ literature. The music of Franck, Widor, and Vierne adapts beautifully to this instrument. Also, the writer has heard the music of more recent French composers, such as Dupré and Messiaen, played with dramatic effect on the J.A.P.C. Skinner. This was well demonstrated at the A.G.O. midwinter conclave in 1971, when Dupré's *Stations of the Cross* was performed upon this instrument by David Bowman.

A discussion of the capabilities of the J.A.P.C. Skinner would not be complete without calling attention to this instrument's suitability for the playing of Bach and other contrapuntal music. Even with the predominance of 8' tone, the diapason chorus is clean enough for every voice of a Bach fugue to be clearly discerned by the listener. This fact was once noted by a visiting organist, who freely admitted that he preferred the Germanic type of organ over the romantic instruments. In addition, the warm brilliance, which characterizes this instrument's ensemble, lends a rich glow to the lean textures of contrapuntal music which cannot be realized on the more authentic Baroque instruments. It is this capacity for the effective performance of contrapuntal music which distinctly sets the J.A.P.C. Skinner and others of its vintage apart from all other organs built in this country during the first quarter of the 20th century.

In the May, 1926, issue of *The American Organist*, Dr. Alle D. Zuidema, who then was organist at Jefferson Ave. Presbyterian Church,

and who, along with Skinner Organ Co. vice-president William Zeuch, was responsible for drawing up the specification of the J.A.P.C. Skinner, had these comments about this instrument:

"I am sure this organ will come to be known among the finest in the middle west and that it will be an inspiration to all who are privileged to play and hear it."

Experience would tend to bear out the second of these statements, if the reader will pardon some unavoidable prejudice on the part of the writer. With sufficient passage of time, allowing the Skinner organ to be accepted as the important part of our organ building heritage that it is, the first of these statements may well be confirmed.

The comprehensive resources of the J.A.P.C. Skinner make it suitable for the satisfactory interpretation of all types of music (classic, romantic, contemporary, etc.), bringing it very close to Skinner's ideal of an all-purpose organ. However, the chief significance of this instrument is that it is proof that Ernest Skinner was indeed capable of building more than just an imitation symphony orchestra. The mid-1920s Skinner organ, as exemplified by the J.A.P.C. Skinner, marks a return to clarity in American organs. In fact, Skinner himself stated that he "was responsible for the renaissance of mixture-work in the United States."¹⁹ G. Donald Harrison is generally credited with bringing the "classic revolution" in organ building to America when he joined the Skinner firm in 1927. Harrison was definitely responsible for its growth in this country, and no doubt carried this ideal much further in its application than Skinner ever would have on his own. Nevertheless, it would not be too far from the truth to state that Ernest Skinner, in a sense, had already quietly begun the American Classic Revolution in 1924.

NOTES

- ¹ *The Diapason*, July 1914, p. 1.
- ² *Ibid.*, April 1915, p. 2.
- ³ "Brick Church, New York." *The American Organist*, vol. 1, no. 7 (1918), p. 563.
- ⁴ "Organ of 84 Stops for Holyoke Church." *The Diapason*, Jan. 1921, p. 1.
- ⁵ Specification courtesy of Joseph F. Dzeda.
- ⁶ "The Capitol Theatre Organ, Boston, Mass." *Stop, Open, and Reed*, vol. 1, no. 4 (Dec. 1922), p. 15.
- ⁷ *Stop, Open, and Reed*, vol. 2, no. 1 (Jan. 1924), p. 16.
- ⁸ "The Skinner Organ in Colony Theatre, N.Y.C." *Stop, Open and Reed*, vol. 3, no. 1 (1925), p. 7.
- ⁹ *The Skinner Organ*. Brochure published by the Skinner Organ Co., p. 27.
- ¹⁰ Aubrey Thompson-Allen, "Information Given/Part III." *Music: the A.G.O. Magazine*, VI (Jan. 1972), p. 33.
- ¹¹ Daniel Phillipi, Testimonial. *Stop, Open, and Reed*, vol. 3, no. 1 (1925), p. 37.
- ¹² E. A. Boadway, "The Skinner and Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, Sept. 1972, p. 5.
- ¹³ Caspar P. Koch, Testimonial. *Stop, Open, and Reed*, vol. 3, no. 1 (1925), p. 35.
- ¹⁴ E. A. Boadway, "The Skinner and Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, Sept. 1972, p. 6.
- ¹⁵ *The Detroit Presbyterian*, April 10, 1924.
- ¹⁶ Unsigned carbon copy of letter to Mr. John R. Russel, Augusta, Georgia, dated March 24, 1926.
- ¹⁷ Church bulletin, Jefferson Avenue Presbyterian Church, April 4, 1926 (Easter Sunday).
- ¹⁸ Edward W. Flint, *The Newberry Memorial Organ at Yale University*.
- ¹⁹ Ernest M. Skinner, Editorial. *The Diapason*, July 1944.

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Dorothy J. Holden is the author of a continuing series of Skinner articles, taken from her forthcoming book. She has been closely associated with the Jefferson Avenue Presbyterian instrument as its curator and restorer.



Alexander Boggs Ryan, Jr. died on Jan. 23 at his home in Longview, Texas. A native of Ft. Worth, he studied organ with Dora Poteet Barclay, Helen Hewitt, Roy Perry, and Robert Ellis. He was a graduate of North Texas State University and received the AMusD degree from the University of Michigan, where he was a student of Marilyn Mason. He studied in France with Marcel Dupre and made his debut recital at the Paris Conservatoire.

Dr. Ryan was organist and a faculty member at Western Michigan University in Kalamazoo from 1962 to 1974, having taught previously at East Texas Baptist College and East Texas State University. He was organist and music director of the Cathedral of Christ the King, Kalamazoo, from 1969 to 1977, where he supervised the installation of one of the last large Aeolian-Skinner organs. A memorial service was held at the cathedral on Jan. 29.

Laurence A. Petran died Dec. 19. He had been university organist and professor at the University of California at Los Angeles, where he began his duties in 1939. He earned the Ph.D. degree at Johns Hopkins University and also held the F.A.G.O. A feature article on Dr. Petran appeared in these pages in Aug. 1943.

Nunc Dimittis

William Grant Still, noted American composer, died Dec. 3 at the age of 83. Born in Mississippi in 1895, he had been educated in Little Rock and at Wilberforce University and Oberlin Conservatory. A Guggenheim and Rosenwald fellow, he had conducted the Los Angeles Philharmonic and held an honorary doctorate from the University of Southern California.

The composer **Louie L. White** died at the age of 57 in Spartanburg, SC, following a heart attack, on Jan. 3. A professor of music at Rutgers University in Newark, he was a resident of New York City but had been visiting his family. A graduate of Converse College and Syracuse University, he had taught at Syracuse and Union Theological Seminary; he went to Rutgers in 1970, where he did choral work, in addition to teaching composition, conducting, orchestration, voice, and opera history.

Mr. White was the composer of numerous sacred choral works and had been a winner of the composition contest sponsored by the Church of the Ascension, New York. He had also written chamber music, songs, an opera, and other works. He received national recognition last October when soprano Leontyne Price sang his setting of Psalm 150 during a telecast White House recital.

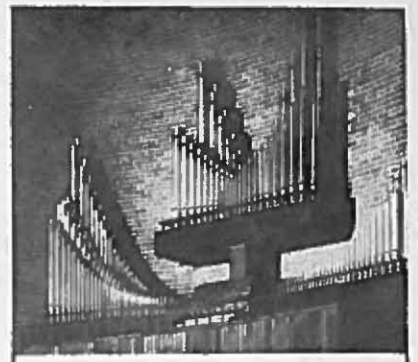
David William Hinshaw, organist of St. Francis on the Hill Church, El Paso, Texas, was killed in a one-car accident in El Paso Jan. 10. A native of California, he had served in the army and was a graduate of John Hopkins University. He earned a master's degree in music at the University of Texas at Austin and

held the A.A.G.O. He also taught at the Episcopal Seminary of the Southwest. He was active as an organ tuner and technician, and was an expert on the historical organs of Mexico.



Belated word has been received of the death of **Charles Peaker** last Aug. 11 in Toronto at the age of 78, after an extended illness. He was organist at the University of Toronto, a post he held until death, and he had been organist of St. Paul's Anglican Church for 31 years, until he retired in 1975.

Born in Derby, England, he moved to Saskatchewan at the age of 13 and studied organ with Sir Ernest MacMillan. He later studied at the Royal College of Organists in England. He was the first Canadian organist to give a recital at London's Westminster Abbey. Dr. Peaker had been director of the Royal Conservatory of Music, but resigned that position in 1946 in favor of concertizing.



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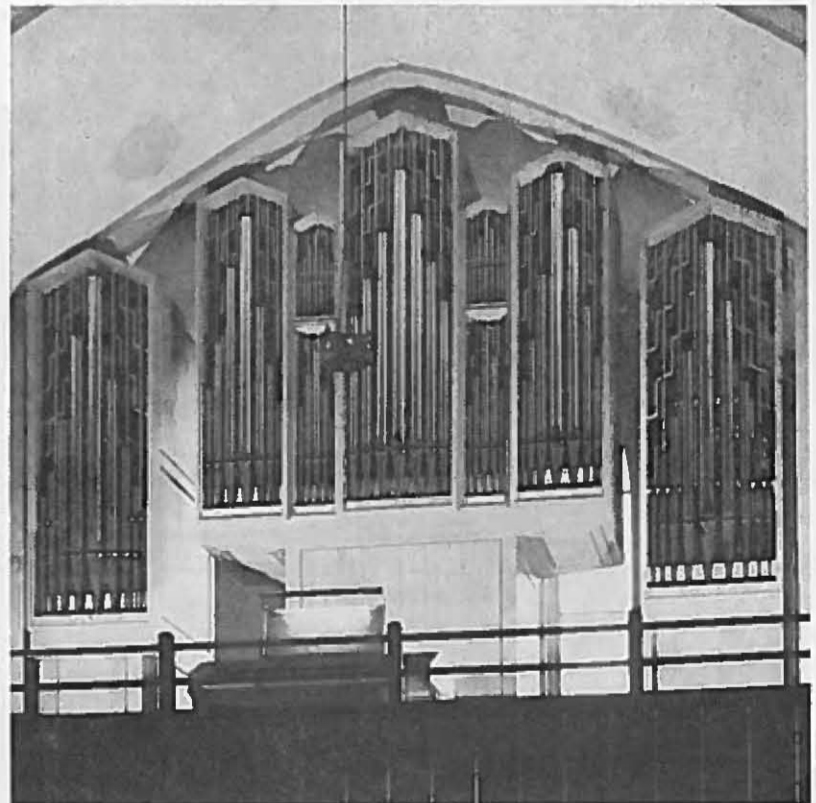
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NEW

**SS. Peter & Paul's Church
Mankato, Minnesota**

**Organ by Charles Hendrickson,
St. Peter, Minnesota, 1978**

Director of Music: James A. Dorn Consultant: Dr. Kim R. Kasling

**Dedication recitalist: Cherry Rhodes
Three manuals and pedal, 56/32 — Fifty-nine ranks —
Mechanical stop and key action**

Charles Hendrickson is a member of the American Institute of Organbuilders

| | |
|-----------------------|------------------------|
| HAUPTWERK (II) | RUCKPOSITIV (I) |
| Bourdon 16' | Prestant 8' |
| Prestant 8' | Gedackt 8' |
| Spitzflöte 8' | Octave 4' |
| Octave 4' | Rohrflöte 4' |
| Spillflöte 4' | Nasard 2-2/3' |
| Octave 2' | Gemshorn 2' |
| Sesquialter III | Terz 1-3/5' |
| Mixture IV-VI | Quint 1-1/3' |
| Zimbel IV | Scharf IV |
| Trumpet 16' | Cromorne 8' |
| Trumpet 8' | Tremulant |
| Tremulant | |
| | PEDAL |
| SWELL (III) | Untersatz 32' |
| Rohrflöte 8' | Principal 16' |
| Gamba 8' | Subbass 16' |
| Schwebung 8' | Gedackt 16' |
| Spitzflöte 4' | Octave 8' |
| Flachflöte 2' | Gedackt 8' |
| Plein Jeu III-IV | Octave 4' |
| Basson 16' | Rauschbass II |
| Hautbois 8' | Mixture IV |
| Tremulant | Posaune 16' |
| | Trumpet 8' |
| | Clairon 4' |



**Lands Lutheran Church
Hudson, South Dakota**

**Organ by Lynn A. Dobson
Lake City, Iowa, 1978**

**Director of Music: Dennis Espeland
Two manuals and pedal, 56/32 — Eighteen ranks —
Mechanical key and stop action
Gallery encasement**

Lynn A. Dobson is a member of the American Institute of Organbuilders

| | |
|------------------|---------------------|
| HAUPTWERK | Principal 2' |
| Prestant 8' | Tierce 1-3/5' |
| Koppelflöte 8' | Dulzian (prep.) 16' |
| Octave 4' | Tremulant |
| Waldflöte 2' | |
| Mixture IV | |
| Trumpet 8' | |
| II/I | |
| | PEDAL |
| BRUSTWERK | Subbass 16' |
| Holzgedackt 8' | Flöten Principal 8' |
| Rohrflöte 4' | Choralbass 4' |
| Nasard 2-2/3' | Fagott 16' |
| | I/Ped. |
| | II/Ped. |

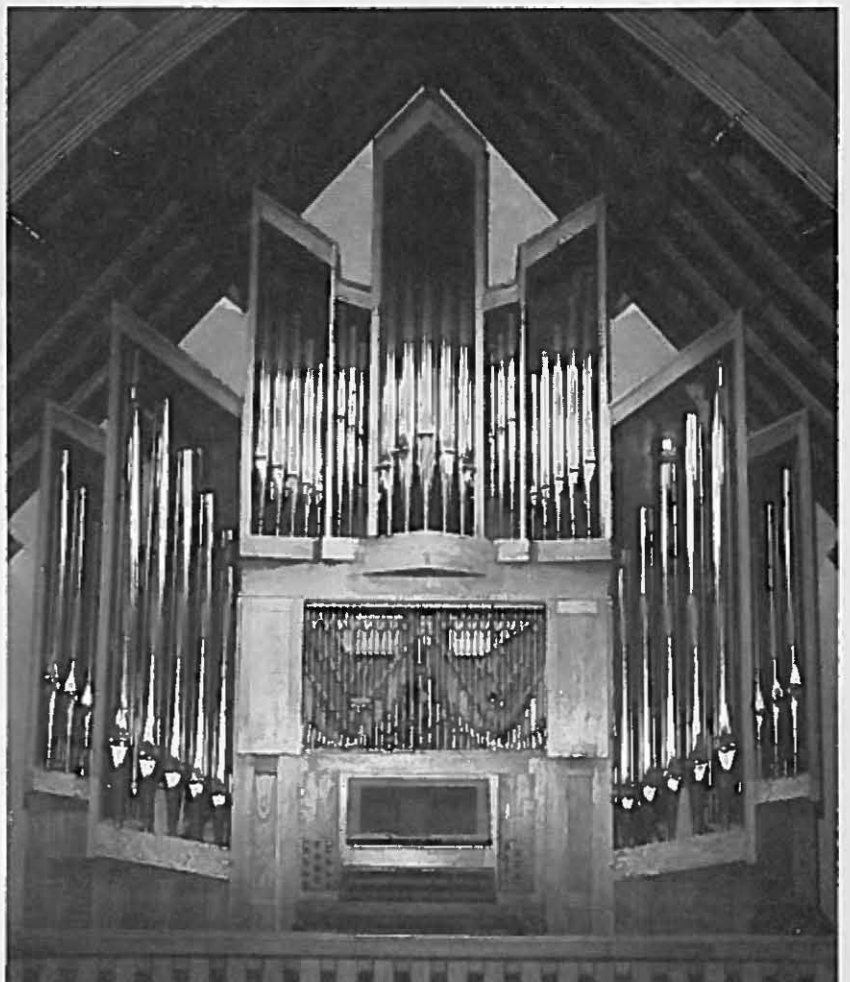
**Trinity Lutheran Church Organ by The Reuter Organ Company
Lawrence, Kansas Lawrence, Kansas**

**Dedication recitalist: Dr. James Moeser
Three manuals and pedal — Thirty-five speaking stops —
Electric action**

Gallery installation — French-style detached terraced console

Franklin Mitchell is a member of the American Institute of Organbuilders

| | | |
|-------------------|----------------|--------------------|
| GREAT | POSITIV | PEDAL |
| Pommer 16' | Copula 8' | Resultant 32' |
| Principal 8' | Spitzflöte 4' | Principal 16' |
| Bourdon 8' | Principal 2' | Subbass 16' |
| Octave 4' | Quinte 1-1/3' | Pommer (Great) 16' |
| Pommer 4' | Cymbal III | Octave 8' |
| Flachflöte 2' | Tremolo | Subbass 8' |
| Mixture IV | | Pommer (Great) 8' |
| Trumpet 8' | | Choral Bass 4' |
| | | Pommer (Great) 4' |
| SWELL | | Mixture III |
| Rohrflöte 8' | | Bombarde 16' |
| Viole de Gamba 8' | | Bombarde 8' |
| Viole Celeste 8' | | Bombarde 4' |
| Koppelflöte 4' | | |
| Nasard 2-2/3' | | |
| Spitzflöte 2' | | |
| Tierce 1-3/5' | | |
| Oboe 8' | | |
| Tremolo | | |



ORGANS



St. Pius V Catholic Church Organ by **Visser-Rowland Associates**
Pasadena, Texas Houston, Texas

**Two manuals and pedal, 56/30 — Twenty ranks —
Mechanical key and stop action
Manual III for coupling — Single bellows — Gallery encasement**

*Jan Rowland and Pieter Visser are members of the American
Institute of Organbuilders*

HAUPTWERK

Prinzipal (en façade) 8'
Rohrflöte 8'
Oktav 4'
Blockflöte 4'
Waldflöte 2'
Mixture IV 1-1/3'
Trompet (enchamade) 8'

RÜCKPOSITIV

Gedeckt 8'
Kleinflöte 4'
Prinzipal 2'
Larigot 1-1/3'
Kleinmixture III 1'
Trompetregal (enchamade) 8'
Tremulant

PEDAL

Subbass 16'
Fagott 16'
Hauptwerk to Pedal
Rückpositiv to Pedal

St. Paul's Episcopal Church
Tustin, California

Organ by **Abbott and Sieker**
Los Angeles, California, 1978

Dedication recitalist: David Lennox Smith
Consultant: Dr. Justin P. Colyar

Two manuals and pedal — Twenty-six ranks — Electric action

*Larry Abbott and Pete Sieker are members of the American
Institute of Organbuilders*

GREAT

Lieblich Gedeckt 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Blockflöte 4'
Nazard 2-2/3'
Waldflöte 2'
Tierce (TC) 1-3/5'
Mixture IV 1-1/3'
Trompette (ext.) 16'
Trompette 8'
Tremulant

SWELL

Gedeckt 8'
Viola 8'
Viola Celeste (TC) 8'
Principal 4'
Spitzflöte 4'
Flachflöte 2'
Quinte 1-1/3'
Siffle 1'
Dulzian (ext.) 16'
Dulzian 8'
Tremulant

PEDAL

Subbass 16'
Lieblich Gedeckt (GT) 16'
Principal 8'
Bassflöte 8'
Choral Bass (ext.) 4'
Nachthorn 4'
Nachthorn (ext.) 2'
Trompette (GT) 16'
Dulzian (SW) 16'
Trompette (GT) 8'
Dulzian (SW) 8'
Trompette (GT) 4'
Dulzian (SW) 4'



St. Thomas Aquinas Church
Dallas, Texas

Organ by **Schudi Organ Company**
Garland, Texas, 1978

Dedication recitalist: Dr. Robert Anderson
**Three manuals and pedal, 61/32 — Fifty-one ranks —
Electric action**

Gallery encasement — Classic French design and nomenclature

GRAND-ORGUE (I)

Bourdon 16'
Montre 8'
Flûte à cheminée 8'
Prestant 4'
Flûte à fuseau 4'
Doublette 2'
Cornet II 2-2/3'
Fourniture VI 1-1/3'
Trompette 8'
Clairon 4'
Voix humaine 8'
Grand Cornet V (Récit) 8'
Tremblant

POSITIF EXPRESSIF (II)

Bourdon 8'
Viola de Gambe 8'
Voix Céleste 8'
Prestant 4'
Flûte à cheminée 4'
Nazard 2-2/3'
Quarte de Nazard 2'
Tierce 1-3/5'
Larigot 1-1/3'
Cymbale V 1'
Cromorne 8'
Hautbois 8'
Tremblant

PEDALE

Bourdon 32'
Montre 16'
Soubasse 16'
Flûte 8'
Prestant 4'
Fourniture V 2'
Bombarde 16'
Trompette 8'
Clairon 4'

RECIT (III) (G20-E53)

Cornet V 8'



Letters to the Editor

(continued from p. 7)

As one of the "notable exceptions to the dull playing routine," I feel compelled to respond to Donald Willing. I regard myself, in all humility, as one of the notable exceptions, for, since the arrival of our mechanical-action organ at Colorado State University, I have been privileged beyond my wildest dreams to be a part of an ever-growing organ world. This great instrument has brought the world's finest organist-musicians to Fort Collins, some for four and five visits. This organ has won the praise of every one of them who has come to play on it. It has been the center of our many distinguished summer organ workshops, which have brought the beauty of our art to hundreds of students from all over the world. Countless recitals have been attended by an ever-increasing audience, so that our major performances have to be repeated two and three times in order to accommodate the crowds. Our

class of organ students continues to grow each year, and I am pleased to say, so too does their talent, their dedication, and their enthusiasm for the Art of the Organ.

Moreover, our organ has been recorded, televised, on film, radio, and in magazine articles. But most important of all, it has proved itself as a great, living, musical instrument whose beauty and responsiveness never ceases to delight its listeners and to bring great musical satisfaction to the performer. As such it is the perfect center for a great and growing school of young organists who will never be satisfied with less from their organs!

Its superb musical balance, its responsive and truly "sensitive touch," its excellence of scaling, its refined and unusually meticulous voicing, its unflinching reliability — these and other musical qualities make it an instrument that plays musically all periods of music. Although it is designed in the North German tradition, anyone who has heard a recital played upon it is aware that

its musical dimensions are awesome, and that it plays Vierné as excitingly, or Brahms as warmly, or Bach as clearly and articulately as any organ in the world. Its superbly "sensitive touch" works just as musically to sell a magnificently lyrical line in the Widor *Andante Sostenuto* as it does to communicate the articulate chords of a Bach-Vivaldi *Concerto*. It can be as warm, singing, and lush in sound as one could ask in the Romantic literature, and at the same time brings to the North German literature a clarity and transparency that ever reveals new facets of this great art.

To Don Willing I express my deepest sympathy. It is most difficult to swim against the current, and then to feel that you have been swimming in the wrong direction all along. I am sorry that he has felt abandoned and his great dreams left unfulfilled by the instrument he has given his life to. The great tragedy is, simply, that he has been playing unmusical organs. I regret that he has not been as privileged as I have been with not one, but two exquisitely musical organs.

I agree with much that Mr. Willing writes: the organ movement in America has become very faddish. It has come to worship "authenticity" and "antiquarianism" instead of concerning itself with music, and the communication of the joys that music alone can bring to our listeners. Yes, we are more concerned with sticks and wind-trunks, lead vs. tin, or tin vs. lead, early fingerings and Schnitger-size keys, suspended key action and fuzzy temperments, than we are with Music. We jump from one fad to another: at one time it was electricity over mechanical-linkage; or direct-electric versus electro-pneumatic. Then it

was the "America Classic" organ. It was harsh and screaming mixtures as opposed to mixtures that "were seen but not heard"; it was many string ranks; then it was no celestes. It was tracker action (and as Mr. Willing points out, with no regard whatever to how playable or unplayable it was); now it is dull, lead pipes, "flexible wind" and "unequal temperament," all in the name of historicity — and so the list goes on.

The point is that none of these things in themselves have anything to do with music. If all the organs in America suddenly had any one of these features added to it, they would not become great musical instruments because of this addition!

I strongly agree that we must wake up to the realities about us. I also strongly agree that we must concern ourselves with music more than with organs. We must allow ourselves to become musicians not just organists. And that can only be done by educating our ears continually through listening to music played by musicians of all kinds other than organists. It can also come by listening to what the prophets have been telling us about the musicality of the organ.

I do agree that it is time for us to begin enjoying music, and to help others to enjoy it too. *What I do not agree with* is that the King of Instruments, honored as such by the great musicians of the past, and honored too by their compositions for it, can be honored by still another fad. Just because you have been frustrated by bad tracker organs, Mr. Willing, does not mean that you were not right in the first place. Your search for the "Sensitive Touch" is a most noble and worthy one: Do not give it up merely because you have looked for it in places where it does not exist. Do not abandon your search just because the majority of the organ world in America chooses to buy and to build less than musically fine organs. Yes, Mr. Willing, the "Sensitive Touch" must be a reality, or the Organ and its great literature will die. I invite you, and your readers, to Fort Collins, Colorado, to see that your premise is a Reality. I have two organs to show you that will prove that you were correct, and that the King of Instruments does still live — if not as ubiquitously as we might wish!

Robert Cavarra
Colorado State University
Ft. Collins, Colorado

To judge from the guest editorial, you must be hard up for guests. Controversy is surely a very good thing, but is there no better stimulus for it than the howling nonsense to which Donald Willing unabashedly signs his name?

His points against the modern tracker organ, when stripped to the bones of their rational content amount to this:

1. Some organbuilders make poor quality tracker actions. Unfortunately that is true, but where did he get this "nine out of ten" statistic? Let him name names, if he dares.

One would like to take this for mere hyperbole, but Willing leaves us no chance to doubt that he is serious. Again and again he invokes his nebulous

(Continued, page 20)

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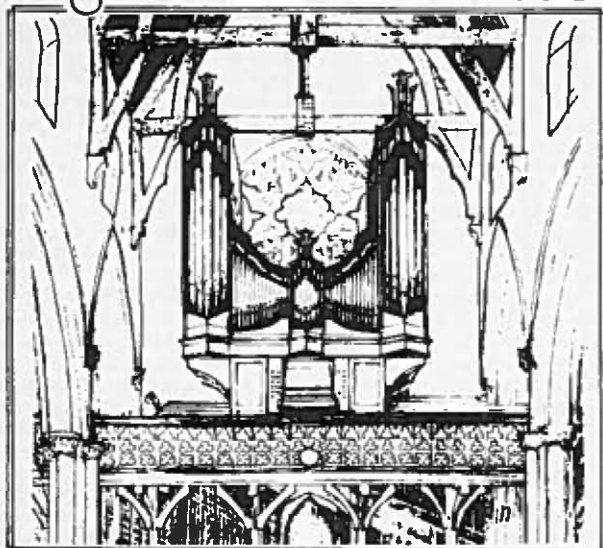
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| 3. Principal | 4 ft | 18. Bass Flute | 8 ft |
| 4. Gedeckt Flute | 4 ft | 19. Fifteenth | 4 ft |
| 5. Block Flute | 2 ft | 20. Mixture | IV 21 ft |
| 6. Sesquialtera | II 2 1/2 ft | 21. Trombone | 16 ft |
| 7. Fourniture | III 1 1/2 ft | iv. Great to Pedal | |
| 8. Sharp Mixture | II 1 ft | v. Swell to Pedal | |
| i. Tremulant | | | |
| ii. Swell to Great | | | |
| SWELL ORGAN | | | |
| 9. Viola | 8 ft | | |
| 10. Rohr Flute | 8 ft | | |
| 11. Principal | 4 ft | | |
| 12. Gemshorn | 2 ft | | |
| 13. Mixture | III 1 ft | | |
| 14. Contra Clarinet | 16 ft | | |
| 15. Trompette | 8 ft | | |
| iii. Tremulant | | | |

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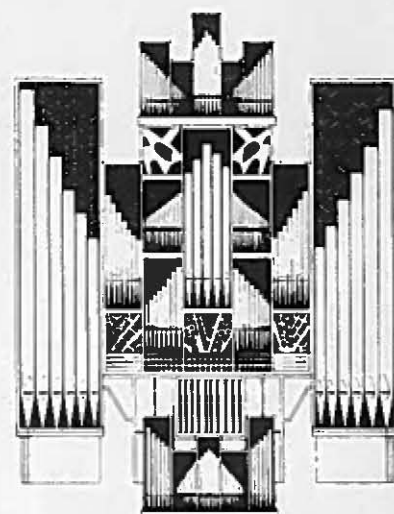
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likes to call the Antiquarian movement. I am utterly disgusted by his ascribing the interest of his colleagues in Early Music to invidious motives. It is plain that there is envy somewhere, but I think it lies with Willing. If he can think love of music no honest reason to cultivate the ancient literature, I can suggest another, which he seems never to have considered: the relevance of that music to the Christian religion, whose rites most organs are made to serve.

Conclusion: The future of the organ lies in electronic instruments. I studied logic once, but I never acquired the subtle powers that permit a man to draw this conclusion from those premises. It does seem obvious that the future of Donald Willing lies in electronic organs. They deserve each other, so let us bless their union and await its issue. Perhaps some imaginative electronics man will be able to see the merit in standardized plastic windchests for showcase divisions of transistorized pipes.

Good luck to Willing, good luck among the haters of wood and drawers of wire. It is indeed high time he began enjoying music. How unfair that he was denied this for so long, when the rest of us have been enjoying music for years!

Sincerely,

James W. Louder
Montreal, Quebec

The entire pipe-organ industry in this country should be grateful to Donald Willing for his guest editorial; in the future it may well be regarded as a big swing of the pendulum towards a more realistic evaluation of tracker action and slider chests, a slight opening of a hitherto closed door to let a ray of sunlight penetrate the mysteries of the wonderful world of the "tracker backers" and their incomparable slider windchests.

Twenty years ago, in his recorded discourse "The Organ," the late E. Power Biggs stated five essential principles for what he termed "The Classic Organ": placement, specification, windchests, wind pressure, and playing action. Since that time a special aura has gradually enveloped the single type of windchest and playing action espoused in that record, with the result that the whole subject of tracker action and slider chests considered together has assumed a unique status in which any criticism either of the inherent deficiencies of the system or of details of individual installations, tonal or physical, is stifled, and no comparison with other types of key action or windchests is tolerated. What Mr. Willing has attempted to do is to put the whole subject in a new perspective, which invites both an objective investigation of the system and a realistic comparison on both a tonal and a cost-basis with alternate systems of pipe-organ construction.

I do not share Mr. Willing's endorsement of "electronic instruments" as

either a replacement or a substitute for pipe organs as a support for congregational hymn-singing or to accompany a choir.

There are two changes in pipe-organ installations that I anticipate in the near future for which the tracker-backers would be entitled to some credit. The first is silent (not just quiet) organ blowers.

The second is a change in the stop list — the restoration to all Great divisions of the 2-2/3' Twelfth, thereby completing the support by extra ranks of all of the natural overtones of an 8' pipe. The lame excuse that such a stop isn't needed because that rank is duplicated in the mixture falls flat if one suggests omitting the 2' Fifteenth for the same reason. It is the builders of American tracker organs who are setting the example for the restoration of the Twelfth in all organs.

Sincerely yours,

Robert R. Covell
Newport, RI

It was a pleasure to read Donald Willing's guest editorial, for there has long been a need for such a statement about the tracker menace.

Whether or not one agrees with all of his conclusions, there are numerous churches where a better electronic is the only feasible instrument. There are many others where a comprehensive pipe organ is still the one proper instrument for worship. And finally, there are cer-

tain liturgies and teaching situations where a tracker is an appropriate organ.

Reading the pages of the journals in this field, however, one obtains the impression that trackers are being installed at an alarming rate of two or three times that of the conventional pipe organ. This may be fine for an attempted study of authenticity and for organists on an ego trip, but it is unfortunate for their congregations. I can not imagine very many congregations which would not prefer a red-blooded pipe organ with "guts" as well as warmth (including a complete pedal division, 32's if possible, and celestes) to an anemic box of whistles. In New York, we are seeing large pipe organs scarcely 20 years old being ripped out and replaced by tinker toys. This is now going on at a major seminary and there are rumors that a prestigious Fifth Ave. landmark may be next.

Thank you for the service provided by publishing Mr. Willing's editorial. We need more such statements by other prominent organists before it is too late.

Very truly yours,

Charles J. Updegraph
South Orange, NJ

Mr. Willing's point-of-view has a certain air of anachronism about it; one would perhaps think that it were written back in the 1950s if one didn't know that he was such an adamant pioneer tracker-backer at just that time!

(Continued overleaf)

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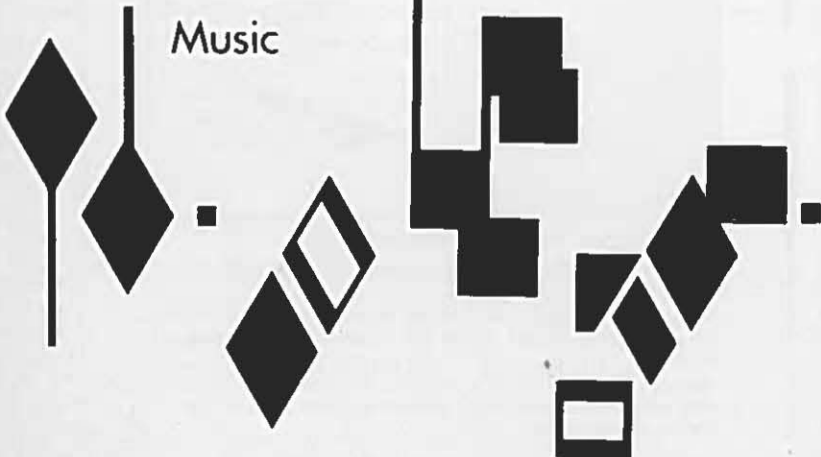
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Letters to the Editor

(continued from p. 21)

Where was Mr. Willing when so many fine, sensitive, intensely musical trackers were built just recently?

His statements that virtually all modern trackers have heavy, clumsy, insensitive playing actions, a maximum of two (2) beautiful stops, have "brash and unpleasant" ensembles, and are never scaled to the room strike me as being naive in the extreme.

Why should we be afraid of attempts at authentic playing? If J. S. B. himself were to play for us today, would it then necessarily be an *unmusical* performance, since Bach was a baroque musician playing in authentic (!) baroque style?

I also don't see that the antiquarians and academics have the corner on the market for dull, unexpressive playing. And since when is dull playing a purely modern phenomenon of the last generation or so? Haven't we always had lousy musicians among us?

Why must we organists always blame ourselves for miserable attendance at organ recitals? Organists have a lot of bad taste working against them and shouldn't have to always blame themselves if the results aren't quite what

they should be.
 Sincerely yours,

Timothy J. Tikker
 San Francisco, CA

Hats off to Donald Willing for his courageous and thoughtful editorial. Anyone who has heard Mr. Willing or his students play knows that he puts his musicality where his mouth is.

Not long ago I was called upon by a small church to help them select an organ to go in their temporary location. Since a pipe organ was out of the question, I looked at various electronics and found all of the available reasonably-priced "church" models dull as dish-water; but I spied an instrument meant for the professional pop musician, a so-called "studio" model, complete with 32-note pedal, a wide range of colors, multitudinous percussion and accent features, and even pre-programmed melodic and rhythmic patterns. Hold a chord and it would play arpeggios up and down if you liked at any speed, even in multiple patterns. And the overall sound had real presence; with a little experimentation it was a wonderful sound that issued forth.

I don't mean to suggest that this little organ would be adequate for all of the great organ literature; far from it.

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
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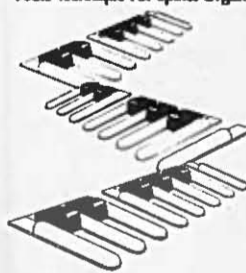
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But improvisation is a joy, and the Bach trio sonatas are more fun to play on this little instrument than on just about any pipe organ I have played. Best of all, it encourages one to be genuinely creative, which is what music should be all about.

I'm not quite convinced that the pipe organ is a dying breed (nor, perhaps, is Mr. Willing, really), but I am convinced that organists as a whole have been entirely too inflexible in their approach, substituting scholarship for creative intuition and critical correctness for inspired creativity.

The instrument that Mr. Willing really hears has not been built yet, but it will be; he will probably be the one to build it!

Sincerely yours,

William James Ross
San Antonio, Texas

I agree that in recent years some organs have been built in any but an artistic manner. That has been going on for centuries (see Werkmeister's comments on this subject). I will also agree that some electronic instruments are portable and have a myriad of effects.

I can not add my consent to the statement that organ recital attendances are drying up (they may be smaller, but so are most of the performing arts audiences, it seems). I have found that the "lay audiences" are far more interested and becoming far more involved in recitals. In addition I can not agree that

authentic playing and scholarly performances in the truest sense are dull, and I most certainly do not feel that electronic instruments should take the place of pipe organs.

Mr. Willing is right when he says that the music world must not stagnate. I have attended all too many so-called professional organ recitals and wondered why these men and women continue to be paid for the half-baked performances they give. I have also heard many extremely exciting and alive programs of organ music played by unknowns and a few recognized artists to enthusiastic audiences who come back for more.

I have yet to play an electronic instrument in a church and feel that the instrument did the job. For two years I played organ demonstrations for two of the major electronic builders; I was disturbed by the vast selfishness which motivated the sale of almost all electronic instruments.

If some pipe organ builders are able to get away with designing and building inferior instruments, they will indeed try. This is unfortunate. There are, fortunately, builders who refuse to put up with such nonsense. There are also builders very capable of building a tracker-action instrument with a playable action, strings, celestes, and quiet shutters.

I am not a "tracker nut." Fifteen years ago I used to marvel at what one electronic instrument built to resemble a

pipe organ could produce through its speakers, although I was never satisfied with the results in a full church. I was also bothered with the extreme designs of some of the early, so-called classic-revival attempts in both tracker and electro-pneumatic instruments.

Since then I have seen what I feel is a decline in the quality of electronic tone on those apparatuses built to look like an organ. I agree that these instruments have become more clever — some do not even require the ability to read music — but the computer instruments that most churches are being encouraged to purchase do not have a solid "traditional organ tone" that they at least used to simulate, and the mechanical action organbuilders, in some cases, are now producing very fine, well conceived, excellent sounding instruments. It is a shame that the electro-pneumatic companies have not developed further, as there are some churches that still may require this type.

I would like to think that Mr. Willing is calling for better performances to attract audiences, more lively approaches to the art of organ playing in both contemporary and historical terms and perhaps organbuilders' designing and constructing high quality instruments. I wish that churches would quit accepting inferior instruments, high pressure salesmen and mediocre quality; that institutions of learning begin (or continue) to produce well rounded, intelligent musicians; and that those arranging con-

certs and recitals look beyond the "top 36" and encourage known and unknown performers who can and are willing to present a performance that will bring organ recitals to life.

Most respectfully,

Earl L. Miller
Danville, VA

Laurels to Mr. Donald Willing for admitting that he made a bad mistake during his tenure here in the Boston area, in fostering glacial age organs and glacial age organ music, for attracting such performers who propagate such organs and music and for himself assisting others into changing the pipe organ into a sterile instrument appreciated by only a few. It takes a good man to admit he was wrong! What he did to organ builders and organists will take years to correct.

Darts to Mr. Willing for his stance on electronic substitutes which are his "thing." Again he is misadvising people because what is new today in electronics is obsolete tomorrow.

Darts to Willing also for suggesting that it's "tough luck if the pipework does not fit the building." No qualified builder would allow such a thing to occur; voicing to the building is needed in the installation of a proper pipe organ.

(Continued overleaf)



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Letters to the Editor

(continued from p. 23)

Mr. Willing should take another ten years to digest what he said ten years ago, and what he says today! Perhaps ten years from now, he will realize that what G. Donald Harrison did with pipe organs was, and is, the correct approach to building instruments for worship. One bad mistake is excusable, but two is execrable! I am not willing to accept the Willing arguments; are you willing? Sincerely yours,

Thomas N. Bunting
Marshfield Hills, MA

Mr. Willing extols the virtues of "electronics," but the tonal advancements he points to do not mean a thing when the lifespan of electronic instruments is so very short, compared to the proven durability of quality pipe organs. The

Church is being asked to pay a fortune for electronic devices that wear out all too soon, or are outdated by further developments in the field of electronics.

Maybe a few electronic installations do sound impressive and, what can be done in the research laboratory can be equally impressive, but the typical electronic installations in parishes are musical jokes. Too often these advanced gadgets are installed by local music stores that either do not know what they are doing or don't care. The weak link in electronics is the speakers. The electronics lack a real presence in the room they are supposed to serve.

If the pipe organ dies, so will its music. The electronics may be very interesting, yet they do not inspire!

Sincerely yours,

Charles E. Curl
Stuart, Iowa

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Calendar

The deadline for this calendar is the 10th of the preceding month (Mar. 10 for the Apr. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * = AGO chapter event; + = 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

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
Da'e Sparlin; Trinity Church, Newport, RI 12:15 pm
Music of Byrd; St Thomas Church, New York, NY 12:10 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
Samuel Walter; Temple Emanu-El, New York, NY 2:30 pm
Handbell festival; Riverside Church, New York, NY 4 pm
Poulenc Stabat Mater; St Bartholomews Church, New York, NY 4 pm
Mozart Vespers K 339; Holy Trinity Lutheran, New York, NY 5 pm
George A Rau; St Thomas Church, New York, NY 5:15 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 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
Organ recital; Epiphany Episcopal, Danville, VA 7:30 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
*Raymond Daveluy; North Christian, Columbus, IN 4 pm
Vaughan Williams & Ireland, Ray Ferguson, cond; Temple Beth-El, Southfield, MI 7:30 pm
Sidney Boner; All Saints Chapel, Howe, 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 Brombaugh, lecture; Westminster Choir College, Princeton, NJ 5:30 pm
*Jane Bourdow & Barbara Taylor; United Methodist, Fairfax, VA 8 pm

13 MARCH
Night Pipes; Hartt College, Hartford, CT 10 pm
Robert Parkins; St Annes Episcopal, Atlanta, GA 8:15 pm
*Arthur Lawrence; All Souls Unitarian, Indianapolis, IN 8:00 pm

14 MARCH
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
Music of Purcell; St Thomas Church, New York, NY 12:10 pm

16 MARCH
Wojciech Wojtasiewicz; Clark Univ, Worcester, MA 8:15 pm
Joyce Jones; Trinity Church, Boston, MA 8 pm
Luigi F Tagliavini; Memorial Church, Harvard U, Cambridge, MA 8:30 pm
John Rose, dedication; Alderson-Broadus College, Philippi, WV 8:15 pm
Roy Kehl; 1st Presbyterian, Nashville, TN 8 pm

17 MARCH
20th annual organ competition; 1st Presbyterian, Ft Wayne, IN 1 pm

18 MARCH
Benjamin Van Wye; All Saints Episcopal, Worcester, MA 4 pm
Paul Jenkins; Christ Episcopal, S Hamilton, MA 5 pm
Joan Lippincott; Immanuel Congregational, Hartford, CT 4 pm
Allen Sever; Temple Emanu-El, New York, NY 2:30 pm
Brahms Requiem; St Bartholomews Church, New York, NY 4 pm
Clare J Gesualdo; St Patricks Cathedral, New York, NY 4:45 pm
Britten Rejoice in the Lamb; Holy Trinity Lutheran, New York, NY 5 pm
Paul Fitz Gerald; St Thomas Church, New York, NY 5:15 pm
Betty Mathis; All Saints Cathedral, Albany, NY 4:30 pm
Gounod Messe Solennelle; 2nd Reformed, Hackensack, NJ 4 pm
David A Weadon; Crescent Ave Presbyterian, Plainfield, NJ 4 pm
Mozart C-Minor Mass; Trinity Church, Princeton, NJ 8 pm
Richard Alexander; Trinity Lutheran, Lancaster, PA 5 pm
David & Daniel Simpson; Good Shepherd Lutheran, Lancaster, PA 8 pm
C William Goff; Heinz Chapel, U of Pittsburgh, PA 3 pm
Choral concert; St Davids Church, Baltimore, MD 4 pm
Margaret Lindsay, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach marathon; Chevy Chase Presbyterian, Washington, DC 12:30-8:30 pm
Thomas Murray; Epiphany Episcopal, Danville, VA 7:30 pm
Fauré Requiem; All Saints Episcopal, Pontiac, MI 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Frances Gress Burmeister; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Peter Hurford; 7th-day Adventist, Kettering, OH 8 pm
Timothy Albrecht; Wayne St Methodist, Ft Wayne, IN 7:30 pm
Erik Routley, lecture; Central Presbyterian, Lafayette, IN 11 am
*AGO festival service; Independent Presbyterian, Birmingham, AL 4:30 pm

19 MARCH
Mark Brombaugh, Bach Clavierübung 3; Westminster Choir College, Princeton, NJ 8 pm
*Jane Parker-Smith; Christ Church, Bloomfield Hills, MI 8 pm

20 MARCH
Mark Brombaugh, Bach Clavierübung 3; Westminster Choir College, Princeton, NJ 8 pm

(Continued overleaf)

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Concord, California

Calendar

(continued from p. 25)

21 MARCH
Muriel Buck; Trinity Church, Newport, RI 12:15 pm
Music of Stanford; St Thomas Church, New York, NY 12:10 pm
Huw Lewis; St Josephs Catholic, Oswego, NY 8 pm
Peter Hurford, all-Bach; Art Museum, Cleveland, OH 8:30 pm
John Obetz; Alma College, Alma, MI 8 pm

23 MARCH
Rosalind Mohsen; Unitarian Church, New Bedford, MA 8 pm
John Chappell Stowe; Reformation Lutheran, Rochester, NY 8 pm
Thomas Richner; St Andrews Presbyterian, Sun City Center, FL 8 pm

24 MARCH
Thomas Richner, masterclass; St Andrews Presbyterian, Sun City Center, FL 10 am
Karel Paukert; Christ Church, Oakbrook, IL 8 pm

25 MARCH
Bach Cantata 38; Christ Church Cathedral, Hartford, CT 4 pm
Western Wind; S Congregational/1st Baptist, New Britain, CT 4 pm
Hunter Tillman; Temple Emanu-El, New York, NY 2:30 pm
Choral concert; Grace Church, Brooklyn, NY 4 pm
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Mozart C-Minor Mass; Madison Ave Presbyterian, New York, NY 4 pm
Bach Cantata 1; Holy Trinity Lutheran, New York, NY 5 pm
S William Aitken; St Thomas Church, New York, NY 5:15 pm
Organ & orch; N Yonkers Community Church, Hastings on Hudson, NY 4 pm
Kenneth Kroth; All Saints Cathedral, Albany, NY 4:30 pm
Peter Hurford; United Methodist, Red Bank, NJ 4 pm
John Rose; Longwood Gardens, Kennett Square, PA 8 pm
Rossini Stabat Mater; 10th Presbyterian, Philadelphia, PA 5 pm
Timothy Albrecht; St Lukes Episcopal, Lebanon, PA 7:30 pm
Kathleen Jones; Heinz Chapel, U of Pittsburgh, PA 3 pm
Theater Chamber Players; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Lloyd Bowers, fortepiano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Parkins; Sweet Briar College, VA 8:15 pm
Inga Borgström Morgan, piano; 1st Presbyterian, Burlington, NC 5 pm
Multimedia Passion; 1st Presbyterian, Wilmington, NC 5 pm
Vance Reese; St Philips Cathedral, Atlanta, GA 5 pm
George Decker; 1st Presbyterian, Naples, FL 5 pm
Piedmont Chamber Orch; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Bach Cantatas 1, 150; 7th-day Adventist, Kettering, OH 8 pm
Richard Webb; 2nd Presbyterian, Indianapolis, IN 8 pm
Dexter Bailey; Our Lady of Bethlehem Convent, La Grange, IL 3 pm
Linda Bliven with William DeJong, trumpet; Central Congregational, Galesburg, IL 8 pm
Brahms Requiem; 1st Presbyterian, Nashville, TN 8 pm

27 MARCH
Night Pipes; Hartt College, W Hartford, CT 10 pm
Jonathan Rennert; Trinity Episcopal, Watertown, NY 7 pm
Joan Lippincott; Trinity Church, Princeton, NJ 8:30 pm
*Louis Robilliard; Covenant Presbyterian, Charlotte, NC 8 pm
Bradley Univ Chorale; 1st Presbyterian, Ft Wayne, IN 8 pm
Herfried Mencke; St Rose Catholic, Murfreesboro, TN 8 pm

28 MARCH
James Trabert; Trinity Church, Newport, RI 12:15 pm
Music of Stravinsky & Tippett; St Thomas Church, New York, NY 12:10 pm
Karel Paukert; Alice Tully Hall, New York, NY 5:30 pm
Herfried Mencke, masterclass; St Rose Catholic, Murfreesboro, TN 10 am

30 MARCH
Joan Lippincott; Messiah Moravian, Winston-Salem, NC 8:15 pm
Catharine Crozier; Illinois College, Jacksonville, IL 8 pm
Peter Hurford; Belle Meade Methodist, Nashville, TN 8 pm

31 MARCH
Joseph Stephens, all-Bach; Goucher Recital Hall, Baltimore, MD 8 pm
Crozier & Gleason workshop; Illinois College, Jacksonville, IL 9 am
Peter Hurford, workshop; Belle Meade Methodist, Nashville, TN 9:30 am

1 APRIL
Choral Art Society; State St Church, Portland, ME 4 pm
Ken Grinnell; 1st & 2nd Church, Boston, MA 5 pm
Music of Couperin; 1st Church Congregational, Cambridge, MA 5 pm
Margaret Mueller; Dwight Chapel, Yale U, New Haven, CT 8 pm
Handel Messiah II; St Philips Episcopal, New York, NY 3 pm
Robert Glasgow; St Michaels Church, New York, NY 4 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm
Bruckner D-Minor Requiem; Holy Trinity Lutheran, New York, NY 5 pm
Lloyd Cast; All Saints Cathedral, Albany, NY 4:30 pm
Haydn Creation; 1st Presbyterian, Red Bank, NJ 4:30 pm
Honegger King David; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Choral concert; Grace Methodist, Aberdeen, MD 4:30 pm
Watson Morrison, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
I Giovanni; St Thomas More Cathedral, Arlington, VA 7:30 pm
Robert Parkins; Duke Univ Chapel, Durham, NC 4 pm
Steve Bennett; St Philips Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Fauré Requiem; 1st Congregational, Columbus, OH 8 pm
Kathleen Murphy; Grace Methodist, South Bend, IN 3 pm
Fauré Requiem; Central Presbyterian, Lafayette, IN 4 pm
Handel Messiah (complete); Grace Lutheran, Glen Ellyn, IL 4:30 pm
Ferris Chorale, Sowerby Forsaken of Man; St James Cathedral, Chicago, IL 7 pm
William Aylesworth; Park Presbyterian, Streator, IL 3 pm
John Gearhart; St Pauls Episcopal, Mobile, AL 7:30 pm

3 APRIL
Night Pipes; Hartt College, W Hartford, CT 10 pm
Robert S Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
Don Franklin, harpsichord with gamba; Univ of Pittsburgh, PA 8:30 pm
Herfried Mencke; St Lukes Cathedral, Orlando, FL 8 pm

4 APRIL
Marian Van Slyke with soprano; Trinity Church, Newport, RI 12:15 pm
James Frey; Unitarian Church, Evanston, IL 8 pm

5 APRIL
Clare J Gesualdo; Grace Episcopal, New York, NY 12:10 pm
Alvin Lunde; Western Presbyterian, Washington, DC 12:15 pm
Ann Leaf; Kirk of Dunedin, FL 8:15 pm

6 APRIL
Ann Leaf; Kirk of Dunedin, FL 8:15 pm

28 MARCH
James Trabert; Trinity Church, Newport, RI 12:15 pm
Music of Stravinsky & Tippett; St Thomas Church, New York, NY 12:10 pm
Karel Paukert; Alice Tully Hall, New York, NY 5:30 pm
Herfried Mencke, masterclass; St Rose Catholic, Murfreesboro, TN 10 am

30 MARCH
Joan Lippincott; Messiah Moravian, Winston-Salem, NC 8:15 pm
Catharine Crozier; Illinois College, Jacksonville, IL 8 pm
Peter Hurford; Belle Meade Methodist, Nashville, TN 8 pm

31 MARCH
Joseph Stephens, all-Bach; Goucher Recital Hall, Baltimore, MD 8 pm
Crozier & Gleason workshop; Illinois College, Jacksonville, IL 9 am
Peter Hurford, workshop; Belle Meade Methodist, Nashville, TN 9:30 am

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Choral Art Society; State St Church, Portland, ME 4 pm
Ken Grinnell; 1st & 2nd Church, Boston, MA 5 pm
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Handel Messiah II; St Philips Episcopal, New York, NY 3 pm
Robert Glasgow; St Michaels Church, New York, NY 4 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm
Bruckner D-Minor Requiem; Holy Trinity Lutheran, New York, NY 5 pm
Lloyd Cast; All Saints Cathedral, Albany, NY 4:30 pm
Haydn Creation; 1st Presbyterian, Red Bank, NJ 4:30 pm
Honegger King David; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Choral concert; Grace Methodist, Aberdeen, MD 4:30 pm
Watson Morrison, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
I Giovanni; St Thomas More Cathedral, Arlington, VA 7:30 pm
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Kathleen Murphy; Grace Methodist, South Bend, IN 3 pm
Fauré Requiem; Central Presbyterian, Lafayette, IN 4 pm
Handel Messiah (complete); Grace Lutheran, Glen Ellyn, IL 4:30 pm
Ferris Chorale, Sowerby Forsaken of Man; St James Cathedral, Chicago, IL 7 pm
William Aylesworth; Park Presbyterian, Streator, IL 3 pm
John Gearhart; St Pauls Episcopal, Mobile, AL 7:30 pm

3 APRIL
Night Pipes; Hartt College, W Hartford, CT 10 pm
Robert S Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
Don Franklin, harpsichord with gamba; Univ of Pittsburgh, PA 8:30 pm
Herfried Mencke; St Lukes Cathedral, Orlando, FL 8 pm

4 APRIL
Marian Van Slyke with soprano; Trinity Church, Newport, RI 12:15 pm
James Frey; Unitarian Church, Evanston, IL 8 pm

5 APRIL
Clare J Gesualdo; Grace Episcopal, New York, NY 12:10 pm
Alvin Lunde; Western Presbyterian, Washington, DC 12:15 pm
Ann Leaf; Kirk of Dunedin, FL 8:15 pm

6 APRIL
Ann Leaf; Kirk of Dunedin, FL 8:15 pm

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8 APRIL

Handel *Messiah*; Trinity Church, Newport, RI 4 pm

Handel *Messiah II*; St Bartholomews Church, New York, NY 4 pm

Bach *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm

Poulenc *Stabat Mater*; Church of the Ascension, New York, NY 8 pm

Lenten & Easter carols; N Yonkers Community Church, Hastings on Hudson, NY 11 am

Scott Cantrell; All Saints Cathedral, Albany, NY 4:30 pm

Fauré *Requiem*; 1st Presbyterian, Binghamton, NY 4 pm

Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Clarence Watters, Dupré *Stations*; Church of the Epiphany, Washington, DC 4 pm

Jon Williams; St Philips Cathedral, Atlanta, GA 5 pm

Verdi *Requiem*; 1st Presbyterian, Naples, FL 3 pm

"Passion Symphony"; Coral Ridge Presbyterian, Ft Lauderdale, FL 6:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Daniel Hathaway, all-Franck; Trinity Cathedral, Cleveland, OH 5 pm

Horst Gehann; 7th-day Adventist, Kettering, OH 8 pm

Fauré *Requiem*; 1st Presbyterian, Ann Arbor, MI 4 pm

Bruce Gustafson & Arthur Lawrence; All Saints Chapel, Howe, IN 4 pm

St Marys College Choir; St Pauls Episcopal, LaPorte, IN 4 pm

Arts Festival concert; Independent Presbyterian, Birmingham, AL 4:30 pm

9 APRIL

Robert Chittenden; 1st Presbyterian, Deerfield, IL 12:10 pm

10 APRIL

Night Pipes; Hartt College, W Hartford, CT 10 pm

Maxine Ramseyer; 1st Presbyterian, Deerfield, IL 12:10 pm

11 APRIL

Bach St Matthew Passion; St Bartholomews Church, New York, NY 8:15 pm

Ann Addis, harpsichord; St Marys College, Notre Dame, IN 4:30 pm

David Martinez; 1st Presbyterian, Deerfield, IL 12:10 pm

12 APRIL

Beverly May; 1st Presbyterian, Deerfield, IL 12:10 pm

13 APRIL

Frederick Swann; Abyssinian Baptist, New York, NY 7:30 pm

Bach St John Passion; N Yonkers Community Church, Hastings on Hudson, NY 8 pm

Bach St John Passion; Calvary Episcopal, Pittsburgh, PA 8 pm

Brahms *Requiem*; Emmanuel Episcopal, Baltimore, MD 12 noon

Bach St Matthew Passion; Trinity Cathedral, Cleveland, OH 5:30 pm

Tenebrae service; 1st Presbyterian, Nashville, TN 8 pm

Bach St John Passion; 4th Presbyterian, Chicago, IL 7:30 pm

Leon Nelson; 1st Presbyterian, Deerfield, IL 12:10 pm

15 APRIL

David A Weadon; 5th Ave Presbyterian, New York, NY 2:30 pm

Dvorak *Te Deum*; St Bartholomews Church, New York, NY 4 pm

Bach *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm

Ludis *Paschalis*; Art Museum, Cleveland, OH 2:30 & 4 pm

Chorknaben *Uetersen*; Central Presbyterian, Lafayette, IN 11 am & 4 pm

UNITED STATES
West of the Mississippi

4 MARCH

Darrell Orwig; Covenant Presbyterian, Long Beach, CA 4 pm

5 MARCH

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

6 MARCH

Diary of Adam & Eve; Westminster Presbyterian, Lincoln, NE 7:30 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

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

10 MARCH

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

11 MARCH

William Ness with chamber singers; 1st Presbyterian, Iowa City, IA 3 pm

David N Johnson, hymn festival; 1st Presbyterian, Iowa City, IA 8 pm

*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

Charles Bradley; Grace Cathedral, San Francisco, CA 5 pm

John Walker; 1st Presbyterian, Los Gatos, CA 3 pm

12 MARCH

David N Johnson, workshop; 1st Presbyterian, Iowa City, IA 9 am-4:30 pm

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

13 MARCH

John Chappell Stowe; 1st Methodist, Des Moines, IA 8 pm

Frederick Swann; 1st Presbyterian, Bartlesville, OK 8 pm

Wilma Jensen; St Marys Cathedral, San Francisco, CA 8 pm

14 MARCH

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

15 MARCH

Peter Hurford; Univ of Houston, TX 8 pm

16 MARCH

George Ritchie; U of Nebraska, Lincoln, NE 8 pm

Peter Hurford; Univ of Houston, TX 8 pm

John Pogett; 1st Presbyterian, Berkeley, CA 8 pm

Robert Anderson; 1st Congregational, Los Angeles, CA 8 pm

(continued overleaf)

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composition choir

Gary Zwicky

DMA FAGO
Eastern Illinois University
Charleston

Calendar

(continued from p. 27)

17 MARCH

William & Marjorie Ness with arch; 1st Methodist, Iowa City, IA 8 pm
Peter Hurlford, workshop; Univ of Houston, TX am

18 MARCH

William & Marjorie Ness with arch; 1st Methodist, Perry, IA 8 pm
Mary Sadovnikoff, fortepiano; Christ Church Cathedral, New Orleans, LA 4 pm
*Roberta Gary; 1st Congregational, Fresno, CA 8 pm

20 MARCH

Cherry Rhodes; St Thomas Aquinas Catholic, Dallas, TX 8 pm

21 MARCH

Gordon Betenbaugh; 1st-Plymouth Church, Lincoln, NE 12:10 pm

22 MARCH

Michael Farris; Caruth Aud, SMU, Dallas, TX 8:15 pm

23 MARCH

Samuel G Baker; Caruth Aud, SMU, Dallas, TX 8:15 pm

24 MARCH

Clyde Holloway, workshop; 1st Presbyterian, El Paso, TX am
Handel Brockes Passion; Green Lake 7th-day Adventist, Seattle, WA 11 am

25 MARCH

Handel Saul; 1st-Plymouth Church, Lincoln, NE 8 pm
John Walker; Grace Cathedral, San Francisco, CA 5 pm

26 MARCH

Handel Saul; 1st-Plymouth Church, Lincoln, NE 8 pm

28 MARCH

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

1 APRIL

Brass quintet; Christ Church Cathedral, New Orleans, LA 4 pm
James Messer; St Johns Lutheran, Topeka, KS 3 & 7:30 pm
Bach Cantata 187; St Christophers Episcopal, El Paso, TX 4 & 8 pm
Handel Messiah II; Presbyterian Church, La Jolla, CA 9 & 10:30 am
Margo Halsted, carillon; Univ of California, Riverside, CA 4 pm

2 APRIL

*William Bolcom; Univ Park Methodist, Dallas, TX 8:15 pm

4 APRIL

Margo Woolard; 1st-Plymouth Church, Lincoln, NE 12:10 pm

7 APRIL

Jan Van Otterloo; Caruth Aud, SMU, Dallas, TX 8:15 pm

8 APRIL

Brahms Requiem; Westminster Presbyterian, Lincoln, NE 4 pm
Michael Farris; Univ Park Methodist, Dallas, TX 8 pm
Bach St Matthew Passion; Community Church, Garden Grove, CA 7:30 pm
Psalm Sunday concert; Calvary Presbyterian, Riverside, CA 8 pm

11 APRIL

Charles Ore; 1st-Plymouth Church, Lincoln, NE 12:10 pm

14 APRIL

Horst Gehann; Green Lake 7th-day Adventist, Seattle, WA 4 pm
Maastricht Easter Play; Calvary Presbyterian, Riverside, CA 8 pm

INTERNATIONAL

6 MARCH

John Rose; Town Hall, Melbourne, Australia pm

8 MARCH

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

9 MARCH

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

13 MARCH

Gillian Weir, organ & harpsichord; White-lands College, London, England 8 pm

15 MARCH

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

16 MARCH

Guy Bovet; Cathedral, Lausanne, Switzerland pm
Jane Parker-Smith; Redeemer Cathedral, Calgary, Alberta, Canada 8 pm

19 MARCH

Joyce Jones; SCITS Auditorium, Sarnia, Ontario, Canada 8 pm

22 MARCH

Ruta Azis; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

24 MARCH

Jonathan Rennert; St Pauls Church, Toronto, Ontario, Canada 4 pm
Lynne Davis; Kaiser-Wilhelm-Gedächtnis Church, Berlin, Germany 6 pm

25 MARCH

Vaughan Williams Magnificat; St Pauls Church, Toronto, Ontario 7:30 pm
Peter Cass, all-Messiaen; Aeolian Town Hall, London, Ontario, Canada 2:30 pm

27 MARCH

Gillian Weir, all-Bach; Melbourne Univ, Australia 8 pm

28 MARCH

Frank Iacino; Applewood Organ Soc, Toronto, Canada 8:30 pm

29 MARCH

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

30 MARCH

Gillian Weir, all-Bach; Melbourne Univ, Australia 8 pm

31 MARCH

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 4 pm

1 APRIL

The Lagacés, all-Buxtehude; Immaculate Conception Church, Montreal, Quebec, Canada 8:30 pm
David Palmer, all-Messiaen; Aeolian Town Hall, London, Ontario, Canada 2:30 pm

3 APRIL

Gillian Weir, all-Bach; Melbourne Univ, Australia 8 pm

5 APRIL

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

7 APRIL

Umberto Pineschi; Fiesole Cathedral, Florence, Italy 6 pm
Jeanette Taves; St Pauls Church, Toronto, Ontario, Canada 4 pm

8 APRIL

Jan Overduin, all-Messiaen; Aeolian Town Hall, London, Ontario, Canada 2:30 pm

12 APRIL

Ron Jordan; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

13 APRIL

Howells Hymnus Paradisi; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

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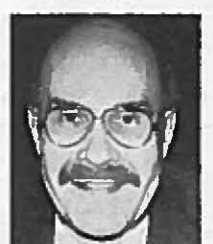
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