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ARTHUR POISTER

A Tribute on His 82nd Birthday by James Moeser

Arthur Poister was the principal master teacher for the fifth annual Institute for Organ and Church Music at the University of Kansas June 3-8, 1979. As I watched his work through the week, growing stronger with every hour of teaching, I realized that here was not only one of the truly great teachers I have ever seen or heard, but here was a truly remarkable human being.

Certainly, every one who has studied with Poister or seen him work in masterclasses has felt this same sense of awe and appreciation for his gifts as a teacher and as a person.

What are the qualities of the man which make him so unique? First, I would cite his own innate sense or feeling for musicality. At the base of all of his teaching is a profound feeling for rhythm, which underscores everything he does in the lesson. It is a strong, dominating rhythm, but it is never rigid or unbending. He knows the difference between rhythm and meter, and more important, he has the gift for conveying this basic understanding to students.

Second, this strong rhythm is linked to a concern for line, for a singing quality in music. Poister is constantly singing as well as tapping or stomping or in some other way attempting to convey to the player the kinetic nature of music. He makes up words or he sings "la-la-la" and he gets the whole class to join in. He urges the player to sing while he plays, at least mentally, if not out loud. (And better to sing out loud and be heard than to be a sterile player all one's life.) This concern for the line leads not so much to a 19th-century French grand legato style (except where that is stylistically appropriate) as to a supple quality which allows one to breathe as a singer would breathe, in other words, to a natural sense of phrasing.

Third, he takes great pleasure in harmony — the movement of a modulation in Franck or the power of a dissonance in Bach. He knows how to bring out these important moments by bending the rhythm. This harmonic awareness, which I have also seen in other great teachers such as Anton Heiller and Marie-Claire Alain, is related to a total awareness

of texture, counterpoint, points of imitation, interior statements, and so on.

Perhaps most important, he teaches the way a conductor works with an orchestra. He, himself, conducts and thus the rhythm and the line plus the vertical aspects of the texture all become related to a natural movement of the body, and thus the music is itself natural.

I once heard a respected teacher make the statement that in teaching one should never use the term "musical" in describing a performance because that was a vague term which defied definition. I think, upon reflection, that that is absolute nonsense. What I have described above in Poister's teaching is, in its essence, the production of musicality.

But there is one more quality which Arthur Poister has which tends to set him apart and among the elite company of the truly great. It is a human quality which is hard to describe. It is partly humility, partly compassion, partly concern for others, partly a great reverence for tradition, and partly a particular love of young people and the possibilities they present.

Poister himself represents the merger in one person of two very different traditions, the stern, mechanically perfect, noble tradition of Dupré, and the innately musical, charismatic, kinetic tradition of Straube. This combines not only the French and German traditions, the two critical schools of organ playing, but two entirely different approaches to music making and music teaching.

Thus Poister, like his great colleague of the Eastman School, Harold Gleason, has produced an American fusion of these schools which is neither wholly French nor wholly German, but truly American and truly musical.

If there were a pantheon of great teachers of the organ in this country, those who have shaped our profession for generations to come, one would surely include Lynnwood Farnam, Palmer Christian, Harold Gleason, and Arthur Poister. For those of us who teach, they set an eternal example of what it is to be a teacher.



Summer Events Past

Elsewhere in this issue and the next you will read reports from summer organ conferences of various kinds, reflecting a partial view of recent events. Some years ago, such workshops were relatively few and far between; now they have become commonplace. In fact, today there are probably *too many* of these gatherings to be sustained by the organ-going public.

I have always supported the idea of vacation-time conferences, urging interested parties to go, and I still do. There is a great deal to be gained from such study and it may even be fun. There is a problem, though, of economics. The institutions that mount such workshops must charge substantial enough entrance fees to cover the cost, and inflation has now driven those costs up sharply. When there weren't so many possibilities from which to choose, a given number of participants could be counted upon. Now there are so many events that the paying audience is diffused, and administrators run the very real risk of being in the red because of low attendance. Low attendance was noteworthy at some events this summer, although the gas shortage may well have been a contributing factor. Whatever the cause, a lack of customers is likely to mean that prospective events will have to cost more or not be scheduled at all.

For the future, I would suggest that administrators *not* plan new workshops and conferences, unless they clearly do not conflict with others. Meanwhile, potential students should concentrate on attending events which currently exist.

Don't Miss the Music

The beginning of another fall season brings with it a whole new rash of concert activity. Calendars, posters, and announcements all suggest that this will be a busy season and that there will be many recitals and concerts to attend. No one can take them all in, but many will be present at some. Attendance is important, of course, and we ought all to encourage our colleagues by helping to turn out an audience whenever possible. There is a danger, though, that in the surfeit the music may not be really heard.

I find it distressing how often people close their minds, and thus their ears, because of pre-conceived notions. Perhaps the performer's style of playing, the instrument, or the music itself is alien to our preferred taste, but in ruling it out we often make ourselves the losers. How often have we all heard or said "I don't know anything about this music (or performer, or organ), but I know what I like," which usually translates as "I like only what I already know." This has been the problem with "new" music through the ages. And what about the person who can't stand such-and-such an organ because it does or doesn't have a Swell box (or tracker action or electric action or any other supposed virtue — take your pick)? Or the person who can only abide Sweelinck on a Sweelinck organ, Bach on a Bach organ, Glazounov on a Glazounov organ, etc.?

Perfection comes rarely, if at all, but that is no reason to exclude aural pleasure which falls short of that. Charles Ives once quoted his musician father as making the following comment on a performer someone else found second-best: "Old John is a supreme musician. Look into his face and hear the music of the ages. Don't pay too much attention to the sounds. If you do, you may miss the music."

Let's don't miss the music.

— A. L.

Cover: Arthur Poister teaching Daniel Myers, recent graduate of the University of Kansas.

Announcements

The 19th Annual Conference on Organ Music will take place Oct. 21-24 at the University of Michigan in Ann Arbor. Guy Bovet will lecture on Spanish organ music and play a recital. Other recitals will be played by Michele Johns, organ students, and faculty members William Albright and Robert Clark; a faculty harpsichord recital will be played by Edward Parmentier. Erik Routley will give the keynote address, and lectures will be presented by Searle Wright (Improvisation in the Church Service), Mr. Routley (The Organist and the Hymnal), Marilyn Mason (The Mature Bach: His "Canonic Variations"), Anne Risselada (Five Centuries of Organs in Groningen), William Young (Italian Organ Music of the Renaissance), Robert Glasgow (The Organ Works of Schumann), and Maynard Klein (Choral Workshop). Lowell Riley will give tape/slide shows on American Organs and on the Organs of Paris. Festival services will open and close the conference. For further information, contact The University of Michigan Extension Service, Dept. of Conferences and Institutes, 412 Maynard St., Ann Arbor, MI 48109; 313/764-5304.

The Andover Organ Company is moving to new quarters in the Malden Mills complex of Lawrence, MA, on Broadway. The firm, which specializes in mechanical-action instruments, will retain its present mailing address of Box 36, Methuen, MA 01844.

A Musical Weekend has been announced by the Museum of Fine Arts in Boston for Oct. 19-21, when instruments from the institution's collections will be exhibited and played. Events include several concerts and demonstrations, with emphasis on early keyboard instruments. Lodging will be at the Colonnade Hotel. For further information, write Musical Instruments Collection, Museum of Fine Arts, Boston, MA 02115.

Christ Episcopal Church, Nashville, TN, celebrated its 150th anniversary by commissioning a music-drama "Sitio" by Marvin Lamb of George Peabody College. Scored for three solo voices, mixed choir, organ, trumpet, horn, trombone, and percussion, the work received its initial performance this past spring when the Peabody Madrigalians joined the Christ Church choir under the direction of librettist David Cassel. The new piece was commissioned by organist-choirmaster Peter M. Fyfe, who has previously commissioned Barry McDonald's "Communion, A Jazz Mass with Hymns," Irving Kane's "Psalm 148," Gregory Woolf's "Mass for Mixed Choir, Organ, and Electronic Tape" (World Library), Gilbert Trythall's "A Time to Every Purpose" (Marks) and "And the Word was," Jack-Eric Williams' "Psalm 23," and Lucien P. Stärk's "City of God." The composers of these works were active in Nashville at the time of the commissionings.

THE DIAPASON

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SEPTEMBER, 1979

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Management



Robert Parris, university organist and instructor of organ and church music at Mercer University in Macon, GA, has joined Artist Recitals Concert Management. According to artist representative Ruth Plummer, he will be available for concerts and workshops throughout forthcoming seasons.

Prior to his current appointment, Mr. Parris was organist and choirmaster of the Episcopal Church of the Ascension, Rochester, NY, and a graduate teaching assistant at the Eastman School of Music, where he is completing his DMA degree. He received the B.Mus. degree at the University of North Carolina at Chapel Hill and

the M.Mus. degree and performer's certificate at Eastman. His organ teachers have been Rudolph Kremer and David Craighead, and he has studied composition with William Penn and Samuel Adler. Mr. Parris specializes in 20th-century organ music; his own organ sonata is published by Hinshaw.



Jean Guillou, titular organist of the church of Saint-Eustache in Paris, will tour the United States and Canada in February 1980, under the representation of Phillip Truckenbrod/Arts Image Ltd. M. Guillou, who is especially noted for his ability as an improviser, is the composer of many published works for organ as well as other instruments and ensembles.

As a composer I should like to respond to a statement about organ temperaments in Gillian Weir's excellent and thought-provoking essay, "The Organ — Medium or Message?" (Feb. 1979). Ms. Weir believes that since organs cannot be easily retuned they should be tuned in equal temperament, a familiar compromise in which earlier music will not have its correct interval-tuning in order that later music (and where the dividing line between "earlier" and "later" is certainly open to debate) will sound correct.

I believe that, on the contrary, much less damage is done to music written with equal temperament (ET) in mind when performed in an unequal temperament (e.g., Kirnberger III, Werckmeister III) than that inflicted by ET on the earlier repertoire. There is an important gain — seemingly something for nothing — inherent in the two unequal temperaments mentioned above, namely, their "worst" major thirds, the Pythagorean, are not really more offensive to the ear than ET major thirds, even though they are a small amount wider. (In fact, the Pythagorean major third will have more harmonious beats than the ET major third, as organbuilder John Brombaugh has pointed out.) On the other hand, those major thirds that are smaller than the equivalent ET intervals — five out of twelve — sound immediately and dramatically better.

I cannot claim my argument for unequal temperament is purely logical — it is pragmatic, based on many years of listening and comparing. Earlier music, however, is more consonant and uses fewer tonalities; it is very important that its consonances be true. Beginning in the 19th century, music becomes notably more dissonant, and in this music — to my ear at least — inequality of interval sizes is to a large degree masked by the higher dissonance level.

These paragraphs display a great personal distaste for equal temperament, my musical experience having led me to the conclusion that the use of ET has had a disastrous and destructive effect on the composition, the instruments, and the performance of Western music. Sincerely,

Douglas H. Leedy
Portland, Oregon

I enjoyed Gillian Weir's article greatly, and I feel that strongly held opinions of an artist of her caliber are always worth reading. However, some of her strictures seem to be based on misunderstanding, or in need of clarification.

On unsteady wind, her meaning is not clear, since she doesn't name any builders or organs whose wind systems she condemns. I assume the "permanent tremulant effect" was rhetorical, and we should look for real effects to discuss. Would she condemn any organ which can be affected by a *tremblant doux*? in which a sounding note may be audibly affected by playing or releasing other notes on the same division? . . . in which the player who knows how can make the wind aid the articulation, but the unwary can get into trouble? She may prefer organs without these features but she can only say "I like it that way" as no noncircular logic can prove them better. Perhaps on large general purpose organs the "steady wind" knob will prove a peaceful solution.

Miss Weir also seems to misunderstand the problem of temperament. There is no free lunch in equal temperament, which makes C major just as out of tune as C \sharp major, even though one occurs much more frequently than the other in organ music. The concentration of organ music in keys near C major is sufficient that any reasonable well-tempered tuning will sound better than equal nearly all the time. There is a theoretical difficulty with strictly serial compositions, but they are few in the organ literature. In any case, this is no more a compromise than the lack of pure thirds in the vast and important body of music written with the expectation of meantone.

Finally, the occasional misuse of the search for authenticity can never excuse the abandonment of the search. What is sought is nothing less than the ability to read scores, since similar looking staves and notes have had widely differing meanings at different times and

places. Understanding the score to the limits of current musicology can't substitute for artistry, but neither does it curtail artistry.

Yours truly,

Rodney N. Myrvaagnes
New York, N.Y.

Ms. Weir's essay is valuable and provocative since it states a familiar point of view in a vivid way, and since it prods those who may disagree to assemble their thoughts carefully. Some of the logical fallacies in the article include:

1. Setting up straw men. She believes that some musicians aren't convinced that the music is the most important thing, but surely there can be no argument here.

2. Arguing from assumptions without explaining or defending them. E.G.: ". . . perfection involves the elimination of constraints so that the spirit of the music may be set free . . ."

". . . to become imprisoned in a web of limitations which ultimately detract from the musical effect rather than assist it . . ."

". . . the notes lie there . . . the performer's job is to breathe life into them."

". . . it becomes necessary for it (an organ) to be self-effacing, to be perfectly made, with all its designed attributes derived from the study of musical needs."

". . . both he (the performer) and his instrument exist only as the Medium. There is only one Message." (she refers here to "the music")

3. Criticizing an idea by criticizing the attributes of some of those who embrace it. She laments the apparent attitudes of fervor, faddishness, rigidity, narrow-mindedness, aimlessness, deception and dogmatism that she feels afflict those with whom she disagrees. But we would all lament that, regardless of our viewpoint. Ideas (such as unequal temperament, variable wind pressure, early fingering) get tainted since their proponents are tainted in their behavior. But a faddish idea may not necessarily be wrong. All new ideas, perhaps, must go through an adolescent stage of faddishness. A pendulum must swing. A related fallacy here is to represent a point of view by its extreme manifestations. Examples include her discussion of articulation and the quest for historical authenticity.

4. Criticizing something on the grounds that it, alone, will not produce a desired effect. By warning that articulation, early fingering, a certain type of wind pressure, and an old instrument with an old touch cannot each, in isolation, guarantee the proper results, she is saying only that. No one would disagree that a single performance element can make up for deficiencies in other areas.

5. Simplistic approaches. Quoting names (Socrates, T. S. Eliot, Charles Rosen) without analyzing critically what they are saying. Dealing in absolutes: issues are more complicated than simply "authentic performance," "articulation," "old fingering."

6. Self-contradiction. She is against early fingering surviving in a student's manuscript, but she is in favor of the description of Bach's fingering habits as found in the Obituary.

7. Fuzzily defining a concept, then arguing that the concept *does not* snuff out a certain behavior that she wishes to preserve — when in fact that behavior is actually part and parcel of the definition. E.G., "pragmatism," for her, will not (she assures us) endanger creative originality. But in fact a pragmatic approach is that which derives from the individual in the first place: one the individual feels will work best at a certain time under certain circumstances to produce certain desired results.

Ms. Weir's point of view is clearly a rationalization of a centrist, middle-of-the-road position. There is nothing wrong with that position, only in relying upon fallacies to defend it.

Certainly the fundamental assumption in her essay is her concept of what "the music" is. She never explains or defends this concept. For her, "the music" seems to be the notes on the page ("the notes lie there"), capable of being per-

Letters to the Editor

formed in an infinite variety of ways. The notes are separated (un-"imprisoned") from the influences of historical guidelines ("constraints" or "limitations"). They are also quite separated from the nature of the instrument being used. The performer then gives them life according to his musical instincts ("musical needs"). This explanation of her idea of what constitutes "the music" is derived only from her essay.

Another possible view of what "the music" is would be "the music" as an overall experience. In this experience, there is a rounded complex of four elements. All the elements are necessarily present at all times, equally weighted in the mind of both the performer and his listener, and smoothly interacting:

A. The notes on the page. Source criticism, manuscript study, *et. al.*

B. The way the notes on the page might have been interpreted by a performer when they were written down. The performance practice possibilities of a particular time and place.

C. The instruments from which the music is coming. Design, action, placement, acoustics, *et. al.*

D. The performer: individual and original, personally creative, with an inner spirit and temperament that need not be completely compatible with the music of any particular time or place. These attributes will be timeless, and naturally they will differ from player to player. The performer will have the capacity to blend the first three elements effortlessly, at peace with himself.

From this view of "the music" we obtain of course a different view from Ms. Weir's as to what constitutes "the piece." Many elements will be influencing what the piece ends up sounding like and seeming like, both physically and spiritually. No single element of the four will ever be serving as a "tool" (Ms. Weir's word) of any other. The elements work together to achieve a total musical experience. And the lack of one element cannot effectively be made up by any of the other three categories. The fourth element will naturally insure that a player's result is special. For example, the notes on the page can suggest certain contemporary performance guidelines ("constraints") that the performer might not feel very comfortable with at first. The notes might even suggest certain kinds of instruments, pipes, temperaments, rooms, keyboards, etc. "Constraints" such as B and C will be sought and welcomed since they will perhaps guide the player more surely to the heart of the composer's intentions. That goal, the composer's intentions, is the keystone to this view of what "the music" is. Naturally it will always be impossible for us to know if we have achieved a performance that the composer would have recognized as valid, or within the boundaries of what he might have expected to hear. But we will at least be trying to assemble together as many of the cooperating, interacting elements as possible, believing as we do this that we are at least giving ourselves, each of us, the best chance of touching the musical inspiration of the composer in an original and idiosyncratic way.

Edward L. Parmentier
The University of Michigan
Ann Arbor, Michigan

Gillian Weir's article "The Organ — Medium or Message?" in the February issue contains a number of errors of fact and apparent inconsistencies of logic which need to be pointed out as they affect directly the conclusions she has drawn.

Concerning wind systems, it should be noted that her quotation from Bach appears to be used in support of an opinion in favor of modern steady wind systems, while in fact Bach was referring to a problem with the bass windchest of a particular organ, in which there were undesirable wind-pressure drops with the addition of stops. The letter in question is a disposition for repairs to the organ at the church of St. Blasius in Mühlhausen in 1708. The text of the relevant portion is as follows:

Die alten Bass Windladen, müssen alle ausgenommen, and von neuen mit einer solchen Windführung versehen werden, damit man eine einzige Stimme alleine, und denn alle Stimmen zugleich ohne Veränderung des Windes könne gebräuchen, welches vormahl noch nie auf dieser Arth hat geschehen können, und doch höchstnothig ist.

While it is not absolutely clear what measures were to be undertaken to correct this defect, what is clear is that there were pressure drops with the addition of stops, which were severe enough to impede registration. I have had experience with a modern organ which had the same defect in the pedal windchests, although the character of the wind was completely modern, the organ having been supplied with plenty of schwimmers to make the wind completely rigid in character even when not enough wind was reaching the pipes to make them speak properly. *Sufficiency* of wind and *character* of wind are not the same thing. (Elsewhere, in a document of 1717 referring to the organ at the Paulinerkirche in Leipzig, Bach comments that the wind of that organ must be made "more equal" to forestall sudden jolts of wind.) To hint however, that the modern, rigidly steady wind system was an ideal which Bach longed for requires the same kind of logic which leads people to similar views about Bach and the modern piano, Bach and the modern orchestra, etc. To support this logic with a quotation which refers to something else only confuses the issue, and can only impede a "scholarly, informed search for authenticity" which Ms. Weir rightly advocates. Rather, it is the rigidly inflexible wind-system of the modern organ applied to music of the Baroque (and earlier) which "cannot be justified historically or on terms of comparison with any other form of music, music-making, or instrument"; if a wind system such as this is what Ms. Weir prefers, it may be because she is among those who "like it that way," but the testimony of the documents and above all the eloquent testimony of the historic instruments themselves, with their ability literally to breathe life into so much of the organ literature, lead an increasing number of musicians to different conclusions.

As regards the question of temperament, it is often the case that *equal* temperament would compromise the design of an instrument, if the basic style of that instrument is in a historical tradition in which some kind of unequal tuning is appropriate. I think for instance of a large instrument recently installed on the west coast, in which case design, materials, action, voicing technique, wind character, and unequal temperament all work together to produce a harmonious and beautiful musical result. To remove this particular element would be to destroy that unity and cause the instrument to be suitable for a smaller, not greater, part of the literature. Clearly, the appropriate temperament for an organ depends upon the style in which the instrument is built, and the increasing diversity of style in organ building and the rapid rise of organ makers working faithfully within different historical traditions is the result of a deep and well-informed desire of these makers to enable a better understanding of the music we play.

If one can accept this diversity of style, then the idea of an unequal temperament in certain types of instruments can hardly be an anathema. In any case, the tuning of organs in temperaments other than equal was far from unusual well into the 19th century, and the greatest portion of the literature was written before equal temperament became the norm. Ms. Weir's evident desire for an all-purpose temperament would thus logically lead to a choice of some temperament other than equal, if a choice must be made on those grounds. She may not "like it that way," but at least that choice would better take into account the evidence of history and the musical characteristics of a greater part of the literature.

Concerning the question of "old fingering," it should be noted that old fingering is but one aspect of "old technique," and those musicians I know who have taken the trouble to cultivate a mastery of pre-19th century technical

(Continued, page 21)

Christmas Music for Organ

by Arthur Lawrence

Wallace Berry: *Fantasy on "Vom Himmel hoch."* Carl Fischer P3235, \$2.50, 11 pp.

From Heaven High is a tune that has fascinated composers from Bach to Stravinsky, perhaps because its simple scalar construction permits all sorts of contrapuntal permutations to be made upon it. Wallace Berry, long of the University of Michigan and now chairman of the music department at the University of British Columbia in Vancouver, has produced here a difficulty fantasy which fits the organ well. A 3-manual instrument will be required for the work, which employs intense and relatively-dissonant harmony, albeit in a traditional structure. Beginning dramatically but closing quietly, the piece should find acceptance as a recital work.

Michel Corrette (1709-1795): *Nouveau Livre de Noël's*, vol. 2, ed. Norbert Dufourcq. Schola Cantorum (U.S. agent: Elkan-Vogel), \$10.00, 23 pp. (Orgue et Liturgie, 78).

Jean-Francois Dandrieu (1682-1738): *Noël's*, vol. 3, ed. Gaston Litaize and Jean Bonfils. Schola Cantorum, \$11.00, 36 pp. (L'Organiste Liturgique, 19-20).

The first volume contains eight pieces, the second, twenty-two, all written in the same variation style as similar works by Daquin and Balbastre. These Noël's were all the rage in 18th-century Paris and it is easy to see why: they are relatively easy, they are very colorful, and they are full of simple rhythmic activity. Although performance will be served best by a classic French instrument (general registrations are given by the composer and editors), the use of a less-colorful instrument is also quite possible. Most of the music is written on two staves, and the occasional specified pedal parts are usually sustained. These imported editions are expensive, but the music is exhilarating and is highly recommended for a joyful Christmas (both volumes are suspected to be re-issues).

Wayne Leupold (ed.): *The Organist's Companion*. Vol. 1, no. 1, General, Advent, Christmas, Epiphany. McAfee Music Corp., \$2.50, 30 pp.

This is the first issue of "a bi-monthly journal of quality organ music for the practical church musician" containing 13 short pieces by Bach, Brahms, Fisher, Foote, Lebeque, Riques, Vogler, and Zachau, as well as contemporary ones by Keith Chapman, Calvin Hampton, and Russell Schulz. Pedal parts are indicated when appropriate and the music is mostly on two staves. Suggested registrations and

brief biographical notes are given for each. It appears that only original interpretive markings are included, and the printing is clean, seemingly error-free. When buying collections like this, one runs the risk of duplicating works, but there are enough pieces here which will be new to make it well worthwhile. The organist in need of easy works will find this series of considerable value, and those more technically proficient will enjoy material which can be sight-read. At a subscription rate of \$6.95 per year (six issues), this may be the bargain of the year.

Herbert Grieg: *Glad Tidings*. Abingdon APM-660, \$2.95, 12 pp.

Subtitled "Five Voluntaries on Familiar Christmas Carols," these are short (2-3 page) settings of *Avison*, *Lo How a Rose, There Comes a Galleley Sailing*, *Greensleeves*, and *Venite adoremus*. The arrangements are tasteful and moderately easy, using conventional harmony. All may be played on a 2-manual organ, and suggested registrations are given.

Rudy Shackelford: *Canonic Variations "Vom Himmel hoch, da komm ich her."* H. W. Gray COS 50, \$3.00, 11 pp.

This 1974 work of four connected movements has titles taken from the technical language of the visual arts: "Sfumato," "Intaglio," "Trompe l'oeil," "Pentimento." It is an intriguing composition, very precisely written and quite difficult to perform. A large organ is called for and exact registrations are given, but I suspect that a smaller instrument could also be effectively employed, provided that the contrapuntal lines remain transparent. Well-known settings of the same melody by Pachelbel and Bach are quoted in the last two movements. Of all the works reviewed this month, the Shackelford one will be the most difficult to approach, but perhaps the most rewarding ultimately. Dissonant.

Richard Warner: *Expectation and Adoration*. H. W. Gray GB 642, \$4.00, 38 pp.

These arrangements of a dozen well-known Advent, Christmas, and Epiphany tunes are moderately easy and include registrational indications. The style is conservative and unimaginative, but the settings will be adequate for those who do not improvise and wish to play these particular melodies.

Addendum to last month's column: the review of Mulet's *Prière* (Eagan) was based on proof sheets submitted by the publisher. The final printing reveals that the rhythmic errors referred to in that review were corrected, so buy without fear.

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Appointments



Thomas Crawford has been appointed director of music at St. Paul's Episcopal Church in Fairfield, CT. A graduate of the Eastman School of Music, he is currently taking graduate work at Columbia University. Mr. Crawford's new composition "Ashes of Rose" was premiered by organist John Holtz in West Berlin last February; Mr. Holtz commissioned the work and played the U.S. premiere at Center Church, Hartford, CT., on July 19. Mr. Crawford's "Mélange" was commissioned and performed by Robert Anderson at Seattle '78.



Carole R. Terry has been appointed assistant professor of organ and harpsichord at the University of Washington in Seattle. She received the DMA degree in early music performance practice at Stanford University, where she studied organ with Herbert Nanney, harpsichord with Margaret Fabrizio, and clavichord and early piano with Joan Benson. She holds the B.Mus. degree from Southern Methodist University in Dallas, where she studied organ with Robert Anderson and harpsichord with Larry Palmer. She studied organ with David Craighead and harpsichord with Erich Schwandt at the Eastman School of Music, where she received her M.Mus. degree. During the past two years she has been active as a recitalist, both as organist and as harpsichordist, in California and Washington. In addition, she has been organist at the 1st Lutheran Church of Richmond Beach and has taught at Shoreline Community College in Seattle.



John Walker has accepted an appointment as associate musician at the Riverside Church in New York City. A graduate of Stanford University, Dr. Walker was formerly organist and director of music at the First United Methodist Church in Palo Alto, CA, and a member of the music faculty at San Jose State University. He assumed his new position Sept. 1 and will continue to concertize under the representation of Linda Knock.



Cherry Rhodes has been appointed college organist and organ instructor at Occidental College in Los Angeles, where she succeeds the late David Lennox Smith. She will continue to teach organ at the University of Southern California, where she is adjunct assistant professor. The first American to win the international organ competition in Munich, in 1966, Miss Rhodes has since played in many international festivals and has appeared throughout the United States. A graduate of the Curtis Institute in Philadelphia, she studied five years in Munich and Paris with Karl Richter, Marie-Claire Alain, and Jean Guillou.



William Self has accepted a position as interim organist at Christ Episcopal Church, Rye, NY, beginning Sept. 1. He retired earlier this year from All Saints Church in Worcester, Mass., where he had served since 1976, having also held that position from 1933 to 1954. From 1954 until his initial retirement in 1971, he was organist and master of the choristers at St. Thomas Church in New York City. Between 1971 and 1976, he served at Grace Episcopal Church in Utica, NY. Mr. Self is a graduate of the New England Conservatory and also studied with Joseph Bonnet in Paris. A full account of the festival evensong and concert honoring him upon his Worcester retirement was published in the April issue of "The American Organist."

Edward Polochick has been appointed director of choral activities for the Peabody Conservatory of Music in Baltimore, MD, effective this fall. He received masters degrees in both piano and conducting from Peabody in 1976. Mr. Polochick succeeds Fiora Contino, who has become chairman of the music department at the University of Texas at Austin.

Allan A. Ross, assistant to the dean of the School of Music at Indiana University, Bloomington, has been appointed dean of Rice University's Shepherd School of Music in Houston, Texas. A graduate of the University of Rochester and Indiana University, he succeeds Samuel Jones, who has returned to full-time teaching.



Darryl Knapp has been appointed director of music and organist for the First Presbyterian Church, Mineola, NY. He was formerly assistant organist and handbell director at the Riverside Church in New York City. Mr. Knapp received his B.Mus. degree in piano performance and conducting at Texas Tech University and recently completed his M.Mus. degree in organ performance at the Manhattan School of Music, as a student of Frederick Swann.

J. David Leichtung has been appointed director of music at Trinity Church, Shelburne Falls, Mass., leaving a position as organist-director at the First United Methodist Church in Amityville, Long Island. He has been active as a harpsichordist, choral conductor, and organbuilder, and has been a public school music teacher. At Trinity Church, Mr. Leichtung will play the church's original 2-man. and pedal Hook and Hastings tracker organ, installed c. 1882.



Delores Bruch has been appointed to the faculty of the University of Iowa at Iowa City, where she will teach organ and church music. She leaves a position as artist-in-residence for the past academic year at Park College, Kansas City, and has previously taught organ at the University of Kansas and at Emporia Kansas State University. Dr. Bruch was a recitalist for the recent AGO Region VI convention held in Kansas City. She received the M.M. degree from the University of Missouri-Kansas City and the D.M.A. degree from the University of Kansas. Her teachers have included James Moeser, Catharine Crozier, Michael Schneider, and Robert Noehren.

David I. Brown has recently been appointed organist-choirmaster of Resurrection Lutheran Church in Chicago, IL. He leaves a similar position at the First United Lutheran Church of Dallas, Texas. Mr. Brown received a B.Mus. degree from Birmingham-Southern College, where he studied with V. Earle Copes, and the M.S.M. degree from Southern Methodist University, where he was a student of Robert Anderson and Larry Palmer. He is currently studying for the Ph.D. in musicology at the University of Chicago.



Jonathan Rennert has been appointed director of music at the ancient City of London church of St. Michael, Cornhill, where his distinguished predecessors include the late Harold Darke, Richard Popplewell, and Richard Limpus. Mr. Rennert will give the weekly Monday recitals, direct the music for services, and conduct the St. Michael's Singers. He returned to England last year after spending a period in Ottawa, Ontario, as acting organist-choirmaster of St. Matthew's Anglican Church, and has recently published a full-length biography of Dr. George Thalben-Ball.

Timothy Albrecht has accepted the position as music director at Grace Lutheran Church in Lancaster, PA, where he will serve as organist and conduct the multiple choir program. The church houses a 3-53 Schlicker organ built in 1967. A graduate of Oberlin and Eastman, Dr. Albrecht is on the music faculty at Lebanon Valley College in Annville, PA.

Tabitha Henken has been appointed associate organist and youth choir director for Pasadena Presbyterian Church in Pasadena, CA. She leaves a similar position at Arcadia Presbyterian Church, where she served for 16 years. Ms. Henken holds the B.Mus. degree from the College of Music in Cincinnati and the M.Mus. degree from Boston University. She has been an organ student of Clarence Mader and David Smith.

(More appointments on page 14)



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Romantic Organ Music Symposium

a report by Robert Kendall

There certainly has never been any lack of summer workshops for church musicians and organ teachers to attend. Workshops and festivals have been offered in 17th and 18th-century music and in contemporary music, but, to my knowledge, this summer was the first which offered a workshop on 19th-century music only.

It appears that we organists have been so preoccupied with the performance practices of the 17th and 18th centuries in the last two decades that the investigation of performance practices of the 19th century seems long overdue. It perhaps is true that the composers of music that we hear played on the organ are from the 18th and 20th centuries, with a few notable exceptions. We have gone through the 50's and 60's neglecting all but the most prominent of 19th-century composers. The organ building movement has, and for good reason, been interested in the principles of 17th and 18th-century organ building. This has promoted interest in performance practices of this period. With the rise of inflation in the world, prices have forced the size of the organs being built to shrink. Obviously, on an 18-stop organ we feel we can more authentically interpret 18th-century rather than 19th-century music. However, I do feel we have been the losers in the neglect of much worthy music written in the 19th century. Even though the organ was overshadowed by every other performance medium in the 19th century, we owe it to ourselves, and certainly to our students, to play and teach the finest music written for the instrument from all periods.

This past June we all had an opportunity to learn more about the performance practices of the first half of the 19th century. The Romantic Organ Music Symposium held on the campus of Cornell University, with one day at Syracuse University, was a great success. The week was as much of a revelation about performance practice in the 19th century as a week spent at Oberlin concerned with the 17th and 18th centuries. I congratulate Linda and Donald Paterson and Wayne Leupold for their noble efforts in launching into the 19th century. A national convention could not boast of more distinguished artists, and the price of this week was below any national convention expense. Accommodations were good and the food was excellent!

Organ recitals by Douglas Butler, Robert Glasgow, Wayne Leupold, Thomas Murray, William Osborne,

and Donald Paterson not only gave us very good readings of all six Sonatas and the three Preludes and Fugues of Mendelssohn; the Sketches, Canons and BACH Fugues of Schumann; but presented compositions by contemporaries of Mendelssohn and Schumann. These compositions, by such people as Gade, Richter, Fink, and van Eyken, proved to be as worthy as much of what Mendelssohn has left for us.

An important contribution to the symposium was made by Dr. William A. Little from the University of Virginia. He is the editor of the organ music of Mendelssohn soon to be published as part of the complete works by the *Deutscher Verlag für Musik* in Leipzig. Dr. Little traced the lineage of organist-composers of the 19th century back to Bach and talked about their influence and their connection with the Mendelssohn school.

Dr. Butler gave us a background of Mendelssohn's personal life, using humorous anecdotes, sharing his insights from Mendelssohn's correspondence, and discussing many miscellaneous compositions. Wayne Leupold used visual and aural aids in his lectures on Romantic performance practices, tracing the development of rubato and stylistic interpretation. Following his recital, Dr. Glasgow talked about his program in terms of his registrations, phrasings, and interpretive ideas. Robert Schuneman talked about organ-building, giving everyone a clear understanding of its relationship to the music composed for it and putting the 19th-century organ in an aesthetic background. One of the highlights of the week was a piano recital by Barry Snyder of the Eastman School of Music faculty, playing works of Mendelssohn and Schumann. We were also treated to a performance of Schumann's *Mass, Op. 147*, by the Cornell Chorale, and to a lieder recital by Linda Paterson. A stimulating aspect of the symposium was the opportunity for small group discussions with faculty members and workshop participants.

If you are a teacher, especially at the undergraduate level, you have an obligation to expose your students to organ music from all historical periods and be knowledgeable concerning the performance practices of the past. We would not tolerate the teaching of a music history survey course that neglected any one period of history. I certainly hope there will be other Romantic Organ Music Symposiums which will deal with the organ music of the much-neglected 19th-century composers.



Thomas Murray (seated) and Wayne Leupold with symposium participants at Crouse College Auditorium



Donald Paterson (left) and Robert Schuneman examine new edition by Wayne Leupold



Douglas Butler at St. Paul's Church, Ithaca



William A. Little lecturing



Robert Glasgow at Sage Chapel, Cornell

Organ Recitals at Romantic Symposium

Douglas Butler

Mendelssohn: Fantasia and Fugue in G Minor (fugue completed by Rudy Shackelford, 1979), Postlude in D Major, Chorale Variations on "Wie gross ist des Allmächt'gen Güte," Andante and Variations in D Major, Fugues in F Minor and E Minor, Sonata No. 6 in D Minor; van Eyken: Sonata No. 1, on the Choral "Befiehl du deine Wege," Op. 13; van Eyken: Trio, "Nun ruhen alle Wälder"; Richter: Trios, "Wer nur den lieben Gott," "Allein Gott"; Herzog: Tonstück No. 3 in F Minor; Schumann: Fugue No. 2 in B-flat Major on B-A-C-H, Op. 60; Schumann: Studies in F Major and A-flat Major, Op. 56, No. 3 and 4; Fink: Sonata No. 4 in D Major, Op. 55. Played at St. Paul's United Methodist Church, Ithaca, New York.

Robert Glasgow

Mendelssohn: Prelude and Fugue No. 3 in D Minor; Schumann: Fugues in G Minor and B-flat Major on B-A-C-H, Op. 60, No. 3 and 4; Gade: Tonstück No. 2; Schumann: Sketches in C Minor, C Major, F Minor, D-flat Major, Op. 58, No. 1-4; Mendelssohn: Sonata No. 2 in C Minor. Played at Sage Chapel, Cornell University.

Wayne Leupold

Johann Georg Herzog (1822-1909); Tonstück No. 1, Op. 61; Schumann: Studies in C Major, A Minor, B Minor, B Major, Op. 56, No. 1, 2, 5, 6; Mendelssohn: Sonata No. 3 in A Major; Schumann: Sketches in D-flat Major and F Minor, Op. 58, No. 4

and 3; Edgar Tinel (1854-1912): Sonata in G Minor, Op. 29. Played at Crouse College Auditorium, Syracuse University.

Thomas Murray

Niels Vilhelm Gade (1817-1890): Tonstück No. 1, Op. 22; Gade: Andante for Four Hands (with Will Headlee); Mendelssohn: Sonata No. 5 in D Major; van Eyken: Sonata No. 3, Op. 25; Ernst Friedrich Eduard Richter (1808-1879): O Gott du frommer Gott, Straf mich nicht in deinem Zorn, Prelude and Fugue No. 1 in C Minor, Op. 21; Christian Fink (1831?-1911): Sonata No. 3 in D Minor, Op. 19. Played at Crouse College Auditorium, Syracuse University.

William Osborne

Mendelssohn: Prelude and Fugue No. 1 in C Minor; Schumann: Fugues in F Major and B-flat Major on B-A-C-H, Op. 60, No. 5-6; Study in A Minor, Op. 56, No. 2; Richter: Fantasy and Fugue in A Minor, Op. 19; Mendelssohn: Sonata No. 4 in B-flat Major. Played at Sage Chapel, Cornell University.

Donald R. M. Paterson

Jan Albert van Eyken (1823-68): Sonata No. 2, Op. 15; Schumann: Study in B Major, Op. 56, No. 6; Mendelssohn: Prelude and Fugue No. 2, in G Major; Schumann: Fugue in B-flat Major on B-A-C-H, Op. 60, No. 1; Mendelssohn: Sonata No. 1 in F Minor. Played at Sage Chapel, Cornell University.

Honors



Donald W. Williams, organist-choir-master of Zion Lutheran Church in Ann Arbor, MI, and a member of the organ faculty of Concordia Lutheran College, was presented the Palmer Christian Award by the organ department of the University of Michigan for the year 1979, in recognition of excellence in teaching, performing, and choral conducting. This award is presented annually to a graduate of the department. Dr. Williams received the A.Mus.D. degree in organ performance in 1969; his studies were with Marilyn Mason.

Harry H. Huber, associate professor of music at Kansas Wesleyan College in Salina since 1947, retired at the close of the 1978-79 academic year. He was granted the honorary Doctor of Music degree by the college and named Professor Emeritus. Dr. Huber will continue as organist and minister of music at University United Methodist Church in Salina.



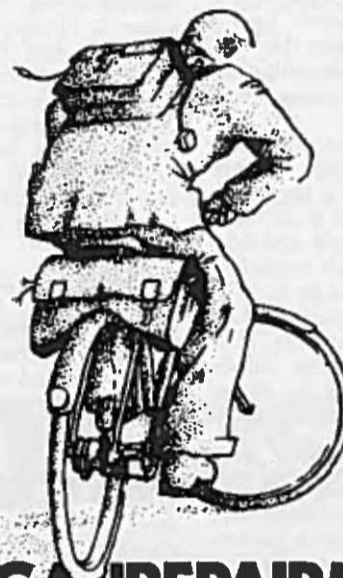
Dennis Bergin (left) and Wayne Slater (right), graduate organ students of Robert Town (middle) at Wichita State University in Kansas, have been selected as Fulbright scholars to Germany for 1979-80. Mr. Bergin placed first in the 1975 Ottumwa competition, second in the 1976 Ft. Wayne contest, first in the 1977 Mader competition, and first in both Ft. Wayne and AGO regional for 1978. Mr. Slater was one of the eight finalists at Ft. Wayne in 1977 and 1979; he will study with Michael Schneider at the Hochschule für Musik in Cologne. Mr. Bergin has declined his grant to remain in his position at Eastminster United Presbyterian Church in Wichita.

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Organ at Spoleto U.S.A.

The Setting by David Lowry

Spoleto USA is a three-year-old event which was fostered by Gian Carlo Menotti's *Festival of Two Worlds* in Spoleto, Italy, itself some two decades old. Although the "two worlds" idea seemed to imply a dual location, it was not until 1977 that Menotti's enterprise found a second home: Charleston, South Carolina, the "Holy City." It is not unfair to say that South Carolina has been no more than a very ordinary environment for the arts. Probably never could South Carolina, or any other southern state, have mustered up the resources to stage and manage a major arts festival on an annual basis. But Menotti moved in. A third season has ended with finances looking better and better. It appears that *Spoleto USA* may have become a permanent way of life. It certainly has become a shot in the arm for the arts in the South, for the peripheral events surrounding the high-priced Spoleto events have multiplied and, thankfully, have become well organized.

The atmosphere of the festival is incredible. Charleston is hot and humid, but its salt air and a breeze off the harbor somehow make it all tolerable. Dress codes are nearly non-existent and in places where air conditioning is noisy, as it is wont to be in 19th-century buildings, it is turned off at the beginning of a performance. The audience is grateful for the silence and comfort is maintained by sitting still. The performers have other problems, of course.

Most of the festival takes place in the historic part of Charleston, the peninsula, where many buildings have been restored and much work goes to the maintenance of the appearances of three centuries which combine to give Charleston its integrity. The "Holy City" is an affectionate appellation for Charleston, which has more churches per square foot than anywhere in the world — or so it seems — and many of them are genuinely thrilling to lovers of architecture. Several churches are used for concerts, as well as the grand old Dock Street Theater, a large new civic auditorium, an art gallery, and several outdoor locations. Almost all events are closely located, so that walking between events is normal and walking is never dull with the streets filled with artists' exhibits and entertainment groups, in addition to the charms of interesting shops and architectural delights.

Most important is that the quality of *Spoleto USA* performances is generally superb. Opera, chamber music, drama, dance, jazz, and choral music are the most important fare, each year with new surprises of excellence. The daily press and the periodicals contain and will continue to contain much in the way of critical review. Readers of this journal will be interested to know the role of the organ and harpsichord in the festival and what it means to our profession.

From the first festival the organ has been important. In the first two years, the *Intermezzo* series, a daily five o'clock time slot managed by Princeton organist Nancianne Parrella, featured Joan Lippincott, Frederick O. Grimes, Anthony Newman, and Parrella herself. There was also a peripheral "mini-festival" concept which featured several twenty-minute organ

programs by local organists. The harpsichord appeared in its proper place as continuo to Baroque and early Classic composers' works.

In 1979 the "mini" idea blossomed into a distinctly formal program called *Piccolo Spoleto 1979* managed by the Cultural Affairs Division, Office of Leisure Services of the City of Charleston, a division supervised by a full-time director, Charleston cellist Ellen Dressler. She saw the need for creativity and direction in the organization of *Piccolo* and went out after advice, good will, and tireless energy of community leaders. The result was an enormous series of concerts, exhibitions, film festivals, children's arts events, poetry readings, puppet (12-foot tall variety) events, and jazz concerts, all free to the public, thanks to support from the Charleston City Council, funding from both the South Carolina Arts Commission and the National Endowment for the Arts, and from the Tri-County Arts Council. Those attending the festival with lean pocket books or those experiencing sold-out Spoleto events found that the free events of *Piccolo Spoleto* could keep them just as busy and fulfilled artistically.

The two largest series of *Piccolo* were *L'Organo* at the 10 a.m. time slot, and *Musica da camera* at the 3 p.m. hour, neither of which conflicted with a ticketed event of *Spoleto USA*. These series presented fourteen organists and fifteen chamber programs. Each performer and group received only reimbursement of travel expenses, tastefully prepared programs, handsome publicity posters, and lots of Charleston good will (which is itself unique). Dressler's choice of persons to plan these series was local organists William D. Gudger, W. Benjamin Hutto, Emily Remington, and arts businessman Raymond Holzclaw. These four with the help of Dressler's largely volunteer or minimally paid office staff booked, managed, "bled and died" to make the series work. Below the reader will find Dr. Gudger's account of the programming. One wonders if such enthusiasm and cooperation could continue *ad infinitum* and how far the imaginations will go to keep the *Piccolo* as jovial, spontaneous, and rewarding as it was in 1979. One hopes that it is obvious that many of us South Carolinians outside of Charleston and far outside of the Menotti enterprise now feel that we have something to contribute and that we have helped make Spoleto something more than a travelling show — for the two weeks can certainly be looked upon as a genuine event, a real festival in the most classic sense. It cut across every level of economic standard, taste, and interest. Our world of organ and harpsichord gained much in stature in 1979. Planners for the future will find changing needs and will create different programs. We wish them at least as much success as *Piccolo Spoleto 1979*.

David Lowry is College Organist of Winthrop College, Rock Hill, SC. Since his appointment at Winthrop in 1965, he has been active in many South Carolina and North Carolina professional music organizations and has led an active career as performer and consultant.

Performers and Instruments by William Gudger

Our organ travelogue begins at the Episcopal Cathedral of St. Luke and St. Paul, an Adamesque building constructed 1811-15 in Radcliffeborough, then a suburb just north of the city proper. Typically and traditionally for Charleston, the organ and choir are in the rear gallery of the church. The cathedral has a handsome case of about 1850 vintage, built by Bates of London. After about a half-century with an electro-pneumatic inside it, this case once again contains a tracker (2-36; 1976), by Gabriel Kney of London, Ontario. Many consider this the best modern instrument in Charleston.

On May 26 the cathedral was host for the first of the *L'Organo* programs, played by Larry Long, associate organist at the First (Scots) Presbyterian Church in Charleston. (He is now organist there.) His program was partially videotaped for presentation in the upper part of the state by WFBC, Channel 4, the NBC affiliate in Greenville:

Stanley, Voluntary in D
Bach, Prelude and Fugue in G, S. 541
Walther, Variations on "Meinen Jesum lass ich nicht"
Franck, Prelude, Fugue, and Variation
Peeters, Modale Suite

On Monday May 26, Kathryn Cain, director of music at First Presbyterian Church in Durham, NC, played the Henry Erben organ (2-12; 1845) which stands in the historic French Protestant (Huguenot) Church on Church Street in downtown Charleston. Not far from the famous spire of St. Philip's Church and just across from the Dock Street Theatre (site of many Spoleto events), the present structure (architect: E. B. White) was built in 1845 to house the Huguenot congregation which dates from at least 1681. White's building is an early and famous example of Gothic Revival architecture, and the case of Erben's organ carries the spire motif inside the building. Erben once had about sixteen instruments in Charleston; only this one, cited by the Organ Historical Society, and one owned by the First Baptist Church currently being restored, have survived the long list of Charleston's disasters. Ms. Cain chose a program of 17th- and 18th-century music:

Handel, Voluntary II
Sweelinck, Allein Gott
Bach, Jesus Christus, unser Heiland, S. 666
Stanley, Voluntary VIII
Haydn, Two Pieces for a Flute Clock
Pachelbel, Ach, was soll ich Sünder machen?

Cain's husband, Robert Parkins, chapel organist at Duke University, played the next program, all-Bach:

Pastorale, S. 590
Prelude and Fugue in C, S. 547
Schmücke dich, S. 654
Passacaglia, S. 582

Parkins played on the new Hartman-Beatty tracker (2-26; 1978) in Trinity United Methodist Church. This beautiful Classical Revival structure, Roman Corinthian in style (built 1850 as Westminster Presbyterian), is reminiscent to many of the Madeleine in Paris. Hartman-Beatty's tracker sits in-

side another pre-Civil War case (builder not known), displaying pipes of striking burnished copper.

William Gudger, assistant professor in the Fine Arts Department at the College of Charleston, played on the oldest organ in Charleston. This one-manual, seven-stop Thomas Appleton (Boston, 1838) was once in the Seamen's Home Chapel (now a restaurant!) and was acquired in 1966 for the Chapel of St. Philip's Episcopal Church. It is perfect for 18th- and early 19th-century literature: it has a range of GG, AA-f3, with pull-down pedals (C-f). There is a useful machine stop, which adds and subtracts the Principal, Twelfth, and Fifteenth. Gudger chose a program of British and American composers:

Stanley, Voluntary in A, Op. 7, No. 1
Clarke, Four Pieces
Handel, Concerto in B-flat, Op. 4, No. 2
Handel, Two Dances
Hewitt, Yankee Doodle Variations
Eliza Murden, March Dedicated to the Marine Corps
Carr, Voluntary

On Thursday the ever-increasing audience (average attendance about 200!) assembled in St. Philip's itself to hear the new Casavant (3-51; 1978). The interior of this church is Charleston's answer to St. Martin's-in-the-Fields, London. The organ is installed in the north bay of the choir, with a duplicate Great in the rear gallery (the original location for choir and organ in this church). This antiphonal division has its own console. Lee de Mets, organist/choirmaster at St. Matthew's Lutheran in Charleston, played the following:

Bach, Prelude and Fugue in a, S. 543
Pachelbel, Was Gott tut
Franck, Chorale in E
Sowerby, Toccata

The largest organ in a Charleston church is the Austin (3-58; 1967) at St. Matthew's Lutheran Church (1872 building, restored after a 1965 fire). The Friday recitalist on this organ was Dr. William Bates, who heads the Organ and Church Music programs at the University of SC in Columbia:

Bach, Fantasy in G, S. 572
Bach, Four settings from the Organbüchlein
Reger, Introduction and Passacaglia in d
Duruffé, Scherzo, Op. 2
Viernes, Carillon

The Saturday, June 2, program was the first in a series of return visits to instruments already heard (and already described). On the Hartman-Beatty at Trinity United Methodist local organist Brian Kittle played:

Reger, Fugue in E, Op. 65, No. 12
Vivaldi/Kittle, Allegro from Concerto in G, Op. 3, No. 3
Bach, Jesus Christus, unser Heiland, S. 667
Albinoni/Kittle, Allegro from Concerto a 5 in C
Viernes, Berceuse
Whitlock, Fanfare

Of particular interest in this program were Kittle's own transcriptions a la Bach) of Vivaldi and Albinoni movements.

(Continued, page 12)

DANIEL HATHAWAY (Trinity Cathedral, Cleveland) played 12 recitals during July and August in England, at Selby Abbey, Beverley Minster, Gloucester Cathedral, Chester Cathedral, Norwich Cathedral, Winchester Cathedral, Hexham Abbey, and in London. He also performed in France, Germany, Austria, and Scotland.

McNEIL ROBINSON marked his 15th year at the Church of St. Mary the Virgin, New York City, with a recital on June 13. Included were Andante, K. 616, Mozart; Sonata on the 94th Psalm, Reubke; Variations on a Noël, Souvenir, Dupré; Toccata, Guillou; Improvisation.

JAMES G. CRAVEN and **AUDREY BARTLETT JACOBSEN** were director and organist, respectively, for a June 13 program of "20th-Century English Cathedral Music" given at the First Baptist Church of Los Angeles by the church's Cathedral Choir. Included were choral works by McKie, Gardiner, Rutter, Britten, Howells, and Parry, and organ works by Jackson, Davies, Preston, and Whitlock.

Appearing on his first US tour, **JOSE ENRIQUE AYARRA JARNE**, titular organist of the cathedral in Seville, Spain, played the following recital June 24 at the National Shrine of the Immaculate Conception in Washington, DC: Caballero variations, Cabezon; Tiento, Correa de Arauxo; Passacaglia and Fugue in C Minor, Bach; Variations on a theme of de Falla, Castillo; Triptych of the Good Shepherd, Guridi.

WILMER HAYDEN WELSH played the following recital of Spanish organ music at the Davidson College Presbyterian Church, Davidson, NC: Tiento in the Second Tone, Variations on a Caballero Song, Cabezon; Melody for the Right Hand in the First Tone, Peraza; Batalla in the Sixth Tone, Jimenez; Interludes in the Fifth Tone (Mass of the Angels), Cabanilles; Epiclesis (1976), Juan-Alfonso Garcia; Minuet in F Major, Moreno.

Hero & There

KATHRYN ULVILDEN MOEN played *L'Ascension* by Messiaen and was joined by a liturgical choir under the direction of John Ferguson in the *Veni Creator* Variations of Duruflé on May 27 at Central Lutheran Church, Minneapolis.

Mendelssohn's *Elijah* and his *Sonata VI* were featured in a special service June 17 at Emmanuel Church, Baltimore, MD. **MERRILL GERMAN** directed and **VERLE LARSON** was organist.

CHERRY RHODES was the organist for a June 26 recital on the four organs in the Münster of Freiburg-Breisgau in West Germany. Over 1,000 people attended the program, which included works of A. Scarlatti, Bach, Messiaen, and Hampton. The four instruments, which can be played separately from individual consoles or all together from a central console, are a Marcussen (Denmark), two Riegers (Austria), and a Spät (Germany); the first three have mechanical action, while the last has electric action.

MARIE-CLAIRE ALAIN will tour the far east during October and November. Her itinerary includes 20 recitals in Korea, Japan, New Zealand, Australia, and Nouméa.

DONALD RENZ played the following recital May 13 on the 1928 Möller at The Lutheran Church of the Epiphany in Detroit; the instrument was rebuilt and enlarged in 1968-9 by Kenneth and Dorothy Holden: Concerto in B Minor, Walther; *Schmücke dich*, S.654, Christ lay in Todesbanden, S.718, and Prelude and Fugue in E-Flat Major, S.552, Bach; Adagio, Bridge; Voluntary I in D, Boyce; Cantabile, Franck; and Prelude and Fugue on Alain, Duruflé.



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(continued from p. 10)

The second full week of recitals began Monday, June 4, at St. Philip's, where John Schaeffer played on the Casavant. Dr. Schaeffer teaches at Augusta College and is organist at Reid Memorial Presbyterian in Augusta, GA. He chose only two works for his program:

Franck, Grand pièce symphonique
Alain, Trois danses

All of these 10 a.m. programs were 40-45 minutes in length, in order not to conflict with Spoleto's 11 o'clock chamber music series.

The Kney at the Episcopal Cathedral was heard in a program of organ duets on Tuesday. Performers were Columbia organists Ann Bauer (St. Martin's-in-the-Fields Episcopal) and Kristin Johnson (Centennial ARP Church).

S. Wesley, Duet for Organ
Merkel, Fugue for Organ Duet
Rayner Brown, Veni Creator
Brown, Allegro from Organ Sonata for Two Players
Tchaikovsky, Dance of the Sugarplum Fairy
Parker, Quick March

The one remaining organ used by *Piccolo Spoleto* was the Schantz (3-26; 1965) at historic St. John's Lutheran Church (1817). Again, portions of the organ case are quite old, dating from a Hall & Erben in the 1820s. John Haney, organist/choirmaster at Trinity Cathedral in Columbia, played the following works on June 6:

Couperin, Dialogue from Parish Mass
Bach, Prelude and Fugue in C, S. 547
Franck, Fantasie in A
Messiaen, God among us

Curiously, the Bach Prelude and Fugue was the only work heard twice on the whole series, even though the organizing committee had little power to prevent duplication!

St. John's was again the site on Thursday for a program of music for organ and brass. Organist was Benjamin Hutto, organist/choirmaster at the Episcopal Cathedral and one of the co-ordinators of both *Piccolo Spoleto* recital series. The resident Spoleto Festival Brass Quintet consisted of four members of the Birmingham, Alabama, Brass Quintet (Don Elder, trumpet; Robert Ford, French horn; Carey Donaldson, trombone; and Newell Sheridan, bass trombone) plus trumpeter Deborah Koch of Chapel Hill, N.C. The Schantz is in the west gallery at St. John's, so the brass were placed at the east end of the church for maximum antiphonal effect:

Bonelli, Toccata Athalanta (organ and brass)

G. Gabrieli, Sonata pian' e forte (organ and brass)

Pachelbel, Praeludium in d (organ)

Reiche, Sonata in c (organ and brass)

Brahms, Chorale preludes (organ and brass alternately)

Calvert, Suite from the Monteregian Hills (brass)

Powell, Prelude on the Tune "Charleston" (organ)

Pinkham, Gloria (organ and brass)

David Lowry of Winthrop College, author of the first part of this article, played on June 8 at the Episcopal Cathedral, where he had previously been heard as dedication recitalist on the Kney. Lowry was also heard on the harpsichord in the afternoon series on June 8, when he and Webb Wiggins of Charlotte played the Bach Two-Harpsichord Concerto in C. Lowry's organ program began and ended with music for Pentecost:

Bach, Komm, Gott Schoepfer, S. 667

Bach, Christ, unser Herr, S. 684

Bach, Liebster Jesu, S. 731

Bach, Prelude and Fugue in b, S. 544

David Ashley White, Night Cries (first performance)

Durufle, Variations on Veni Creator

Dr. Lowry commissioned *Night Cries* for this occasion, all the more special since new works have been conspicuously absent from the festival. White formerly lived in Charleston and now teaches at the University of Houston. Jack Dressler, a reviewer for the *Charleston News and Courier*, said *Night Cries* was "stunningly performed by David Lowry . . . (it) is a beast-like irruption of a piece, whose protean chording set harmonic materials slipping by one another as along an earthquake fault." The larger portion of Lowry's program was taped by South Carolina Educational Television for later broadcast.

The last of the *Piccolo Spoleto* organ recitals returned to St. Matthew's Lutheran for a performance by David Bowman, University Organist at Alabama State University, Montgomery, and well-known organ recitalist. Bowman played three works:

Tournemire, Improvisation on the Te Deum

Tournemire, Petite Rhapsodie

Bolcom, The Black Host (organ, tape, and percussion)

In the Bolcom he was assisted by Van Tony Free, percussionist. Messrs. Bowman and Free have collaborated on the Bolcom before; they played the Southern premiere in 1973 and also a performance at an AGO convention in Atlanta. *The Black Host*, never before heard in Charleston, had its usual electrifying effect. New York critic Robert Jones, writing for the *News and Courier*, said it was "a weird and wonderful work." Jones stated that "Bowman and Free get my vote for putting on the single most startling piece of music in the entire festival . . . Bowman provided, with one piece, enough excitement to last for days."

The organ series of *Piccolo Spoleto* 1979 thus closed on a note of real critical acclaim. Director Dressler's idea to showcase local and regional performers had created a very successful series. Planning for 1980 is already under way; the committee hopes to make a preliminary announcement next spring in the pages of this journal.

William Gudger is Assistant Professor of Fine Arts at the College of Charleston. He is an expert on the music of Handel, especially the organ concertos, about which he published an article in the October 1973 issue of *The Diapason*.



Above: David Lowry at Kingston harpsichord, Grace Episcopal Church. Right: William Gudger by 1838 Appleton, St. Philip's Chapel.



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RUSHWORTH & DREAPER, a family-owned firm of English organbuilders, is celebrating its 150th year in business this season. Among the firm's anniversary activities was the recent restoration of a 1767 Snetzler in its collection.

DAVID PIZARRO began his 16th European concert tour in July, with recitals in England, Denmark, Sweden, Finland, Czechoslovakia, Germany, France, and Iceland. He currently directs a "grass-roots" boy choir in the Bronx.

ROBERT GROGAN played a recital of "Organ Music from the Churches of Paris" on Aug. 5 at the National Shrine in Washington, DC. His program (with the Parisian churches at which the composers played) consisted of Fantaisie in G Minor and Two Verses on "Ave Maris Stella," L. Couperin (St-Gervais); Offertoire, Tierce en taille, and Muzète, Dandrieu (St-Merry); Noël suisse, Beauvarlet-Charpentier (Notre-Dame); Prélude-Choral and Allegro, Gigout (St-Augustin); Improvisation "Feria Pentecostes," Saint-Saëns (St-Séverin and La Madeleine); Postlude, Easter Saturday Vigil, Tournemire (St-Clotilde); Scherzo, Duruflé (St-Etienne-du-Mont); Méditation VI, Messiaen (La Trinité); Five Versets on "Veni Creator," Roth (Sacré-Coeur); and Final (Symphonie-Passion), Dupré (St-Sulpice).

TIMOTHY E. ALBRECHT (Lebanon Valley College) has been selected as an "Outstanding Young Man of America for 1979" in recognition of his professional achievement, leadership ability, and community service. He will be included in the 1979 edition of the same title. Dr. Albrecht is also the author of an article "Musical Rhetoric in Bach's Organ Toccata in D Minor," which will be included in the 1979 issue of *The Organ Yearbook*.

FRIDAY THE 13TH (Good Friday this year) was observed at St. Bartholomew's Church in New York City with the customary three-hour service to which an unintended touch was added: fire broke out in the basement at the conclusion of the sixth Word ("It is finished"), sending smoke up into the church. There were no injuries and damage was slight.

GEORGE N. TUCKER, director of the Saint Luke's Choiristers in Kalamazoo, Mich., was guest lecturer at Michigan State University's 25th annual Church Music Workshop. He presented two sessions on boychoirs, July 11.

PAUL SIFLER (St. Thomas Episcopal Church, Hollywood, Cal.) recently played a benefit recital in Waukegan, Ill., for the American Legion and the University Women's Club, at the Genesee Theater. A state senator presented the flag of the state to the performer, a state supreme court judge served as usher, and 1400 people attended. May 6 was declared "Paul Sifler Day" in Waukegan and North Chicago.

CHURCH MUSIC EXPLORATION attracted over 150 to the five-day conference held in June at California's Garden Grove Community Church. Choral conductor Howard Swan and organists David and Marian Craighead were guest clinicians. They collaborated in a performance of Honegger's *King David*, and the Craigheads presented a recital on the 5-man. Ruffatti.

TAUNO AIKAA (Sibelius Academy, Helsinki) played a recital May 27 as part of Finnish Arts Festival 1979 in New York City, at St. Bartholomew's Church. His program included J.S. Bach's Prelude and Fugue in C Minor, S.546, Concerto in A Minor, S.593, Prelude and Fugue in G Major, S.541; Joonas Kokkonen's Lux Aeterna; and Oskar Merikanto's Passacaglia in F-Sharp Minor.

ROBERT B. KING was organist-choirmaster at a special worship service celebrating the centennial of the First Presbyterian Church, Burlington, NC, on June 17. A new introit, *Grace to You*, by JEAN LANGLAIS, Mr. King's former teacher, was composed for the occasion and performed by the chancel choir.

ROBERT ANDERSON (Southern Methodist University) made a 19-day tour of Japan in May, when he prepared a NHK radio broadcast and played recitals in several cities. During July and August, Dr. Anderson toured Europe, giving recitals in Germany and Holland.

JOZEF SLUYS, cathedral organist in Brussels, played recitals in May and June at the International Organ Festival in Morelia, Mexico, and in Germany and Holland. Mr. Sluys recently made a recording on the Zephyr label of organ works by Lemmens.

LOUIS ROBILLIARD, organ professor at the Lyons Conservatory in France, toured the United States this spring, giving recitals in North Carolina, Ohio, Nebraska, Maryland, Colorado, Connecticut, Tennessee, and New Jersey. He is the *titulaire* of the Cavallé-Coll at St-François-de-Sales in Lyons.

LUIGI F. TAGLIAVINI, renowned Italian organist and scholar, was in residence for six days at the Oberlin College Conservatory of Music in March, when he conducted masterclasses, lectured, and played the following recital: Toccata V, Capriccio, Frescobaldi; Pastorale, Pasquini; Concerto in A Minor after Torelli, Walther; Toccata in A, A. Scarlatti; Concerto in A Minor after Vivaldi, Bach. Mr. Tagliavini also performed at Harvard University's Memorial Church and at the Cathedral of St. Mark in Seattle.

A **FESTIVAL OF AMERICAN MUSIC** was conducted by Paul Callaway May 20 at the Washington Cathedral. The Choral Society and the New Century Singers performed the *Missa Brevis* of Ned Rorem and *A Service of John Greenleaf Whittier Hymns* by John La Montaine. Mr. La Montaine was present for the world premiere of his work, commissioned for the Choral Society and Whittier College.

FOUR ORGANISTS PLAY BACH was the program given May 6 at Trinity Episcopal Church in San Francisco, when Josephine Bennington, Al Kaepfel, Gregory Di Santis, and Richard Bush presented an all-Bach recital. In addition to chorale preludes, the "Gigue" fugue and the preludes and fugues in B Minor, and E-Flat Major were performed.

The **BOXHILL MUSIC FESTIVAL** 1979 took place June 8-10 at Cleveland Lodge, Dorking, in southern England. Programs on the three successive nights included an all-Bach one played by Marilyn Mason, organ; Susi Jeans, pedal harpsichord and clavichord; Ann Lampard, mezzo-soprano; and David Jones, oboe d'amore. Lady Jeans and Miss Mason were joined by instrumentalists in a recital of 18th-century English concertos and sonatas with organ. The concluding program of Baroque chamber music was drawn from the works of Galliard, Telemann, Zach, Handel, Purcell, and Williams.

DAVID BRITTON became the first American organist to play a recital on the new Beckerath organ at the Narashino Cultural Center, Tokyo, Japan, when he appeared there on July 3. He also performed at the University of Tokyo.

THOMAS F. FROELICH played a recital in memory of Anton Heiller on May 15 at the First Presbyterian Church in Dallas, Texas. The program included works by Bach, Alain, and Reger, as well as Heiller, which were closely associated with the late Viennese organist.

WILLIAM TEAGUE toured the far East during June and July, playing recitals in Japan, Australia, Tasmania, and New Zealand. Fourteen cities were included on the itinerary.

KEITH WEBER played *Le Chemin de la Croix* at Highland Park United Methodist Church in Dallas, Texas, on April 1. A rising junior at SMU, Mr. Weber learned the score in less than two months. His performance was assisted by dancers and by the reading of the Claudel poetry.

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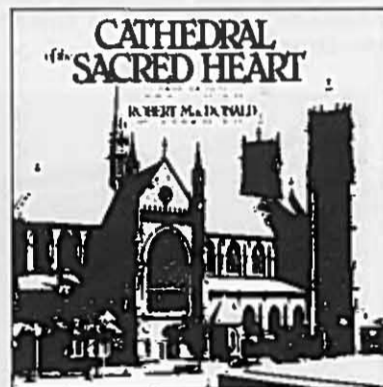
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Jesu, Dulcis Memoria—Victoria
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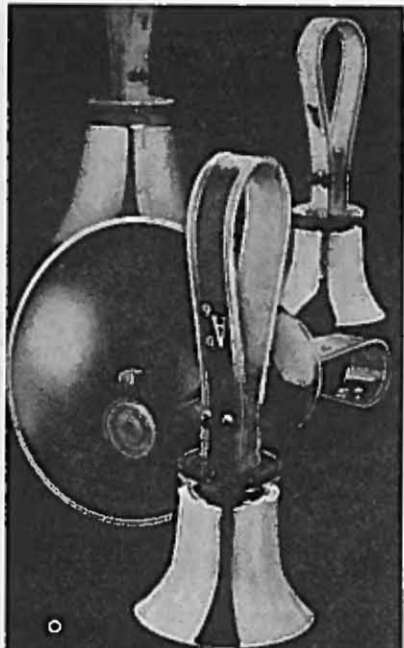
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Nancy Metzger has joined the faculty of Warner Pacific College in Portland, Oregon, where she has served during the past academic year as assistant professor of organ, harpsichord, music history, and church music. Mrs. Metzger is a graduate of Syracuse University and received her master's degree in music history from California State University, Sacramento. She has taken further studies at the University of Oregon.



John Hoekstra has been appointed vice president and general manager of Rodgers Organ Company, Hillsboro, OR, succeeding J. William Anderson, who has resigned. A native

Appointments

of Holland, Mr. Hoekstra joined the firm as controller in 1967, then became executive vice president and chief executive officer. He earned a business degree at the University of Oregon.



Michael Rudd has been appointed music director and organist for Star-mountain Presbyterian Church in Greensboro, NC, effective July 1. His duties will include administering a full-time music program involving choral music and recitals in the 1200-member church. Dr. Rudd earned his Ph.D. in music history from L.S.U. in 1967 and did further work in New York. His teachers have included Helen Hewitt, Frank Collins, F. Crawford Page, Lucile Hudson, and Alec Wyton; he has taught at Southern University, Huron College, and Davis and Elkins College. Previously he has served as music director for St. James Church, Baton Rouge; Hillside Presbyterian Church, Orange, NJ; Flatbush-Tompkins Congregational Church, Brooklyn; and as director of the Brooklyn Boys Chorus. In accepting the Greensboro position, Dr. Rudd leaves a similar position at Davis Memorial Presbyterian Church in Elkins, WV. He is the author of a series of articles on "Stylistic Features and Compositional Activities in Organ Literature since World War II," published in the June-August 1968 issues of this journal.



Jerry F. Davidson has been appointed assistant professor of music theory and church music at Louisiana State University, Baton Rouge, beginning with the fall term. He leaves a similar position at Harper College, Palatine, Illinois, and the position of music director at St. Michael's Episcopal Church, Barrington. An honors graduate of the University of Arkansas and Union Theological Seminary in New York, Mr. Davidson is a candidate for the Ph.D. degree at Northwestern University. He is married to the former Susan LaMothe of Buffalo, NY, who is also an organist; they have two sons. At LSU, Mr. Davidson will assist Herndon Spillman in the organ department, in addition to his teaching of theory and church music.

William Giannone has been appointed manager of the education department at Boosey and Hawkes, Inc., music publishers in Oceanside, NY. He is a graduate of State University College, Fredonia, NY, and Columbia University, and he studied flute and conducting at the Royal Flemish Conservatory in Antwerp. Mr. Giannone is active as a performer in the greater New York area and has been a public school music teacher.



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| 4' Spillpfeile | 1-1/3' Larigot | |
| 2' Octavin | 16' Rohr | |
| IV Mixture | Schalmei | |
| 8' Trompetten | 8' Trompetten | |
| Chamade | Chamade | |
| 8' Trompete | 8' Rohr | |
| | Schalmei | |
| | Tremolo | |
| SWELL | | |
| 8' Rohrflöte | | |
| 8' Viola | | |
| Pomposa | | |
| 8' Viola | | |
| Celeste | | |
| 4' Geigen | | |
| Principal | | |
| 4' Nachthorn | | |
| 2' Klein | | |
| Oktave | | |
| III Scharf | | |
| 16' Basson | | |
| 8' Trompette | | |
| 4' Hautbois | | |
| Tremolo | | |
| POSITIV | | |
| 8' Pommer | | |
| 8' Erzähler | | |
| | 16' Principalbass | |
| | 16' Subbass | |
| | 16' Quintaton | |
| | 10-2/3' Quinte | |
| | 8' Octavebass | |
| | 8' Gedacktbass | |
| | 4' Choralbass | |
| | 4' Flöte | |
| | III Mixture | |
| | 16' Bombarde | |
| | 16' Basson | |
| | 16' Rohr | |
| | Schalmei | |
| | 8' Bombarde | |
| | 4' Rohr | |
| | Schalmei | |

Here & There

LYNNE DAVIS made a tour of England during May, playing recitals at Oxford, Armley, Leeds, London, Coventry, Ipswich, and Thorpe-le-Soken. Currently resident in Paris, Miss Davis will return to the U.S. for concerts in October and November.

MARJORIE JACKSON RASCHE played works of Bach, Franck, and American composers of the 18th and 19th centuries in a recital at the First Presbyterian Church of Galveston, Texas, on April 23. The organ was Hook and Hastings op. 1707 (1896), restored in 1978 by Roy Redman as his op. 19.

D. DEWITT WASSON played 45 recitals in Europe between early May and mid-August. Dr. Wasson's tour took him to Germany, Holland, and Switzerland.

MUSIC BY MENDELSSOHN was presented on April 8 at the Park United Presbyterian Church in Beaver, Penn., under the direction of William D. Peters. Included on the program were Hear My Prayer, Christus, Organ Sonata II, and Prelude and Fugue in G Major, Op. 37, no. 2.

CHRISTUS by Franz Liszt was performed on April 29 at the Cathedral of St. John the Divine in New York City, "in celebration and thanksgiving for the resumption of its construction." The performance, directed by Richard Westenberg, was said to be the 20th-century American premiere of the oratorio.

NOEL GOEMANNE played the first performance of his *A Time for Everything* with baritone Don Cowan at Christ the King Church in Dallas on Aug. 11. The same composer's *The Walk* received its premiere on May 10 and 11 at Arkansas Tech University under the direction of George Bragg.

KIM R. KASLING, St. John's University, Collegeville, MN, opened the "Wiener Festwochen" with a recital June 1 at the Church of St. Augustine in Vienna. During a tour from May 30 through June 12 he also performed in Salzburg and recorded for the Austrian State Radio.

JOSEPH M. GALEMA JR. played the following recital at the National Shrine of the Immaculate Conception in Washington on July 1: Variations de concert, Bonnet; Adagio in E, Bridge; Prelude and Fugue in C Minor, S.546, Bach; Evocation, Dupré.

"BMV" was the catalog indication for several Bach works on a recital program recently submitted, instead of the more usual "BWV" (*Bach-Werke Verzeichnis*). Puzzled as to its significance, the editor finally concluded that it could only mean "Bach Most Valued," but the relative value of numbers on a scale of 1-1070 remains unclear.

Rebuilt Organs

Harris Organs* of Whittier, CA, has recently completed extensive additions to the 1964 Austin organ at La Habra United Methodist Church in La Habra, CA. New pipework has been added to each division, and all existing pipes were rescaled and revoiced. The new disposition was planned by tonal director Robert M. Turner, in consultation with Gary Dalk, choir-master, and Mrs. Joyce Bloomquist, organist. Finishing and regulation were accomplished by David C. Harris and Mr. Turner.

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

GREAT

Quintation 16'
Principal 8'
Bourdon 8'
Octave 4'
Rohrflöte 4'
Octave 2'
Mixture IV 1-1/3'
Trompette 8'

CHOIR

Gedeckt 8'
Flauto dolce 8'
Flute céleste 8' (TC)
Principal 4'
Koppelflöte 4'
Nazard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Larigot 1-1/3'
Scharf III 2/3'
Krummhorn 8'
Tremulant
Zimbelstern

SWELL

Bourdon 8'
Viole de gambe 8'
Voix céleste 8'
Principal 4'
Nachthorn 4'
Gemshorn 2'
Mixture III 1'
Contre Trompette 16'
Trompette 8'
Basson/Hautbois 8'
Clairon 4'
Tremulant

PEDAL

Principal 16'
Bourdon 16'
Quintation 16' (GT)
Principal 8'
Gedeckt 8'
Octave 4'
Gedecktflöte 4'
Mixture IV 2'
Posaune 16'
Contre Trompette 16' (SW)
Trompette 8'
Clairon 4'

Allan J. Ontko* of Garfield, NJ, has rebuilt and enlarged a 1919 Austin organ at the United Methodist Church, Leonia, NJ. The instrument now has 3 manuals and pedal with 45 ranks and is located in a chamber behind an open aluminum mesh grill. The Septimkornett contains 2-2/3', 2', 1-3/5', and 1-1/15' pitches.

*Allan J. Ontko, member, American Institute of Organbuilders.

GREAT

*Lieblichgedeckt 16' 12 pipes
Prestant 8' 61 pipes
Spielflöte 8' 61 pipes
Octave 4' 61 pipes
*Holztraverse (harmonic) 4' 61 pipes
*Sesquialtera II 2-2/3' 122 pipes
Schwegel 2' 61 pipes
*Hohlpipe 2' 12 pipes
Mixture IV 1-1/3' 244 pipes
Terzcimbel III 1/3' 36 pipes
Trompette 8' 61 pipes
Klarine 4' 12 pipes

POSITIV

Gedacktfloete 8' 61 pipes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
*Spitznasat 2-2/3' 61 pipes
*Octave 2' 61 pipes
*Terz (TC) 1-3/5' 49 pipes
*Quint 1-1/3' 61 pipes
Scharff II-IV 2/3' 195 pipes
Quintcimbel III 1/4' (prep)
Dulzianregal 16' (prep)
Krummhorn 8' 61 pipes

SWELL

*Holzgedeckt 8' 61 pipes
*Viole de gambe 8' 61 pipes
*Viole celeste (GG) 8' 54 pipes
Spitzprincipal 4' 61 pipes
*Nachthorn 2' 61 pipes
Septimkornett IV (TA) 2-2/3' 160 pipes
Basson-hautbois 16' 61 pipes
Hautbois 8' 12 pipes
Tremulant

PEDAL

*Holzprincipal 16' 12 pipes
*Subbass 16' 32 pipes
Lieblichgedeckt 16' (GT)
Quintflöte 10-2/3' (GT)
*Principal 8' 32 pipes
*Hohlfloete 8' 20 pipes
*Choralbass 4' 32 pipes
*Waldflöte 4' 12 pipes
*Flachflöte 2' 12 pipes
*Mixture IV 2' 128 pipes
Grand Cornet IV 32' 32 notes
Posaune 16' 12 pipes
Basson 16' (SW)
Trompette 8' (GT)
Hautbois 4' (SW)

*pipes revoiced from original instrument

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| 4' Octave | 4' Spitzflöte | 8' Bourdon |
| 4' Koppelflöte | 2' Principal | 4' Choral Bass |
| 2' Flachflöte | 1 1/3' Quinte | 4' Bourdon |
| III Mixture | 8' Trompette | 16' Bombarde |
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But You Can't Play Anything on a One-Manual Organ...

by Earl L. Miller

This brief article was prompted by two recent experiences. A little less than a year ago a local Roman Catholic church was contemplating the purchase of a new organ to replace its electrified reed instrument which was well overdue for retirement. The priest, who had just arrived, asked this writer for suggestions.

Over the summer I located a used pipe organ that was in storage at the shop of the Andover Organ Company. The organ was built around 1877 by the William B.D. Simmons company and would make a nice addition musically, and historically, to the church and town. It had one manual, a pedalboard, and eight stops (two 8', two 4', 2', mixture, reed, and 16' pedal flute). Word of this instrument was sent back to the local priest.

Not long after, I was told that the priest was considering the purchase of an electronic instrument of two manuals and pedals, with many stops, combination pistons, numerous accessories and a double set of speakers — all for the same price as the rebuilt Simmons. When I asked the priest why this was being considered I was given the following responses: our organist is not able to play a pipe organ; since many of our hymns are written too high and our organist can not transpose, the electronic organ will suit our needs better since it has a transposer; and, finally, (the priest had some knowledge of the organ I was told) you can't play a service on a one-manual organ.

This past June the Organ Historical Society had its national convention in the Saint Louis, Missouri area, where we were treated to all manner of organs and literature. The majority of the instruments had only one manual and pedals, yet the music played on them spanned some six hundred years.

These instruments ranged from a small, hand-pumped instrument of one manual with three 8' stops, 4' Principal, and pedal 16' Bourdon, to some rather incredible one-manual instruments with manual mixtures and reeds, pedal reeds, and very well-developed choruses. By the way, the Bach Prelude and Fugue in A Major (BWV 536) was performed on the small, hand-pumped instrument literally singing the prelude on a single, beautiful 8' stopped flute: then there was a turning of the tables for the performance of Pinkham's *Toccata for the Vault of Heaven* — hand-pumped organ with electronic tape.

This writer can also remember having to play at a rather large, mid-western church, on a miserable two-manual pipe organ, then discovering a recently built (1960's) one-manual, four-stop tracker in the chancel and playing for hours. Throughout Europe, little one-manual organs serve congregations every week and play the literature of many periods. In this country, these little organs do what they were built to do — lead a worshiping congregation in singing.

Why are these one-manual organs scoffed at by so many? Is it the desire on the part of the organist to sit at the control board of a mighty console, regardless of the sound it may produce, rather than produce artistry with a few, carefully-created stops? Does not the challenge to produce music from a limited resource built to do a given

job far surpass playing on instruments that may have compromised quality for quantity?

Following the Saint Louis convention this writer played a work written for three manuals, by Percy Whitlock, on an instrument of eight stops by the 19th-century organbuilder J.G. Pfeiffer. The specification may be of interest: manual 8' Principal, Gedeckt, Salicional, Dulciana, 4' Oktav, 2-2/3' Quint, 2' Oktav, and a 16' pedal Bourdon. On paper it does not look like much, but, at the keyboard the tonal and musical possibilities are endless. With the assistance of a friend pulling stops, one can gain crescendos (the instrument was unenclosed and in a case), "jump manuals", even play up and down octaves, creating vast tonal scopes.

A pianist, having no organ instruction, can just as easily sit at an organ, such as these mentioned, and produce fine music with only a few minutes of guidance in the area of stop combinations and the encouragement to experiment and use one's own ears. After all, there are still many churches throughout the rural United States that are being served by amateur keyboard musicians playing small one-manual pipe organs, many of which are in their original condition. As one pianist put it, these little organs are not threatening, and their tone can move a congregation to sing.

If one takes the time to write any of the major American and European publishers, one will soon discover that there are reams of organ literature for one-manual organs, with and without pedals.

With the skyrocketing cost of new organs, both pipe and other, churches would do well to think twice before putting out money for something that might be second-best. There are not really very many "special deals" with long-lasting quality. The fact that small mechanical-action instruments are still playing in this country, after more than a hundred years, and that some of our contemporary builders are able to create similar instruments should be good reasons to consider a well-built small pipe organ in place of non-organs and substitutes for the same. It is also a shame that some churches consider a well-rebuilt used instrument as undesirable. Good-quality construction of the last century may well work into the 21st century if cared for.

One final example: that of a small country church in Pennsylvania. As one enters this church one is immediately struck with a unique vision of "ancient and modern." On the right is a delightful mid-19th-century one-manual and pedal mechanical-action instrument of about 10 stops, with a reversed console, all intact but needing care. On the left is a large drawknob console of two manuals, some thirty or more stops, pistons, and transposers, all hooked up to a series of speakers on the wall. I asked a member of the church if they would consider having the old unused tracker organ moved to a church that would use it and have it put in proper working order. "Oh, no!" was the response. "The people here are proud of that instrument." When asked why the money was spent on the electronic instrument and not on the restoration of the old organ the response was, "Our organist wanted it."

One manual organ — you can play a lot of worthy music on them. Many organists, when visiting a one-manual instrument, have to be pruned loose from them — the instruments challenge them. Churches that can afford larger well-designed instruments should have them. But the great majority of congregations in this country should make careful considerations.

The next time you see a small one-manual organ, do more than smile at it — see how much music you can extract from it. On a well thought-out instrument each stop was built to hold its own. Encourage pianists and players of electronic instruments to try small pipe organs and see what they are capable of.

A happy ending: the local Catholic church went through a second priest change this year. The new priest, within weeks of arriving, decided that the electronic instrument, with all of its stops and transposers, was not worthy of the liturgy, and decided to get the rebuilt Simmons organ.* The church has an organist who is eagerly awaiting the instrument.

*The Simmons organ was located through the Organ Clearing House, which has other instruments available for relocation.

Earl L. Miller is music director of the Episcopal Church of the Epiphany, Danville, Virginia, and an arts columnist for the Danville Register.

Dallas Premiere of Three Bolcom Works

by Susan Ferré

On April 2nd the Dallas and Fort Worth Chapters of the A.G.O. met together at University Park United Methodist Church in Dallas to celebrate the premiere of three new works for organ by University of Michigan composer William Bolcom. The *Three Gospel Preludes* were commissioned by the Education Projects Committee for the 60th anniversary of the founding of the Dallas Chapter.

William Bolcom was in attendance as three area organists performed the new works on the church's new 46-stop mechanical action organ by Alfred Kern of Strasbourg, France. *What a Friend We Have In Jesus* was played by Michael Farris, organist of the host church; *La Cathédrale Engloutie (Rock Of Ages)*, by Wes Gomer of Fort Worth; and *Just As I Am*, by Dr. Larry Palmer, then dean of the Dallas Chapter. The *Three Preludes* were performed twice, thereby giving the listeners an opportunity to fully appreciate the pieces. Sandwiched between the two hearings was a performance of *Black Host* for organ, percussion, and tape, performed by René Schmidt of Dallas.

Lively discussions followed the premiere, as approximately thirty organists gathered to meet William Bolcom, to study some of his other works, and to listen to an extemporaneous talk rendered by the composer. The group would not disperse before being treated to several bedtime rags gently offered by Dr. Bolcom.

The *Three Gospel Preludes* live up to their names, ranging from a slow, jazzy 12/8 which recalls a would-be forgotten style of the backwoods country church ("What a Friend . . ."), leading through clusters and dissonance out of which emerges the "Rock" (of Ages) in bold, broad, traditional harmonies, and concluding in five-part counterpoint by the use of double and then triple canons in a chorale-

prelude setting of "Just As I Am," which will undoubtedly find a comfortable home in most Protestant churches.

The first reaction to *What A Friend . . .* was one of disbelief at the bold and flagrant use of the full gospel style; but, as the collective foot tapped on through the many delightful suspensions of time, the audience was quickly smiling, and caught up with the idea of the piece — to incorporate what is likely one of our richest and truest heritages in American music, a style that is just now gaining some long-overdue recognition.

Many of those in the large audience attending claimed different favorites, and the second piece either won immediate approval or failed altogether. The techniques used here are not new, nor do they pretend to be. The noticeable result of the layers of dissonance, clusters, and theme fragments was that it was effective, evoking more than a few tears at the entrance of the Rock, which rises out of the chaos like a blinding stream of light. One final, chilling restatement of the first line of the hymn closes the piece tranquilly.

Another popular favorite, *Just As I Am*, makes use of traditional horizontal textures. The gentle dissonance flows under the broadly stated melodies in canon, giving a focus and many points of reference to the casual listener.

William Bolcom's familiarity with the organ and its color possibilities, together with his fresh, unabashed enthusiasm for the styles and tunes which he chose, result in three organ pieces which inadvertently and intuitively "hit home." Bolcom has announced his intention to write more sets of Gospel Preludes (a modern day *Orgelbüchlein* in the making?) and the Education Projects Committee announces with pride its intention to commission more organ works of recognized composers.

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Karl Wilhelm Inc. of Mont St-Hilaire, Québec, has been contracted to build a new 2-manual and pedal organ of 28 stops for All Saints' Anglican Church, Windsor, Ontario. The instrument will have suspended key-action, electric stop-action, and solid-state combination action. Manual compass will be 58 notes, with pedal of 32 notes, and wind will be supplied from a single bellows. Due for installation this fall, the organ will stand in the south transept, placed to speak diagonally down the nave. David Palmer of the University of Windsor School of Music is the organist-choirmaster, and Hugh McLean is the consultant.

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Hohlflöte 8'
Oktave 4'
Spitzflöte 4'
Nazard 2-2/3'
Superoktave 2'
Terz 1-3/5'
Mixtur III-IV 1-1/3'
Zimbel II-III 1'
Trompete 8'
Tremolo

SWELL
Rohrflöte 8'
Dolkan 8'
Celeste 8'
Prinzipal 4'
Holzflöte 4'
Waldflöte 2'
Quinte 1-1/3'
Sesquialtera II (TC)
Scherf IV 1'
Dulzian 16'
Schalmel 8'
Tremolo

PEDAL
Subbass 16'
Oktavbass 8'
Subbass 8'
Choralbass 4'
Rauschpfeife III 2'
Posaune 16'
Trompete 8'

New Organs



Martin Ott, St. Louis, MO, has built a 2-manual and pedal organ for the academic dean's residence at William Woods College, Fulton, MO. The 7-rank instrument has 9 stops, with tracker action and a case of red oak. Keyboard naturals are Grenadilla, with rosewood accidentals capped by ivory. A Warckmeister temperament was employed. The organ was dedicated in April by Mary Jane Shipp, chairman of the music department.

MANUAL I
Rohrflöte 8' 56 pipes
Prinzipal 4' 56 pipes
Oktave 2' 56 pipes
Holzduzian 8' 56 pipes
Tremulant

MANUAL II
Holzgedack 8' 56 pipes
Spitzflöte 4' 56 pipes
Quinte 1-1/3' 56 pipes

PEDAL
Subbas 16' 12 pipes
Flöte 8' 12 pipes

Casavant Frères Limitée, Saint-Hyacinthe, Québec, have built a 3-manual and pedal instrument of 33 stops and 37 ranks, Op. 3391, for All Saints' Episcopal Church, Austin, TX. The drawknob console of oak has reverse-color manuals and adjustable combination action. James K. Holmes and Josemaría González are the church musicians; the organ design was by George Daviau. The instrument was given in memory of Caroline Beall Price and Herman Pfaefflin and in thanksgiving for E. William and Elinor Wortley Doty. Gerre Hancock played the dedication recital. Dr. Doty served as consultant.

GREAT
Quintaton 16' 56 pipes
Prinzipal 8' 56 pipes
Hohlflöte 8' 56 pipes
Oktave 4' 56 pipes
Spitzflöte 4' 56 pipes
Oktave 2' 56 pipes
Mixtur IV 224 pipes
Trompete 8' 56 pipes

POSITIV
Holzgedack 8' 56 pipes
Prinzipal 4' 56 pipes
Rohrflöte 4' 56 pipes
Nasal 2-2/3' 56 pipes
Gemshorn 2' 56 pipes
Terz 1-3/5' 56 pipes
Zimbel III 168 pipes
Krummhorn 8' 56 pipes
Tremulant

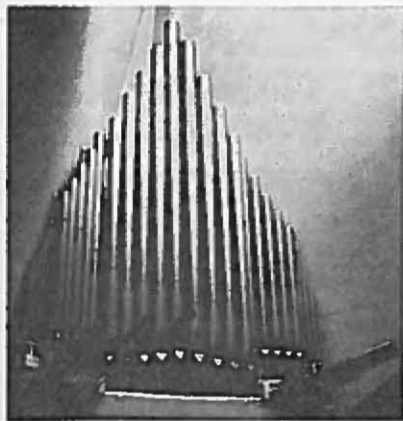
SWELL
Bordun 8' 56 pipes
Sesquialtera 8' 56 pipes
Vox Coelestis 8' (TC) 44 pipes
Spitzprinzipal 4' 56 pipes
Waldflöte 2' 56 pipes
Scherf III 168 pipes
Oboe 8' 56 pipes
Tremulant

PEDAL
Prinzipal 16' 12 pipes
Quintaton 16' (GT)
Subbass 16' 32 pipes
Oktave 8' 32 pipes
Bordun 8' 12 pipes
Oktave 4' 32 pipes
Mixtur II 64 pipes
Posaune 16' 32 pipes
Trompete 8' 12 pipes
Schalmel 4' 32 pipes



Darron Wissinger of Amesbury, MA, has completed a 1-manual organ having mechanical action for Christ the King Lutheran Church in Nashua, NH. The case is of oiled white oak, with exposed cherry pipes, and interior pipes of hammered lead. There is a 30-note pulldown pedalboard. David L. Beyer played the dedication recital on March 18.

MANUAL
Stopped Flute 8' 56 pipes
Spire Flute 4' 56 pipes
Nazard 2-2/3' 56 pipes
Prinzipal 2' 56 pipes



Lee Organs* of Knoxville, TN, have completed a new 2-manual and pedal organ of 18 ranks for the Lutheran Church of the Epiphany, Winston-Salem, NC. The instrument has electro-pneumatic action and is placed on an upper level of a chancel tower, with the 16' Principal forming the facade, flanked by the Trompette en Chamade. The pipes are fully visible throughout the nave and are frequently lighted by an abstract stained glass window which stands opposite.

*J. E. Lee, Jr., member, American Institute of Organbuilders.

GREAT

Principal 8'
Gedackt 8'
Octav 4'
Blockflöte 2'
Mixture III
Trompette en Chamade 8'
Chimes

SWELL

Bordun 8'
Viole de Gamba 8'
Voix Celeste 8' (TC)
Flute Ouverte 4'
Nazard 2-2/3' (TC)
Octavin 2'
Tierce 1-3/5' (TC)
Cromorne 8'
Trompette en Chamade 8'
Tremulant

PEDAL

Resultant 32'
Principal 16' (GT)
Subbasse 16'
Quintade 16' (GT)
Octav 8'
Bassflöte 8' (ext.)
Choralbass 4'
Superoctav 2' (ext.)
Contre Trompette 16' (GT)



Bryant G. Parsons & Son* of Penfield, NY, have built a 4-rank unit organ for the residence of David Berger, Rochester, NY. The 2-manual and pedal instrument is housed in a room added specifically for it.

*Bryant G. Parsons, member, American Institute of Organbuilders.

Greenwood Organ Co. of Charlotte, NC, has contracted to build a 2-manual and pedal organ for the First United Methodist Church of Barnesville, GA. The instrument will replace a 1937 Pilcher, from which 4 ranks will be used.

GREAT

Principal 8' 61 pipes
Hohlfloete 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Flute 4' 12 pipes
Doublette 2' 61 pipes
Mixture III 183 pipes
Cathedral Chimes 21 tubes

SWELL

Hohlfloete 8' (GT)
Dulciana 8' (GT)
Unda Maris 8' TC 49 pipes

Principal 4' 61 pipes
Flute 4' (GT)
Nazard 2-2/3' (GT)
Flageolet 2' (GT) 12 pipes
Larigot 1-1/3' (GT)
Trompette 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Lieblich Gedackt 16' (prep.)
Octave 8' (prep.)
Flute Dolce 8' 12 pipes
Choralbass 4' (prep.)
Flute 4' 12 pipes



Austin Organs, Inc., of Hartford, CT, has recently installed a 3-manual and pedal organ of 51 ranks at The First Congregational Church, Old Greenwich, CT. The Great and Positiv divisions are functionally exposed on either side of the chancel in the Gothic revival building; the Swell and Pedal sections are in a left-side chamber. The stopkey console is placed on its own movable dolly. The instrument includes an antiphonal division at the rear of the church, with preparations for additions. Richard Vogt is the music director; Charles L. Neill, area representative, handled contract negotiations.

GREAT

Quintaten 16'
Principal 8'
Bourdon 8'
Octave 4'
Spitzflöte 4'
Super Octave 2'
Furniture IV
Scharf III
Bells

SWELL

Gedackt 16' (ext.)
Rohrflöte 8'
Viole de Gamba 8'
Voix Celeste 8' (TC)
Flauto Dolce 8'
Principal 4'
Flute Harmonique 4'
Gemshorn 2'
Sesquialtera II (TC)
Plein Jeu IV
Basson 16'
Trompette 8'
Hautbois 8' (ext.)
Clairon 4'
Tremulant

POSITIV

Holzgedeckt 8'
Prestant 4'
Koppelflöte 4'
Nazard 2-2/3'
Oktav 2'
Tierce 1-3/5'
Quint 1-1/3'
Krummhorn 8'
Tremulant

PEDAL

Principal 16'
Subbass 16'
Quintaten 16' (GT)
Gedackt 16' (SW)
Octave 8' (ext.)
Bourdon 8' (ext.)
Rohrflöte 8' (SW)
Super Octave 4'
Mixture IV
Bombarde 16'
Basson 16' (SW)
Krummhorn 4' (PS)

ANTIPHONAL

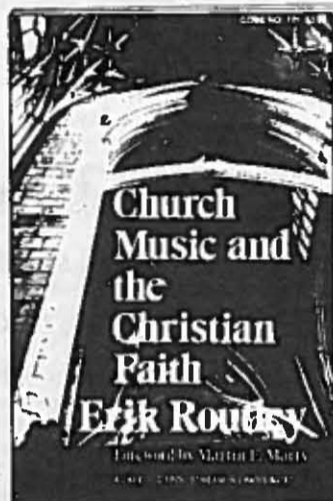
Montre 8'
Flute a Cheminee (prep.)
Prestant 4'
Flute Triangular 4' (prep.)
Mixture III
Fagot 8' (prep.)

ANTIPHONAL PEDAL

Bourdon 16' (ext. — prep.)

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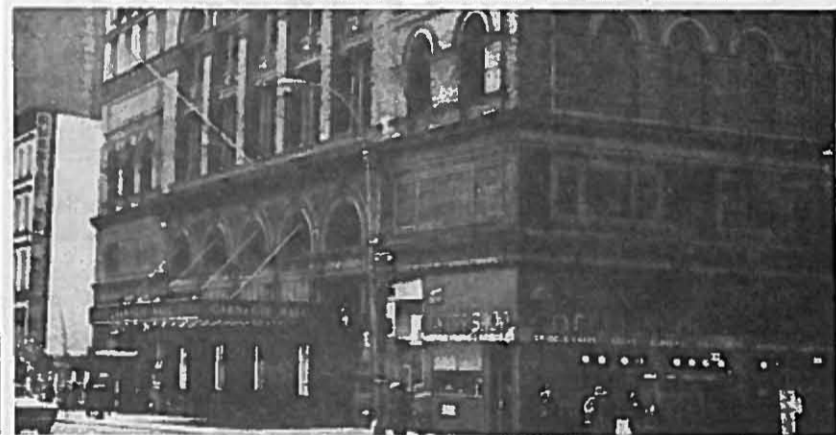
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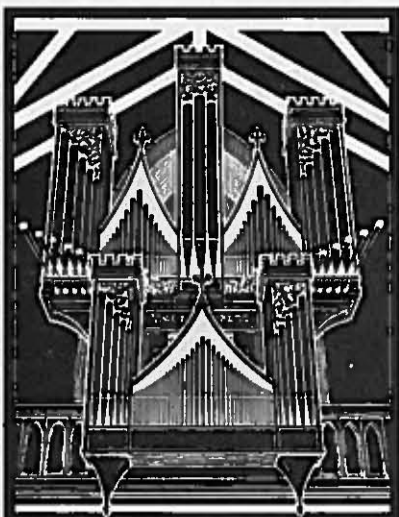
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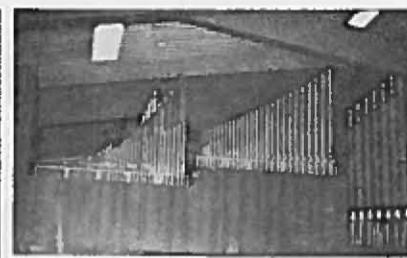
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A. W. Brandt and Co.* of Columbus, OH, has built a 2-manual and pedal organ of 16 ranks for St. Mary's Roman Catholic Church, Groveport, OH. Electric action with a solid-state switching system was used for the instrument, which is located at the second floor level at the rear of the nave. The principals, mixture, and reed have new pipes; all other stops have voiced pipes.
*A. W. Brandt, Jr., member, American Institute of Organbuilders.

- GREAT**
Holzgedeckt 8'
Principal 4'
Blockflöte 2'
Mixture IV
- POSITIVE**
Bourdon 8'
Quintade 4'
Principal 2'
Terz 1-3/5'
Quinte 1-1/3'
Trompette 8'
Tremolo
- PEDAL**
Subbass 16'
Principal 8'
Choral Bass 4'



The Gress-Miles Organ Company of Princeton, NJ, has completed a 2-manual and pedal organ of 25 ranks and 36 stops for the Church of the Good Shepherd (Episcopal) in Burke, VA. Electromechanical action with solid-state switching and low pressure voicing were used. The speaking display pipes are mounted in an existing grill.

- GREAT**
Rohrgedeckt 16'
Principal 8'
Rohrfloete 8'
Gemshorn 8' (SW)
Gemshorn Celeste 8' TC (SW)
Octave 4'
Rohrpfeife 2'
Mixture IV-V
Trompette 8' (SW)
Cromorne 8' (SW)

- SWELL**
Holzgedeckt 8'
Gemshorn 8'
Gemshorn Celeste 8' TC
Spitzfloete 4'
Octave Celeste 4'
Nasat 2-2/3' TC
Octave 2'
Terz 1-3/5" TC
Quintfloete 1-1/3'
Superoctave 1'
Scharf III-IV
Trompette 8'
Cromorne 8'
Clairon 4'
Tremulant
Octaves Graves (couplable)

- PEDAL**
Acoustic Bass II 32'
Subbass 16'
Principal 8'
Rohrgedeckt 8' (GT)
Quintfloete 5-1/3'
Octave 4'
Schwiegel 2'
Mixture III-IV
Basse de Cornet III 32'
Basson 16'
Trompette 8' (SW)
Cromorne 4' (SW)



New Organs
Fratelli Ruffatti, Padua, Italy, have installed a 3-manual and pedal organ in Sacred Heart Roman Catholic Church, Coronado, CA. Robert Paladino is organist-choirmaster; the instrument was dedicated by Ted Alan Worth.

- GREAT**
Principal 8'
Bourdon 8'
Flauto Celeste II 8'
Octave 4'
Fifteenth 2'
Fourniture IV 1-1/3'
Trompette en Chamade 8'
Chimes
Tremulant
Zymbelstern
- SWELL**
*Flute Conique 16'
Viola Pomposa 8'
Viola Celeste 8'
Rohrfloete 8'
Flauto Celeste II 8'
Principalino 4'
Flauto Veneziano 4'
Sesquialtera II 2-2/3'
Blockflöte 2'
Scharf IV 1'
*Basson 16'
Trompette 8'
Clairon 4'
Trompette en Chamade 8'
Tremulant
- NAVE**
**Spitzfloete 16'
**Spitzfloete 8'
**Erzähler 8'
**Erzähler Celeste 8'
**Coro Violes III 8'
**Holzgedeckt 8'
**Principal 4'
**Koppelfloete 4'
**Doublette 2'
**Siffloete 1'
**Zimbel III-IV 1/4'
**Cromorne 8'
**Voix Humaine 8'
**Tremulant

- PEDAL**
*Contre Principal 32'
*Contre Bourdon 32'
*Principal 16'
Soubasse 16'
*Bourdon Doux 16'
Octave 8'
Bourdon 8'
Choralbass 4'
*Contre Bombarde 32'
*Bombarde 16'
*Trompette 8'
*Clairon 4'
Trompette en Chamade 8'
Chimes
*Electronic stop
**Prepared stop

Nunc Dimittis
Ellen B. English died June 1 at the age of 84. She was a graduate of Denison University, where she majored in piano and organ and was a pupil of Karl Eachman. She also studied in Chicago with Leo Sowerby.
Mrs. English, a member of the Indianapolis AIO chapter, was a well-known recitalist in Indianapolis and served as organist at Broadway United Methodist Church, in that city from 1933 to 1952. From 1952 until her retirement in 1961 she was organist and choir director of the same church. For many years she taught organ and piano in her home.

Letters

(continued from p. 3)
practices do so not because of any supposed attractiveness of quaint physical impediments to playing, but rather out of a musicians desire that the technique which was shaped by — and also re-inforced — the musical thinking of the composers whose music we play might become a natural part of our own technical vocabulary, to the end that subtleties of articulation and inflection might flow naturally from ones technical approach, guided by ones own musical judgment and intuition. This implies also the belief that in the hands of a competent musician, distortion, exaggeration, and lack of elegance is much less likely to occur than when articulation and inflection is applied as it were a veneer upon ones playing as the result of a technical approach formed by the musical thinking of a later era. This is perhaps another reason why diversity of playing style as well as diversity of style in instrument making is characteristic of our time. It is my hope that organists will increasingly see this diversity as a good and healthy thing, and that accusations of dilletantism, the emotional rhetoric and belittling of ideas perhaps not fully understood, might give way to a more open-minded attitude toward the thinking which is really behind some of the present-day developments in organ playing and organ building.

Sincerely yours,

William Porter
Oberlin College
Oberlin, Ohio

Gillian Weir's response: *Mr. Porter's letter neatly exemplifies the problem: ostensibly a reply to a plea for vastly widening our field of study so as to gain a clear picture of the ends to which our research is leading, he once again cites a fragment of specifically organ research and perpetuates the isolation of that particular issue from purely musical terms of reference. (Given recent discussions in these columns I should perhaps repeat that "Medium or Message" was put together a year ago for AGO '78, and that I would continue, as ever, to advocate as a sine qua non the basic 'classical' principles — genuinely responsive mechanical action, natural voicing, efficient low wind-pressures, encasement, etc. — since all reflect essential aspects of all music.) There is in any case much more to producing the desirable sound of a living and breathing instrument than manipulating the wind supply: the interaction of the whole system — wind-pressure, composition of the pipe-material, the way the pipe is made, the finishing process, the nature of the action as regards its control of speech — all these and more, in the way they work (or fail to work) together, have more influence in producing either dull, bland lifelessness or the vivacity, flexibility, and warmth of a characterful instrument. So it is with fingering practice (and let us remember that there were many systems): Sancta Maria, for example, gives so many fingerings for a simple C major scale (including every beginner pianist's fingering of 12312345) that one must look for the philosophy behind it, and not just at the formulae themselves. One then understands that fingering is one of the many servants of rhythm (not a surefire path to authentic performance), and is inextricably linked with rhythm (in the sense of 'rhythming,' by accent and the play of tension and release), and discovers that fingering will be dictated by 'rhythmic groups' rather than melodic or structural ones. Baroque articulation is rhythmic articulation. With rhythm as the goal instead of a possible by-product, a study of bowing practices becomes essential, and fascinating; as does a thorough knowledge of dance, to establish an idiomatic and instinctive feeling for the rhythm of movement, whence music comes; and so on and on and on, in a purposeful search for a rebirth (of the authentic spirit) rather than an autopsy. In his new book on ornamentation the controversial but invaluable stimulating Frederick Neumann writes: "The many alternatives certainly tax the performer's musicianship, taste, and imagination, but the same is true of all aspects of performance. Here as elsewhere, 'instant authenticity' in the form of a simple all-embracing rule is only a chimera." Musicianship, taste and imagination need to be trained,*

fed, stimulated, excited, by thoughtful reference to every possible influence, tangible and intangible, specific and non-specific, since all affect the music of their period. But the essence of the problem has been much better discussed (than by me) by another eminent musicologist, Paul Henry Lang, in a thought-provoking extract from his new book, published in High Fidelity (July) and entitled: "Rigor Antiquarii: The Great 'Performance-Practice' Muddle." It is an interesting and helpful reminder of the dangers which can surround a too restricted vision or an imperfectly perceived goal.

Westminster Confusion

In the April issue, you report the appointment of Stephen Cleobury as Master of the Music at the Roman Catholic Westminster Cathedral in London. He was not, however, formerly sub-organist of that cathedral as stated therein, but of London's Anglican Westminster Abbey.

Yours faithfully,

H. W. deB. Peters
West Sussex, England

We appreciate the correction.

All-Purpose Hotch-Potch

There are only a few organ builders who can make a good musical instrument. They exist in both Europe and North America.

A good musical instrument must have good musical "balance" in the way that this term is understood by orchestral conductors and other musicians. (Many modern tracker organs in Europe and elsewhere suffer from deficiencies in this respect, just as did most organs of the "Romantic" period).

Good "balance" is required over the whole compass of each stop, as well as in groups of stops, and between organ divisions, etc.

Good builders can now make tracker actions that are too responsive to be liked by some players of the instrument. Many like something somewhat less responsive, but some like all the responsiveness possible. A really responsive key action, allied with pipe voicing to make the most of it, is a recent development in the history of the pipe organ, and such an instrument can not be regarded as in any "historic" style.

It is desirable to build some new organs in "historic" styles if musicians wish to hear what the music of the past sounded like when it was written. For example, if we want to hear the effects that Buxtehude created in his compositions, we must build an organ in a similar way to that followed in his life time. The structure, the key action, the windchests, and the case must be designed and made in this "historic" style, as well as the stop list and pipes.

This approach is similar to that of the harpsichordist who wishes to play the music of Frescobaldi on an authentic restoration of an original Italian harpsichord, or upon a new instrument closely copied from an original, using the same materials and methods. This will impose limitations, but these are accepted as being necessary, and indeed desirable, for the authentic re-creation of the music of the period.

It would plainly be stupid for the player to expect the maker to build a harpsichord to sound like the old Italian, and French, and the best modern harpsichord! Yet it is such unreasonable requests which are frequently made to organbuilders, and which many builders and designers are tempted in part to pursue!

The attempt to make an organ suitable to play to much of the repertoire must mean that it will be less satisfactory for the music of any one part. A moderate compromise may be acceptable if too much is not attempted.

In larger churches, and in most concert halls, two organs built in contrasting styles could each be works of art and fulfill the musical needs, whereas a single larger instrument attempting to do too much will only be a partially successful hotch-potch.

Yours sincerely,

Peter R. J. Walker
Master Organbuilder
Middlesex, England

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

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Calendar

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

UNITED STATES East of the Mississippi

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

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

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

16 SEPTEMBER
Warren R Johnson; chapel, Poland Spring, ME 7 pm
Walter Hulse, Schlicker Inaugural; Zion Lutheran, Stamford, CT 3 pm
Ansley Fleming; St Thomas Church, New York, NY 4 pm
Robert Edward Smith, harpsichord; Assumption Church, Bayonne, NJ 4 pm
Lewis Bruun; Cathedral, Washington, DC 5 pm
William De Turk, carillon; Covenant Presbyterian, Charlotte, NC 7:30 pm
Wilma Jensen; 7th-day Adventist, Kettering, OH 8 pm
Naomi Rowley, Casavant dedication; 1st Methodist, Crystal Lake, IL 3 pm

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

19 SEPTEMBER
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon
Carol Thomas Clausen; 1st Presbyterian, Kalamazoo, MI 12:20 pm

21 SEPTEMBER
Concert for 3 harpsichords; St Marys College, Notre Dame, IN 2 pm
Laurette Goldberg, harpsichord; St Marys College, Notre Dame, IN 8 pm
*Marianne Webb, workshop; Wauwatosa Baptist, Milwaukee, WI 7-9 pm

22 SEPTEMBER
Student harpsichord recital; St Marys College, Notre Dame, IN 3 pm
Edward Parmentier, harpsichord; St Marys College, Notre Dame, IN 8 pm

23 SEPTEMBER
Jean-Marie Raymond, guitar; Trinity Church, Newport, RI 4 pm
Helmut Kruse; St Joseph Cathedral, Hartford, CT 3 pm
Mark Kruczek; St Thomas Church, New York, NY 4 pm
*Jane-Parker Smith; Calvary Episcopal, Pittsburgh, PA 8 pm
Alvin Lunde; Cathedral, Washington, DC 5 pm
Daniel Pinkham, lecture; Art Museum, Cleveland, OH 2 pm
G Dana Barnard w/orch; 1st Congregational, Columbus, OH 8 pm
Carol Knell, mezzo, w/harpsichord; St Marys College, Notre Dame, IN 3 pm
Bach Concerto for 4 Harpsichords; St Marys College, Notre Dame, IN 8 pm

24 SEPTEMBER
Badinago; Carnegie Recital Hall, New York, NY 8 pm
Huw Lewis; St Pauls United Church, Warren, MI 8 pm

25 SEPTEMBER
Charles Page; U of Massachusetts, Amherst, MA 8 pm
John Chappell Stowe; Immaculate Conception Cathedral, Syracuse, NY 8 pm

26 SEPTEMBER
Karel Paukert; Art Museum, Cleveland, OH 12 noon

28 SEPTEMBER
Robert Edward Smith, harpsichord; Trinity College, Hartford, CT 8 pm

30 SEPTEMBER
Richard Coffey; South Congregational/1st Baptist, New Britain, CT 7:30 pm
John Brooks; St Thomas Church, New York, NY 4 pm
Ann Labounsky; Heinz Chapel, U of Pittsburgh, PA 8:30 pm
Gerd Zacher; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Ray & Beth Chenault; Cathedral, Washington, DC 5 pm
John Obetz; 1st Congregational, Traverse City, MI 5 pm
Rachael Baumann; Bushnell Congregational, Detroit, MI 4 pm
*Marianne Webb; Calvin Christian Reformed, Grand Rapids, MI 8 pm
Roger Goodman, Tom Pixton, duo-harpsichords; Church of Ascension, Chicago, IL 3 pm
James Moeser; 4th Presbyterian, Chicago, IL 6:30 pm

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1 OCTOBER

John Obetz, masterclass; 1st Congregational, Traverse City, MI

*Marianne Webb, workshop; Calvin Christian Reformed, Grand Rapids, MI 7:30 pm

2 OCTOBER

Charles Page; Church of the Advent, Boston, MA 8:30 pm

Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon

Paul Callaway; Church of the Epiphany, Washington, DC 12:10 pm

3 OCTOBER

Albert Russell; St Johns Church, Washington, DC 12:10 pm

Paula Pugh Romanoux; 1st Presbyterian, Kalamazoo, MI 12:20 pm

Paul D Petersen; Augustana Lutheran, Chicago, IL 11 pm

4 OCTOBER

Eva Nordwall, harpsichord; Art Museum, Cleveland, OH 8 pm

Music for saxophone, percussion, organ; Art Museum, Cleveland, OH 9:30 pm

5 OCTOBER

David Carrier w/duo-pianists; Music Hall, Methuen, MA 8:30 pm

John Rose; Trinity College, Hartford, CT 8:15 pm

6 OCTOBER

Gomez de Edeta & Elizondo, seminar; Old West Church, Boston, MA 10 am

Gerd Zacher, lecture; Art Museum, Cleveland, OH 2 pm

7 OCTOBER

Gomez de Edeta & Elizondo; Old West Church, Boston, MA 3 pm

Gillian Weir; Riverside Church, New York, NY 2:30 pm

Harold Stover w/instruments; St Michaels Church, New York, NY 4 pm

Nicholas Kynaston; Grace Episcopal, Elmira, NY 5 pm

"A Drama of Prayer"; 1st Presbyterian, Red Bank, NJ 4:30 pm

W William Wagner, all-Franck; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm

Dvorak Mass in D, Te Deum; Church of the Epiphany, Washington, DC 4 pm

Gerd Zacher; Art Museum, Cleveland, OH 8:30 pm

James Bain; Bushnell Congregational, Detroit, MI 4 pm

Dale F Voelker w/baritone; 1st Methodist, Murfreesboro, TN 3:30 pm

9 OCTOBER

Nicholas Kynaston; St Pauls Cathedral, Syracuse, NY 8 pm

Charles Callahan; Church of the Epiphany, Washington, DC 12:10 pm

*Douglas L Butler; Northside Drive Baptist, Atlanta, GA 8 pm

Chamber music; Christ Church, Cincinnati, OH 12 noon

10 OCTOBER

Kenneth Lowenburg; St Johns Church, Washington, DC 12:10 pm

11 OCTOBER

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

12 OCTOBER

Salem Interfaith Choir; Music Hall, Methuen, MA 8:30 pm

Gillian Weir; Trinity Episcopal, Hartford, CT 8 pm

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

Marilyn Keiser; Illinois Wesleyan Univ, Bloomington, IL 8 pm

13 OCTOBER

Nicolas Kynaston; Hammond Museum, Gloucester, MA 8:30 pm

*Robert Edward Smith, harpsichord; 1st Congregational, Farmington, CT 12 noon

Gerre Hancock, workshop; Girard College, Philadelphia, PA 2 pm

*George Baker; Girard College, Philadelphia, PA 8 pm

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

Lynne Davis, masterclass; Valparaiso University, IN 1 pm

14 OCTOBER

George Faxon; Trinity Church, Newport, RI 4 pm

Larry Allen w/brass; Immanuel Congregational, Hartford, CT 4 pm

Gillian Weir; Westminster Presbyterian, Buffalo, NY 2:30 pm

Choral evensong; Trinity Church, Princeton, NJ 4:30 pm

Harold Stover; E Liberty Presbyterian, Pittsburgh, PA 4 pm

Virginia Reinecke, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Schubert Mass in B-Flat; Covenant Presbyterian, Charlotte, NC 7:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Roberta Gary; Trinity Cathedral, Cleveland, OH 5 pm

Larry Smith; 7th-Day Adventist, Kettering, OH 8 pm

Lynne Davis; Valparaiso Univ, IN 4 pm

Boyd M Jones II; Walnut St Baptist, Louisville, KY 4 pm

Frederick Swann; Union Ave Baptist, Memphis, TN 4:30 pm

Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm

15 OCTOBER

Irene Feddern; Wesleyan College, Macon, GA 8 pm

16 OCTOBER

Nicolas Kynaston, masterclass; Trinity College, Hartford, CT 7:30 pm

Alvin Lunde; Church of Epiphany, Washington, DC 12:10 pm

*Delbert Disselhorst; Cannon chapel, U of Richmond, VA 8 pm

17 OCTOBER

Jean-Louis Gil; Longwood Gardens, Kenneth Square, PA 8 pm

Albert Wagner; St Johns Church, Washington, DC 12:10 pm

Lynne Davis; Plymouth Congregational, Lansing, MI 8 pm

Scott Wilson; 1st Presbyterian, Kalamazoo, MI 12:20 pm

18 OCTOBER

McNeil Robinson; Presbyterian Church, Covington, VA 8 pm

(Continued overleaf)

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Calendar

(continued from p. 23)

19 OCTOBER
Kenneth Wilson; Music Hall, Methuen, MA 8:30 pm
Henry Lowe w/orch; Christ Church, Cincinnati, OH 8 pm
Oliver Dauberly; St Lukes Episcopal, Birmingham, AL 8 pm

20 OCTOBER
Gillian Weir, masterclass; Presbyterian Church, Bryn Mawr, PA 10 am
James A Dale w/orch; Chapel, US Naval Academy, Annapolis, MD 8 pm
Robert Glasgow; Grace Episcopal, Mt Clemens, MI 7:30 pm

UNITED STATES West of the Mississippi

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

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

18 SEPTEMBER
Arthur Poister, masterclass; Brigham Young Univ, Provo, UT 2 pm

19 SEPTEMBER
Arthur Poister, masterclass; Brigham Young Univ, Provo, UT 2 pm

23 SEPTEMBER
Carlene Neilhart; Church of Our Savior, N Platte, NE 4 pm
Carl Staplin, dedication; Prince of Peace Lutheran, Ft Dodge, IA 3:30 pm
C William Ziegenfuss; Christ Church Cathedral, New Orleans, LA 4 pm
Carys Hughes; Presbyterian Church, Pasadena, CA 4:30 pm

25 SEPTEMBER
Gerre Hancock, workshop; Baylor Univ, Waco, TX 3:30-5:30 & 7:30-9:30 pm

28 SEPTEMBER
Gerre Hancock; Calvary Presbyterian, Riverside, CA 8 pm

30 SEPTEMBER
Thomas Richner, dedication; 1st Calvary Presbyterian, Springfield, MO 5 pm
Bach Festival; Drake Univ, Des Moines, IA 4 pm
Christine Niehaus, piano; Christ Church Cathedral, New Orleans, LA 4 pm
Carys Hughes; 1st Presbyterian, Ocean-side, CA 4 pm

5 OCTOBER
*Douglas L Butler; St Lukes Methodist, Houston, TX 8 pm
Carys Hughes; Community Church, Garden Grove, CA 8 pm

6 OCTOBER
Douglas L Butler, workshop; St Lukes Methodist, Houston, TX 9:30 am
John Walker; 1st Presbyterian, Santa Clara, CA 5 pm

7 OCTOBER
Carl Staplin, all-Bach; Drake Univ, Des Moines, IA 4 pm
Ginastera Psalm 150; Asbury Methodist, El Paso, TX 4 & 8 pm
Ladd Thomas; Trinity Lutheran, Reseda, CA 4 pm
Gordon & Grady Wilson; 1st Presbyterian, San Diego, CA 7 pm

11 OCTOBER
Ray Ferguson; Oklahoma Baptist Univ, Shawnee, OK 8 pm

12 OCTOBER
*Jean-Louis Gil; Plymouth Congregational, Seattle, WA 8 pm

13 NOVEMBER
*Mary Lou Robinson; 1st Congregational, Fresno, CA 8 pm

14 OCTOBER
Bach Clavierübung III; Drake Univ, Des Moines, IA 4 pm
Michael Cedric Smith, guitar; Christ Church Cathedral, New Orleans, LA 4 pm
Rebecca H Nelson; Annunciation Cathedral, Stockton, CA 3 pm
Ray Ferguson; Grace Cathedral, San Francisco, CA 4 pm

20 OCTOBER
Nicolas Kynaston; RLDS Auditorium, Independence, MO 8 pm

INTERNATIONAL

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

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

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

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

21 SEPTEMBER
Jean-Louis Gil; St Matthews Church, Ottawa, Ontario 8 pm

22 SEPTEMBER
Wilhelm Krumbach; Eglise St-Martin, Vevey, Switzerland 8:15 pm

2 OCTOBER
Gillian Weir; St Michael, Cornhill, London, England 5:45 pm

3 OCTOBER
Gillian Weir w/orch; Queen Elizabeth Hall, London, England 7:45 pm
Esteban Elisondo w/horns; Eglise St-Martin, Vevey, Switzerland 8:15 pm

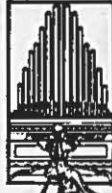
14 OCTOBER
Jean-Louis Gil; Robertson Wesley Church, Edmonton, Alberta 4 pm

19 OCTOBER
Delbert Disselhorst; Jakobikirche, Lübeck, Germany pm



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EDWIN H. LEMARE MATERIAL, REMINIS- cences, anecdotes for full-length biography now in preparation. Information on Panama-Pacific Exposition 1915 needed and on Austin organ later installed in San Francisco Civic Auditorium as well as Austin in Chattanooga, TN, Soldiers Memorial. Written credit given to all contributors. Nelson Barden, 17 Bellevue St., Newton, MA 02158.

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