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

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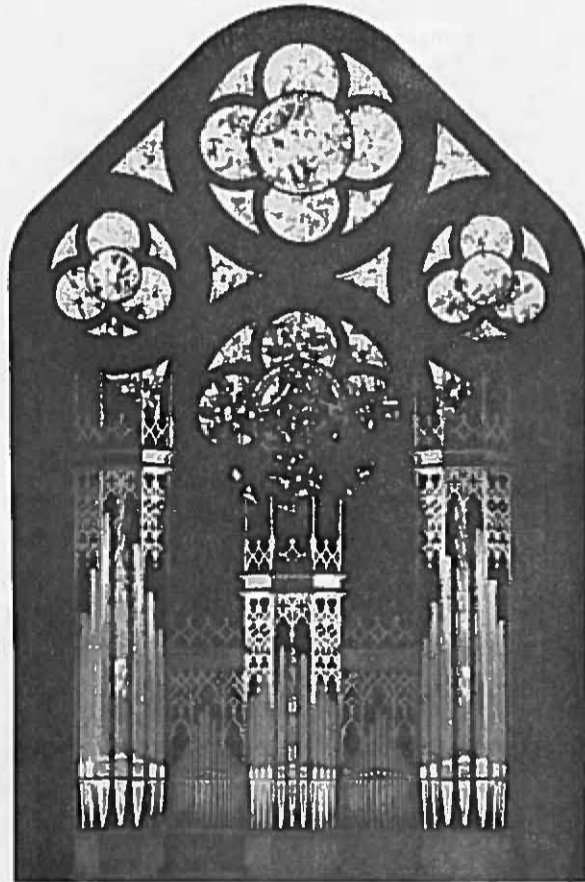
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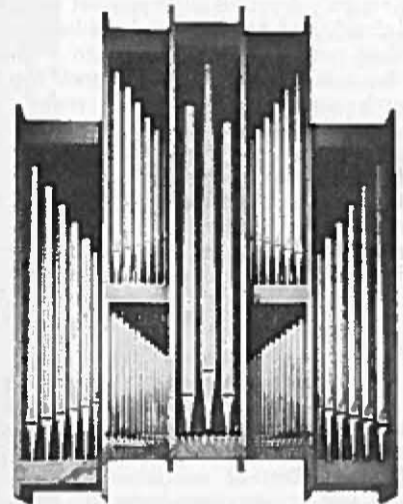
THE
ABBOTT AND
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ORGAN IN
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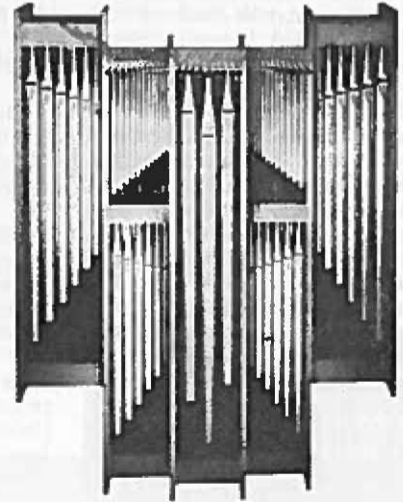
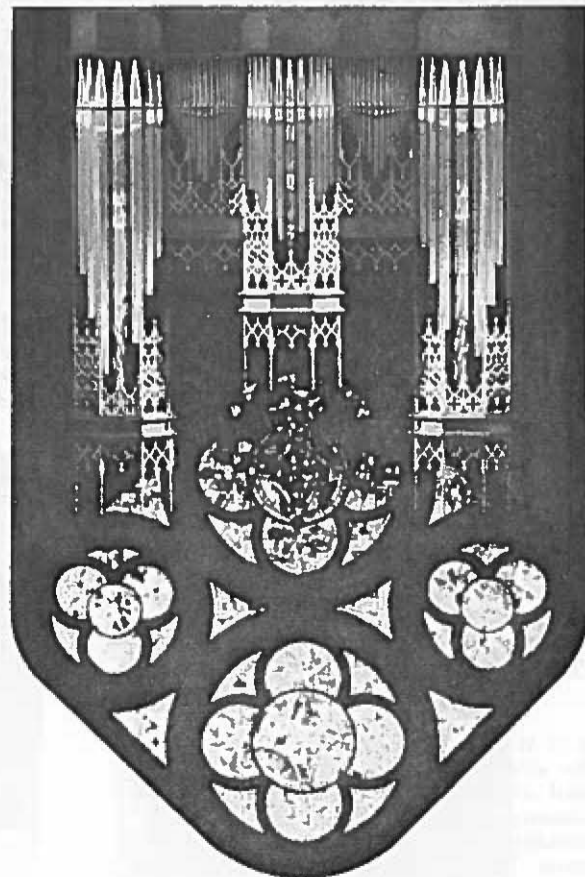
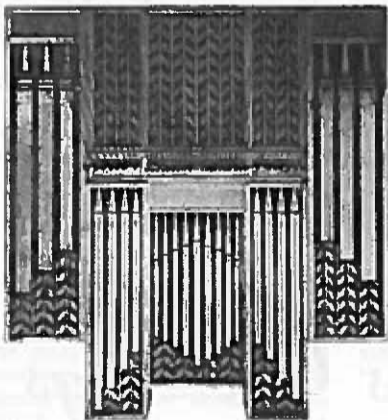
THE
NOACK ORGAN
IN CORVALLIS,
OREGON

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THE
HOLTKAMP
ORGAN AT
UNION
THEOLOGICAL
SEMINARY IN
NEW YORK
CITY

(see page 11)



In the bleak mid-winter

A quality which church officials and academic administrators too often share alike is the inability to make sound decisions regarding the hiring and firing of personnel. Although there must be many stable situations, we tend to hear of the more volatile ones and they are usually not pretty. The bottom line, never so stated, is that the person in charge overrides more sensible judgments to hire or retain in favor of some personal motivation: I like you, I will hire you; I don't like you, I will fire you.

When it comes to hiring, everyone wants the best, most-qualified candidate, but barriers frequently eliminate the "best" because some secondary considerations come into play. We want the best, but "best" cannot be white or black or male or female or straight or gay (take your pick). We want the best, but "best" must be from this or that area, must have such and such a pedigree, must be from a designated age group. Of course, it is illegal to practice such discriminations, yet it happens daily. A major university recently declined to hire a musicology candidate because a senior bigot on the faculty spread the word that the candidate was of "an alternate lifestyle." A northeastern college lost its three most highly-qualified applicants because of equal-opportunity pressure from its administration to hire only a minority member. A midwest metropolitan parish with cathedral pretensions eliminated all the qualified contenders when its priest hired someone with whom he already had a personal association. The late Mr. Biggs was denied a cathedral position in this country years ago because he was "too young" — and the institution lived to regret that decision.

The firing line is probably worse, since it forces good people out without cause. I am not referring here to removal for incompetency or other demonstrable cause, but to sheer willfulness. A young cathedral organist was forced to resign recently from his distinguished work because the presiding clergy were jealous (afraid?) of his success. A midwestern church college reduced its most distinguished music faculty member to a visiting, non-renewable appointment because the academic vice-president took a personal dislike to him. A middle-aged church musician was forced to retire after some years of fine work for "lack of funds" — then a newcomer was hired at a higher salary.

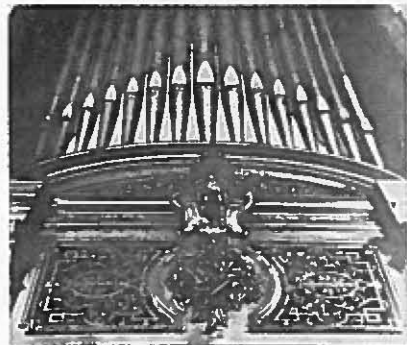
As long as there are people there will be personal differences. Deans will dislike their faculty and clergymen will not get along with their musicians, all at a petty level. Isn't this the reason so many clergy/musician-relation seminars spring up or that faculties band together to find ways to protect themselves? There is a better way: simply putting competence, ability, and talent above personality conflicts. Administrators can then avoid the painful, costly blunders described above (all real-life examples), and the institutions they represent, both sacred and secular, will not be the ultimate losers. — A.L.

Announcements

The Norwich Cathedral Choir hopes to visit the United States this spring, and welcomes offers of concert engagements and/or services between Mar. 27 and Apr. 8. Inquiries regarding the choir of 20 boys and 12 men, directed by Michael Nicholas, may be made to John Van Sant, 333 Poplar Ave., Linwood, NJ (609/927-2746).

The 6th national convention of the American Choral Directors Association will be held in New Orleans, Mar. 5-7. In addition to concerts and interest sessions, there will be a performance of the Beethoven "Missa Solemnis" conducted by Robert Shaw. Further information may be obtained from Gene Brooks, ACDA Executive Secretary, Box 5310, Lawton, OK 73504.

Une Saison d'Orgue is a series of organ recitals being broadcast on FM by the Canadian Broadcasting Corp. The current series, on Fridays at 1 pm, repeated Sundays at 11 am, lasts through August, 1981, and features diverse compositions played by a number of Canadian organists on instruments throughout Canada.



Historic American Organs

Ten 19th-century American organs are featured on a new record issued by the Organ Historical Society. "Historic American Organs," the first in a series that will examine instruments by their geographic locations, represents organs located north and west of Boston. Available from the society at P.O. Box 209, Wilmington, OH 45177, the record includes in its \$7.98 price

a booklet on area organs and a \$3 tax-deductible contribution to the society's recording fund.

A European Organ Tour will be sponsored to Holland, North Germany, France, and Italy by Westminster Choir College, Jan. 5-19. Led by Harald Vogel and coordinated by Joan Lippincott, it will include demonstrations, study of instruments and performance practice, and an opportunity to play on important historic organs between Amsterdam, Groningen, Bremen, St. Maximin, Toulouse, and Pistoia. Further information is available from Marc H. Peretz, Director of Special Programs, Westminster Choir College, Princeton, NJ 08540 (609/921-6150).

The annual Organ Competition for a \$1000 scholarship to Bowling Green State University, open to seniors in accredited high schools, will be held Feb. 14, 1981; the deadline for applications is Jan. 15. Further information is available from Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403.

An Interterm in Honolulu has been announced by Southern Methodist University for organ study Dec. 26-Jan. 10. The faculty will be Marie-Claire Alain and Robert Anderson, both of whom will give recitals as well as teach masterclasses and private lessons. Housing will be at the University of Hawaii, Manoa Campus, and academic credit will be offered. Inquiries should be directed to William Hipp, Division of Music, Southern Methodist University, Dallas, TX 75275 (214/692-2643).

The Bishop of Washington, DC, has announced the resumption of stone-setting this past month on a limited scale at the National Cathedral, where no previous building activity has been under way since 1977. The present work will be devoted to the Pilgrim Observation Gallery, above the rose window and at the base of the two west towers.

THE DIAPASON

Established in 1909

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

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

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the 2nd month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

the staff of

THE DIAPASON

sends you

Season's Greetings

and

Best Wishes

for the

New Year

Virgil Fox, 1912-1980

Virgil Keen Fox, one of the most noted concert organists of the 20th century, died Oct. 25 of cancer in Good Samaritan Hospital, West Palm Beach, FL. Mr. Fox, who had resided in Florida in recent years, had undergone surgery four years ago and was given but a year to live; the seriousness of his condition was not well known. He was 68 years old at the time of his death.

Throughout his life, Mr. Fox was renowned for an impeccable technique and for his ability to achieve exciting, if often flamboyant, performances. His playing career spanned 55 consecutive years in hundreds of concerts before an audience estimated at six million people. After being stricken in 1976, he curtailed his schedule but continued performing. His last concert took place Sept. 26 in Dallas, when he helped inaugurate the new season of the Dallas Symphony and earned a 10-minute standing ovation. At the height of his activity, he gave up to 70 concerts a year. He had performed throughout the western world and in the Orient; he was the first citizen of the United States to be invited to play at the Thomaskirche in Leipzig and at the Cathedral of Notre Dame in Paris. In 1936, he became the first American organist to play a paid-admission concert in New York City's Carnegie Hall.

To read back issues of this magazine, especially of the 1930s, is often to read of Virgil Fox. Born May 3, 1912, he was first pictured in Feb. 1931, when at age 18 he already had a reputation for concerts in his hometown area of Princeton, IL, and throughout the state. His first teacher was Hugh C. Price, followed by Wilhelm Middelschulte in Chicago; subsequently, he studied with Dupre in Paris. He played his first church service when he was 10, and his first recital at age 14, in Cincinnati; he won the national contest of the National Federation of Music Clubs when he was 17. His professional debut came at age 21, in Wanamaker's New York auditorium. In recitals he played exclusively from memory.

In the fall of 1931, Virgil Fox entered the Peabody Conservatory, where he won the institution's first organ scholarship. The following year, he was awarded both the artist diploma and the organ certificate, another first for the two to be awarded simultaneously. By late 1933, he was under the management of Bernard R. La Berge; his first tour was in 1934, and a trans-continental tour was scheduled for early 1936.



Virgil Fox in the late 1960s at the Müller organ in the Church of St. Paul the Apostle, New York City, at perhaps the height of his concert career.

In Sept. 1935, he became organist of the Brown Memorial Presbyterian Church in Baltimore, a church noted for its distinguished music. He was joined by Richard Weagley as choir director; the two had worked together previously at St. Marks Church in Hanover, PA, and would collaborate later in New York City. The Baltimore tenure lasted for ten years.

Meanwhile, Mr. Fox also became head of the organ department at Peabody but took leave from both positions to enlist in the Army Air Force in 1942. Stationed at Bolling Field, he gave three recitals per week at the post chapel and played for five regular services each week.

He also acted as an impresario to engage and promote musical performances for the military, and was promoted in rank twice in five months. He was already by this time a recording artist for Victor. Subsequently, he also recorded for Angel, Capitol, Columbia, Command, Decca, Helden, Reader's Digest, and Westminster.

After release from military service, Mr. Fox became organist at the Riverside Church in New York City, where he was again joined by Mr. Weagley. He continued in that post for 19 years, resigning in 1965. During those years he was active as a recitalist and teacher. He presided over the rebuilding of the 4-manual

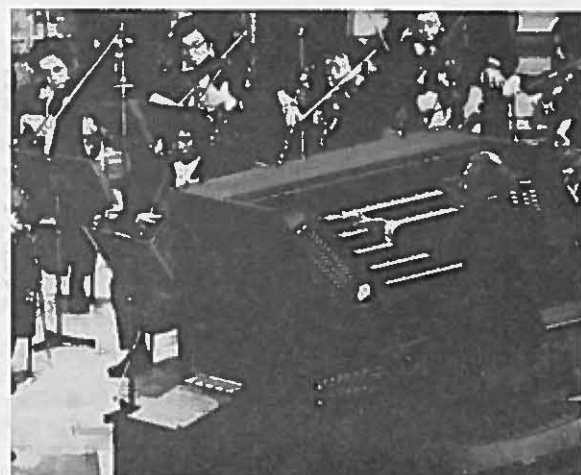
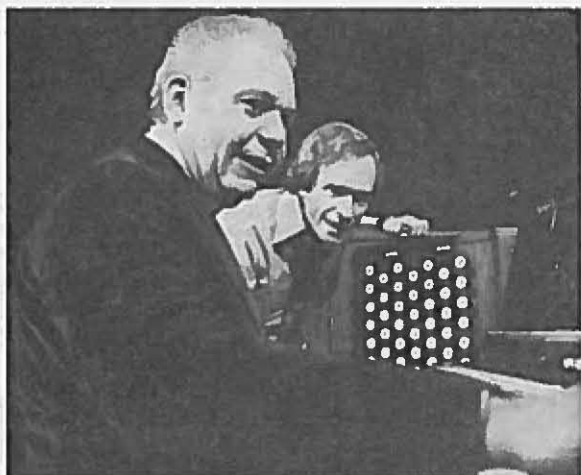
Hook and Hastings organ, which was enlarged to five manuals in 1955 by Aeolian-Skinner and was used for many recordings. He was honored by Bucknell University with a Doctor of Music degree, and he received the Distinguished Alumni award from Peabody. For a period, he served also as music director for the Huntington Hartford Gallery of Modern Art, where he played ten recitals per season.

In his later years, Virgil Fox increasingly toured with electronic instruments, initially ones built by the Rodgers company and later with ones by Allen. He performed in 1970 at the Fillmore East, a rock-music emporium on New York City's Lower East Side. In collaboration with David Snyder, his manager, companion, and adopted son, he developed the "Heavy Organ" format in which an organ recital — frequently all-Bach — was performed on a highly-amplified electronic instrument and accompanied by a light show. In a review of Dec. 10, 1973, later reprinted in these pages, Boston critic Michael Steinberg dubbed Mr. Fox's performance the "most unsavory show in town."

In 1975, a five-member trusteeship purchased the famous Hammond Castle in Gloucester, MA, and Mr. Fox resided there for a brief period. He planned to add the former Aeolian-Skinner organ from Harvard University, which he had purchased, to the already-large organ in the castle; this venture proved to be ill-fated, however, and the building reverted to public use, while Mr. Fox moved to Florida.

Despite the questions raised about his performances in recent years, Virgil Fox is probably best remembered for his exciting virtuosity and for the fact that he legitimized the pipe organ as a musical instrument. Along with his black cape lined with red and his rhinestone-studded shoes, he brought genuine musical communication. He was especially noted for his pedal technique, which was most often demonstrated in Middelschulte's "Perpetuum Mobile." He had not yet reached the age of 25 when critics commented on his ability to defy and overcome the inherent mechanical limitations of the organ and to make it a vehicle for making music. To thus project musical content to more than six million souls was no mean gift.

— Arthur Lawrence



Left: Virgil Fox demonstrating the Allen organ to TV host Dick Cavett on the PBS program "The Dick Cavett Show," 1976; center: Virgil Fox accepting the "Best Classical Organist" award from Jim Crockett of *Contemporary Keyboard Magazine*, April 20, 1977; right: Virgil Fox playing the 5/109 Schuke organ at the Japanese Broadcast Corporation, with members of the NHK Symphony Orchestra in Tokyo, for live broadcast, June 10, 1977.

Music for Voices and Organ

by James McCray

The Te Deum

One of the most famous texts in the history of church music is the *Te Deum laudamus* (We praise thee, O God). Misattributed to Saint Ambrose, some musicologists have argued persuasively that it may have been adapted by St. Cyprian as early as 272 A.D., although Bishop Nicetas of Remesiana is usually given credit for the *Te Deum* in about 400 A.D. Leonard Ellinwood points out that, "The Jewish musicologist, Arthur Friedlander, has identified this melody as being essentially the ancient cantillation of Zechariah xi:10."

This canticle evolved from plain-song into a regular segment of the Anglican Morning Prayer, but it was not until *The Hymnal* 1940 that its proper form was finally supplied for universal consumption. Although the Magnificat has, perhaps, a greater importance in the Catholic religion, the *Te Deum* has also maintained a position of significance and use.

Many early composers such as Palestrina and Anerio employed the original plainsong melody in their polyphonic settings, but many others used only the text and have developed free compositions which use orchestra, soloist, and large choruses. Often, this text of thanksgiving has been adopted for settings outside of the various services. These settings are usually associated with celebrations of great victories or other occasions of gratitude. Many of the major choral composers of the 19th century have written musical versions of this ancient text. Some call for extremely large performance forces, such as the very demanding Berlioz *Te Deum* of 1855 composed for the Paris Exhibition. Others, such as those included below, are also extensive, but are still within the capabilities of many churches and college groups.

Just as sonatas, symphonies, preludes, and overtures are vital to instrumentalists, the *Te Deum* is one of the principal genres in the choral area. In addition to performing the anthem or motet, conductors should bring to their choirs the larger significant types of choral music such as cantatas, oratorios, Passions, Magnificats, Stabat Maters, and other similar multi-movement works. There is a renewed appreciation for the repertory of the church's musical heritage and as choral conductors we need to bring to our singers the full spectrum of literature. It is this diversity which aids in quality improvement and respect for excellence.

Te Deum in C Major, K. 141. Wolfgang Amadeus Mozart (1756-91); SATB and small orchestra or keyboard; Belwin-Mills (Kalmus 6331), \$1.25 (M).

This early Mozart work is 12 pages long and uses full chorus throughout. There are some sections with tempo changes rather than complete separate movements, and only a Latin text is provided. Most of the choral singing is in a homophonic, syllabic setting, although the *In te Domine* verse has brief canonic areas. The voice ranges are generally comfortable, with a few upper notes for the tenors. Some of Mozart's later chromaticism may be seen anticipated in the harmonic writing. This setting is suitable for most high school or church choirs. It is not particularly difficult for the vocalists and it works very well with only a keyboard accompaniment.

Te Deum Laudamus and Jubilate Deo. Henry Purcell (1659-95); SSATB with

SSATB soli and organ/piano; G. Schirmer, ed. 235, \$1.25 (M+).

Composed for the Saint Cecilia Day celebration in London, 1694, the original orchestration included string and trumpet parts, and this edition by Don Smithers for keyboard is very effective. The entire score is 63 pages long, which is quite a price bargain; the *Te Deum* is 37 pages. The soloists have significant roles in this setting and more than 18 pages is for them in various combinations. Using this "verse anthem" approach, Purcell has created a work which balances the responsibility between soloists and chorus. The accompaniment has a brief solo prelude and some ritornello interludes, but generally functions as support. The keyboard music is interesting, written on two scores; it usually is chordal and is playable by most organists. Full ranges are required for all singers, with some of the material in long melismatic lines typical of the mid-Baroque. The ending of the *Te Deum* is not particularly exciting because the work was designed to be performed in conjunction with the *Jubilate Deo* which follows. Its pattern is similar to the *Te Deum*, with large solo material and block choruses, but there are more keyboard interludes. This movement builds to a celebrative *Gloria Patri* and closes with a contrapuntal "Amen." These works could be performed separately or together by a good church choir having mature soloists.

Te Deum, Op. 103. Antonin Dvorak (1841-1904); SATB with soprano and bass soli and piano or orchestra; G. Schirmer, no. 47316, \$2.00 (D-).

Dvorak's setting is a blending of high faith and love of nature. It was composed in 1892 for the quincentennial celebration of Columbus' discovery of America. Only a Latin text is provided in this 47-page work. The soloists need to be advanced, and both use complete vocal ranges, so that the soprano has high Bbs; the bass also sings in the upper extremes of his range. Both have extended solo movements, as well as material sung with the chorus. The choral parts have some divisi, particularly in the tenor, and the music is taxing; a large chorus works best because of the ranges and generally loud, dramatic explosions. There is not as much four-part writing as with most settings; the chorus appears in various sectional combinations. The keyboard reduction of the orchestra is very difficult and an accomplished pianist will be required. The piano role is extensive; full 19th-century harmony and textures are used. The closing "Alleluia" is very exciting, although after the climax for the singers there is an extended instrumental closing area which works best when performed with orchestra so that the intensity is maintained. This is a very rousing setting that must have good musicians for performance.

Te Deum. Robert Edward Smith; SA/TB, organ, and congregation; G.I.A. Publications, G-2070, 60¢ (E).

In this easy 15-page setting, the chorus is in male/female arrangement and often the music is unison. The congregation has material interspersed throughout which is almost always the same, predominantly unison. The I.C.E.T. English text is used and this work is clearly designed for liturgical use. The organ is treated as an accompaniment for the voices, frequently doubling their parts. This setting

has a rondo form with the congregation's music serving as the repeated material. There is traditional harmony in a tasteful setting.

Dettingen Te Deum. George Frideric Handel (1685-1759); SSATB, SATB soli and keyboard or orchestra; Belwin-Mills (Kalmus), \$1.50 (M+).

There are 17 movements in this 68-page work composed in 1743 to celebrate the victory at Dettingen. Most of the movements are for five-part chorus and they have a typical Handelian mixture of block chords and contrapuntal areas. The tempos vary and, except for the opening allegro, the instrumental music is rarely heard without voices. An English text is used, generally in a syllabic setting. Full vocal ranges are used and although the solos are not overly difficult, they will require good voices. The choral music will be most effective with a large chorus. The accompaniment can be played on organ or piano.

Te Deum. William Ferris; SATB, boys' chorus, and organ; Oxford University Press, 94.009, 80¢ (M-).

The mixed and boys' choruses perform separately and together. Some of the choral music is treated as a free chant-like recitative above sustained chords in the organ. This setting has a festive character when the chorus and organ are not in the recitative areas. The organ music is on three staves, but is not difficult. The text is in English and accepted by I.C.E.T. The harmony is mildly dissonant at times, but has an attractive quality that will appeal to everyone.

Te Deum. Franz Joseph Haydn (1732-1809); SATB and organ or orchestra; Oxford University Press, 19 336780 7, \$1.30 (M).

The organ arrangement from the original orchestra version was made by Ivor Atkins and is on two staves. Both English and Latin texts are provided for performance. There are no soloists and, except for a brief solo section in the middle, the tempo is fast throughout the 29 pages. The choral parts are not difficult and are generally in a homophonic setting, with the soprano and tenor having a high tessitura. This setting could be performed by a good church choir or an advanced high school group. The keyboard music is moderately difficult and very busy.

Te Deum. Paul Fetler; SATB unaccompanied with tenor solo; Augsburg Publishing House, 11-9494, \$1.00 (D-).

There are divisi areas, extended melismas, changing meters, mild dissonances, and exciting choral writing in this 27-page setting by the Minnesota composer. His music always has a driving energy and this is no exception. An English text is used, with wide dynamic markings going from *ppp* to *fff* in one measure. The tenor solo is rhythmically free and is not especially hard. This setting will be of interest to college directors, but would generally be too difficult for most church or high school groups. It is excellent music.

Te Deum. Anton Bruckner (1824-1896); SATB with SATB soli and orchestra or piano; Arista Music Co., AE 250, \$1.25 (D).

Bruckner stands as the great Catholic composer of the last half of the 19th century. This work was given its

first performance in 1885 in an arrangement for two pianos with the composer conducting. The work is dramatic and has full vocal ranges so that a college choir may be needed for performance. Only Latin is given in this multi-sectional setting that has some brief unaccompanied areas. The harmony is chromatic and, at times, there are intervallic leaps that will challenge even the best groups. The keyboard part is difficult and has soloistic passages that need an accomplished technique. This *Te Deum* is best performed with the orchestra and is highly recommended to advanced groups.

Te Deum. David Clark Isele; SATB and organ; G.I.A. Publications, G-2269, 60¢ (M-).

Isele, an organist, keeps the emphasis on the singers in his setting which also employs an I.C.E.T. text. At times the chorus sings in unison and with a chant character, although the tempo is not altered. The amount of four-part material is limited and voice ranges are such that any church choir could easily perform this attractive version. Both the organ and choral parts are written on two staves each, and there is a brief closing area that calls for optional bells of any type.

Festival Te Deum. Benjamin Britten (1913-76); SATB and organ; Boosey and Hawkes, H. 15656, \$1.25 (M).

Britten's setting which dates from 1945 stands as one of the principal examples of the 20th-century settings of this ancient text. The organ is on three staves, but the bar lines do not juxtapose beneath the bar lines of the choral parts so that at first glance, the music seems more difficult than it is. The chorus moves along in unison with varying measure lengths while the organ maintains a consistency of rhythm with sustained ornamented chords. Much of the choral singing is in unison. This 20-page work has both tender and dramatic moments and there is a short solo for soprano. This is outstanding music that will require a good choir and organist who can be independent, and will be taxing for the conductor, yet when heard will be highly rewarding.

Te Deum. Austin C. Lovelace; SATB and organ; Augsburg Publishing House, 11-1985, 60¢ (E).

The choral parts are very easy in this 12-page setting that has extended sections in unison. There are areas of free choral chant where no rhythm is indicated. The organ music is easy, on two staves, with some registration suggestions. The tempo is quick and vocal ranges are comfortable. This could be performed by a small church choir.

Festival Te Deum. Healey Willan; SATB and organ; C. F. Peters Corp., EP 6600, \$1.75 (M).

There are sections which call for two separate choirs, and even when they are singing together there is considerable divisi, so that a large choir would be best for performance. The music is not difficult and the choral parts are usually doubled in the organ part, which is on two staves and is primarily chordal in design. The mood is one of majesty, so that each area tends to build to a big climax except for the ending which is a quiet unison prayer. This would be enjoyed by the congregation and choir and is recommended to choirs with many singers on each part.

INSTALLATIONS FOR 1980 — 1981

First United Methodist Church	Ames, Iowa	2 manuals	26 ranks	
Second Presbyterian Church	Baltimore, Maryland	3 "	43 "	
St. John's Roman Catholic Church	Bartlesville, Oklahoma	3 "	39 "	
St. Paul's Episcopal Church	Beaufort, North Carolina	2 "	12 "	-M-
The Evangelical Lutheran Church	Black River Falls, Wisconsin	2 "	16 "	-M-
First Church of Christ, Scientist	Bloomington, Illinois	2 "	13 "	
Lutheran Church of the Redemption	Bloomington, Minnesota	2 "	13 "	-M-
First United Church	Campbellton, New Brunswick	3 "	42 "	
Central Steele Creek Presbyterian Church	Charlotte, North Carolina	2 "	22 "	-M-
St. Luke's Lutheran Church	Charlotte, North Carolina	2 "	17 "	
First United Methodist Church	Cheraw, South Carolina	2 "	44 "	
St. Paul Lutheran Church	Clinton, Iowa	2 "	22 "	-M-
Graves Memorial Presbyterian Church	Clinton, North Carolina	2 "	13 "	
Columbia College	Columbia, South Carolina	3 "	29 "	-M-
First Presbyterian Church	Columbia, South Carolina	3 "	62 "	
Episcopal Church of the Good Shepherd	Dallas, Texas	2 "	22 "	
First Presbyterian Church	Davenport, Iowa	3 "	43 "	
Trinity Evangelical Divinity School	Deerfield, Illinois	2 "	27 "	
Residence of Karl-Heinrich Rose	Edmonton, Alberta	2 "	7 "	-M-
Davis Memorial Presbyterian Church	Elkins, West Virginia	3 "	37 "	
Elon College Community Church	Elon College, North Carolina	2 "	23 "	
First United Methodist Church	Fairbanks, Alaska	2 "	17 "	
First Baptist Church	Fairmont, North Carolina	2 "	22 "	
Glencoe Union Church	Glencoe, Illinois	2 "	27 "	
Zion Lutheran Church	Grand Rapid, Minnesota	2 "	23 "	-M-
Christ Lutheran Church	Hellertown, Pennsylvania	2 "	23 "	
Seventh Church of Christ, Scientist	Houston, Texas	2 "	21 "	
St. Andrew's United Presbyterian Church	Iowa City, Iowa	2 "	22 "	
Doshisha Women's College	Kyoto, Japan	3 "	51 "	-M-
St. Nicholas Roman Catholic Church	Los Altos, California	1 "	9 "	-M-
Second Presbyterian Church	Louisville, Kentucky	3 "	48 "	
Emanuel Lutheran Church	Manchester, Connecticut	3 "	34 "	
Victorian Arts Centre	Melbourne, Australia	4 "	84 "	-M-
Church of St. Mary Magdalen	Melvindale, Michigan	2 "	6 "	
Our Savior's Lutheran Church	Menomonie, Wisconsin	2 "	21 "	-M-
Les Pères Trappistes	Mistassini, Québec	1 "	4 "	-M-
Middle Tennessee State University	Murfreesboro, Tennessee	2 "	31 "	-M-
Kinjo Gakuin University	Nagoya, Japan	2 "	25 "	-M-
First Presbyterian Church	Nashville, Tennessee	1 "	4 "	-M-
Memorial Lutheran Church	Nevada, Iowa	2 "	20 "	-M-
First Church of Christ, Scientist	Newton, Massachusetts	2 "	38 "	
The Presbyterian Church	New Vernon, New Jersey	2 "	21 "	
Church of the Good Shepherd	Orange, Connecticut	2 "	18 "	
Church of Jesus Christ of L.D.S.	Ottawa, Ontario	2 "	10 "	-M-
First Presbyterian Church	Oxford, Mississippi	2 "	30 "	
The United Church of Christ	Pennsburg, Pennsylvania	2 "	13 "	
Brigham Young University	Provo, Utah	1 "	8 "	-M-
First Lutheran Church	Red Wing, Minnesota	2 "	23 "	
Christ the King Roman Catholic Church	Richland, Washington	2 "	20 "	-M-
St. Paul's Roman Catholic Church	Rome, New York	2 "	31 "	
The Presbyterian Church	Rye, New York	4 "	63 "	
The Union Church	Ste-Anne-de-Bellevue, Québec	2 "	13 "	
Immanuel Lutheran Church	St. Clair, Michigan	2 "	14 "	
Church of Jesus Christ of L.D.S.	Salem, Oregon	2 "	13 "	-M-
St. Peter's Lutheran Church	Salisbury, North Carolina	2 "	11 "	
University of Texas	San Antonio, Texas	3 "	56 "	-M-
Trinity Anglican Church	Simcoe, Ontario	2 "	17 "	
St. Paul's Lutheran Church	Stewart, Minnesota	2 "	12 "	-M-
Covenant Lutheran Church	Stoughton, Wisconsin	2 "	13 "	-M-
The Presbyterian Church	Walnut Creek, California	3 "	51 "	
Trinity United Methodist Church	Waverly, Iowa	2 "	24 "	
First Congregational Church	Western Springs, Illinois	3 "	40 "	

-M- Mechanical action organs

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Appointments, Honors, & Management



Marjorie Psalmonds has been appointed organist of the Second Baptist Church of St. Louis, MO. She will continue as associate professor of music at Missouri Baptist College in St. Louis.

Margaret Irwin-Brandon has been appointed organist at Mt. Holyoke College, South Hadley, MA. Also a fortepiano and harpsichord specialist, she was active in the Pacific Northwest for a decade, before teaching at Oberlin Conservatory in 1979-80. She has recently recorded for Voyager Records and is represented by Buchanan Artists Ltd.

Arnold H. Sten recently began duties as minister of music at the First Congregational Church of Battle Creek, MI. He is responsible for a full program of graded choirs, including handbells, and all service playing on the church's 65-rank Casavant organ. Mr. Sten holds a M.F.A. degree in organ performance from Pennsylvania State University, and has done additional graduate study at Westminster Choir College and Ohio State University. He leaves a position in Columbus, OH.

James R. Barry has been appointed organist and choirmaster at St. Andrew's Episcopal Church in Meriden, CT. A graduate of the Rhode Island School of Design and the Hartt School of Music, Mr. Barry has studied organ with Raymond F. Glover, David Pizarro, Earl Eyrick, and Edward Clark. He leaves a position at St. John's Episcopal Church, East Windsor, CT, but continues to serve as director of the Cathedral Chamber Singers of Hartford. Mr. Barry began his new duties Aug. 1.

Gerald F. McGee has been appointed organist and master of the choirs at the Cathedral Church of St. Paul, Detroit, MI. A native of Connellsville, PA, Mr. McGee attended Westminster College, New Wilmington, PA, Union Theological Seminary School of Sacred Music, New York City, and Washington University, St. Louis. Previous positions include St. John's Church, Youngstown, Ohio, St. David's (Radnor) Church, Wayne, PA, and St. John's Church, Tampa, Florida. He has also served on the faculties of Youngstown State and Univ. of Tampa. While in St. Louis, Mr. McGee was the chairman of the music department at Mary Institute and assistant conductor of the St. Louis Chamber Chorus. His organ study has been with Raymond Ocock, Stanley Tagg, Donald McDonald and Howard Kelsey.

At St. Paul's Cathedral, Mr. McGee will be responsible for training and directing the choir of men and boys, the parish choir, and the Cathedral Chamber Singers. Mr. McGee previously served on the music and liturgical commissions for the Diocese of Pennsylvania and the music commission for the Diocese of Southwest Florida.



Cynthia Bellinger, assistant professor of music at the University of Guam, was recently awarded a grant from the National Endowment for the Arts, through the IAC Council of Guam. With it and the support of the Lutheran Church Council of Guam, she will perform three organ concerts Nov. 6, Dec. 18, 1980, and April 9, 1981. The series will conclude with a workshop and masterclass and will be performed on the only pipe organ on Guam; it is the first organ concert series to be held on the island. Ms. Bellinger was organist-assistant choir director at the Second Baptist Church of St. Louis 1973-79 and has been a music instructor at Belleville Area College, Illinois. She is currently completing her doctoral dissertation.



James David Christie has joined the roster of performers represented by Howard Ross, Inc., Concert Management. Mr. Christie was the winner of the 1979 Bruges international organ competition, the first American so honored, being the choice of both judges and audience. He received the B.Mus. degree from Oberlin College Conservatory of Music, where he studied organ with David Boe and harpsichord with Doris Ornstein. He has also studied with Marie-Claire Alain, Harald Vogel, and Bernard Legacé. He earned the M.Mus. degree and the Artist Diploma at the New England Conservatory of Music.

Music director at Wellesley Hills Congregational Church and at Temple Beth El, Belmont, MA, Mr. Christie teaches privately and has concertized throughout the United States, Canada, and Europe. He recently concluded his fifth European tour and will return to Europe in 1981 to record on historical instruments. This past June he was awarded an honorary Doctor of Fine Arts degree by the New England School of Law.



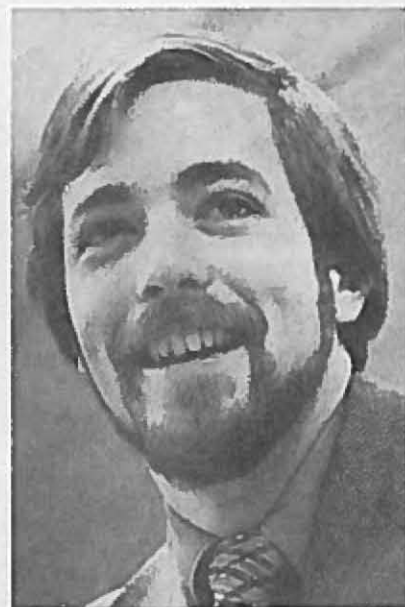
James P. Buonemani has been appointed organist and director of music for the Church of the Good Shepherd, Corpus Christi, TX. He holds the B.Mus. degree from the Eastman School of Music, where he was awarded the performer's certificate as a student of David Craighead and was elected to Pi Kappa Lambda. He earned the M.Mus. degree at Westminster Choir College, where he studied organ with Eugene Roan and conducting with Joseph Flummerfelt. He has also studied at the Royal School of Church Music in England. He has served on the staffs of the Cathedrals of the Sacred Heart in Rochester, NY, and Newark, NJ. Most recently he was organist-choirmaster of the Church of St. Andrew and Holy Communion in South Orange, NJ.

Mr. Buonemani's duties include the development of a varied program of concert and liturgical music within a major building project. A composer, his "Preces and Responses" have recently been performed on tour by the choir of Trinity Church, Princeton.



Stephen H. Best has been appointed Casavant Frères sales representative for 14 counties of central New York. He received his A.B. and D.M. degrees in organ from Syracuse University and will continue to serve as organist-choirmaster of Utica's First Presbyterian Church and as a music faculty member at Hamilton College. Mr. Best is a member of the Organ Historical Society and is a past dean of the Central New York Chapter AGO. The territory for which he will be responsible includes Syracuse, Elmira, Binghamton, Utica, and Watertown.

Colleen Knehans has been appointed assistant for administration and music at the U.S. Air Force Academy Cadet Chapel in Colorado. An organ student of Michael Schneider, Robert Noehren, Mary Lou Robinson, and Rodney Vaughan, she received her M.Mus. degree in organ from the University of Kansas as a student of James Moeser. She leaves a position as associate organist-choir director at Plymouth Congregational Church in Lawrence, KS.



Rodney Alan Wynkoop has been appointed director of chapel music and of the choral program at the University of Chicago, where he succeeds Richard Vikstrom. Mr. Wynkoop has been instructor in choral music at the Yale University School of Music and at the Yale Institute of Sacred Music; he served also as director of music at Yale's Battell Chapel. He received the B.A. degree in music from Yale in 1973 and the M.M.A. degree in conducting from the University of Wisconsin in 1975. He has recently completed course requirements for the doctorate at Yale.

In addition to his appointments at the University of Chicago's Rockefeller Memorial Chapel, Mr. Wynkoop has been appointed a lecturer in the university's music department. He began his new duties July 1.



Peter Hurford has been elected president of the Royal College of Organists in London, England, succeeding George Guest. Born in 1930, he studied at the Royal College of Music and at Cambridge University, where he took degrees in music and in law. He served as master of the music at St. Albans Cathedral 1958-78, devoting himself to a full-time concert and recording career since then. He has toured throughout the world and has made 40 records, including the complete Bach organ works on the Argo label. During the current year, his Bach recordings for the BBC are being broadcast in 34 weekly programs. Mr. Hurford has been a guest teacher at the University of Cincinnati and the University of Western Ontario, and he received an honorary doctorate from Baldwin-Wallace College. He concertizes in North America under the representation of Murtagh-McFarlane Artists, Inc.

The Royal College of Organists was founded in 1864 to promote the art of organ playing and choir training, and to hold examinations in the same, as well as to maintain a library and central organization in London.

Nunc Dimittis

Ruth Barrett Phelps died Sept. 1 in Burlingame, CA. She was 80.

From 1934 to 1961, she was organist of the First Church of Christ, Scientist, in Boston — the Mother Church. A number of students studied with her privately during those years. She compiled and edited "Sacred Hour at the Piano," "Sacred Hour at the Organ," and "Anthology of Organ Music" (all Carl Fischer) and made two recordings for the Aeolian-Skinner series "The King of Instruments" (one with tenor Frederick Jagel). She studied with a number of distinguished teachers, including Fritz Heitmann and Lynnwood Farnam. Born in Schenectady, NY, she attended the Guilman Organ School in New York City and the American School of Music in Fontainebleau, France.

In 1949, Ruth Phelps was the first woman to be elected dean of the Boston Chapter AGO. Later she was a national councillor and an honorary life member of the Boston Chapter. Although she was a resident of California for the past 12 years, she is warmly remembered by her many friends in Boston for her industriousness, sense of humor, and enthusiasm.

— William Saunders, Boston

Ernest White died on Sept. 21 at the age of 80. Born in London, Ontario, he made a distinguished career in this country as a teacher, recitalist, publisher, and organ designer. For 25 years director of music at New York City's Church of St. Mary the Virgin, he later worked with M. P. Möller and also taught at Butler University. In the early days of LP records, he recorded for the Mercury label.



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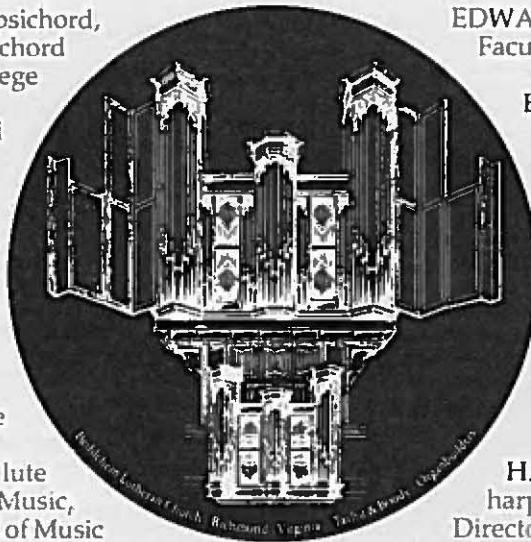
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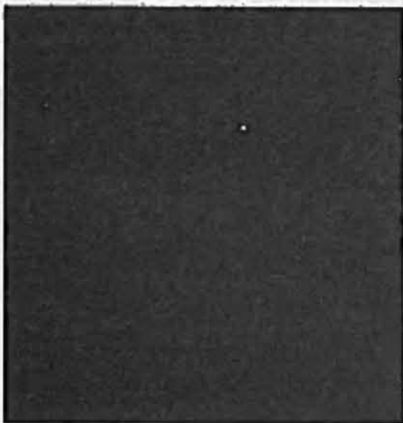
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McManis Organs* of Kansas City, KS, have completed a 2-manual and pedal organ of 22 ranks for Asbury United Methodist Church in Prairie Village, KS. The electro-pneumatic instrument is installed at the front of the chancel, with the Great Principal chorus unenclosed on the left and the Pedal unenclosed on the right. The façade portions of both 8' Principals are arranged in minor-tierce formation. A separately-drawing cornet is included in the enclosed Great to the far left, along with Great and Pedal reeds. Unusually long feet on the Principals and Gemshorns permitted rich voicing. The wind pressure is 77 mm. Margaret Borel is the organist, and the Rev. Al Hager is the pastor. A jointly-sponsored dedication/Kansas City AGO Chapter recital by George Pro is scheduled for Mar. 16, 1981.

*Charles W. McManis and Charles R. Eames are members of the American Institute of Organbuilders.

GREAT

Gedackt 16' 12 pipes
Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Erzähler 8' 61 pipes
Octave 4' 12 pipes
Rohrflöte 4' 12 pipes
Nazard 2-2/3' 61 pipes
Flageolet 2' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture IV 1-1/3' 220 pipes
Trumpet 8' 61 pipes
Claron 4' 12 pipes
Tremolo
Chimes 21 tubular bells

SWELL

Gemshorn 16' 12 pipes
Stillflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Scharf III 2/3' 183 pipes
Krummhorn 16' 49 notes
Hautbois 8' (prepared)
Krummhorn 8' 61 pipes
Hautbois 4' (prepared)
Tremolo

PEDAL

Subbass 16' 32 pipes
Gemshorn 16' 32 notes
Lieblich Gedackt 16' 32 notes
Quinte 10-2/3' 32 notes
Spitzprinzipal 8' 32 pipes
Gedackt 8' 32 notes
Gemshorn 8' 32 notes
Octave 4' 12 pipes
Gedackt 4' 32 notes
Rohrflöte 2' 32 notes
Mixture III 2' (prepared)
Posaune 16' 12 pipes
Trumpet 8' 32 notes
Claron 4' 32 notes
Krummhorn 4' 32 notes



Hendrickson Organ Co.* St. Peter, MN, has installed a 3-manual and pedal organ of 47 ranks in St. Mark's R. C. Church, St. Paul, MN. The electromechanical-action instrument was installed within existing balcony casework, with an amphi-

theatre-style console at the front-center of the balcony. Some ranks were reused from the earlier organ. Roger Burg and Curt Oliver were consultants. The dedication recital was played Sept. 7 by the late Earl Barr.

*Charles Hendrickson and David Engen are members of the American Institute of Organbuilders.

GREAT

58 notes

Principal 16'
Octave 8'
Bourdon 8'
Octave 4'
Spitzflöte 4'
Quint 2-2/3'
Octave 2'
Mixture IV-V
Trumpet 8'
Chimes

CHOIR

58 notes

Gedackt 8'
Dolce 8'
Schwebung II (TC) 8'
Principal 4'
Koppelflöte 4'
Nazard 2-2/3'
Gemflöte 2'
Tierce 1-3/5'
Scharf IV
Krummhorn 8'
Tremulant

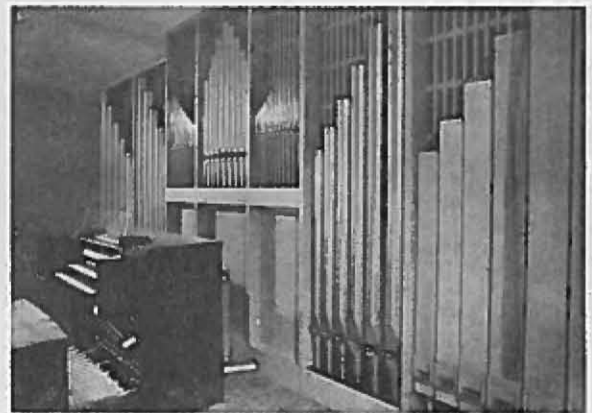
SWELL
58 notes

Gedackt 16'
Viole 8'
Viole Celeste 8'
Rohrflöte 8'
Principal 4'
Nachthorn 4'
Waldflöte 2'
Mixture IV
Bassoon 16'
Trompette 8'
Oboe 8' (ext.)
Vox Humana 8'
Claron 4'
Tremulant

PEDAL
32 notes

Untersatz 32' (acoustic)
Diapason 16'
Bourdon 16'
Principal 16' (GT)
Gedackt 16' (SW)
Octave 8' (ext.)
Gedackt 8' (ext.)
Octave 4' (ext.)
Nachthorn 4'
Mixture IV
Posaune 16'
Bassoon 16' (SW)
Trumpet 8' (ext.)
Claron 4' (ext.)

New Organs



Gress-Miles Organ Co., Princeton, NJ, has installed a 2-manual and pedal organ of 14 ranks in Erwin Chapel, South Congregational Church, New Britain, CT. The electromechanical-action instrument is in a rear-gallery case, with speaking façade pipes of the Great and Pedal Principals and the Pedal Subbass. Low-pressure classic-style voicing was used, with special compound scales for all multiple-use ranks. The reed is of French style. Solid-state switching was employed.

The same firm built a 3-manual and pedal organ of 62 ranks for the main church, in 1972.

GREAT

Principal 8' (PED) 5 pipes
Rohrflöte 8' 61 pipes
Gemshorn 8' (SW) 61 notes
Gemshorn Celeste (TC) 8' (SW) 49 notes
Octave 4' 49 pipes
Rohrflöte 2' 24 pipes
Mixture III-IV 232 pipes
Bassoon 16' (SW) 61 notes
Trompette 8' (SW) 61 notes
Claron 4' (SW) 61 notes
Swell to Great 16', 8'

SWELL

Holzgedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzflöte 4' 61 pipes
Octave Celeste 4' 61 notes
Nesaf (TC) 2-2/3' 49 pipes
Octave 2' 61 pipes
Terz (TC) 1-3/5' 49 pipes
Quintflöte 1-1/3' 12 pipes
Superoctave I 61 notes
Kunztimbel I 61 notes
Bassoon 16' 12 pipes
Trompette 8' 61 pipes
Claron 4' 12 pipes
Tremulant
Swell to Swell 16'

PEDAL

Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (GT) 32 notes
Holtzgedeckt 8' (SW) 32 notes
Quintflöte 5-1/3' 32 notes
Octave 4' 12 pipes
Rohrflöte 4' (GT) 32 notes
Superoctave 2' 12 pipes
Mixture III-IV (GT) 32 notes
Bassoon 16' (SW) 32 notes
Trompette 8' (SW) 32 notes
Claron 4' (SW) 32 notes
Swell to Pedal

New Organ



Abbott and Sieker,* Los Angeles, CA, have built a 2-manual and pedal organ, Op. 82, for the United Methodist Church of Sepulveda, CA. The 25-rank instrument has suspended mechanical key action, with electro-pneumatic stop action and solid-state combination action. This is the second organ by the firm for this church; the first, in 1973, was an electro-pneumatic instrument using some old pipes. Boude Moore is the organist.

GREAT

*Principal (façade) 8' 61 pipes
 *Rohrfloete 8' 61 pipes
 *Octave 4' 61 pipes
 Flachfloete 2' 61 pipes
 Sesquialtera II 122 pipes
 *Mixture IV 1-1/3' 244 pipes
 Trompete (horizontal) 8' 61 pipes

SWELL

Gedeckt (wood) 8' 61 pipes
 *Viola 8' 61 pipes
 *Celeste (TC) 8' 49 pipes
 *Blockfloete 4' 61 pipes

Quint 1-1/3' 61 pipes
 Mixture III 183 pipes
 Krumhorn 8' 61 pipes
 Tremulant

PEDAL

**Subbass (1-6 in façade) 16' 32 pipes
 **Principal 8' 32 pipes
 Gedeckt (wood) 8' 32 pipes
 Choral Bass 4' 32 pipes
 Fagot (L/2) 16' 32 pipes

*New pipes from 1973 organ
 **old pipes from 1973 organ

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Initial Requirements

- Submit Official Registration form (from *The American Organist*, June, 1980, p. 26) with \$10.00 to the Chapter Competition Chairman and the National Competition Chairman by January 28.

Final Requirements

- Contestants will choose works from the Official Competition Rules.
- Contestants will play at The Evangelical Lutheran Church of St. Luke, 1500 W. Belmont, Chicago, IL, February 28, 1981.

Awards

- Winner will receive a prize of \$250.00 and be entered in the State Competition.
- Winner will be sponsored in a full public recital by the Chicago Chapter.

For more information contact the Competition Chairman,
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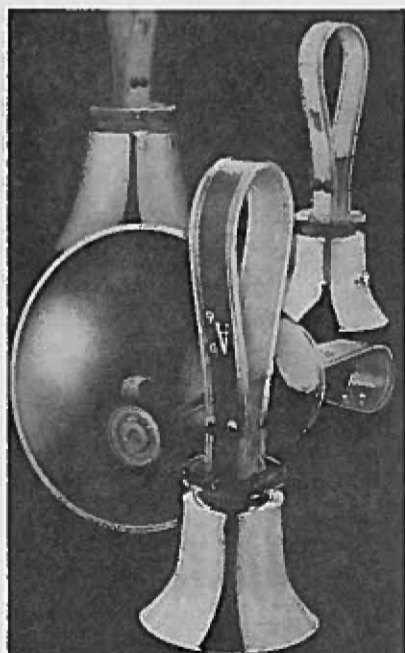
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C. B. Fisk, Gloucester, MA, has built a 3-manual and pedal organ of 57 ranks, Op. 79, for the First Presbyterian Church of Charleston, WV. The instrument has suspended mechanical key action and mechanical stop action, with three adjustable pairs of combination pedals. The casework was carved in 1931 for the Aeolian-Skinner Co. by the woodworking firm of Irving and Casson in Cambridge, MA, and served until 1967 as part of the organ in Appleton Chapel, Harvard University. The design was derived from a case by George England (1765) for St. Stephen's Church, Walbrook, London, designed by Sir Christopher Wren.

The organ was dedicated on Oct. 12 with a recital by Fenner Douglass. David Dead-erick is the associate pastor and minister of church music; Carol Crumrine Eich is the organist.

GREAT
(56 notes)

- Prestant 16'
- Octave 8'
- Gamba 8'
- Flute Harmonique 8'
- Chimney Flute 8'
- Octave 4'
- *Waldflöte 4'
- *Cornet IV
- *Doublet 2'
- **Mixture VI-VIII
- Trumpet 8'
- Claron 4'

SWELL
(56 notes)

- Bourdon 16'
- Geigen 8'
- Stillgedeckt 8'
- Voce Umano 8'
- Italian Principal 4'
- *Nazard 2-2/3'
- **Sesquialtera II
- Flageolet 2'
- *Fifteenth 2'
- **Fourniture IV
- Bassoon 16'
- Trumpet 8'
- Hautboy 8'

POSITIVE
(56 notes)

- Bourdon 8'

- Prestant 4'
- Night Horn 4'
- *Nasat 2 2/3'
- **Sesquialter
- *Sifflet 1'
- **Quartane II
- *Doublet 2'
- **Sharp V
- Cromorne 8'

PEDAL
(32 notes)

- Prestant 16'
- Bourdon 16'
- Baarp'ijp 8'
- *Superoctave 4'
- **Mixture IV
- Trombone 16'
- Trumpet 8'

COUPLERS
(hookdown pedals)

- Swell to Great
- Positive to Great
- Swell to Positive
- Great to Pedal
- Swell to Pedal
- Positive to Pedal

- Tremulant
- Wind Stabilizer
- *first position of double draw
- **second position of double draw

Ross King,* Ft. Worth, TX, has completed a 3-manual and pedal organ of 35 ranks at Robert Carr Chapel of Texas Christian University in Fort Worth. The electro-pneumatic instrument contains 12 ranks voiced from the previous Reuter, and new flue pipes from A. R. Schopp's Sons and Organ Supply Industries, with new reeds from the Trivo Co. The installation was completed in Nov. 1979, and the dedication recital was played by Emmet G. Smith, organ professor at TCU.

*Ross King is a member of the American Institute of Organbuilders.

GREAT

- Principal 8' 73 pipes
- *Flauto Traverso 8' 73 pipes
- *Octave 4' 73 pipes
- *Super Octave 2' 61 pipes
- Fourniture IV-VI 323 pipes
- Cromorne 8' 61 pipes

- Chimes 25 bells
- Great to Great 4'
- Swell to Great 16', 8', 4'
- Positif to Great 8'

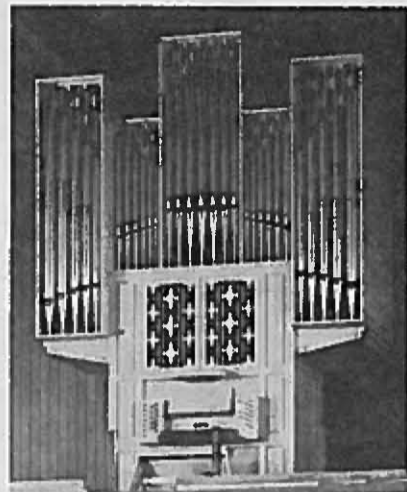
SWELL

- Gedeckt 16' 61 pipes
- Rohrflute 8' (ext.) 12 pipes
- *Viole de Gamba 8' 73 pipes
- *Viole Celeste (TC) 8' 61 pipes
- *Principal 4' 61 pipes
- *Nachthorn 4' 61 pipes
- *Nazard 2-2/3' 61 pipes
- Spitzflute 2' (ext.) 37 pipes
- Cymbel III-IV 232 pipes
- *Contra Trumpet (TC) 16' 49 pipes
- Trumpet 8' 73 pipes
- Claron 4' 73 pipes
- Tremulant
- Swell to Swell 16', 4'
- Swell Unison Off

POSITIF

- Gedeckt 8' 61 pipes
- *Dulciana 8' 61 pipes

New Organs



Gabriel Kney & Co. of London, Ontario, has built a 2-manual and pedal organ of 40 ranks for the First Community Church of Dallas, TX. The mechanical-action instrument is in the rear gallery, with a multiple wedge-type bellows system which provides steady wind at 85 mm for the Pedal, 72 mm for the Great, and 65 mm for the Swell. The pipes are tuned to Kirnberger II. Susan Ingrid Ferré, who was the consultant, played the initial recital. Voicing was by Gabriel Kney.

GREAT
58 notes

- Bourdon 16'
- Praestant 8'
- Rohrflöte 8'
- Oktav 4'
- Spitzflöte 4'
- Oktav 2
- Mixtur IV 1-1/3'
- Zimbel II 1/2'
- Cornet IV
- Trompette 8'
- Tremulant

SWELL
58 notes

- Gamba 8'
- Celeste (TC) 8'
- Gedeckt 8'
- Prinzpal 4'
- Offenflöte 4'
- Nasat 2-2/3'
- Prinzpal 2'
- Terz 1-3/5'
- Scharf IV 1'
- Krummhorn 8'
- Tremulant

PEDAL
32 notes

- Subbass 16'
- Oktavbass 8'
- Gedeckt bass 8'
- Choralbass 4'
- Mixtur IV 2-2/3'
- Posaune 16'
- Trompette 8'

- Koppelflute 4' 61 pipes
- Gemshorn 2' 61 pipes
- Sesquialtera (TC) II 98 pipes
- Trumpet (Solo) 8' 61 pipes
- Tremulant
- Positif to Positif 16', 4'
- Swell to Positif 16', 8', 4'

PEDAL

- Resultant 32' 32 notes
- *Bourdon 16' 32 pipes
- Gedeckt 16' (SW) 32 notes
- *Principal 8' 44 pipes
- Gedeckt 8' (SW) 32 notes
- Quint 5-1/3' (ext.) 32 notes
- Octave 4' (ext.) 32 notes
- Rohrflute 4' (SW) 32 notes
- Bombarde 16' 32 pipes
- Oboe 4' (SW) 32 notes
- Chimes (GT) 25 notes
- Great to Pedal 8', 4'
- Swell to Pedal 8', 4'
- Positif to Pedal 8'

* ranks retained from previous organ



The Holtkamp Organ Co.* of Cleveland, OH, has built a 3-manual and pedal organ of 43 ranks for James Chapel, Union Theological Seminary, New York City. The instrument is encased in sliced red oak and has mechanical key action, with electric stop action. The combination action is from remote setterboard. Vernon de Tar, Gerre Hancock, and John Weaver served as consultants.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT (I)

Principal Bass 16' (1-17 fr. Pommer) 44 pipes
 Pommer 16' 61 pipes
 Principal 8' 61 pipes
 Rohrgedackt 8' 61 pipes
 Octave 4' 61 pipes
 Spitzflöte 4'
 Superoctave 2' 61 pipes
 Sesquialtera II 122 pipes
 Mixture IV 244 pipes
 Trumpet 8' 61 pipes

COUPLERS

Great to Pedal
 Swell to Pedal
 Solo to Pedal
 Swell to Great
 Solo to Great

PEDAL

Principal 16' 32 pipes
 Subbass 16' 32 pipes
 Octave 8' 32 pipes
 Flute 8' 32 pipes
 Choralbass 4' 32 pipes
 Reuschbass IV 128 pipes
 Posaune 16' 32 pipes
 Trumpet 8' 32 pipes

SWELL (II)

Gamba 8' 61 pipes
 Voix Celeste (TF) 8' 56 pipes
 Hohlflöte 8' 61 pipes
 Principal 4'
 Harmonic Flute 4' 61 pipes
 Waldflöte 2' 61 pipes
 Larigot I-1/3' 61 pipes
 Scharf III 183 pipes
 Cromorne 16' 61 pipes
 Fagott 8' 61 pipes

SOLO (III)

Copula Major 8' 61 pipes
 Copula Minor 4' 61 pipes
 Cornet III 147 pipes
 Fanfare 8' (horizontal) 56 pipes

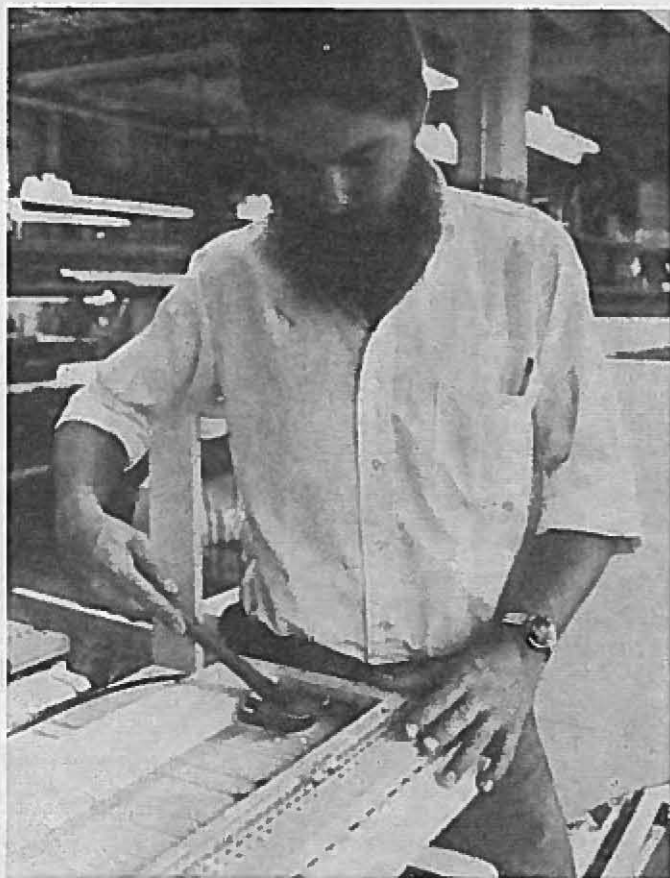
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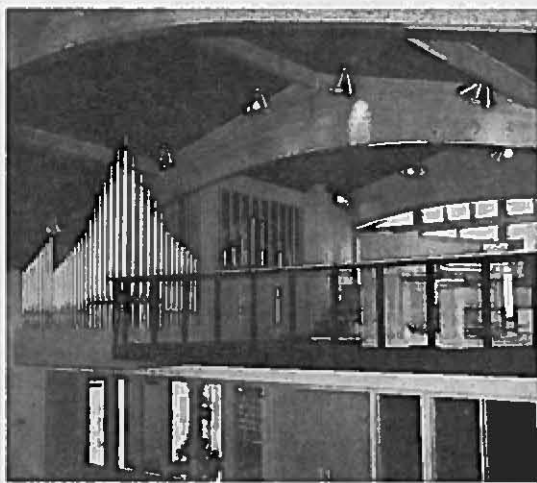
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4' Principal	4' Spitzflöte	8' Principalbass	8' Rohrflöte
2' Nachthorn	III Mixture	4' Choralbass	16' Fagott
8' Trompeta		4' Klarine	
Swell			
8' Rohrflöte	8' Salicional		
4' Genshorn	2' Klein Principal		
1 1/2' Larigot	8' Trompeta		
Tremolo			

Mr. Patchable of Charleston

by Wilmer Hayden Welsh

The vestry of the South Carolina Parish of St. Philip's of Charleston elected a new organist on February 25, 1739.¹ He was expected to play for the church services, and to teach organ, harpsichord, and clavichord to anyone willing to become his scholar.² For playing the services, he was to be paid by parish subscription a salary of forty pounds per year,³ just slightly more than that paid to the rector's assistant. For diligent teaching, the organist could earn in addition up to 150 pounds per year with another thirty to forty pounds possible as income from public concerts.⁴ The total income of as much as 230 pounds per year signified that, by the standards of the time, this was a well-paying position which could attract a musician of considerable stature.

The new organist's name was Charles Theodore Patchelbell, a name which had been Anglicized already and which, during the nearly eleven years of his tenure at St. Philip's, would be altered still further to Charles Theodore Patchable.⁵ Originally, his name was Carl Theodor Pachelbel. He had been baptized on November 24, 1690, in the German city of Stuttgart, the son of the illustrious composer and organist, Johann Pachelbel, and his wife, Judith.⁶ Johann continued as court organist at Stuttgart until 1692 when, after turning down a position at Oxford University, he accepted the position of court organist at Gotha. In 1695, he returned to his native Nuremberg to be the organist of St. Sebaldus Church until his death in 1706. His son and student, Wilhelm Hieronymus (1686-1764) was appointed organist at the Jakobkirche, Nuremberg, in 1706, and in 1725 succeeded to his father's position at St. Sebaldus. Another son, Johann Michael, remained in Nuremberg to become a successful maker of musical instruments.

Nothing presently is known of what happened to Carl Theodor, who was only fifteen years old when his father died. Presumably his musical training already had been begun by his father and was continued by his brother. It can be presumed also that he was still in Germany when he composed his only extant work, *Magnificat anima mea* for eight-part double chorus and continuo. When the manuscript was found in a Berlin library in 1901, so little was known about Carl Theodor that not even the relationship between him and Johann could be verified.⁷ To Virginia Larkin Redway goes the credit for locating Carl's baptismal record in Stuttgart.⁸

¹ *St. Philip's Parish Vestry Notes*, unpublished, entry for 25 Feb. 1739. The former organist, John Salter, had died recently.

² *Ibid.*, entries for 7 May 1750 and 6 Feb. 1752 share these two items in the job description. The former was drawn up for circulation in England during Pachelbel's terminal illness. The latter was drawn up to help secure a replacement for his successor, only five months after the successor had arrived from England. It contained a third item: "not given to sitting or hard drinking."

³ *Ibid.*, entry for 7 May 1750.

⁴ *Ibid.*, entry for 6 Feb. 1752.

⁵ *Ibid.*, entry for 15 Sept. 1750.

⁶ Charles Theodore Pachelbel, *Magnificat*, published for the New York Public Library by C. F. Peters, 1959, English Preface by the editor, Hans T. David. Brief biographies of Carl Theodor, Wilhelm Hieronymus, and Johann Pachelbel were included by Nicholas Slonimsky in his revision of *Baker's Biographical Dictionary of Musicians*, Sixth Edition, Schirmer Books, New York, 1978, p. 1274.

⁷ Virginia Larkin Redway, "A New York Concert in 1736," *The Musical Quarterly*, Vol. XXII, No. 2, April 1936, pp. 170-177.

⁸ Virginia Larkin Redway, "Charles Theodore Pachelbel, Musical Emigrant," *Journal of the American Musicological Society*, Spring 1952, pp. 32-36.



St. Philip's Church in Charles Town, South Carolina

Reproduced from *Gentleman's Magazine*, London, June 1753; described as "the most regular and complete building of its kind in America." (Courtesy of the E. H. Little Library, Davidson College)

Charles Theodore Pachelbel was living in Boston at least by February of 1733. The entry for February 25 in the *Annals of Trinity Church, Newport, Rhode Island* shows that on that date the Church Wardens were instructed to invite him from Boston to Newport to help set up a new organ recently arrived from England.⁹ Also preserved in the *Annals of Trinity Church* is a letter of October, 1753, from the church to the organ's builder, the celebrated Richard Bridge whose work George Frideric Handel had endorsed personally.¹⁰ The letter contains the organ's specifications as follows: stop diapason (8'), principal (4'), flute (4'), fifteenth (2'), and human voice (8'); half-stops, cornet treble (probably III), trumpet treble (8'), open diapason treble (8'), echo trumpet (8'), and open diapason (8').¹¹ The pipes were enclosed in a case of English oak and walnut ornamented with a gilded crown at the top center, and played from one keyboard of ebony keys with a compass of about four octaves (CC to d'' with no CC#). Flanking the keyboard were twelve stop controls, six to a side, probably one of which was a bellows alert. Pachelbel must have liked the organ as he stayed on at Trinity Church after the installation as organist at an annual salary of twenty pounds sterling¹² until late in 1735.

⁹ Redway, *op. cit.* 1936.

¹⁰ William Leslie Sumner, *The Organ*, Macdonald and Co., London, 1973, p. 170.

¹¹ *Ibid.*, pp. 197-198. The parenthetical pitch levels are mine.

¹² According to the *Annals of Trinity Church*, the annual salary of twenty pounds sterling was offered for Pachelbel's successor in a job description which the vestry, at its meeting of December 26, 1735, ordered sent to England.

Lured by yet another colonial center of culture, Pachelbel went from Newport to New York City. On January 6, 1736, *The New York Gazette* carried at the head of its advertisement column the announcement of a concert to be given on January 21, "for the benefit of Mr. Pachelbell, the Harpsicord [sic] Part performed by himself."¹³ The title page of the 1959 edition of his *Magnificat* claims that this concert was the first ever presented in New York City, and that the *Magnificat* was part of the program. Neither claim seems to be in accord with the known facts. As early as 1936, Virginia Larkin Redway cited evidence for a New York concert taken from the December 24, 1733, edition of *The New York Gazette*, although specific details of the event were not given by the newspaper. Further, Pachelbel's advertisement does not refer to his concert as the first in New York, nor does it mention his *Magnificat*. It seems unlikely that the publicity value of such information would have been overlooked had it been accurate. His advertisement does mention, however, "Violins and German [transpose] Flutes by private Hands." Neither type of instrument is called for either in the 1959 edition of the *Magnificat* or in the original manuscript found in Berlin in 1901.¹⁴ Whatever was performed by Pachelbel in New York on January 21, 1736, the concert must have been financially rewarding to him. He gave another one there on March 9 of the same year.

¹³ Redway, *op. cit.* 1936, insert between pp. 172 and 173.

¹⁴ Pachelbel, *op. cit.* 1959. This information is stated more precisely in the German *Vorwort* than in the English Preface, both by Hans T. David.

Not until Pachelbel was forty-six years old did the scene of his activities switch to Charleston. According to the *Register of St. Philip's Parish*, he married Hannah Atkins Poitevin on February 16, 1737,¹⁵ less than a year after his second New York concert. He became Hannah's second husband. She had married her first, Anthony Poitevin, on October 31, 1727, and had buried him on June 18, 1730. That all of this information was recorded in the Parish Register¹⁶ suggests that Hannah herself was probably a member of the congregation. As was pointed out by Virginia Redway in 1936, an advertisement in the October 29-November 5, 1737, issue of *The South Carolina Gazette* confirms that Pachelbel and his new wife made their home in the city. The advertisement announced a concert for the benefit of Mr. Theodore Pachelbel to be presented on St. Cecilia's Day, November 22, at the new theater in Queen Street with tickets available at the house of Mr. Pachelbel.¹⁷ It also announced that a suitable cantata was to be sung, but did not give its name.¹⁸

After the New York concerts and probably others as yet unknown given in the developing cities along the Atlantic coast, Pachelbel's fame must certainly have spread throughout the colonies. Some scholars today think that he was perhaps the finest musician in America before 1750.¹⁹ Why then did he settle so far away from the cultural centers of the Northeast?

Virginia Redway questioned in 1952 an earlier view which suggested that Pachelbel had merely "drifted" as far south as Charleston,²⁰ but she offered nothing in its place. The real reason is stated succinctly by W. Thomas Marrocco and Harold Gleason:

During the pre-Revolutionary period, professionally trained European musicians . . . began to arrive in America to seek their fortunes. Charleston, South Carolina, was the main center of attraction at first, but after the Revolution many settled in Philadelphia, New York, and Boston.²¹

Pachelbel had chosen to live in Charleston in preference to the other cities.

Then as now, Charleston made most of its living from the sea. During the colonial period, rice was king, and much wealth was accumulated through its cultivation and exportation to feed the growing populations of London and other European cities. After 1744, the exporting of a fashionable blue dye made from the indigo plant also became highly profitable.²² The British ships which carried off rice from the Charleston wharves would return months later laden with European wares — first necessities, and later, increasingly, luxuries — which the South Carolina planters and the growing middle class in Charleston were

¹⁵ *Register of St. Philip's Parish, Charles Town, South Carolina, 1720-1758*, edited by A. S. Salley, Jr., published by Walker, Evans, and Cogswell Co., Charleston, 1904, p. 170.

¹⁶ *Ibid.*, pp. 158 and 237.

¹⁷ Slonimsky erroneously states in *Baker's, op. cit.*, that the concert was given in Pachelbel's house.

¹⁸ One cannot help speculating if this might have been a performance of the elusive *Magnificat*.

¹⁹ Among these is no less a figure than Manfred F. Bukofzer, *Music in the Baroque Era*, W. W. Norton, New York, 1947, p. 178.

²⁰ The earlier view was that of Oscar G. Sonneck, *Early Concert Life in America (1731-1800)*, Breitkopf & Härtel, Leipzig, 1907, pp. 13 and 158.

²¹ Marrocco and Gleason, *Music in America (1620-1865)*, W. W. Norton, New York, 1964, p. 177.

²² The agricultural crown did not pass to cotton until the development of the textile industry at the end of the eighteenth century.

eager to buy. This commerce was not carried on without many difficulties: from the Spanish in Florida, the French in the Mississippi Valley, the Indian tribes native to the Carolina region, and even from the Lords Proprietors whose forebears had received the original charter from Charles II in 1663 and who continued to rule the colony from London with little understanding of or concern for its needs. However, this last problem was solved in 1730, just a few years before Pachelbel's arrival in Charleston, when the newly-crowned King George II bought out the Lords Proprietors and made North and South Carolina, formerly a single colony at least in name, into two royal colonies.

Charleston was already an elegant city. Its English townhouses, built with the addition of long, side porches in the Barbadian style, were developing a distinctive architecture of their own. Its English gardens were ablaze most of the year with colorful, semi-tropical flowers. A foreign visitor described it with words of praise and ill-concealed astonishment:

This town makes a beautiful appearance . . . in grandeur, splendour of buildings, decorations, equipages . . . and indeed in almost everything, it far surpasses all I ever saw or ever expected to see in America.²³

Charlestonians greeted the 1730 change of government with a wave of cultural expansion. Two printers arrived with their presses in 1731 and soon began to issue newspapers. One of these, *The South Carolina Gazette* which began weekly publication on Saturday, January 8, 1732,²⁴ printed essays, poems, news from all over Europe and parts of the Near East, as well as many advertisements. Books were also published, including a collection of hymns in 1737 by a visiting Anglican clergyman named John Wesley.²⁵ Public concerts were given as early as 1731 and probably earlier.²⁶ The first American performance of a ballad opera took place in the Charleston Court-room on February 18, 1735.²⁷ The opera was called *Flora*,

or *Hob in the Well*, and it had been written by John Hippisley for an English production only six years before in 1729.²⁸ The famous Dock Street Theater, the third theater in the colonies²⁹ and still in operation today, opened with its first production on February 12, 1736.³⁰ It was the site of Pachelbel's concert of 1737 although his advertisement refers to the new theater in Queen-street. Shortly before construction actually began on the theater, the name of Dock Street was officially changed to Queen Street,³¹ which name it still bears today. The St. Cecilia Society, still a thriving and prestigious cultural organization, dates its origin from Pachelbel's 1737 concert on St. Cecilia's Day although it was not officially organized until 1762.³²

St. Philip's Parish also participated in the expansion by completing its new church building. In her 1952 article, Virginia Redway seems to imply that the building in which Pachelbel played was built in 1681-1682.³³ This is not the case. The first St. Philip's in Charleston was a wooden building which had been constructed in 1681-1682.³⁴ This was shortly after the town itself had been established at the confluence of the Ashley and Cooper Rivers, across the Ashley from the original settlement of 1670. The parish was Anglican, or Church of England, brought to Carolina by the English colonists and under the jurisdiction, as were all colonial parishes, of the Lord Bishop of London. As Charleston grew, the old wooden church soon became too small and probably too rustic as well to suit the size and taste of the prospering colony.

The second St. Philip's was begun in 1710 on a site near the first one. According to Frederick Dalcho, whose history of the Episcopal Church in South Carolina was published in 1820, the building was not completed until

(Continued overleaf)

²³ Edmond McAadoo Gagey, *Ballad Opera*, Benjamin Blom Inc., 1965, p. 94. *Flora* was originally published anonymously, first ascribed to Colley Cibber and later to John Hippisley.

²⁴ David Duncan Wallace, *The History of South Carolina*, Vol. I, The American Historical Society, New York, 1934, p. 410.

²⁵ Frederick P. Bowes, *The Culture of Early Charleston*, The University of North Carolina Press, Chapel Hill, 1942, p. 102.

²⁶ Wallace, *op. cit.*, p. 401.

²⁷ Mrs. St. Julien Ravenal, *Charleston the Place and the People*, The MacMillan Co., New York, 1906, p. 426.

²⁸ Redway, *op. cit.* 1952, p. 34.

²⁹ Pamphlet: Mrs. Christopher G. Howe, *History of St. Philip's Church*.

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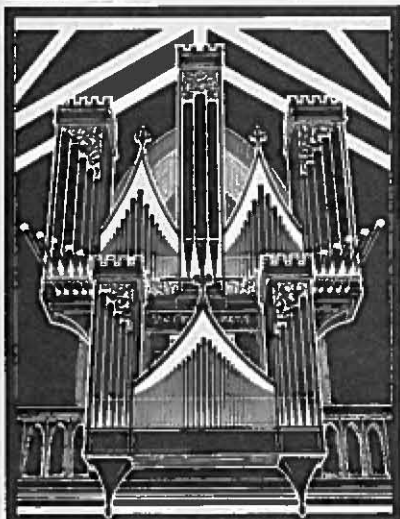
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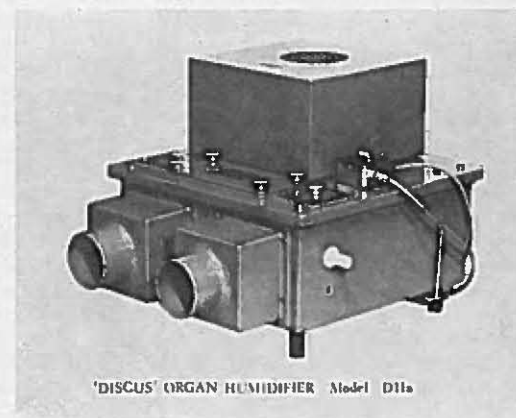
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(continued from p. 13)

1733 with services probably first held inside it after the old wooden building was torn down in 1727.⁸⁵ An inscription on the cornerstone of the present building, the third St. Philip's since the second burned down in 1835, states that the second building was completed in 1723.⁸⁶ Perhaps these two differing statements can be reconciled by a third statement Dalcho made later in his book that Dr. Gibson, Lord Bishop of London, made his primary visitation to Charleston in 1724.⁸⁷ No doubt the impressive new building was readied in some way for his visit even if it took nine more years for it to be finished completely.

That the new building was impressive cannot be denied. An English visitor writing in 1763 described it:

St. Philip's Church is one of the handsomest Buildings in America: It is of Brick plaistered, and well enlightened; on the Inside, the Roof is arched except over the Galleries; two Rows of Tuscan Pillars support the Galleries and the Arch that extend over the Body of the Church; . . . The West End of the Church is adorned with four Tuscan Columns, supporting a double Pediment . . . ; the two side Doors . . . are ornamented with round Columns of the same Order, which support angular Pediments that project a considerable Way, and give the Church some Resemblance of a Cross; . . . over the Double Pediment [in the West End] is a Gallery with Bannisters; from this the Steeple rises octagonal . . .⁸⁸

A 1776 description was even more complimentary:

This edifice is allowed to be the most elegant religious edifice in British America. It is built of brick: length 100 ft., breadth 60, height 40, with a cupola of 50 ft., with two bells and a clock and bell. It has three porticoes before the west, south, and north doors . . . having galleries around, exceedingly well planned for sight and hearing.⁸⁹

Dalcho described the interior decoration more thoroughly.

There is no chancel; the Communion Table stands within the body of the Church. The east end is pannelled in Wainscot, ornamented with Corinthian Pilasters supporting the cornice of a Fan-light. Between the Pilasters are the usual Tables of the Decalogue, the Lord's Prayer, and the Apostles' Creed. The organ was imported from England, and had been used in the Coronation of George II. The Galleries were added subsequently to the building of the Church . . .⁴⁰

The last statement above provides a clue as to the location of the organ Pachelbel played. It is significant that Dalcho made his single mention of the instrument in connection with his description of the east end of the church and before his mention of the galleries. Since the galleries mentioned in 1763 and 1776 were not present in 1733, they probably were not there either in 1739 or Dalcho would have moved his completion date even farther forward to include their construction. The organ, then, must have stood on the floor of the nave, possibly against the east wall, to one side of the Communion Table and facing down the nave. It could have been moved to the west gallery, the usual location for an organ in such an arch-

itectural arrangement, after the gallery was built.

Dalcho's penultimate statement above provides a clue to the organ itself. It was undoubtedly similar to the Bridge organ previously described at Trinity Church, Newport, since that one was typical of English organs of the eighteenth century. However, the fact that the St. Philip's organ had been used for the coronation of George II meant that it was an instrument of some importance before its journey to America, and that the American church which acquired it must have been considered worthy of it. George II was crowned at Westminster Abbey on October 11, 1727. The organ used for the ceremony was removed in 1730 to make room for the installation of a new one.⁴¹ It could easily have been shipped to Charleston in time for installation at about the time of Dalcho's completion date of 1733 for the second St. Philip's building.

According to William Sumner, John Cloppington built an organ for Westminster Abbey in 1596,⁴² which was rebuilt in 1625 by John Burward.⁴³ This organ was destroyed during the Commonwealth when, according to a 1647 account, Puritan soldiers quartered in the Abbey tore down the cases and pawned the pipes for pots of ale.⁴⁴

In 1666 after the Restoration of Charles II, a new organ was placed in the Abbey on the north side of the chancel overlooking the choir. It was reported to have cost 120 pounds.⁴⁵ Its builder was another Anglicized German, the highly respected King's Organ Maker, Bernard Smith,⁴⁶ known affectionately and non-clerically as Father Smith. Many facts attest to Father Smith's ability and intelligence. Perhaps the most revealing is his membership in a small, highly selective London club which included among its members John Locke, Christopher Wren, and Isaac Newton.⁴⁷ Smith rebuilt the organ in 1694. After his death in 1710, his son-in-law, Christopher Shridder, took over the firm. It was Shridder who built the new organ for the Abbey in 1730, and removed the old one.⁴⁸ During the 64 years of its service in the Abbey, the Smith organ had been played by such musicians as Blow, Purcell, and Croft.⁴⁹ It was an important organ indeed!

The Smith organ must have been somewhat decrepit by the time it came under Pachelbel's hands. Part of the entry in St. Philip's *Parish Vestry Notes* of February 25, 1739, which recorded his election as organist ordered him to employ workmen to assist him in repairing the organ. Over the next five years, the vestry spent at least 520 pounds on repairs to the instrument,⁵⁰ more than the cost of a new one. This alone shows the high respect which the parishioners of St. Philip's felt for their organ.

Pachelbel's years at St. Philip's must have been busy and fulfilling for him. On September 10, 1739, a son also named Charles was born to him and Hannah, with the baptism recorded at St. Philip's on November 28, 1739.⁵¹ In 1740 George Whitefield, an Anglican priest who had come to Charleston in 1738, was tried for not using *The Book of Common Prayer*, the only authorized compilation of Anglican rites and ceremonies which all priests are sworn to maintain. The trial was held at St. Philip's with the rector, Alexander Garden, M.A., who was as well the Bishop of London's Commis-

sary for North and South Carolina and the Bahama Islands, presiding.⁵² Whitefield was found guilty, denounced throughout the Anglican Church at large, and suspended from his duties as a priest.⁵³ He went on from Charleston to become a powerful evangelist, preaching a non-Anglican version of salvation through his own brand of Calvinism to huge crowds of people at revival meetings all over the colonies. While Pachelbel had little if anything to do with the trial, he was certainly playing for services while it was going on. The people of St. Philip's and indeed all of Charleston were probably talking of little else. During the two years from March 15, 1740, to May 1, 1742, no less than ten local publications were released dealing with the basic issues, four by Whitefield, and six by Garden.⁵⁴

In 1741-42 Dr. Gibson made his last episcopal visitation to Charleston.⁵⁵ One of his concerns in the colonies was Christian education for Negroes. The year before his arrival, two of his letters had been published and circulated in Charleston, urging Anglican planters and clergy to promote the instruction of Negroes in the Christian faith on the parish level.⁵⁶ The year following his departure, St. Philip's collected money from its members for the construction of a Negro school house at Charleston for the purpose of teaching reading and Christian fundamentals to Negro children. The school opened on September 12, 1743, with about thirty pupils enrolled under a Negro master who had been educated by Mr. Garden.⁵⁷ An audit of the building collection signed by Mr. Garden and approved by the vestry was published in the April 2, 1744, issue of *The South Carolina Gazette*. Included among the names of planters and clergy listed as contributors by the audit was Charles Theodore Patchable. He had given four pounds to the cause of Negro education, or a tithe of ten percent on his yearly salary from St. Philip's.⁵⁸

The South Carolina Gazette is puzzlingly silent about one aspect of Pachelbel's years at St. Philip's: concerts. John Salter presented seven benefit concerts between April, 1732, and January, 1738, just thirteen months before Pachelbel succeeded him at St. Philip's. Then the advertisement record jumps to November, 1751, when Pachelbel had already been succeeded by Edmund Larkin.⁵⁹ This gap could be interpreted to mean that Pachelbel did not give concerts during this period. This is not likely, because it does not fit with what is known about his temperament. If he had wanted to be merely a church organist and teacher, he could have remained quite securely at Trinity Church, Newport. It was for the purpose of giving concerts that he left Newport for New York in 1735. Furthermore, the citizens of Charleston liked his first concert there so much that a socially prominent cultural organization adopted for its own the name of the Feast Day on which it was presented: St. Cecilia. It is doubtful that they would have allowed him to stop after just one concert, especially since it had taken place before his appointment to the important position at St. Philip's.

⁵² Register of St. Philip's Parish, Charles Town, or Charleston, S.C., 1754-1810, edited by D. E. Huger Smith and A. S. Salley, Jr., The South Carolina Society, Charleston, 1927, p. 282.

⁵³ Dalcho, *op. cit.*, p. 128.
⁵⁴ Cohen, *op. cit.*, pp. 165-168. Perhaps the most interesting advertisement concerned a publication which claimed to vindicate Whitefield's assertion, "That Arch bishop Tillotson knew no more Christianity than Mahomet." (p. 165.)

⁵⁵ Dalcho, *op. cit.*, pp. 148-149.
⁵⁶ Cohen, *op. cit.*, p. 166.

⁵⁷ Wallace, *op. cit.*, p. 371.
⁵⁸ Redway, *op. cit.*, 1952, noted the article in *The South Carolina Gazette* of April 2, 1744, but not its significance.

⁵⁹ Cohen, *op. cit.*, pp. 100-101.

Finally, when the job description was written to attract Pachelbel's successor to St. Philip's, the vestry could quote within precise boundaries exactly how much money might be made from giving concerts in Charleston at that time. It seems improbable that the vestry could have had this information if no concerts had been presented at all during the previous twelve years. The facts might be interpreted better to suppose either that Pachelbel presented only private subscription concerts during this period or that his popularity made it unnecessary for him to pay for public announcements in the newspaper. A regular advertisement cost one pound each time it was published in *The South Carolina Gazette*; for an unusually long advertisement, the price went up to two pounds.⁶⁰

The South Carolina Gazette mentioned Pachelbel for the last time in the issue of March 6, 1749. That issue carried an advertisement which announced the opening of a new singing school for young ladies. It was to meet Wednesdays and Saturdays for two hours each throughout the year.

If the singing school ever got started, it could not have lasted long. *The Parish Vestry Notes* entry of September 18, 1749, noted that Pachelbel had been afflicted with a lameness of the hands. The entry of May 7, 1750, stated that he had not been able to play for services since the previous September, and recorded the job description mentioned above which was sent to England as part of the search for his successor.

Pachelbel died four months later near his sixtieth birthday, and according to the *Parish Register* was buried from St. Philip's on September 15, 1750. His will left an estate valued at 579 pounds, fourteen shillings, and nine pence to his wife Hannah who outlived him by nineteen years without remarrying. She died on September 6, 1769,⁶¹ the year that music was first published in Charleston: *Six Sonatas for Harpsichord or Organ* composed by Peter Valton who since 1764 had been organist of St. Philip's.⁶²

The last word has not yet been written on Charles Theodore Pachelbel. No doubt more records will turn up as time goes by, either in Charleston or in some of the other cities along the East Coast that he may have visited. However, enough is known now to realize how musically rewarding it must have been for the citizens of Charleston and especially the parishioners of St. Philip's Church when for one brief decade a surpassing city, an important organ, the most elegant religious building in the colonies, and perhaps the finest musician in America all came together.

Addendum

The stop-list of the 1660 Smith organ in Westminster Abbey seems lost. The following stop-list is of the organ built by Bernard Smith in 1680 for Christ Church Cathedral, Oxford, as it appears in Austin Niland's *Introduction to the Organ*, Faber and Faber Ltd., London, 1968, page 116.

GREAT ORGAN	
1. Open diapason	8 ft.
2. Stopped diapason	8
3. Principal	4
4. Twelfth	2-2/3
5. Fifteenth	2
6. Tierce	1-3/5
7. Sesquialtera	III
8. Cornet (from middle C)	IV
9. Trumpet	8
CHOIR ORGAN	
10. Stopped diapason	8
11. Principal	4
12. Flute	4
13. Fifteenth	2

Wilmer Hayden Welsh is Professor of Music at Davidson College, Davidson, N.C.

⁶⁰ *Ibid.*, p. 9.
⁶¹ Redway, *op. cit.*, 1952.
⁶² Cohen, *op. cit.*, pp. 178 and 105.

⁸⁵ Frederick Dalcho, *An Historical Account of the Protestant Episcopal Church of South Carolina*, E. Thayer, Broad Street, Charleston, 1820, p. 120. Dalcho was both a Doctor of Medicine and an ordained Episcopal priest who served as Assistant Minister of St. Michael's Church which stands on the site of St. Philip's first wooden building.

⁸⁶ Howe, *op. cit.*

⁸⁷ Dalcho, *op. cit.*, pp. 148-149.

⁸⁸ George Milligen Johnston, *A Short Description of the Province of South Carolina*, written in 1763, published by John Hinton, London, 1770, pp. 32-33, as reproduced in *Colonial South Carolina*, edited by Chapman J. Milling, University of South Carolina Press, Columbia, 1951, pp. 142-143.

⁸⁹ Howe, *op. cit.*

⁴⁰ Dalcho, *op. cit.*, p. 120.

⁴¹ Sumner, *op. cit.*, p. 167.

⁴² *Ibid.*, p. 108.

⁴³ *Ibid.*, p. 113.

⁴⁴ *Ibid.*, p. 136.

⁴⁵ Edward J. Hopkins and Edward F. Rimbault, *The Organ*, Robert Cocks and Co., London, 1855, p. 82.

⁴⁶ Sumner, *op. cit.*, p. 145.

⁴⁷ *Ibid.*, p. 143.

⁴⁸ *Ibid.*, p. 167.

⁴⁹ Hopkins and Rimbault, *op. cit.*

⁵⁰ *Parish Vestry Notes*, entries for 22 May 1740 and 28 August 1744.

⁵¹ Salley, *op. cit.*, pp. 81 and 128.

New Organs



The Noack Organ Co. of Georgetown, MA, has built a 2-manual and pedal organ of 21 stops for the First United Methodist Church in Corvallis, OR. The instrument has tracker action, with a wind pressure of 80 mm. and unequal temperament. It replaces a 3-manual Wicks which was the victim of a 1977 fire. Removal of the organ chambers on both sides of the chancel and the installation of an angled wooden chancel back made installation of the new organ in the front center possible. A striking new rose window above the organ called for a shorter center tower, as well as delicate roof ornaments to soften the dividing line between organ and window. The instrument was designed by Fritz Noack with Lee Garret, who was consultant to the church and played the dedication recital on June 21. Beverly Ratajak is the church organist.

GREAT

Bourdon 16' 56 pipes
Principal 8' 56 pipes
Chimney Flute 8' 56 pipes
Octave 4' 56 pipes
Twelfth 2-2/3' 56 pipes
Fifteenth 2' 56 pipes
Seventeenth 1-3/5' 56 pipes
Mixture IV-VI 300 pipes
Trumpet 8' 56 pipes

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal

SWELL

Stopt Flute 8' 56 pipes
Principal 4' 56 pipes
Recorder 4' 56 pipes
Gemshorn 2' 56 pipes
Sesquialtera II 112 pipes
Sharp III 168 pipes
Cremona 8' 56 pipes

PEDAL

Stopt Bass 16' 30 pipes
Open Bass 8' 18 pipes
Octave 4' 30 pipes
Trombone 16' 30 pipes
Trumpet 8' (GT)

GREAT

Principal 8' 61 pipes
Holz Gedeckt 8' 61 pipes
Erzähler 8' (SW) 61 notes
Prestant 4' 61 pipes
Rohrflöte 4' (SW) 12 pipes
Klein Principal 2' 61 pipes
Scherf III 183 pipes
Trompette 8' 61 pipes
Cymbelstern

SWELL

Rohrflöte 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' (TC) 49 pipes
Spitzprincipal 4' 61 pipes
Nachthorn 4' 61 pipes
Nasat 2-2/3' 61 notes
Blockflöte 2' 24 pipes
Quint 1-1/3' 49 pipes
Schalmel 8' 61 pipes
Tremolo

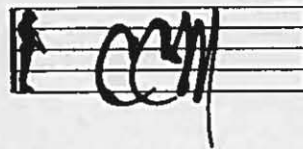
PEDAL

Principal 16' 32 pipes
Gedeckt 16' 12 pipes
Octave 8' 12 pipes
Rohrflöte 8' (SW) 32 notes
Choralbass 4' 12 pipes
Rohrflöte 4' (SW) 32 notes
Contre Trompette 16' 32 pipes
Trompette 8' 12 pipes
Schalmel 4' (SW) 32 notes



Wicks Organ Co., Highland, IL, has installed a 2-manual and pedal organ of 17 ranks in the renovated gallery of Hope Lutheran Church, Aurora, CO. Charles Ore of Concordia Teachers College, Seward, NE, served as consultant for the instrument, which was designed primarily to accompany the singing of choir and congregation. John R. Mitchell made the installation.

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The Third Summer Academy at Toulouse, France

by Janice Von Fänge

Toulouse, France, was the scene of the 1980 Organ, Piano, and Harpsichord Weeks, which, from June 30 to July 12, hosted fifteen concerts in thirteen days, afternoon courses and masterclasses, and morning "lectures and exposés on the literature, history, and plastic arts related to repertory discussed." According to Xavier Darasse, creator and founder of the festival in 1978, "the goal of this organ, piano, and harpsichord institute is to offer professional and amateur musicians alike a panorama of old and new music. The most renowned specialists will share their art and experience. The instruments used will always be in perfect harmony with the different styles being taught."

During the past three years, the festival of Toulouse has remained faithful to its established goals. What began in 1978 as strictly an organ academy was expanded the following year to include the harpsichord. At that time, faculty members of international stature: André Marchal, Marie-Claire Alain, Gustav Leonhardt, and Xavier Darasse, received more than 150 participants from Europe, North America, and Japan. The 1980 "Weeks" broadened its conception again to incorporate the piano and pianoforte into its series of concerts and interpretative classes. The distinguished faculty was comprised of several artists who had not taught in France previously: Léon Fleischer, Jörg Demus, Jos Van Immerseel, Herbert Henck, Stephano Innocenti, Luigi-Ferdinando Tagliavini, Xavier Darasse, and Zsigmond Szathmary joined Innocenti on the 1980 organ faculty, forming the nucleus from which went forth instruction, ranging from 16th century Italian organ literature, to that of the French Symphonists, to organ music of Franz Liszt, to selected works of contemporary composers. Etienne Darbellay, Swiss musicologist who completed his doctoral studies in musicology in 1971, under the direction of Tagliavini, did much to enhance and further the study of early Italian keyboard music by lecturing on that subject.

Various instruments were used according to the styles of music being discussed. The unusual diversity of restored and new instruments available in and around Toulouse is the result of the efforts of Xavier Darasse who, since 1969, has been responsible to the French Minister of Culture for the historical organs of that region. Darasse himself inaugurated the newly restored (Claude Armand) choir organ of the Cathédrale St. Etienne in the fall of 1975; the instrument, built by Aristide Cavaillé-Coll, was installed in 1868, and dedicated by Charles-Marie Widor. The reconstruction of the large cathedral organ at St. Etienne (instrument of Antoine Lefebvre, 1598-1611, and subsequently modified) was completed in 1976 by Alfred Kern, making available an organ of French classical disposition. The following year, a large (three manual, 51-stop) neo-classic organ (Chéron-Sévère) was dedicated at the Dominican Convent. As for the romantic tradition, the famous Cavaillé-Coll (1888) of the recently-renovated romanesque Basilica of St. Sernin (11th century) was understandably the unanimous favorite for the teaching of French symphonic literature. The Cavaillé-Coll of the nearby Eglise Notre Dame du Tour also served for academy teaching, and actually proved to be more practical than St. Sernin for that purpose because of its larger organ gallery and subsequently greater available seating space. These and other Cavaillé-Coll instruments were made available to conference participants for practice, as were many other organs in the city.

Excursions to Cavaillé-Coll instruments outside of Toulouse included classes on a three-manual instrument restored by Patrice Bellet in 1975 in the village of Grenade-sur-Garonne, and another three-manual at the Eglise St. Michel at Castelnaudary. There is no substitute for the experience of listening—listening to oneself while playing, and listening to others play. Thus one reinforces his awareness of essentially unique sounds distinguishing the organs of Cavaillé-Coll from those of other builders.

Last, but not least, mention must be made of the new Italian organ in Toulouse, located in the Chapelle Sainte Anne, (1978-1980, Tamburini of Crema) built after the Lombardic tradition of Serassi. This kind of instrument was finally chosen for the St. Anne Chapel for acoustical reasons, for its ability to take on a liturgical function, and because there exist practically no Italian organs of this type in France, with the exception of Corsica and Nice, both of which retained ties with Italy until the end of the last century. In the first concert of the festival, Tagliavini showed off this instrument to good advantage together with *Les Saqueboutiers*, a Toulouse-based ensemble of early brass instruments. Innocenti also explored possibilities of this instrument in a lively and sometimes amusing recital of early Italian literature. His final selection was a brilliant military-style piece complete with cymbals, the Italian equivalent of the French *rossignol*, and other special percussion effects; in this last, his wife proved to be an able assistant.

The organ activities were organized basically in terms of week-long periods of concentrated study in given areas. Although Luigi-F. Tagliavini started off the conference with a lecture on Italian organ construction and principles of sound, followed by a concert featuring early Italian literature, the first week was actually divided between the study of new music and the *Ad nos, ad salutarem undam* of Franz Liszt under the tutelage of Zsigmond Szathmary, Hungarian organ recitalist and composer who specializes in contemporary organ music; and the interpretation of French symphonic literature with Xavier Darasse, professor of organ at the Conservatory of Toulouse.

Szathmary, who himself was confined to the German language, spoke through an interpreter in order to convey his ideas concerning analysis and interpretation of Liszt's *Ad nos*, which he subsequently performed at record-breaking speed in concert in the enormously resonant Basilica of St. Sernin. It seemed to this listener that all sense

of interpretative quality was lost in the wake of sizzling speed coupled with massive registrations, which combination unfortunately resulted in the diffusion of many passages into a confused blur of sound. During his classes on new organ music, Szathmary dealt with history and analysis along with various manual techniques employed in correctly performing such works as Ligeti's *Volumina* and *Etudes 1 et 2: Harmonies, Couleé*. These pieces and others by Isang Yun, Dietmar Polaczek, Globokar and Holliger, excited discussion as students played them, although these last were explored in lesser detail. Szathmary seems to possess a natural affinity for and understanding of new music. His enthusiasm for this type of literature is evident in his performance, which ranges from supple hand movements, to the conquering of difficult coordination problems with apparent ease, to the sure realization of agitated rapid sections. It is certain that this established, yet paradoxically controversial, "new" literature calls for a new technique and a new perspective from which to view it—whether appreciation results, or disgust, as was evidenced in the hasty exodus of a sizeable portion of Szathmary's audience during his St. Sernin recital of "The Symphonists old and new." Szathmary, Reger, Ligeti, and Liszt.

During both weeks of the academy, Xavier Darasse went to great lengths to communicate to his audience concerning the aesthetic and spirit of the French romantic tradition. Participants from a variety of nations—America, Canada, Germany, Holland, Austria, Belgium, France, Italy, Japan—all came with preconceived ideas emanating from their own musical traditions and backgrounds; and with full knowledge of this fact, Darasse accepted the challenge of teaching such a group his understanding of the term "interpretation" as it applies to the "symphonic spirit at the organ" and the works of César Franck, Charles-Marie Widor, and Louis Vierne. The 19th-century reverence for the artist (*c'est l'individu qui s'exprime*) accompanied develop-



Left: participants at informal reception include (left to right) Zsigmond Szathmary, Xavier Darasse, Jos van Immerseel, Luigi Ferdinando Tagliavini, and the Mayor of Toulouse; center: Jos van Immerseel prepares music prior to concert on 1770 Hemsch; right: Tagliavini lectures on Italian organbuilding in the St. Anne Chapel.

ments in organ-building and the new sought-after sounds. These were, according to Darasse, "febrile, tense, more nervous," resulting from the instability of the temperament. The *boîte expressive* was introduced to permit *crescendo*, reeds took on more strength, mixtures often combined with the reeds. Students played *La grande pièce symphonique*, *Pièce Héroïque*, and *Les Trois Chorals*, of Franck, during which time Darasse made them discover that "the organ is an inexhaustible instrument; it must be made to breathe." This concept was not difficult to understand when listening to the Cavallé-Coll of St. Sernin being played in its resonant building, or when hearing the other instruments by that builder that were visited. Darasse, himself a pupil of Dupré, explained with regard to Dupré's exacting system of inserting rests between repeated notes, that this was "purely pedagogical, for the discipline; Dupré did not play like that. When you speak, you do not think how much time to leave between words, a half-second, a second . . ." In the domain of duration, "one presses a note for more or less long time, which gives the impression that one note is louder than another." With regard to the repetition of notes, "there are several ways to do this which correspond to spoken language." At this point, he illustrated a variety of accents in words, then had a student demonstrate at the organ. "Play at the piano first," he counselled, "to see whether you are playing loud or . . . , then (play) at the organ. Even a deaf person can see by the hand that is playing if the music is good or not. The gesture must correspond to the sound because the sound is the result of the gesture." Even those individuals who took exception to this concept came away with an enriched view and appreciation of the performance of this literature. The *Symphonie romane* of Widor, and selections from Vierne's symphonies also came under discussion at the keyboard. In addition, Darasse did an analytical examination of Liszt's *Weinen, Klagen, Sorgen, Zagen*, thereby touching on another example of romantic organ literature.

Stephano Innocenti, instructor during the second seminar week, and professor of organ and composition at the Conservatory of Parma since 1970, spent much of his class-time explaining—in Italian—the construction of the Italian organ and the make-up of its various sound combinations. Unfortunately, the interpreter (Italian/French) was ill during that second week, and, although several people pooled their efforts and knowledge of languages to help interpret, the language-barrier remained probably the greatest single factor hindering the satisfactory delivery of this series of lectures. Innocenti himself demonstrated some of the literature to be covered, due to the fact that the majority of the participants, albeit equipped with the scores of C. Merulo, A. Gabrieli, Frescobaldi, Salvatore, and Rossi, were unprepared to play. On the other hand, the few who did play excited no comment from Innocenti; he, curiously, seemed reluctant to teach or offer any remarks of pedagogical value, even though he obviously had great personal knowledge of the subject. His well-received concert, which included pieces by Trabaci, Mayone, Merulo, Pasquini, Scarlatti, Zipoli, and Guerardeschi, certainly demonstrated that fact.

In addition to organ events, organist-participants were encouraged to sit in on masterclasses involving the other keyboard disciplines; all who did so were greatly enriched thereby. The harpsichord classes of Jos Van Immerseel were of especial interest. Since 1973, this brilliant young harpsichordist and orchestral conductor has been professor of harpsichord and basso continuo at the Royal Flemish Conservatory of Antwerp, Belgium. His dynamic, engaging personality coupled

with a solid pedagogical technique provided harpsichordists with a fresh enthusiasm and regard for their instrument and its possibilities. Repertoire ranged from Frescobaldi and Kuhnau to Louis Couperin and J. S. Bach, as the topic of "the influence of German and Latin rhetoric in the 17th and 18th centuries" unfolded.

During the two weeks, Immerseel was involved in two extremely well-received concerts in the St. Anne Chapel: one for solo harpsichord, and one a "Confrontation Concert," in which he played six selected preludes and fugues from the *Well Tempered Clavier* of Bach, first on harpsichord (a 1770 Hensch, rich in fundamental), then progressing to the organ, and finally to the piano. Many "purists" took exception to this, but the experience of listening to a select group of contrapuntally-rich pieces change in size, scope, and character under the hands of an able interpreter was actually most interesting. As Immerseel explained both to "visible and invisible" audiences via the interviewer for *France Musique*, the French Radio station which recorded this and all other main events "live" during the week, his intention was to respect the integrity, possibilities and limitations of each instrument, not attempting to impose upon it demands that it could not meet. Hence, in exploring the piano's capabilities, he freely used the damper pedal, added octaves, displaced octaves, slowed tempos. This contrasted to the harpsichord's plucked clarity in rapid playing, and to the organ's articulation coupled with color-changes which served to underline the inherent character of each piece. Immerseel's outstanding technique, sensitive musicianship, and engaging personality, won him the overwhelming appreciation of the enthusiastic audiences attendant upon both his recitals.

The citizens of Toulouse gave abundant support to the academy events, especially in view of the fact that the festival was conceived with the intention of awakening that sunny, meridional city from its traditional summer doldrums. Launching such a festival involves musicians from many countries converging on that point, thereby instilling vital cultural life at a normally "sleepy" time of year. During the 1980 "Weeks," a diversity of concerts served a music-going public, ranging from Herbert Henck's contemporary piano recital in the cloister of the Jacobins, to an open air piano-marathon, to a contemporary jazz concert (John Lewis), to the harpsichord-organ-piano "Confrontation" by Jos Van Immerseel.

At the present time, plans are well underway for next year's organ interpretation competition to be held within the framework of the *Semaines J. S. Bach* 1981. The occasion warranting such an event will be the dedication of the Jurgend Ahrend organ (1980) which is being installed this fall in the newly renovated Church-Museum of the Augustines (14th century). Internationally known artists Marie-Claire Alain, Michel Chapuis, Xavier Darasse, Bernard Lagacé, Gustav Leonhardt, and Michael Radulescu, will make up the jury.

Finally, in remembering the events of the past three years, looking ahead to those of the future, and bearing in mind the enormous energy of the man behind it all, one comes to the conclusion that Toulouse has every potential of becoming a center of the musical arts, and more especially of the organ.

Janice Von Fange was a student of Xavier Darasse in Toulouse from 1975-77. She holds the Master of Music degree in Organ Performance (1979) from Northwestern University, and is a free-lance organist, teacher, and recitalist, presently residing in the Chicago area.

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Toccatas and Fugues by Bach. Joan Lippincott, organist, at the 4-97 Fisk organ (1979) in House of Hope Presbyterian Church, St. Paul, MN. J. S. Bach: Toccata and Fugue in D Minor, BWV 565; Toccata, Adagio, and Fugue in C Major, BWV 564; Toccata and Fugue in F Major, BWV 540; Toccata and Fugue in D Minor ("Dorian"), BWV 538. Gothic stereo 68005 (Gothic Records, P.O. Box 533, New York, NY 10156), \$8.98.

To the reviewer's ears, this is the single most exciting recording of Bach organ works to appear since the late Anton Heiller made his final Bach series. The same type of rhythmic drive which always characterized his Bach performances is in evidence, propelling the performance at hand forward. It is not a question of speed, but rather of style, and Miss Lippincott uses it to impart excitement to four of the great masterworks of organ literature. The famous D-minor toccata has been subjected to so many individual treatments over the years that it is difficult to hear anew, for its musical message rather than for someone's performance quirks, yet this rendition makes one want to hear it again. The same could be said for the other pieces, all of which command the listener's attention.

The organ, already known to AGO convention-goers of this past summer, combines with music and performer to make a totality which surpasses most. It has a distinct personality whose basis is derived from northern European influences. Judging from this recording, it would be hard to find a more appropriate instrument for this music in North America.

The disc sports a robust, well-engineered sound without extraneous noise. It would appear to be an unspliced recording, which yields more performance excitement than one which is heavily edited. The least distinguished part of the production is the literate but condescending notes on the music from the pen of Peter Williams. Never mind — the recording is distinguished without any words at all and is one not to be missed.

The 250th Commemoration of Marin Marais. The Oberlin Baroque Ensemble, with James Weaver, harpsichord, and August Wenzinger, viol. Pieces a trois Violes (in G Major) (Livre IV); Pieces de Viole d'un gout Etranger (Livre IV); Sonnerie de Ste. Genevieve du Mont de Paris (1723); Pieces en Trio in E Minor (1692). Gasparo stereo GS-202 (Gasparo Co., P.O. Box 90574, Nashville, TN 37209), \$7.98 + \$1.25 handling and shipping.

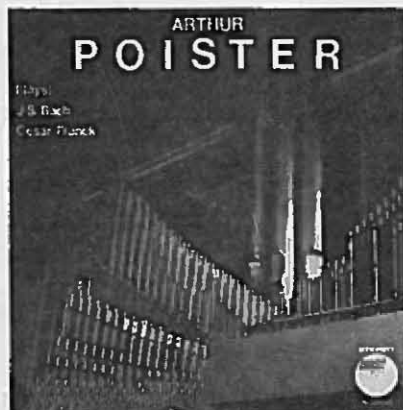
Although this music is from the hand of a viol composer and does not involve organ, it is fine music beauti-

New Records

by Arthur Lawrence

fully played. Marin Marais (1656-1728) was a French classic writer whose many ensemble pieces are being rediscovered only today. His music, like many other elements of French culture from the age of Louis XIV, is both rich and delicate. It requires the unique color of the viol ensemble to make it come alive, and this particular group performs with elegance. To the piquant texture of viols and harpsichord, a baroque flute is added in the last set of pieces, with good effect. As an addition to three sets of dance movements, the *Sonnerie de Ste. Genevieve* provides an unusual work of hypnotic monotony built on a three-note church bell ostinato.

The performances were recorded at Oberlin's 1978 summer institute and constitute one of the most satisfying records of baroque instrumental ensemble music available. The jacket includes good notes on the music by Mary Anne Ballard.



Arthur Poister plays J. S. Bach and César Franck. Bach: Nun freut euch, Prelude and Fugue in E-flat Major; Franck: Cantabile, Piece Héroïque. Holtkamp organ in Crouse Auditorium, Syracuse University. Special Editions compatible stereo 800730 (Special Edition Records, 7208 Westpark Drive, Houston, TX 77063), \$8.50 pp.

This disc of performances not previously released shows the fine musical qualities for which the late Mr. Poister was justly noted. It demonstrates rhythmic vitality and a concept of line, as well as this teacher's essentially vocal approach to music. The original recording would appear to date from around the time that Mr. Poister retired from Syracuse University in 1967 and evidences more maturity and better sound than was the case with his earlier recordings on the Westminster label, albeit at the expense of some technical accuracy.

There are certain paradoxes in this playing: the cantus firmus is carried down a scale at the end of chorale prelude, the E-flat Prelude has the so-called "inverted mordents" which are now customarily thought of as a misinterpretation of the notation, and some of the sounds of the organ seem slightly alien to Franck. Nevertheless, there is great musical conviction and the organ sound has been recorded well. The jacket notes give no background on the pieces or performances, but have a tribute by Roger Nyquist and the specification of the well-known Holtkamp organ built in 1950. This is a record which will be especially meaningful to those who knew Arthur Poister.



César Franck: Three Chorales, Cantabile. René Saorgin, organist; Cavaillé-Coll organ of Castelnaudary. Harmonia Mundi stereo HM 1213 (Orgues historiques, no. 13), available in the US from Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, CA 90211 (no price listed).

This is one of the best of the recordings of the Franck *Chorals* currently available. Although René Saorgin is best-known for his playing of 17th- and 18th-century music, the professor from the Nice Conservatory displays affinity for the romantic style here. Perhaps it betrays his thorough training in the French conservatory tradition, including study with Duruflé. The playing is dramatic and fiery or expressive with rubato, as the mood of the music dictates. Franck's registrations are followed, and the overall musical effect is impressive. It seems a good example of what is currently considered the Franck style, and the *Cantabile* makes a good companion for the three larger works.

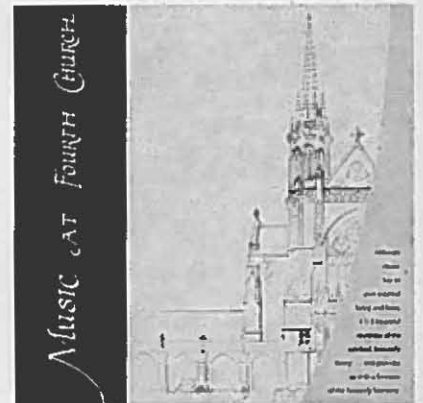
The Cavaillé-Coll organ of 1878 in the Collegiate Church of Saint-Michel at Castelnaudary is approximately the size of the Sainte-Clotilde organ, making it an excellent vehicle for the performance of this music. The multilingual jacket notes (French, English, German) include the organ specification but do not make clear which registers are by Cavaillé-Coll and which date from the original 1778 organ by his grandfather, Jean-Pierre Cavaillé (praised by Dom Bédos). The nature of the 1978 "restoration" by Bartolomeo Formentelli is similarly unclear. Nevertheless, the exciting sound of the instrument seems entirely appropriate for Franck.

The recorded sound is well-engineered, with quiet disc surfaces and considerable "presence." The Harmonia Mundi series is one of a number of records difficult to locate in this country, now available from the California importer.

The Choir of Grace Cathedral, San Francisco, sings Music for Easter, Ascension, and Pentecost. Tye: O who shall roll away the stone; Parker: Light's Glittering Morn; Gauntlett: Jesus lives!; Renke: Psalm 118; Wesley: Blessed be the God; Hadley: My beloved spake; Byrd: Psallite Domino; Tallis: O Lord give thy Holy Spirit; Ridout: Spiritus Domini; Clark: Come gracious Spirit Noble: Grieve not the Holy Spirit. KM Records stereo 4560 (available from Grace Cathedral Gift Shop, 1011 Taylor St., San Francisco, CA 94108), \$8.95 + \$1.31 postage.

This record is proof that the tradition of music sung by choirs of boys and mens voices is not confined to the east coast or to England; the choir of Grace Cathedral, as demonstrated here, is equal to fine musical heights. The group of 41 voices is directed by John Fenstermaker, who has been organist-choirmaster at the cathedral since 1971. The music runs the gamut from late Renaissance to the present; the contemporary works by English composer Ridout, Grace Cathedral assistant organist-choirmaster Renke (organist in this recording), and choir member Clark are particularly welcome. T. Tertius Noble's late-romantic *Grieve not shimmers* in rich sound.

Both for the literature performed and for the recorded choral sound, this disc belongs in the library of those who espouse music for boys and mens voices.



Music at Fourth Presbyterian Church, Chicago; Morgan Simmons, organist and choirmaster; Mary Simmons, associate organist. Hughes, Guide me O thou great Jehovah; Johnson, The lone wild bird, lovely child; Anderson, How firm a foundation; Vaughan Williams, Prelude on "Rhosymedre," Lord thou has been our refuge; Franck, Domine non secundum; Pepping, Ich steh an deiner Krippe hier; Howells, A spotless rose; Darke, in the bleak mid-winter; Schroeder, In dulci jubilo; Pinkham, Kings and the Shepherds. Stereo record, from Fourth Presbyterian Church, 126 East Chestnut St., Chicago, IL 60611, \$6 postpaid.

All the selections on the first side of this disc are hymns or are hymn-related in some way, and they make a fine collection which exhibits vital singing. *Cwm Rhondda* sets the spirit of these works and it is balanced by the rugged harmonies of Paul Louis Anderson's setting of *Foundation*. The remaining works represent the 19th and 20th centuries and range from a Latin motet by Franck (edited by Sowerby, sometime associate organist at this church) to the perky organ settings of Christmas tunes by Pepping and Schroeder. Among the several Christmas works, Pinkham's *The Kings and the Shepherds* (1978) is noteworthy.

The church's Morning Choir, an ensemble of 25 singers, sings with the rich vibrancy typical of the best of American mixed choirs. Although the group negotiates the music of several centuries and styles with facility, I find the hymn-related pieces the most pleasing. The sound of the large Aeolian-Skinner organ (4-125, 1971) has been effectively balanced with the choir, and the technical work of Gerald LeCompte has produced a well-engineered record.

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Letters to the Editor

On Italian Organs

We are interested in Rudolph Kremer's statement in reference to the restoration of ancient Italian organs (Sept. 1980): "... the original pipes sound better than new ones because of the molecular alignment which has taken place over the years."

It would appear that such a statement could be substantiated only by (1) specific data that describe precisely what happens to the sound of organ pipes subjected to ageing over a period of 200 years or more, and whether such ageing results in a "better" or "worse" sound, or (2) the present existence of a human being who was also living in the 17th century and who could objectively testify to the sounds of the pipes at that time. Without such criteria, we suggest that only the mystique of antiquity supports such statements.

One also wonders if the original organbuilder selected alloys that he anticipated would produce "better" sounds 200 years in the future than at the time he completed the instrument.

The organ world would be indebted to Mr. Kremer if he would produce either (1) or (2) above.

Sincerely yours,

John A. Schantz
Schantz Organ Co.
Orrville, Ohio

I read the article on Italian organ building in last December's issue with great interest, as I planned a trip to Italy this past summer. In fact, I made a point of visiting the church of San Stefano in Serravalle Pistoiese, to see the 1822 Agati organ described in that article.

Upon closer inspection of this magnificent instrument, a couple of aspects surprised me: the implement referred to as a "Chinese crescent" in your article was not a crescent at all, but rather three tiered discs (with bells attached) surrounding a short pole which the player can shake - a delightful noisemaker!

My second surprise was the pedalboard, which was not made of iron, as the caption beneath the picture in the article reads, but of wood, as one would expect. Perhaps the author meant to refer to the rollerboards, which are indeed of iron.

These few corrections can give your readers a more accurate impression of this instrument. Yet words, however meticulously chosen, must always fall short of recreating a sound. The only way for any musical italoophile to understand the essence of the Italian organ and its music is the firsthand experience. To those interested, the local expert, Umberto Pineschi, and the local summer institute, Accademia di Musica Italiana per Organo, are invaluable sources of information, for the only truly reliable sources are one's own ears and eyes!

Sincerely,

Christa Rakish
Asst. University Organist
Harvard University
Cambridge, Mass.

Dr. Kremer has provided the following response to the two letters above:

What happens to the sound of an organ pipe after many years can be quite simply stated: the sound changes unless the metal alloy was perfectly homogenized when it was cast. Several of my distinguished colleagues in our Dept. of Physics assure me that techniques for homogenizing metals were not available until recently, and because Italian organbuilders used alloys containing lead for their pipes, the metal has actually become harder over the years. In my article, I described the process as molecular alignment. My physicist colleagues tell me that a more accurate description of the process is atomic diffusion, and that any current study in metallurgy will document this phenomenon.

Whether this ageing results in a better or worse sound is a subjective matter. Dr. Donati conducted an experiment when he began his work with Italian organs. He carefully restored some badly damaged old pipes, and then painstakingly duplicated them. All modern means available were used to make the duplicates as close to the original pipes as possible. The old alloys were analyzed and new metal with the same in-

redients was cast. All dimensions were carefully copied. The old and new pipes were then placed side by side on a small windchest, and many visiting musicians were subjected to the test: Which sounded better, A or B? As in TV commercials, the victim was not told which pipe was the old one until he had expressed his opinion. Those tested almost unanimously found that the old pipes sounded better than the new ones.

I do not know if the old organbuilders selected alloys which they expected to produce better sounds 200 years in the future. The question need not be answered, nor do we need a 300 year-old man to testify to the sounds of organs he heard in his youth. In restoring old organs, or anything old, decisions must be made on the basis of what is available.

Reading between the lines of Mr. Schantz's letter, I sense a much more profound question than appears on the surface of the document. Since the sound of the old pipes has changed, an old organ painstakingly restored does not sound as it did when new. But since the pipes were at one time new, would we have a more accurate impression of the old organ if it were fitted with new pipes? Should we discard the old pipes?

A man in his mature years is the some person he was in his twenties even though he does not look, think, and act exactly as he did when younger. And yet those who have known him throughout his life have no difficulty in recognizing him as the person he is. I believe it is the same with old organs, and with other old instruments. We would not think of discarding violins made by the Cremona masters on the grounds that they do not sound as they did originally. So I vote to keep the old pipes, and the Stradivarius violins, and to enjoy them for what they are.

Father Umberto Pineschi has written me a letter in which he raises the same questions asked by Miss Rakich. Both letters contain the textbook definition of the crescent, and yet neither author seems aware of this. This device in question is the *Cappello cinese* contained in the organ of Santo Stefano, Serravalle Pistoiese, Italy. Chinese crescent is the English translation of *Cappello cinese*. Crescents are found in many shapes and sizes, but in general are percussion instruments consisting of a rod which supports several cross members hung with little bells, and sometimes topped with an ornament shaped like a quarter moon, or crescent; hence its English name. It is also referred to as a jingling Johnny, or *Schellenbaum* in German. Further information may be found under "crescent" in the *Harvard Dictionary of Music* by Willi Apel and in Curt Sachs' *The History of Musical Instruments*, which contains a drawing of a crescent on p. 438.

In my December article, I stated that the pedalboard of the organ in Santo Stefano was made of iron. Both Miss Rakich and Father Pineschi tell me this is not the case, and I accept their correction, at least until I am able to visit the instrument again. It was my impression that the pedal levers (not the sharps) were of iron.

Rudolph Kremer
The University of North Carolina
Chapel Hill, N.C.

Organ Tour Questioned

In the summer of last year, I was made aware of the planned itinerary of the Gesellschaft der Orgelfreunde (GDO), "Friends of the Organ," an international group, largely German. My objection that the itinerary was esoteric and a poor cross-section of the overall organ scene in the U.S. was met more or less with "we know better what is important in the U.S. than you do." I forgot about the whole thing until the following review appeared in *Musik und Kirche*, published by Bärenreiter. Upon reading it, I was set off! Any knowledgeable American organist or organbuilder, yes, even any "friend of the organ," will immediately see how this review distorts the actual situation, and can imagine how it will confuse those reading it in its original German version about the American organ "scene".

It should be unnecessary to pick this item apart paragraph by paragraph. It certainly speaks for itself. Therefore, I

(Continued overleaf)

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Letters

(continued from p. 19)
will merely present it in an English version, using equivalent figures of speech, clichés, etc., as much as possible. The reader may make his own conclusions:

GDO Study Trip in the USA

The 25 organ friends from Germany, Holland, and Switzerland were far from the sight-seeing offerings of the travel bureaus as they visited the USA from 16 Sept. to 1 Oct. 1979. Certainly, however, the skyline of New York City and the beautiful countryside of the Berkshires did not go unnoticed, nor the great class and race segregations in suburban Boston and New York. But the main interest was in the American organ-building of the present, and the prospects for the future.

Uwe Pape acted as tour guide, but had also arranged all the necessary contacts, and had the necessary expert knowledge of U.S. organs and organ-building. All important organs between Baltimore and Boston were examined. It was an interesting spectrum of organ history, including the four-stop Tannenberg of 1792 in Litzitz, and the three-manual Hook in Boston/Jamaica Plain of 1854, as well as the Hook & Hastings in St. Casimir's Church in New Haven, built 20 years later. Among these were many screaming contraptions by Aeolian-Skinner, unfortunately often memorial gifts. Each instrument made a lasting impression due to its unique individuality. We also saw many new instruments from American, Canadian, and European workshops. Von Beckerath installed a particularly noteworthy instrument in 1971 in the University Chapel of Yale. Hradetzky entered with an opus in St. Paul's Church in Riverside, CT., which lacks an equal. Hellmuth Wolff has installed very fine instruments on the American continent. And Gerhard Brunzema, who was until the past fall with Casavant, and is now again independent, will certainly have a positive influence in the States and Canada.

We experienced some curiosities as well. In the home of an industrialist, a theater organ was demonstrated with music and a film-strip of Laurel & Hardy, a welcome change from the strenuous study program. We discovered something new in the John Wanamaker Store in Philadelphia: "My Fair Lady" music, mixed with Dvorak and Bach on the 451-stop organ with 6 manuals, built there between 1911 and 1930.

What impressed us most about "American Organbuilding" (if one can call it that) was the independent development of Aeolian-Skinner and the contraptions of the 19th century, where the relationship to the romantic organ of Europe is obvious, observed from the standpoint of the stop-names on the stop controls. In spite of everything, organbuilding in the USA has still not found its style — they are still hunting for it, but are behind Europe in their development.

Organbuilding seems to be a conglomeration, rich with compromise and regional influences. If during the trip the best organs were from Europe (von Beckerath, Hradetzky), so was the worst. By far the worst instrument was to our amazement a European one in New

Haven — from a north German firm. Built only 12 years ago, it has split chests, folded-over reed resonators and pipe-feet, as well as ciphers and noises. "American" organbuilding finds itself at the moment in a consolidation phase, wherein it strongly orients itself toward European examples, and therein often runs blindly up a historical track. Several[historical] copies from the workshops of John Brombaugh and Charles Fisk fly to extreme, heralding a type of organ long surpassed through the learning-curve of organbuilding. These new organs are useless for a great part of the post-baroque music. Flat pedalboards, even some not according to historical example, and shaky wind — not excuseable as necessary "living wind." It remains to be hoped that they will grow out of this stage, and American firms will begin to build useable instruments and not museum pieces. This trip showed again the need for discourse between builder and player.

— Hartmut Neumann

The only comment I wish to make — I should say, "am willing to make" — at this point is one regarding my colleagues specifically mentioned above. In presenting this translation for others to form their own opinions, I do not by any means wish to imply that I endorse the derogatory comments about Brombaugh or Fisk, any more than I endorse the other distortions. Every builder hears his own drummer — except, it would seem, for the European builders who all hear but one — and I have no quarrel with Brombaugh or Fisk. They do their thing, we do ours. They do excellent work, just as we hope we do, but differently. It may be true that Mr. Fisk has built a "museum piece" once or twice, but so far as I know, only when specifically asked to do so. He also builds fine instruments suited for general use. Surely his magnum opus in St. Paul cannot be criticized for its lack of variety! The remark about "museum pieces" then, is an excellent example of how distorted the rest of the text is, at least as we Americans take it, and how false an impression the average German churchman who may read the piece may get.

If there is a moral to this whole thing, let it be that we as Americans should be very careful of any reviews we might write after a trip to Europe, especially one set up by a person with very esoteric concepts. At least such a review should be liberally interspersed with "... , at least as we saw things ... " One wonders how many past wars might have been prevented if only slightly more objectivity were exercised ...

Jan Rowland
Visser-Rowland Associates
Houston, Texas

Editor's note: according to a notice published in these pages (March 1980, p. 7), the GDO trip visited 28 organs by fourteen American builders, 5 by three Canadian builders, and 4 by as many European builders. These categories broke down as follows (no number after a builder's name indicates that only one instrument by that builder was visited): Aeolian-Skinner (6), Andover (2), Brombaugh, Fisk (7), Gray, Holtkamp, Hook (2), Hook & Hastings, Noack (2), Möller, E. M. Skinner, Steere, Wanamaker, Welte-Tripp;

Casavant, Wilhelm, Wolff (3); Beckerath, Flentrop, Frobenius, and Hillebrand. Even though this list may not be completely accurate, it is apparent that the trip did not visit all the important organs of the area and that Mr. Neumann's remarks were devoted only to a few of the instruments visited.

Reply to Dufourcq

At the risk of keeping open a polemical wound, I take the liberty of responding to Monsieur N. Dufourcq's letter in the May, 1980 *Diapason*. I do this not to discredit Eminent Persons nor to preach one organ ideal over another, but simply to suggest that Monsieur Dufourcq, for all his "insider's" arguments, completely failed to respond to the basic points of Jesse Eschbach's letter (February issue), which thereby retains its timely force.

If M. Dufourcq truly believes in the historic quality, not to mention the artistic quality of 19th-century organs, why has he waited until the late 70s to "have them classified"? (It remains to be proven whose initiative this *classement* really was.) It is admittedly unfair to attribute motives to someone (although M. Dufourcq does so outright by pointlessly casting doubt on Mr. Eschbach's expressed neutrality vis-a-vis the "neoclassic" organ); nevertheless, a review of M. Dufourcq's writings of the last decades reveals no change of position on the 19th century: Cavallé-Coll is still the black sheep of French organ history, who "took the wrong paths and no longer followed tradition," welcoming with open arms the contamination of the purebred French organ with decadent and foreign elements. Under these circumstances, it is hard to imagine motives other than the bandwagon for such an abrupt turnabout. Besides, the fate of, among others, the Cavallé-Coll organs of St. Leon in Nancy and Notre Dame de Lorette in Paris shows what little protection is inherent in Government classification as Historic Organs. It might be mentioned in passing that, in order to "have [the organ of La Salpêtrière] restored according to the esthetic of the 17th and 18th centuries"—translation: total rebuild avoiding any 19th-century traits —M. Dufourcq had destroyed one of the two remaining Paris organs of Suret, a literally fantastic 19th-century organ builder whose work is now virtually extinct. Many of the other examples given are less restorations of an earlier organ than a pastiche of the classical style using modern materials and techniques. One could (and perhaps should someday) debate long and hard about what the word "restoration" really means to the French: after all, they gave us the word "restaurant."

Suppressing the temptation to go on about how vague the notion of "historic organ" still is in France, may I simply suggest that the organists and historians of the 1900-1920 generation, having grown up saturated with the Romantic organ esthetic and its remnants, built their careers upon a rejection of the latter. They had to do something else. Some did it well, some less well; a description of the process would fill a book. No one will deny the preference of that generation for the so-called "neoclassic" organ, and, as concerns the

composers' side of the coin, I think we are all grateful for that preference and its fruits. (Although I, for one, would give my Swell Unison Off for a recording of Franck or Vierne or anything else by a Duruflé or a Fleury on an authentic Cavallé-Coll.)

I imagine M. Dufourcq cannot begin to comprehend that a younger generation, shamelessly ungrateful for the panacea of the "neoclassic" organ, might in its own turn look elsewhere for its identity, namely in the treasuring of all organ building styles on their own merits rather than by comparison with an arbitrary modern ideal. Hence, any criticism of the handling of historic organ substance is seen by M. Dufourcq and his supporters as a personal esthetic attack. Furthermore, this allows him to lump conveniently into one category Cavallé-Coll admirers, Dom Bedos purists and the Schnitgerite *avant garde*, not a bad trick to be sure. The irony is that most clear-thinking French organists are quite amenable to the tonal concept preached by M. Dufourcq, provided the realization of this concept be carried out in the building of high-quality, new instruments, not in tinkering around with historic ones.

M. Dufourcq's suggestion about French organists meddling in their American colleagues' affairs is pretty ridiculous considering that (1) the French (aside from a handful of international recitalists with mostly an eye to career-building) take absolutely no interest anyway in the North American organ, and (2) objectively seen, no one has realized the "neoclassic" ideal itself as fully as certain American builders.

Finally, I would be glad to go along with "letting History decide" if this were not used as a pretext to keep on modifying irreplaceable organs. After all, when the day comes when no historic instruments are left in original condition, then we will have to take the Historian's word for how "insufficient" they were.

If M. Dufourcq would wake up to the fact that he can have his cake and eat it too, the French organ would surely have a brighter, or at least a more secure future than it seems to at the moment. Moreover, he would surely discover, perhaps to his surprise, that his real enemies (and I don't mean the type he wrongly thinks Mr. Eschbach is) are far less numerous than his potential admirers.

Kurt Lueders
La Celle St. Cloud, France

Death of Marchal

The death of André Marchal on August 27 has created a void in the organ world and leaves his students and friends both here and abroad with a deep sense of personal loss. We miss his physical presence among us but rejoice in his remarkably long and immensely productive life as an artist, teacher and friend. Like Widor and Dupré, he was a living legend during his 86 years; a kind of institution in himself with insights into musical interpretation that seemed to be born within him rather than learned from his teachers Gigout and Barié.

(Continued, page 24)

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Calendar

The deadline for this calendar is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped north-south and east-west within each date. *—AGO chapter event. Information will not be accepted unless it specifies artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 DECEMBER

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

16 DECEMBER

Bach Christmas Oratorio; St Thomas Church, New York, NY 7:30 pm
Frederick Grimes & Rollin Smith, Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm
Britten Ceremony; Christ Church, Cincinnati, OH 12:10 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

17 DECEMBER

Jerry Brainard, harpsichord, Bach WTC II; Carnegie Recital Hall, New York, NY 8 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

18 DECEMBER

David Andrews; St Johns Episcopal, Stamford, CT 12:05 pm

19 DECEMBER

Menotti Amahl; Chevy Chase Presbyterian, Washington, DC 8 pm
Renaissance Christmas; National Shrine, Washington, DC 8:30 pm

20 DECEMBER

Bach Christmas Oratorio; St Charles Hospital, Port Jefferson, NY 8 pm
Renaissance Christmas; National Shrine, Washington, DC 8:30 pm

21 DECEMBER

Warren R Johnson w/brass; State St Church, Portland, ME 3 pm
"Christmas in Newport"; Trinity Church, Newport, RI 7:30 pm
Lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
Josquin Ave maris stella mass; St Ignatius Church, New York, NY 11 am
Lessons & carols; St Thomas Church, New York, NY am & 4 pm
Williams Holy Nativity Pageant; St Bartholomews Church, New York, NY 4 pm
Candlelight carol service; Holy Trinity Lutheran, New York, NY 5 pm
Bach Christmas Oratorio; Congregational Church, Patchogue, NY 7:30 pm
Charles Moose; Cathedral of All Saints, Albany, NY 4:30 pm
Candlelight carols; Methodist Church Red Bank, NJ 4:30 & 7 pm
Honegger Christmas Cantata; 1st Baptist, Philadelphia, PA 4 pm
Britten Ceremony; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm
Christmas candlelight service; 1st Methodist, Pittsburgh, PA 7:30 pm
Lessons & carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lessons & carols; St Johns Church, Washington, DC 11 am
Renaissance Christmas; National Shrine, Washington, DC 3 pm
Christmas concert; 1st Presbyterian, Burlington, NC 5 pm
Gregor Prince of Peace; Covenant Presbyterian, Charlotte, NC 11 am
Puccini Massa di Gloria; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
Yule feast St Pauls Church, Akron, OH 8 pm
Lessons & carols; Christ Church, Cincinnati, OH 5 pm
Lessons & carols; St Pauls Episcopal, La Porte, IN 4 pm
Christmas concert; Independent Presbyterian, Birmingham, AL 4 pm

24 DECEMBER

Renaissance Christmas; Trinity Episcopal, Hartford, CT 10:30 pm
Palestrina Hodie Mass; St Ignatius Church, New York, NY 11 am
Bach Christmas Oratorio I; Holy Trinity Lutheran, New York, NY 4:30 & 10:30 pm
Carols & eucharist; Church of the Ascension, New York, NY 11 pm
Choral eucharist; St Thomas Church, New York, NY 11 pm
Britten Ceremony 1st Presbyterian, Binghamton, NY 11 pm
Candlelight carols; 10th Presbyterian, Philadelphia, PA 6:45 pm
Candlelight carols; St. Johns Church, Washington, DC 5 pm
Candlelight service; Chevy Chase Presbyterian, Washington, DC 10:30 pm
Carol & candlelighting service; 1st Presbyterian, Ft Lauderdale, FL 6 & 8 pm
Lessons & carols; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
Lessons & carols; 1st Presbyterian, Nashville, TN 11 pm
Britten Ceremony; St Paul/Redeemer Episcopal, Chicago, IL 10:30 pm
Lessons & carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm

25 DECEMBER

Choral eucharist; St Thomas Church, New York, NY 11 am

28 DECEMBER

Durufflé Cum jubilo mass; St Ignatius Church, New York, NY 11 am
Britten Ceremony, Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 28; Holy Trinity Lutheran, New York, NY 5 pm
Abraham Richards; St Thomas Church, New York, NY 5:15 pm
Lessons & carols; St James the Less, Scarsdale, NY 10 am
Lessons & carols; Christs Church, Baltimore, MD 11 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Boars head & yule log festival; Trinity Cathedral, Cleveland, OH 3 & 5 pm

2 JANUARY

Warren R Johnson State St Church, Portland, ME 12:15 pm

3 JANUARY

Yule festival; Christ Church, Cincinnati, OH 5 pm

4 JANUARY

Victoria O magnum mysterium mass; St Ignatius Church, New York, NY 11 am
Bizet Te Deum; St Bartholomews Church, New York, NY 4 pm
Bach Christmas Oratorio V; Holy Trinity Lutheran, New York, NY 5 pm
Chris Tietze; St Thomas Church, New York, NY 5:15 pm
Gerald Hansen Cathedral of All Saints, Albany, NY 4:30 pm
Susan Soderstrom; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Kerry Beaumont; Trinity Cathedral, Trenton, NJ 3:30 pm
Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
H Edwin Godshall Jr; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Paul Riedo; Washington, DC Cathedral 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Yule festival; Christ Church, Cincinnati, OH 2:45 & 5 pm

6 JANUARY

Music of Byrd; St Thomas Church, New York, NY 12:10 pm

7 JANUARY

Music of Bairdow & Wood; St Thomas Church, New York, NY 12:10 pm
Michael Lindstrom; St Johns Church, Washington, DC 12:10 pm

8 JANUARY

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

9 JANUARY

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

10 JANUARY

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

(Continued overleaf)

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Calendar

(continued from p. 21)

11 JANUARY

Epiphany lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
Janequin La bataille mass; St Ignatius Church, New York, NY 11 am
Epiphany carols; St Thomas Church, New York, NY 11 am, 4 pm
Honegger King David; St Bartholomews Church, New York, NY 4 pm
Bach Christmas Oratorio VI; Holy Trinity Lutheran, New York, NY 5 pm
Susan Nicholson; St Thomas Church, New York, NY 5:15 pm
Paul Carey; Cathedral of All Saints, Albany, NY 4:30 pm
Feast of lights; St Peters Church, Morristown, NJ 5 pm
Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
Thomas Hetrick, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Douglas Rafter; 1st Congregational, Lake Worth, FL 7:30 pm
Terry Charles Kirk of Dunedin, FL 8:15 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Daniel Hathaway, all-Couperin; Trinity Cathedral, Cleveland, OH 5 pm
Melvin Dickinson; Univ of Louisville, KY 3 pm
John L Hooker; Church of the Holy Communion, Memphis, TN 5 pm

13 JANUARY

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm
Martha Folts; Christ Church, Cincinnati, OH 8 pm

14 JANUARY

Music of Malcolm & Rorem; St Thomas Church, New York, NY 12:10 pm
Charles Callahan; St Johns Church, Washington, DC 12:10 pm

16 JANUARY

Timothy Albrecht; Lebanon Valley College, Annville, PA 8 pm

18 JANUARY

Ockeghem Missa Mi-Mi; St Ignatius Church, New York, NY 11 am
Rossini Messe Solennelle; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 3; Holy Trinity Lutheran, New York, NY 5 pm
Paul Scheid; St Thomas Church, New York, NY 5 pm
Scott Trexler; Cathedral of All Saints, Albany, NY 4:30 pm
Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
Keith Nash; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Douglas Rafter; 1st Baptist, Wilmington, NC 7:30 pm
Joseph Schwartz, piano; 1st Presbyterian, Naples, FL 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Hymn festival; 1st Congregational, Columbus, OH 4 pm
Carolyn Stahl; St Pauls Church, Akron, OH 8 pm
John Obetz; 7th-day Adventist, Kettering, OH 8 pm
Donald Renz, dedication; Westminster Presbyterian, Ann Arbor, MI 4 pm

19 JANUARY

Wayne Earnest; Newberry College, SC 8 pm

20 JANUARY

Gerre Hancock workshop; Stetson Univ, Deland, FL 10:45 am; recital 8 pm

21 JANUARY

Music of Cand'yn & Bullock; St Thomas Church, New York, NY 12:10 pm
William Crane; St Johns Church, Washington, DC 12:10 pm
Gerre Hancock workshop; Stetson Univ, Deland, FL 10:45 am

23 JANUARY

Chamber music; St Johns Lutheran, Allentown, PA 8 pm
Robert Anderson; 1st Methodist/1st Presbyterian, Laurel, MS 7:30 pm

24 JANUARY

Robert Anderson masterclass; 1st Presbyterian, Laurel, MS 10 am

25 JANUARY

Donald Funk; St Joseph Cathedral, Hartford, CT 3 pm
Lassus Douce memoire mass; St Ignatius Church, New York, NY 11 am
Mendelssohn St Paul; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 151, Motet VI; Holy Trinity Lutheran, New York, NY 5 pm
Jane C Gamble; St Thomas Church, New York, NY 5:15 pm
James Lazenby; Cathedral of All Saints, Albany, NY 4:30 pm
Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am
Timothy Albrecht w/arch; Grace Lutheran, Lancaster, PA 4 pm
Donald Sutherland w/percussion; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Vocal recital; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
*William Bates; 1st Baptist, Anderson, SC 3 pm
Janina Kuzma, harpsichord; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm

26 JANUARY

*William Bates workshop; 1st Baptist, Anderson, SC 7:30 pm
Nancy Atkins; Newberry College, SC 8 pm

27 JANUARY

Elgar Sea Pictures; Christ Church, Cincinnati, OH 12:10 pm

28 JANUARY

Music of Noble & Sowerby; St Thomas Church, New York, NY 12:10 pm
Bach Cantata 4, Schubert Mass in G; Lincoln Center, New York, NY 7:30 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

UNITED STATES West of the Mississippi

15 DECEMBER

Handel Messiah "Sing Along"; Chandler Pavilion, Los Angeles, CA 8:30 pm

17 DECEMBER

Handel Messiah; USC, Los Angeles, CA 8 pm

21 DECEMBER

Lessons & carols; E Dallas Christian, Dallas, TX 7:30 pm
Vivaldi Gloria; 1st Methodist, Whittier, CA 10:30 am
Handel Messiah; Civic aud, Pasadena CA 2:30 pm
Handel Messiah; St James Episcopal, Newport Beach, CA 4 pm

24 DECEMBER

Vivaldi Gloria; St James Episcopal, Newport Beach, CA 10:15 pm

31 DECEMBER

Paul Riedo w/arch; St Thomas Aquinas, Dallas, TX 10 pm

11 JANUARY

Charles Brown, bass-baritone; Christ Church Cathedral, New Orleans, LA 4 pm
Ineta Bebb, vocalist; Grace Episcopal, Muskogee, OK 8 pm
David Craighead; University Methodist Temple, Seattle, WA 3:30 pm
Stennis Walden w/trumpet; 1st Congregational, Pasadena, CA 3 pm
Charles Benbow, harpsichord; Pasadena Presbyterian, CA 8:15 pm

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12 JANUARY
Charles Benbow; Pasadena Presbyterian,
CA 8:15 pm

16 JANUARY
Wayne Kallstrom; Oklahoma City Univ,
OK 8:15 pm

17 JANUARY
Joyce Jones; El Camino College, Torrance,
CA 8 pm

18 JANUARY
Marilyn Keiser; Christ Church Cathedral,
New Orleans, LA 4 pm
John Weaver; Sacred Heart Church, Caro-
nado, CA 4 pm

23 JANUARY
Joyce Jones; N Phoenix Baptist, Phoenix,
AZ 8 pm

25 JANUARY
Frederick Swann; 1st Methodist, Lubbock,
TX 7 pm
John Pagett; Plymouth Congregational
Seattle, WA 4 pm

26 JANUARY
Clyde Holloway masterclass; SW Baptist
Seminary, Ft Worth, TX 1-3 pm

27 JANUARY
Clyde Holloway; SW Baptist Seminary, Ft
Worth, TX 8 pm

INTERNATIONAL

18 DECEMBER
David Low; St Pauls Church, Toronto, On-
tario, Canada 12:10 pm

21 DECEMBER
Lynne Davis; Eglise Saint-Thomas-d'Aquin,
Paris, France 5:45 pm
Rutter Dancing Day; St Pauls Church, To-
ronto, Ontario, Canada 7:30 pm

24 DECEMBER
Eucharist & carols; St Pauls Church, To-
ronto, Ontario, Canada 11 pm

28 DECEMBER
Lynne Davis; Notre-Dame Cathedral, Paris,
France 5:45 pm

8 JANUARY
Robert Mackenzie; St Pauls Church, Toron-
to, Ontario, Canada 12:10 pm

10 JANUARY
Allan Wicks; Town Hall, Rochdale, Eng-
land 3 pm

11 JANUARY
Epiphany lessons & carols; St Pauls
Church, Toronto, Ontario, Canada 7:30 pm

14 JANUARY
Raymond Daveluy; 1st Presbyterian, Brack-
ville, Ontario, Canada 8 pm

15 JANUARY
Daniel Hansen; St Pauls Church, Toronto,
Ontario, Canada 12:10 pm

16 JANUARY
David Hurd; Grace Presbyterian, Calgary,
Alberta, Canada 8 pm

18 JANUARY
David Hurd; All Saints Cathedral, Edmon-
ton, Alberta, Canada 3 pm

22 JANUARY
Juergen Petranko; St Pauls Church, Toron-
to, Ontario, Canada 12:10 pm

23 JANUARY
Wayne Marshall; Town Hall, Rochdale,
England 7:30 pm

24 JANUARY
Patricia McAwley Phillips; Dominion
Chalmers Church, Ottawa, Ontario 8 pm

25 JANUARY
Christopher Jackson w/soprano; St Philips
Anglican, Montreal, Canada 4 pm

29 JANUARY
Paul Bodkin; St Pauls Church, Toronto,
Ontario, Canada 12:10 pm

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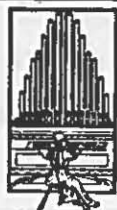
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Letters

(continued from p. 20)

It seemed that this living legend would outlast us all. In fact, he continued to teach regularly until June. In July he returned to his summer home in Hendaye on the Atlantic coast near the Spanish border where he spent the last two months of his life in full control of his senses.

For those of us who have been deeply formed by Marchal's teaching, we realize in retrospect how advanced he was in his concepts of touch and articulation. Many of the so-called new approaches to articulation and phrasing in Baroque music were really begun by Marchal over fifty years ago. He had a rare facility for making the organ sing and communicated the mysteries of how to transcend the mechanics of keys that could keep pipes blowing forever. How well we remember his familiar, enthusiastically high pitched, "bon, bon" after

we played and before he continued to draw more music from us than we ever thought possible.

We grieve your passing, "cher Maltre". There is so much more to say that cannot be said in a letter to an editor. But we do rejoice in your full and radiant life and art which was so richly lived and shared with so many. Your spirit lives on in our hearts and in the teaching of those you taught so well.

Sincerely yours,

Ann Labounsky
Pittsburgh, PA

Correction

Although initial newspaper reports indicated that the Alexandra Palace Willis organ was destroyed in the July 10 fire (Sept., p. 2), a later report indicates that only the 32' case was substantially demolished. The pipework and mechanism had been removed to storage previously, to undergo restoration.

Here & There



The CHICAGO SYMPHONY ORCHESTRA opened its 90th season on Oct. 2 with a rousing performance of Mahler's *Symphony No. 8*—the "Symphony of a Thousand," conducted by Sir Georg Solti. The large cast of performers included eight vocal soloists, as well as the Chicago Symphony Chorus, directed by Margaret Hillis. Since the pipe organ in Chicago's Orchestra Hall was destroyed some years ago, the opening notes of this performance were loudly electronic. However, there is hope: a contract has been signed with the Möller company to build a large new pipe organ in the near future.

CHRISTA RAKICH, assistant organist at Harvard University and faculty member at the New England Conservatory, toured Europe in July, playing organ concerts in Italy and Austria, and studying early organs in Pistoia and northern Germany. She is represented by Buchanan Artists Ltd.

Stanley J. Zydek, director of music at St. Ladislaus RC Church in Hamtramck, MI, was a recitalist for the 23rd International Organ Music Festival at the Cathedral of Oliwa, Poland, on Aug. 5. A student of Ray Ferguson, Gale Kramer, and the late Alexander Boggs Ryan, he played works of Sweelinck, Daquin, Buxtehude, Bach, Dubois, Franck, and Alain.

A SOLID-STATE MEMORY SYSTEM for use on pipe organs has been introduced in England by Christie Music Transmission Systems of Essex. The device is capable of recording a selection, then playing it back through the organ via a mini-computer.



Personalities at the Second International Organ Competition held July 14th in Manchester, England, stand in front of the 3-manual Hradetzky tracker organ at the Royal Northern College of Music where the contest took place. Back row (left to right): judges Karel Paukert (US), Ralph Downes (UK), Peter Planavsky (Austria), Geraint Jones (UK), and Jean Guillou (France); front row (left to right): finalist Iain Ledingham (UK), the Lord Mayor of Manchester Mrs. Winifred Smith, the Lady Mayoress Mrs. Agnes Riley, joint 2nd-prize winner Thomas Trotter (UK), joint 2nd-prize winner Patricia Snyder (Canada), finalist James Parsons (UK), and 3rd-prize winner Catherine Ennis (UK). The competition was chaired by Mr. Jones and attracted more than 60 applicants, of which 25 were selected to come to Manchester from Canada, Czechoslovakia, France, Hungary, Poland, United Kingdom, United States, and West Germany. No first prize was awarded.

Effective Jan. 1, 1981, subscription rates to *The Diapason* will be raised as follows: 1 year, \$10; 2 years, \$18; 3 years, \$26; additional years, \$8 each; single issue, \$2. Group rates will be available; inquiries are invited. A new advertising rate schedule will also go into effect at the same time.

CLASSIFIED ADVERTISEMENTS

New classified advertising rates will be found below.

Replies to box numbers should be sent c/o The Diapason, 380 Northwest Highway, Des Plaines, IL 60016.

POSITIONS WANTED

SINGLE MALE, 27, B.MUS, SEEKS PERMANENT full-time organist/director or organist position. Would prefer Congregational or liturgical church, but will consider all. Salary desired from \$14,000 to \$20,000 annually. Send inquiries. Address G-2, THE DIAPASON.

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GOOD SALARY WITH DECENT BENEFITS FOR an experienced organ cabinetmaker to head up our case, console and windchest departments. Experienced in all types of chest action helpful. Send resume to: Cannara Organs, Inc., Rt. 22, Duncansville, PA 16635.

AMERICAN INSTITUTE OF ORGANBUILDERS Employee Clearing House. Employers and prospects are invited to send inquiries and resumes. Complete AIO apprenticeship guide, \$2.00. Roy Redman, 2742 Avenue H, Fort Worth, TX 76105.

EXPERIENCED INDIVIDUAL TO WORK IN METAL pipe shop. Contact Klug & Schumacher, 3604 Waterfield Parkway, Lakeland, FL 33801. (813) 665-4802.

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ORGAN BUILDER, EXPERIENCED, TO HEAD shop for leading firm in Northeast. Salary \$15,000/year or higher, plus all benefits. Minimum 5 years experience in woodworking. Send resume. Address H-2, THE DIAPASON.

POSITION OPEN FALL 1981, FOR ORGANIST-teacher-performer at this graduate center for Church music and Christian education. Required: Doctorate in music, College teaching experience (private and classroom), and Church music experience. Knowledge in related areas, i.e., organ literature, service playing, music theory, music history and hymnology. Salary and rank negotiable with qualifications. Apply to Dr. David Stuart Blackburn, Chairman, Department of Church Music, Scarritt College, Nashville, TN 37203. Scarritt is an Affirmative Action/Equal Opportunity Employer.

WANTED—PIPE ORGANS

ORGANS OF ANY TYPE, ANY CONDITION, complete or in parts in Midwest area. Address H-4, THE DIAPASON.

PIPE ORGAN, OR REAL ESTATE CONTAINING pipe organ, Theatre, home, church or 777 Any location, any condition. Address J-3, THE DIAPASON.

WANTED—MISCELLANEOUS

MUSIC ROLLS FOR ANY PIPE ORGAN PLAYERS. Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

MUSIC ROLLS FOR AEOLIAN DUO-ART, Welte and Skinner Automatic Pipe Organ Players. J. V. Macartney, 406 Haverford Ave., Narberth, PA 19072.

WE WILL PAY \$1.60 PER POUND FOR SPOTTED metal pipes or scrap delivered or shipped prepaid to our Gloucester workshop. Fair prices also for good common metal and tin. C. B. Fisk, Inc., Cape Ann Industrial Park, Box 28, Gloucester, MA 01930. (617) 283-1909.

WANTED—MISCELLANEOUS

BACK ISSUES OF THE DIAPASON. NEED OCT. '49, Oct. '43, May '39, Oct. '39, Nov. '38, June '37, Feb. '35, Sept. '35, Oct. '35, Dec. '35, and July '33. Please state price and condition. Reply to Editor, THE DIAPASON.

AEOLIAN DUO-ART SELF-REGISTERING PLAYER unit for pipe organ. Jim Brady, 1906 Broadripple, Indianapolis, IN 46220. (317) 259-4305, evenings: (317) 849-1496.

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VIRTUOSO TRUMPET SOLOIST. FOR A BRILLIANT service, use the magnificent combination of trumpet and organ, with vocalists or chorus. Services and concerts. Repertoire on request. Michael Schuman, 198 Douglas Rd., Staten Island, NY 10304. (212) 448-0127.

THE DIAPASON IS INTERESTED IN PRODUCING, as complete as possible, a listing of all organ builders (firms and individuals), trade manufacturers and suppliers, service persons and others currently engaged, as their primary occupation, in the organ trade. Request questionnaire from THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

THE NEW 7-OCTAVE PETERSON CHROMATIC Tuner model 320, is now available from stock. Continuously variable Vernier control allows you to compensate for temperature or tune celeste ranks with ease. For more details: Peterson Electro Musical Products, Dept. 31, Worth, IL 60482.

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ORGANIZATIONS

ATTENTION ILLINOIS, INDIANA, MICHIGAN and Wisconsin residents: There is now a chapter of the Organ Historical Society serving your area. If you share an interest with us in extant vintage organs, and outstanding examples of the organ builders art and skill of more recent periods you'll want to write for membership details. Thomas A. Burrows, Chicago-Midwest OHS, 1621-B Salisbury Ct., Wheaton, IL 60187.

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HAVE YOU ORDERED FROM US BEFORE? IF not, you too can be included in our First Anniversary Sale which features several exciting new releases. Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028.

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SANCTA MARIA'S 16TH CENTURY PERFORMANCE practice instruction, Arenguren — Ochs translation. Send \$3.50 to Organ Press, Box 675, Whittier, CA 90608.

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A COMPLETE LISTING OF ALL AVAILABLE back-numbers of THE DIAPASON is now available. Many from the 1930's on, and some older issues may also be obtained for your personal or library collection. Send SASE to The Organ Historical Society, Box 209, Wilmington, OH 45177.

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Classified Advertisement Rates, effective January 1, 1981

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Display classified advertisements are set entirely in bold face type with the first line in capital letters and the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$.30
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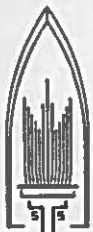
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Closing Date (Classified): the tenth (10th) of the month for the next month's issue (January 10th for the February issue).

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification for advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.



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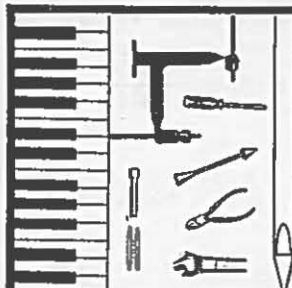
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