

THE DIAPASON

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

Seventy-First Year, No. 1, Whole No. 842

A Scranton Gillette Publication

ISSN 0012-2378

JANUARY, 1980

The Future of the Organ

by Lawrence Phelps

I was browsing through some interesting material the other day concerning Arnold Schoenberg and the organ, when I came across the following statement which loomed large for its traditional point of view among some otherwise quite heretical proposals for an organ for the future: "If one did not remember the splendid organ literature and the wonderful effect of this music in churches, one would have to say that the organ is an obsolete instrument today." Thus wrote Schoenberg on May 10, 1949, in a letter to a Dr. David of Berlin.

It is interesting to note that Schoenberg, who did not, after all, know very much about the organ, did not consider it to be an obsolete instrument because he felt that the literature existing for the organ was alone sufficient reason for the continuance of the instrument in its traditional form.

I will return to other comments in the letter to Dr. David later on; however, I think that this particular quotation from Schoenberg provides an excellent key-note for today. It is indeed the existing literature for the organ that gives it meaning for us today, and it is highly likely that this will continue to provide its *raison d'être* in the future. This looking so far back into history for one's guidelines in making an instrument for use today is almost unique to the organ, and at first seems to be a reversal of the usual order of things. One is sometimes accused of antiquarianism or lack of a spirit of adventure, to begin the list of the more polite accusations levelled by enthusiasts who insist that every organ be able to do almost everything but cut the front lawn. If the organ had evolved steadily from its golden age — in the early part of the 18th century — in a consistent and undeviating progress, until it reached our time as simply a more refined and effective version of its original conception, which indeed has been the case with most other instruments, we would not be here to discuss its future.

I do not believe anyone has seriously proposed a conference to discuss the future of the violin or the piano, in spite of the various avant-garde experiments to which these instruments have been subjected in recent years. The essential nature of the piano and the violin, or, for that matter, any other instrument, has never been in question. However, in the evolution of the organ, its essential nature did become lost. In the last half of the 18th century and throughout the 19th and the first quarter of the 20th centuries, forces were at work which we now recognize as being decadent although their innovations were undoubtedly hailed as important points of progress by their contemporaries and their perpetrators. Those aspects of the instrument's evolution during this period which some have considered progressive were for the most part motivated by personal whims and idiosyncracies rather than by the desire to perfect a concept that had been more or less stable for many decades. These innovations in fact gradually diluted the instrument's ability to cope with the literature that had been created for it in its heyday. It has taken a very long time indeed for us to realize that the great French classical literature had suffered tremendously from the total change in direction resulting from the experiments of the last century.

Any study of the organ's future must begin with a careful appraisal of the reform movement in Europe which was so closely associated with the revival of interest in the organ literature that it provides the context and point of departure for all subsequent endeavour. Albert Schweitzer, through his intensive studies of the work of Bach, became convinced before 1900 that the instruments of his time were not satisfactory vehicles for the great polyphonic works of Bach. Although the reforms

for which he so earnestly pleaded did not get underway to any significant extent before the middle 20s, Schweitzer's inquiries into organbuilding and its relation to the literature, begun before the turn of the century, were summarized in 1906 in his little pamphlet entitled "*The Art of Organbuilding and Organ Playing in Germany and France*," which in many important respects established the direction of things to come for many years and indeed outlined many features which are only now beginning to be recognized as basic essentials by a significant number of people in North America. Writing about his experience of listening to one Herr Lang play on the new organ in the Liederhalle in Stuttgart in 1896, he wrote: "When I heard the harsh tone of the much lauded instrument and, in a Bach fugue which Lang played to me, perceived a chaos of sound in which I could not distinguish the separate voices, my foreboding that the modern organ meant in that respect a step not forward but backward suddenly became a certainty."

From this, it is clear that Schweitzer's overall concern was for tonal matters, although his pamphlet does not refer particularly to the many tonal aspects of the organ. However, the primary requirement was clarity for the polyphonic texture. He pleaded with organbuilders to return to the scaling practices utilizing "the collective experience of generations" and to abandon the "theories drawn from physics, which often sacrifice the achievement of the earlier master builders." He strongly urged the turning away from the scientific approach that had pervaded organbuilding especially in the last half of the last century, and, instead, a return to the basic concepts of the organ of 100 years earlier. This was not because he was an antiquarian but because he observed that the older instruments worked tonally and that the new instruments constructed during his lifetime fell so terribly short of the mark. He was much more specific about some of the mechanical aspects of the organ, and concerning key action, he wrote: "The best method of connecting the keys with the pipes is a purely mechanical one. On an organ with such a mechanism, phrasing is easiest." He could have been writing for the situation in America, even today, when in 1906 he wrote: "What a number of organs . . . are unable to produce their full effect because of their position in the chancel. With modern architects it has already become a matter of course that any corner will do for the organ . . . Architects and organbuilders have begun to take advantage of . . . electric connection between the keys and the pipes to split up an organ into parts which are fixed in separated places . . . Effects made possible by this arrangement may impress the crowd, but the work of an organ can truly be artistic and dignified only if the instrument is a single sound personality."

This last statement notwithstanding, he was much disturbed by the placing of the Positiv division inside the main case, a practice dating from the beginning of romanticism and quite common in the work of Gottfried Silbermann. In this position, Schweitzer pointed out that the Positiv "has no tonal individuality of its own." And he went on to say: "but placed in a case of its own in front of the organ, it is both in position and sound, distinct from the two other organs housed in the main case."

Concerning the use of expression shutters, he said these "hinder the spread of sound."

By the end of World War I, the ideas of Schweitzer had begun to have some following. In 1926, a special conference of organists and organbuilders and other interested parties was held in Freiberg, Germany, and it was here that the German organ reform movement, "*Die deutsche Orgelbewegung*," received its impetus.

While the movement, right from the beginning, made some specific declarations as to the direction the construction of organs should take in the future, it took a while for a specific and more or less uniform platform to emerge from the work of its devoted practitioners. Among its chief points are the following:

Ideally, the organ is a sensitive and responsive keyboard instrument and its unique position among other instruments is its complete suitability as a vehicle for keyboard polyphony when properly designed and constructed. Therefore, the keys of the instrument must be directly connected to the pallets with appropriate mechanical linkage to provide maximum control; and the organization of its tonal resources, no matter how limited they may be, must be such as to present maximum clarity of texture and balance of parts as required in a polyphonic environment.

The organ should be freestanding within the room it is to serve, preferably in an elevated position, along the central axis of the listening area.

*The tonal design of the instrument should reflect the requirements of the literature, and the naming of its stops should be as functional as possible and reflect the tone, the type of construction or the intended use according to the best of the various traditions it is intended to embrace. As a basic guide to the tonal design, the method of composing the various divisions and relating them one to the other should follow the general precepts of the so-called *Werkprinzip* as most clearly set forth in northern Europe and brought to full stature in the work of Arp Schnitger and his followers in the few decades centered around 1700.*

*The physical arrangement of the organ and its visual aesthetics should also be worked out to reflect visually the tonal composition of the organ, and this consideration should also follow the *Werkprinzip* concept.*

The acoustics of the room are vital to the effectiveness of any organ, and therefore should be carefully planned with the organ and the requirements of musical performance in general clearly in mind, and room surfaces must therefore remain natural and "untreated".

* * *

For a more complete discussion of the *Orgelbewegung*, I refer you to my article "A Short History of the Organ Revival" in *Church Music* 67 and my article entitled "Perspective" in the *Organ Institute Quarterly* for Winter 1954.

From its beginning, the movement reviving interest in the organ recognized, with Schweitzer, that the developments of the 19th century departed from the traditions that formed the instrument's great literature to such an extent that the instrument lost its identity and unique position among musical instruments. The literature of the previous centuries, of course, was not played for nearly 100 years, but the symphonic approach of the 19th century did not work. The organ in this form was in fact poor competition for the vast and continually developing resources of the orchestra, or the dynamic effectiveness of the piano. Thus, composers of note turned their attention elsewhere; even those who were organists chose other media for their most significant contributions. The organ lost its integrity as it gradually evolved from its position of uniqueness to that of a second-rate imitation of the orchestra, a sort of one-man band.

(Continued, page 8)

Much has been said already concerning the nature of the organ: what it is, what it is not, what it was, and what it will be. Since it never hurts to be reminded of this nature and since we have been impressed with an address given on the subject by Lawrence Phelps, that paper is presented in this issue. Even though it was delivered nearly ten years ago, the thoughts expressed are every bit as appropriate today as they were earlier. In fact, enough of what the author has to say about the future of the organ is yet to come that it is still germane now.

In dealing with the past, the career of Ernest M. Skinner was surely one of the most interesting and important of our heritage. The final installment of Dorothy Holden's series on this colorful personality is presented herewith.

Also this month's issue includes an article dealing with a particular new organ which has been judged outstanding in some manner. In forthcoming months, several more such essays will be devoted to organs built or installed in this country recently.

Each year for the past few, the American Institute of Organbuilders seems to have grown in size and influence, and each year the quality of its collective work has risen, primarily through its educational efforts. These qualities are reflected in the report of the group's annual convention held this past fall and included this month.

Ears

Contrary to the Biblical injunction that the meek shall inherit the earth, I find that the deaf have already inherited the organ world, or so it seems. Much of the time, organists leave their ears behind when they sit down to play; be it playing too fast, too slowly, too loudly (seldom too softly), the renditions sound as if an earless machine were at work. Registration is too often done by rules or mis-applied instructions. Seldom, it appears, do organists listen to what they are playing.

If organists are deaf, organbuilders are deafer. Who with functioning ears could possibly create some of the tonal monsters which are foisted on us as organs today? Perhaps blaring transistors, computers, and en-chamade speakers will inherit the earth. Inability to hear, unfortunately, is not limited to the purveyors of imitations. Real pipes too can be made to speak crudely, and often are. Playing a chromatic scale on the 8' Principal yields 12 different qualities and loudnesses in one octave. The Celeste chiffs. The Gedackt clicks. The Quintadena has no fundamental. The Mixtures scream. The list goes on and on, and it concerns organs being built today.

Hearing perception must reach ground zero as far as the listener is concerned. Whose eardrums would not have been either permanently dulled or anesthetized by the sounds organs and organists inflict on them? No wonder people flock away from organ recitals in droves — if the sound isn't insensitive, the playing is!

Ears alone don't build an organ or play it, but ears are the most vital gift any instrument builder or musician has. So far, they are the only essential equipment which cannot be artificially created. Fortunately, no ear is so poor that it cannot be trained, and no ear is so fine that it cannot be improved. Opening and improving the ears might be a good resolution for 1980.

— A. L.

Announcements

A Church Music Workshop sponsored by the Knoxville AGO chapter in cooperation with the University of Tennessee music department will be held Feb. 14-16 at Church Street United Methodist Church in Knoxville. Major workshop sessions will be given by Alice Parker (choral music), Stephen Ortlip (children singing), and Schuyler Robinson (organ accompanying). Special interest classes will be given by John Brock, Steven A. Clark, Judy Hunnicutt, Marvelene Moore, William Robinson, and Gary Scott. Concerts will be an organ recital and the Brahms' "Requiem." The overall theme of the workshop is "A Survival Kit for the '80s." Further information is available from Church Music Workshop, c/o Department of Music, The University of Tennessee, Knoxville, TN 37916.

An Organ and Church Music Conference will be held Feb. 22-23 at Greensboro College in central North Carolina. Fenner Douglass, Duke University organist, and Charles Fisk, organbuilder, will lead a symposium on "The French Organ: Past and Future." Sessions will focus on the 17th- and 18th-century classical instrument and its literature, the 19th-century work of Cavaille-Coll, and the implications of historical French organs for modern organbuilders. Mr. Douglass will play a recital of French music on the 1977 Kleuker at Our Lady of Grace Church. All symposium events are free. Further information is available from the Music Department, Greensboro College, Greensboro, NC 27420.

The Hymn Society of America has announced a Search for New Hymns in two categories. New hymn texts

are sought which reflect Christian life in the 1980s, and alternate hymn tunes for 22 well-known texts appearing in "The Hymnal 1940" and in "The Methodist Hymnal" are needed. The deadline for entries is April 1; winning texts and tunes will be published by the society, which has published more than 250 hymns since its founding in 1922. For further information, contact The Hymn Society of America, Inc., National Headquarters, Wittenberg University, Springfield, OH 45501.

A Mini-Conference on Organ Music has been announced by the University of Kansas School of Fine Arts for Feb. 27-29. Quentin Faulkner will give a masterclass on Bach's "Art of Fugue" and will perform the work in recital. A recital and masterclass will also be given by Peter Planavsky. For further information, contact Dean James Moeser, School of Fine Arts, University of Kansas, Lawrence, KS 66045.

Applications and nominations for the E. Power Biggs Organ Historical Society Fellowship will be accepted until May 1 by the committee chairman, Dr. Samuel Walter, 83 Schoolhouse Lane, East Brunswick, NJ 08816. The award, created in 1978 to recognize the late honorary member of the OHS, enables one or more students, organists, organbuilders, or organ enthusiasts to attend the society's annual convention and receive "The Tracker." The fellowship is intended for those who might otherwise be unable to attend the convention. Applicants need not be OHS members nor need they be students. There is no age restriction.

JANUARY, 1980

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Prices:

1 yr.—\$7.50
2 yrs.—\$13.00
Single Copy—\$1.00

THE DIAPASON
Published Monthly by
Scranton Gillette Communications, Inc.
380 Northwest Highway
Des Plaines, IL 60016.
Phone (312) 298-6622

Controlled circulation postage paid
at Rochelle, IL and at Des Plaines, IL.
Publication No. 156480

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

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

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



Gerhard Brunzema has announced the formation of Brunzema Organs Inc. in Fergus, Ontario, near Toronto. Mr. Brunzema, a native of Germany, built and restored organs in association with Jürgen Ahrend in Europe from 1954 until he became tonal director of Casavant Frères in 1972. He resigned his position with the Canadian firm last year to establish his own workshop, which is currently under construction. The new firm will build contemporary mechanical-action instruments.

An International Brahms Congress will be held in Detroit, April 10-12, 1980. Sponsored by the Detroit Symphony Orchestra, Wayne State University, and the University of Michi-

gan School of Music, the events will include concerts, lectures, and exhibitions. Further information is available from International Brahms Congress, Detroit Symphony Orchestra, Ford Auditorium, Detroit, MI 48226.

"A Sound Story: Views on Tracker Organ Building" is a 46:20 3/4" video cassette, intended as an audio-visual non-technical introduction to organbuilding and design, available from the University of Alberta. The cassette was produced in conjunction with the recent installation of a Casavant tracker at the institution, with script by university organist Gerhard Krapf. The contents include basic aspects of tracker organ construction; a brief historical survey from the 16th-20th century; pipe making, voicing, tonal finishing; key and stop action; and casing, blower plant, and testing. Copies of the cassette are available on a rental/purchase basis and can be previewed on loan from the Department of Radio and Television, CW 005 Biological Sciences Building, University of Alberta Campus, Edmonton, Alberta, Canada T6G 2E9.

The KATE NEAL KINLEY MEMORIAL FELLOWSHIP, open to graduates of fine and applied arts schools with principal studies in music, has been announced for study in America or abroad. The competitive award yields a single prize of \$3500 and closes April 15, 1980. Further information and applications are available from Dean Jack H. McKenzie, College of Fine and Applied Arts, 110 Architecture Building, University of Illinois at Urbana-Champaign.

Last year, in this column, music was provided in two separate articles, but this year the entire Eastertide is included in this one set of reviews. For most choirs, the music associated with this season is so specific that it is only used once and then set aside for several years. These reviews aim at providing a variety of styles so that easy-difficult, brief-extended, and traditional-unusual works have been discussed.

This Is The Day. Michael Fink; SAB with organ; Mark Foster Music Co., MF 196, 70¢ (M).

The opening section is a choral recitative for two pages. There is then a tempo change and a very busy organ part that has a driving character. The men's parts are a bit high from then on, but Fink has provided some optional notes for them. The choral writing is simple with most of the dissonances in the organ material. This is an excellent three-part anthem that will provide an exciting contribution for an Easter Service for small church choirs.

Crucifixus (He Was Crucified). Padre Suidell; SA and keyboard; Music 70, M70-171, 40¢ (E).

The editor, Jack Boyd, has both English and Latin versions for performance. The two vocal lines are contrapuntal with some melismas and the keyboard consists of pulsating block chords. The music is slow and typical of the Baroque style, and could be performed by a young girls' chorus.

Christ The Lord Is Risen Again. Patricia Hurlbutt; SATB, organ and 2 trumpets; Curtiss Music Press, 7911, 55¢ (M—).

In this ABA form the middle is softer and more gentle while the outer areas follow a fanfare style. The organ part is simple, used antiphonally with the brass parts. Often the chorus is in unison or two parts. This easy anthem would be of interest to small church choirs.

Alleluia, Christ Is Risen. Brent Pierce; SATB and organ; Plymouth Music Co., BP-104, 60¢ (M).

The choral parts are written on two staves in block-chord format above a three-stave organ part. The harmonic flow is often modal, with lydian and mixolydian dominating. The music has a lovely freshness to it in a majestic style that is appealing; there is a noticeable craft to Pierce's writing. Highly recommended to church and school choirs.

Thirty Pieces of Silver. Festus Paul; unison with keyboard and flute; Alfred Music Company, 6994, 50¢ (E).

The flute plays a solo in the middle section (ABA) while the choir has individual shouts of words such as "Nails, Blood, Cross, Death," etc. The keyboard part is quite simple. Although this might be useful to a small church choir, the piece would be best suited to a youth choir for special music during a Lenten service.

The Lord Is Risen. Ian Pitt-Watson and Geoffrey Atkinson; SATB, baritone solo, children's choir, reader, congregation, organ with optional trumpet and timpani; Hinshaw Music Co., HMC-36, 70¢ (M+).

This work is particularly interesting in that it contains three different versions, with the choice left to the conductor depending on available resources. The first version is with everyone involved; the second is for solo voice, unison choir, children, organ and congregation; the third version is a simple round which may be accompanied by organ, piano or guitar, or sung unaccompanied. The composers have also provided an alternate text which is appropriate for the Advent season (The Christ is Coming), making this a real bargain for the price.

Music for Voices and Organ

by James McCray

Choral Works for the Easter Season

The introductory readings are given in the prefatory remarks. The various parts are simple and the compositional effect is one of piling on new timbres to sustained chords. Each group has a main thematic idea and these are added to sustained chords, giving a lack of development but making the performance sound festive and triumphant, especially in version one. This is well worth the price and should be of interest to churches looking for a work which combines a variety of performance mediums.

Now Is The Hour of Darkness Past. Walter Pelz; SATB and organ; Concordia, 98-2338, 50¢ (M).

The choral parts are not difficult and are in a homophonic setting. The writing for the organ is moderately challenging in this brisk tempo with numerous solo areas throughout the anthem. There is a good rhythmic and harmonic character in this joyful work. It builds to a big climatic alleluia and would be appropriate for most church choirs of average size and ability.

Welcome Happy Morning. Richard Dirksen; SATB, organ with optional brass and percussion; Shawnee Press, A-5789, \$1.00 (D—).

There are 28 pages (9 minutes), but the composer has indicated sets of optional cuts for choirs needing less music. The optional brass parts are for 2 trumpets and 2 trombones. This is exciting music that will require a good choir. The harmonic palette is rich yet not dissonant and the shifting rhythms and meters will challenge the performers. The choral writing has sensitive lines which are usually diatonic. The organ material is busy, often independent from the choral music. The overall effect is quite powerful and this work is highly recommended; it should provide the performers and congregation with a dramatic and inspiring Easter message.

Easter. Nancy Maeker; speech choir with Orff instruments; Augsburg Publishing House, 11-3505, 50¢ (E).

There are five speaking groups and a narrator in addition to the Orff instruments which consist of glockenspiel, 3 xylophones, finger cymbals, timpani, tambourine, and hand drum. The text tells of the visit to the tomb and discovery that Christ was gone. The rhythms are easy; this could be performed by any group of mixed or non-mixed voices. It would provide an unusual addition to an Easter service.

In Praise of Easter. Dan Locklair; SATB, soprano and bass solos, brass and organ; J. Fischer, FE 10116, \$1.50 (M).

This cantata has five movements with the chorus used in all of them; the solos are brief and easy. Contrapuntal vocal lines with occasional dissonances are employed. The keyboard writing is not difficult and registration suggestions have been given. The brass

parts call for 2 trumpets and 2 trombones and their music is included on separate staves. The meters change frequently and some rhythmic patterns may be tricky. This quality music would work best with a moderately sophisticated church choir.

Lord, In The Resurrection. Jacob Gallus (Handl), (1550-1591), ed. and arranged by Jerry W. Harris; double

choir unaccompanied; National Music Publishers, WHC-114, 60¢ (M+).

Both the Latin and English texts are available for performance and there is a keyboard reduction of the parts. This is antiphonal writing and would be best suited for two equally-balanced choirs. The eight parts are on four staves so that the tenors read bass clef. This is fine music approach (Continued, page 11)

Letters to the Editor

Heiller's Last Letter

It is with sincere appreciation to you and your staff for doing the memorial article (April) and the four tributes to Anton Heiller (August) that I write.

I have possibly the last letter that Anton Heiller wrote to an American student before his untimely death, and I wish to share it with your readers. I am a D.M.A. candidate at Southwestern Baptist Theological Seminary and wrote him this past February concerning his organ piece *Ecce lignum crucis*, to be included in a dissertation.

I am including the approximate translation into English, for the benefit of your readers. Please feel free to print this information in *The Diapason*.

Thank you again for the continued excellence in scholarly articles and for providing current information for the organ world.

Sincerely yours,

Linda Walters
Ft. Worth, TX

Vienna, March 5, 1979

To the honorable Miss Walters:

Pardon me that I can only answer your letter very briefly. My organ meditation on *Ecce lignum crucis* is based on the Gregorian chant melody of the same name and has this construction: it is in three parts, which at times always sound a note higher: first in D-flat, then in E-flat (and sometimes in E), and finally in F. In the final chord, all three tonalities are presented superimposed. It thereby produces a very dense tonality and, consequently, a very intense tonal language. In the middle part, this becomes stressed, almost "martellato," through the ostinato 8th-note rhythm. A second melody is added to the final part: the old German song *Es sungen drei Engel, which Paul Hindemith also used in his Mathis der Mahler symphony.*

This is the most essential thing that I can say about my organ piece. All else the music must say itself.

With friendly greetings

Yours truly
Anton Heiller

Keyboard Sympathy

Dear Sir:

As compiler of the index for Frederick Neumann's new book, *Ornamentation in Baroque and Post-Baroque Music*, I was delighted with the ample length and fine quality of the review you and Mr. Gustafson provided in the August issue. The reviewer quite wisely has chosen the area of his own expertise, French harpsichord music of the seventeenth century, for detailed comments, and the results are enlightening.

I was, however, disturbed that Mr.

Gustafson early on in his otherwise excellent review chose to single out for comment something that appeared only in the postscript to the book and which, indeed, has nothing to do with Mr. Neumann's research on ornamentation. The reviewer states that Mr. Neumann is not a keyboard player and "lacks a real sympathy for and understanding of the keyboard instruments which are of primary concern to many readers of this journal." Actually, this could not be farther from the truth, and it is sad for me to think that this type of judgment may easily have turned some *Diapason* readers off to an objective look at what Mr. Neumann is saying in the core of his book.

Being a professional organist myself, I would like to assure Mr. Gustafson that Mr. Neumann has quite a facile keyboard technique indeed, and that he fully appreciates the merits of the harpsichord and the Baroque organ, as well as the possibilities of performing Baroque keyboard music on later instruments. To be totally fair, the quoted passage which led Mr. Gustafson to such an unfortunate conclusion should be completed. After making the points that recreating the "affect" of a Baroque piece might require some adjustment of the exact historical sounds for the sake of modern, more aurally jaded ears, and that the piano might enhance rather than degrade certain Baroque harpsichord pieces, Mr. Neumann goes on to say: "The harpsichord, however, has its compensations in a better blend with strings and winds and is therefore superior to the piano as a continuo instrument. Also certain works for solo harpsichord are so thoroughly idiomatic, so plainly inspired by the characteristic sound of the instrument, that they lose more from modern tone-coloring than they gain from added dynamic flexibility. The same applies in analogy to some works for certain other old instruments. There will always be two sides to this issue" (p. 575). This is hardly the opinion of one who is on either of the two sides of the issue, the "purist" or the "modernizing."

I personally suspect that Mr. Neumann's book will generate enormous interest among keyboard performers, and I, for one, am grateful for the fact that he does not write from the all too often narrow perspective of a keyboard player only. I hope readers of this review will be encouraged to take a hard look at what he has to say about ornamentation. They should not be discouraged from this by being led to believe that the author does not understand or is not in sympathy with beautiful Baroque keyboard instruments.

Sincerely yours,

Bruce Stevens
Richmond, VA

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The Tonal Evolution of the E. M. Skinner Organ

Part V

by Dorothy J. Holden

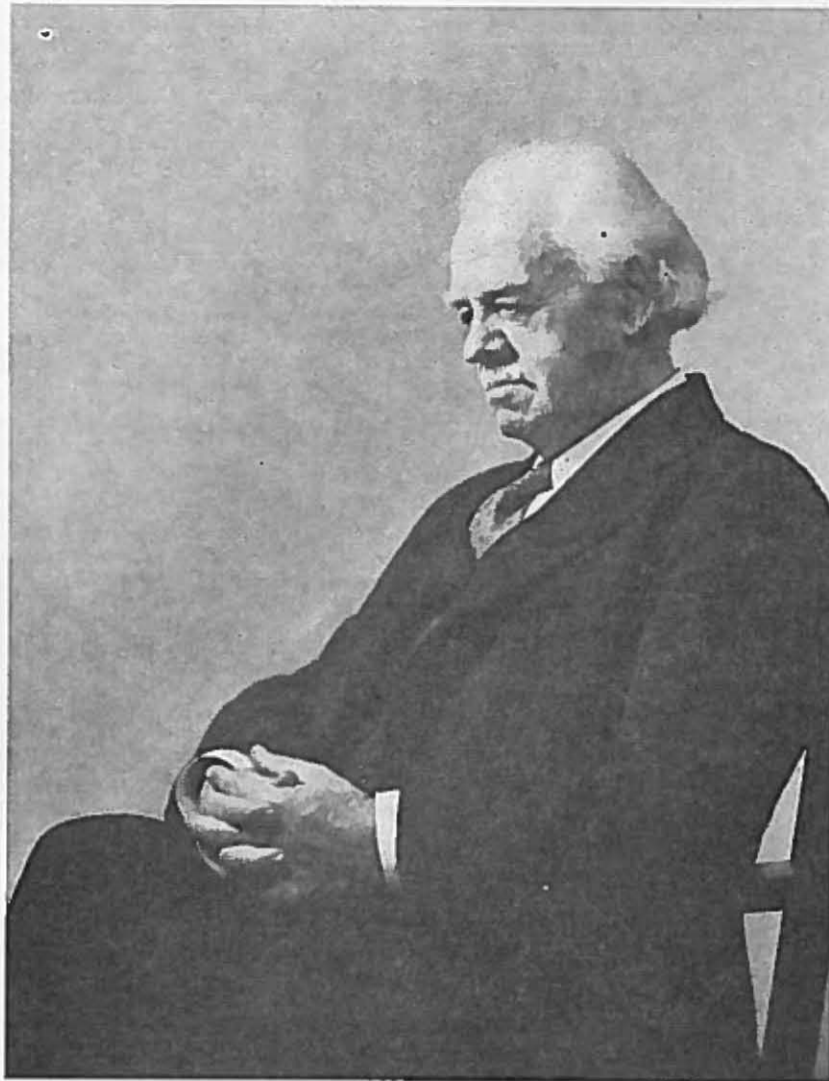
Ernest M. Skinner continued to improve upon the tonal resources of the Skinner organ during the years following his second visit to England and France in 1924. His English Horn stop had now been incorporated in his larger instruments for fifteen years. In the meantime, he had decided that it needed improvement. About this time, Mr. Skinner saw "the way around a corner [he] could not turn until lately."¹ With the help of his pipemaker, he finally succeeded in developing an English Horn that not only was a more authentic reproduction of its orchestral prototype, but also was "sound as to pitch."²

Anyone who has played or heard a large and comprehensive Skinner built during the 'teens or early 1920's is probably familiar with the tendency of the 32' Bombarde to be slow in speaking and to continue vibrating for several seconds after the note has been released (a phenomenon sometimes referred to as a "death rattle"). It has been maintained by some organists that the slow release creates somewhat of an illusion of reverberation in acoustically dead buildings, and the most devoted of "Skinnerphiles" generally love the Skinner 32' Bombardes just as they are—"death rattle" and all! However, many organists, especially those who demand a very clean and clear pedal bass for the playing of contrapuntal music, dislike this idiosyncrasy intensely.

Around 1901, approximately three years after Ernest Skinner made his first trip to England, the Willis firm of London devised a pneumatic starter for 32' reeds which facilitated a prompt attack and release when a note was played.³ Following his second trip to England, E. M. Skinner began using his own adaptation of the Willis pneumatic starter on his 32' reeds.⁴ Mr. Skinner himself was not particularly disturbed by the slow attack and release of his 32' reeds and has been quoted as responding to criticism of their slow starting with the remark, "Yes, but think how long they hang on after the note is released."⁵ It is quite likely that the complaints of organists may have induced him to employ the pneumatic starter in his instruments.

One of the more notable organs installed by the Skinner Company during the two years immediately following E. M. Skinner's 1924 trip to England and France was the instrument built in 1925 for the Scottish Rite Cathedral in the Masonic Temple of Detroit, Michigan. The Scottish Rite Cathedral (S.R.C.) Skinner, a 64-rank organ with a four-manual console in the Cathedral and a two-manual console (drawknob) in the lobby of the Masonic Temple, is still extant without tonal changes or additions. It contains the earliest known example of Skinner's redesigned and improved English Horn. Also, the 32' Bombarde in this instrument is one of the first of this builder's 32' reeds known to be equipped with pneumatic starters.

In addition to possessing very early examples of the revised English Horn and the pneumatic starter for 32' reeds, the S.R.C. Skinner has several other unusual tonal features. One of these is the presence of an 8' Flute Harmonique in the Great, instead of the more common 8' Clarabel Flute, or Clarabella. Although Skinner organs usually had a Harmonic Flute at 4' pitch in the Great, such a stop was seldom employed at 8' pitch in Skinner Greats until the late 1920's, the



Ernest M. Skinner in his later years

one exception known to the writer being in the instrument completed in 1921 for Jordan Hall, New England Conservatory of Music, Boston, Massachusetts.⁶ Another departure from the usual in the S.R.C. Skinner is the Great reed chorus which consists of three independent ranks at 16', 8', and 4' pitch, all on high wind pressure (10 inches) and enclosed in the Solo box. This instrument also contains a Grosse Flute (an open wood Flute of moderate scale—by no means dull or hooty, as the name would imply) in the Solo division, replacing the Solo Stentorphone or Grosse Gedeckt which were more customarily included in Skinner organs of the early to mid-1920's.

Compared to most American organs of that era, the chorus work of the S.R.C. Skinner is very complete and has brilliance combined with the fullness and warmth which were characteristic of instruments built by the Skinner Organ Company between 1924 and 1927. The specification of this organ is as follows:

Opus #529 — 1925
Scottish Rite Cathedral
Detroit, Michigan
GREAT

Diapason 16'
First Diapason 8'
Second Diapason 8'
Flute Harmonique 8'
Octave 4'
Flute Triangulaire 4'
Twelfth 2-2/3'
Super Octave 2'
Mixture (15-19-22-26-29) V
Ophicleide* 16'
Trumpet* 8'
Clarion* 4'
Tremolo
Chimes (Solo)

SWELL

Bourdon 16'
Diapason 8'
Stopped Diapason 8'
Salicional 8'
Voix Celeste 8'
Flauto Dolce 8'
Flute Celeste 8'
Principal 4'
Flauto Traverso 4'
Piccolo 2'
Cornet (8-15-19-22-24) V
Double Trumpet 16'
Corno 8'
Oboe 8'
Vox Humana 8'
Clarion 4'
Chimes (Solo)
Tremolo

CHOIR

Dulciana 16'
Diapason 8'
Melodia 8'
Dulciana 8'
Unda Maris 8'
Wald Flute 4'
Nazard 2-2/3'
Flageolet 2'
Tierce 1-3/5'
Clarinet 8'
Harp
Celesta
Chimes (Solo)
Tremolo

SOLO

Grosse Flute 8'
Viole d'Orchestre 8'
Viole Celeste 8'
Orchestral Flute 4'
English Horn 8'
French Horn 8'
Tuba Mirabilis 8'
Tuba Clarion 4'
Gong
Chimes
Tremolo

* Ten-inch pressure and in Solo Box.

ECHO

Chimney Flute 8'
Muted Viole 8'
Viole Celeste 8'
Lieblich Flute 4'
Corno d'Amour 8'
Vox Humana 8'
Tremolo

PEDAL

Contra Bourdon 32'
Diapason 16'
Bourdon 16'
Gedeckt (Swell) 16'
Violone 16'
Dulciana (Choir) 16'
Bourdon 8'
Flute 8'
Violoncello 8'
Bombarde 32'
Trombone 16'
Double Trumpet (Swell) 16'
Trumpet 8'
Clarion 4'
Chimes (Solo)

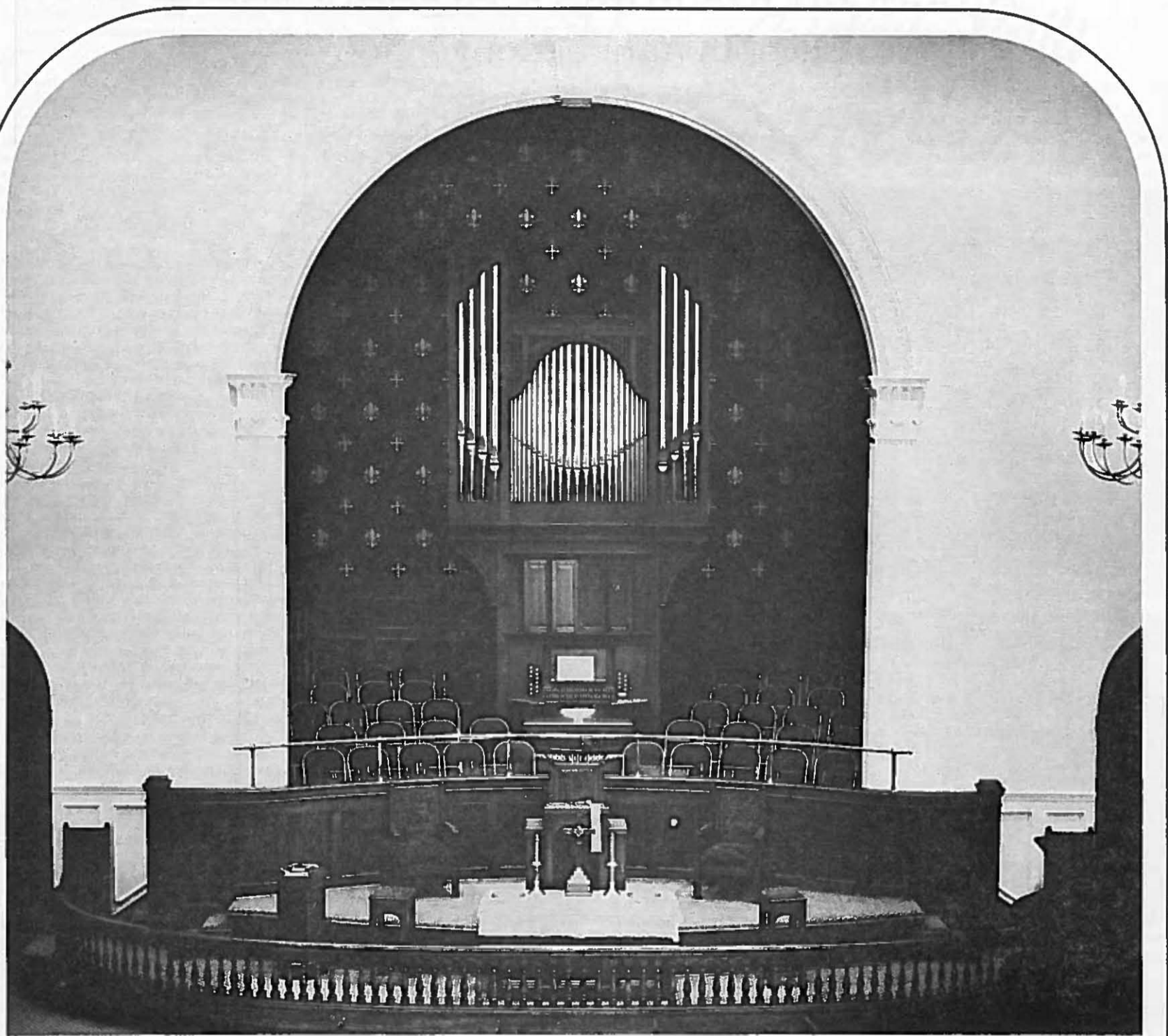
In spite of the new buoyancy and brilliance in the Skinner ensemble which was the result of Ernest Skinner's second trip to England and France, he was not to remain satisfied with its sound for long. During the years following World War I, more and more young organ students were traveling to Europe, where they were exposed to an abundance of early organ music and the crisp, clean, and silvery sonorities of European organs. These students returned from Europe with a keen interest in the performance of the music of Johann Sebastian Bach and other early composers, along with the conviction that this music should be performed on instruments that closely approximated the type of organ for which it was composed. To their ears, the lush and massive tone of the Skinner organ, even with its increased brilliance and clarity during the mid-1920s, was not suitable for the authentic interpretation of Bach, and a demand arose for a classic ensemble which more closely resembled that in the organ of Bach's day.

In early 1927, Ernest Skinner began what was to be "twelve months' hard work at running down every possibility of improvement" in his chorus work.⁷ By the middle of that year, G. Donald Harrison joined the Skinner Company staff to assist Mr. Skinner in his efforts to improve the ensemble of the Skinner organ.⁸ In an editorial in the April 1928 issue of *The Diapason*, Mr. Skinner tells how he approached this project:

A vast number of experimental try-outs were made with respect to scales, treatment of pipes, composition of mixtures and tonalities of various ranks of mixtures to enable us to arrive at a particular timbre. Special voicing machines were made to enable us to voice entire 5-rank mixtures with opportunity for giving each rank a precise effect upon the whole. We even went so far as to give an acoustical treatment to the voicing room in which certain of the stops, especially mixtures, were voiced, in order to avoid the misleading effect of an over-resonance.⁹

By spring of 1928, a large organ was being completed by the Skinner Organ Company for Hill Auditorium at the University of Michigan in Ann Arbor, Michigan.¹⁰ The specification of this instrument was drawn up "by Ernest M. Skinner in consultation with Palmer Christian," with "valuable suggestions by G. Donald Harrison."¹¹ According to Ernest Skinner, "the original scheme was modified from time to time to get the benefit of our research."¹² The construction of the U. of M. Skinner had already been well

(Continued, page 16)



**FIRST UNITED METHODIST CHURCH,
MOULTRIE, GEORGIA**

**Dr. Michael Corzine, Consultant
Mrs. Hubert Tucker, Organist**

**SPECIFICATION:
MECHANICAL KEY AND STOP ACTION**

GREAT—56 note compass

8' Principal
8' Hohlflöte
4' Octave
4' Spitzflöte
2' Octave
II Cornet (2²/₃' + 1²/₃')
IV-V Mixtur
8' Trompete

POSITIV—56 note compass

8' Gedackt
8' Viola TC
4' Principal
4' Rohrflöte
2' Gemshorn
II Sesquialtera TC (2²/₃' + 1²/₃')
III Scharf
8' Krummhorn

PEDAL—30 note compass

16' Subbass
8' Octave
4' Octave
16' Fagott
8' Trompete

Three Unison Couplers
Tremolo affecting
entire organ
Winding out of one
single-fold bellow.
Equal Temperament

M. F. Möller

INCORPORATED

American Institute of Organbuilders

Seventh Annual Convention

a review by Arthur Lawrence

The seventh annual national convention of the American Institute of Organbuilders took place in the Boston area Sept. 30-Oct. 4. Despite late advance publicity, the attendance was good, with the largest turnout to date for the group's yearly meeting. Those attending were rewarded with three days of informative and interesting events, relaxingly paced.

A pre-convention organ "crawl" in Marblehead took place Sunday afternoon, Sept. 30, when the following instruments were seen and heard: St. Andrew's Episcopal Church (2-manual 1974 Kinzey-Angerstein tracker, Op. R-7, rebuilt from an 1843 instrument by an unknown builder which was in turn rebuilt in 1893 by Jardine as Op. 1088, and relocated through the Organ Clearing House; demonstrated by Stephen E. Long), St. Michael's Episcopal Church (2-manual 1975 Fisk tracker, Op. 69, in an 1833 Hook case; demonstrated by Barbara Bruns), North Congregational Church (2-manual 1970 Aeolian-Skinner tracker, Op. 1527; demonstrated by Richard Stoltz), and Clifton Lutheran Church (2-manual Casavant tracker by Lawrence Phelps; demonstrated by Lois Genis). This was followed by an evening recital at the First Church in Cambridge, Congregational (3-manual Frobenius tracker), where Mireille Lagacé played works of Andrea Gabrieli, Valente, Pasquini, Arauno, Sweelinck, Byrd, Böhm, and Buxtehude. I regretted that my travel plans, made before receipt of the convention itinerary, caused me to arrive too late for this program.

The days of the convention proper were each organized around a central topic: Monday was "Maintenance Day." After welcoming ceremonies at the Danvers Radisson-Ferncroft Hotel, where the delegates were housed, George Bozeman Jr. lectured on "Tuning, Temperament, and Key Color." Mr. Bozeman surveyed the main types of temperaments, showing how their development led to concepts of differing key "colors" (determined by the degree of purity present in the principal triads), which he feels are important from the time of Bach on. His rule-of-thumb guideline was that mean-



tone temperaments are appropriate in the pre-Bach literature, whereas the well-tempered ones are better for general use. This lecture was followed by a business meeting of the organization, in which the direct election of officers was approved for the first time — previously, the officers had been elected by members of the board of directors, whose members were elected by the membership. Those elected were Jack Sievert, president; Lance Johnson, vice-president; and John Gumpy, secretary. The acceptance of 26 new regular members and 5 associate members was announced. The establishment of a new scholarship program for convention attendance was also announced, with this year's award going to David Storey of Millersville, PA.

The afternoon was devoted mainly to closed-circuit TV films, coordinated by David W. Cogswell, in which various repair techniques were demonstrated much more effectively than could have been done in person before a large audience. In the first film, pipemaker John McKeown showed how pipes could be repaired; in the second, finisher Judd A. Fitzgerald dealt with methods of voicing and regulating pipes. Both were directed toward situations which might be encountered in normal service and repair work. The films were followed by a discussion session, in which Mr. Cogswell and Robert R. Faucher fielded questions regarding mechanical, electrical, and winding problems.

The evening activities moved to Boston, where the buses were largely successful in avoiding the traffic of the visiting papal retinue. The initial event was an excellent demonstration of the 1863 E. & G. G. Hook, Op. 322, in the Church of the Immaculate Conception, by titular organist Jack Fisher. Mr. Fisher explained the stops and played each singly and in combination, then concluded with the *Choral I* of Franck. Some of the ranks in this magnificent instrument are of heavenly beauty, and the overall grandeur of the ensemble is breathtaking. Although this monument of 19th-century American organbuilding seems safe for the moment, the future must exercise care in preserving it in its near-original state (enlargement and electrification took place in 1902).

Delegates then went to Old West Church, where the following recital was played by Calvin Hampton, from New York City's Calvary Church: *Noël*, Daquin; *Andante (Symphony II)*, Widor; *Prelude and Fugue in B-Minor* (with *Adagio* from *Sonata IV* interpolated), Bach; *Fanfares, Suite, Toccata*, Hampton. Mr. Hampton's able playing served both music and organ well, and showed him in the dual roles of performer and composer. Unlike an audience of organists prone to take positions pro or con performance modes, this audience comprised largely of organbuilders seemed much more divided on the merits of the 3-manual 1971 instrument by Charles Fisk which is graced by a handsome

case based on work of 19th-century builder Thomas Appleton. Its mechanical action per se seemed less controversial to some than its style of winding and voicing. This reviewer found it eminently musical and satisfying to hear.

Tuesday — "Tonal Day" — began with a lecture by Mr. Hampton on "Organs for Use with Symphony Orchestra." Dealing with later 19th- and 20th-century compositions, he made a compelling argument against the usual organ and for an instrument of unconventional design by the standards of solo organ literature. Rather than an organ with the characteristics of any particular historical or national style, Mr. Hampton would have one which has substantial fundamental tone, generous bass, and a few powerful solo stops, since these are necessary to augment a full orchestra or play against it in solo or dialogue. Together with an accompanimental section, these components would be far more successful in playing the orchestral literature which requires an organ than many of the instruments which are found today in concert halls. Inasmuch as most such organs have been judged unsuccessful (even though they might be successful for the solo literature), Mr. Hampton's philosophy would tend to be borne out.

The afternoon was devoted to demonstrations of several noted area organs. First, James D. Christie, recent Bruges competition winner, performed works of Sweelinck, Pachelbel, and Bach on the 1958 Flentrop in the Busch-Reisinger Museum of Harvard University. This 3-manual tracker, perhaps the earliest of its kind in this country and widely-known through the recordings of the late E. Power Biggs, fits its resonant surroundings well and was ably played. At Harvard's Memorial Church nearby, Calvin Hampton graciously improvised on the spot, when the appointed demonstrator failed to materialize. Although the large 1967 Fisk tracker is marred by a less-than-desirable acoustical setting, it was nevertheless impressive as one crowded and crawled around it.

A short trip took the group to the Mother Church of Christian Science, where John Near showed the glories of the huge 1952 Aeolian-Skinner which has recently received some discreet additions in the style of its original design. Although some organists scorn such an instrument today, one should realize that its likes will probably never be built again and that it represents a style of organbuilding valid for what it was intended.

The next organ visited was the 1972 3-manual Casavant tracker at First and Second Church, Unitarian Universalist. In addition to playing several written compositions, George Bozeman Jr. improvised in an unusual way to show all aspects of the organ. Called an "Improvisatory Exploration," his playing was in a thoroughly contemporary style which demonstrated virtually every pipe of every rank, including mixture breaks heard in chromatic scales.

The final visit of the afternoon was to the Cathedral Church of St. Paul, where Thomas Murray demonstrated the organs separately and in dialogue: the 1953 Aeolian-Skinner of approximately 80 ranks in the rear gallery, now playable from the 1976 Andover Op. 77 in the chancel. The latter instrument, which contains much reworked pipework from an 1865 E. & G. G. Hook Op. 355 (relocated through the Organ Clearing House), was impressive for its warm sound,



Old West Church (Fisk organ)

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Flentrop Organ (1974)
Warner Concert Hall

and it certainly should dispell any doubts about the effectiveness of the romantic literature on a modern tracker.

An evening recital was played by Charles Page at the Church of the Advent, where this program was heard: *Concert Variations on "The Star-Spangled Banner,"* Paine; *Suite, Near; Passacaglia and Fugue in C Minor,* Bach; *Choral III in A Minor,* Franck; *The King of Instruments (1978),* Albright; *Prelude and Fugue on the Name of Alain,* Duruflé. Mr. Page showed complete control of the Harrison masterpiece, which was especially sonorous in the French works. William Albright's satirical piece with narration provided an amusing change of pace, although some of the audience seemed to feel that it was not appropriate for airing in church.

Wednesday was "Woodworking Day" and began with Raymond Boshco's lecture on "Woodworking Machines" in which Mr. Boshco explained the increasingly greater role taken by machinery today in woodworking. Next, a closed-circuit TV film featured woodcarver James McClellan at work, as he progressed from a sketch to a clay model, then to full-size drawings and a final carving. An afternoon presentation by Donald Warnock on "Woodworking Techniques" dealt with the preparation, storage, and treatment of wood, and with the tools and glues used with it. Mr. Warnock also showed a number of slides of handsome organ cases. The following lecture on "Stylistic Developments in English Organ Cases from 1600 to 1800" by Michael Gillingham was a thorough survey illustrated by slides, in which the various stages of English case development were shown.

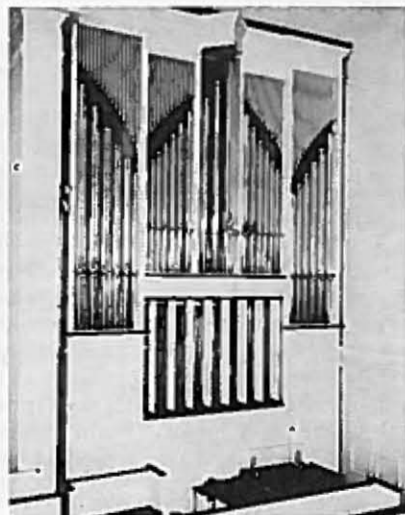
The evening banquet served as the closing for the convention. Thomas Murray spoke on the first half-century of work by the Hook firm and played recordings made on several Hook organs. Fortunately, enough examples remain to give some idea of what this major American company achieved in the late 19th century, although many of the finest instruments are now gone.

An unrestored monument survives at Holy Cross Cathedral, where the 70-rank organ built in 1875 has such winding problems today that it can only be played for a few seconds at a time. Through carefully-engineered tape splicing, Mr. Murray was able to give an aural impression of the organ, which was the firm's magnum opus. Its restoration should be given a high priority as soon as possible.

AIO members who successfully completed examinations administered just prior to the convention were recognized at the banquet. Receiving the Master Organbuilder certificate were Philip Beaudry, Matthew-Michael Bellocchio, Patricia Hockman, Roy Redman, Jan Rowland, Thomas Turner, and Randall E. Wagner. Completing the Journeyman requirements were Robert Faucher, Tim Hemry, Susan Tattershall, and Rick Wild; Mr. Hemry and Mr. Wild did so with a Master Organbuilder score. Lisa Compton Eichenfield earned the Service Specialist designation.

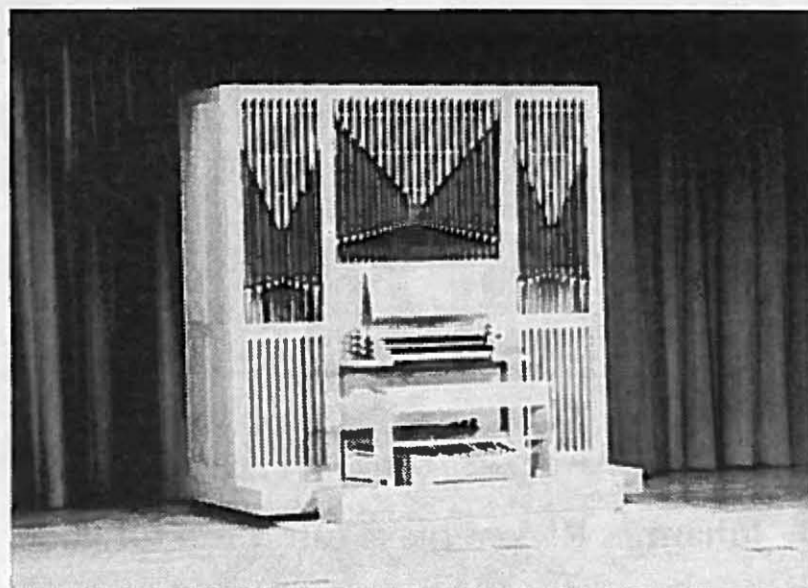
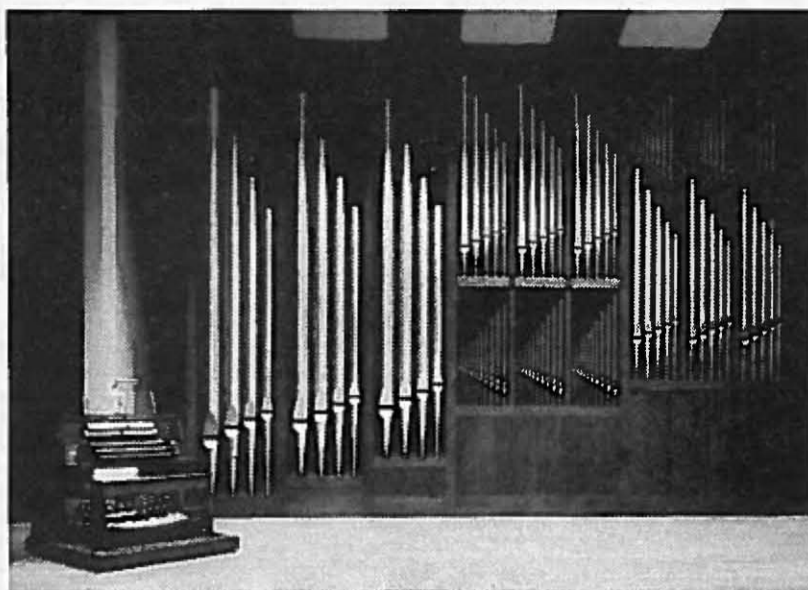
Post-convention activities on the "bonus day" of Oct. 4 were Brian Jones' demonstration of the Methuen Memorial Music Hall organ, Max Miller's demonstration of the 1979 Outerbridge instrument at First Baptist Church in Beverly, and Philip Beaudry's demonstration of the Andover organ in First Congregational Church of Rockport. Tours were made of the Andover and Fisk companies, and the day concluded with dinner at the Hammond Castle in Gloucester, where Earl L. Miller played a program of "Transcriptions and Assorted Chestnuts."

The convention committee, co-chaired by John J. Bolten and Donald H. Olson, organized and effected a successful slate of lectures, demonstrations, concerts, and related activities. For those coming from a distance, it was a pleasant opportunity to see and hear a number of fine New England organs, both old and new. Members and prospective members may now look forward to the 1980 convention in Los Angeles and to the 1981 convention in Cleveland.



Left: Methuen Memorial Music Hall (Walcker/Aeolian-Skinner organ); right: First Congregational Church, Rockport (Andover organ)

Custom Built Excellence



Correction

A line was inadvertently omitted from footnote 30 of Michael Murray's article "A Legacy and a Prize" (December issue, p.10). That interesting note makes much more sense as the author wrote it: "The habits and predilections of master and pupil differed, though, in some amusing (if unimportant) ways. Dupré, who remained convinced that smoking impaired the workings of memory, and who feared fire in any form (even a lighted match; it was Madame Dupré who on winter mornings must go to the basement and stoke the furnace) found it worth noting that Widor "always smoked a cigarette after lunch." (Italics indicate omission.)

Schlicker

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Future of the Organ

(continued from page 1)

The gigantic instruments built in France and Germany in the latter part of the 19th century remained substantially without a literature for many years, and the sonatas of Mendelssohn and the earlier compositions of Franck are just about all that remains for the organ from the earlier part of the century. It is interesting to note that, when these instruments finally met their masters and a moderate amount of enduring literature eventually came forth, that portion of it which we now feel worthy is not, in fact, essentially orchestral, although it utilizes the vast resources of the organ for dynamic contrasts in the same way as do the orchestra and piano, in works generally considered to be of greater stature. A few orchestral-type movements remain from this period which are still cherished in some circles today. However, if these had been orchestrated and had come down to us only as orchestral works, I wonder how often they would now be repeated.

It is Mendelssohn to whom we owe the rediscovery of Bach, and it was undoubtedly this event which ultimately inspired Schweitzer to observe how poorly the instruments of the 19th century served the requirements of 18th-century polyphony. While Schweitzer might have taken a more moderate view himself in the reforms he proposed, the *Orgelbewegung*, from its beginning, turned completely from the symphonic excesses of the pre-war instruments and devoted its entire attention to the rediscovery of the principles that produced the great masterpieces that inspired the earlier literature.

A certain antiquarian approach was, of course, natural at the beginning. It was thought that the secrets of polyphonic clarity were best unlocked simply by copying the older work in the minutest detail. However, since it was the sound of the old instruments that the new builders sought to emulate, it seemed to them logical that only the pipework need be copied. Thus, the early work of the revival was often constructed with the pipes exposed. Since the brilliance of the older instruments is one of their chief features, it was thought that perhaps even a little more brilliance might be a good thing, so much of the early work was arranged with the smaller pipes, including the mixtures, exposed at the front of the instruments. It was soon discovered that this arrangement of the pipework was unsatisfactory and the arrangement was reversed, so that while the pipework was mostly exposed, the larger pipes formed a façade in front of the smaller ones. For the most part, the work of the *Bewegung* remained substantially in this form until the advent of World War II.

The keener observers of the period noted, and frequently commented, that the new instruments were, in fact, a long way from producing the warmth and grandeur of the old instruments, and at the same time fell rather far short of the mark so far as clarity of texture was concerned. Some experimental work involving the fitting of cases around the pipework after the manner of the older instruments seemed to offer more promise, and this pre-war experimentation formed the point of departure for the post-war work of the more observant and significant builders who continued the work of the "*deutsche Orgelbewegung*" once normal activity was resumed. For a more detailed account, I refer you again to my article in *Church Music* 67. For our present purposes, it is sufficient to say that the post-war segment of the movement for better organs throughout northern Europe has, in addition to the points I have already mentioned, recognized the superiority of instruments with complete encasement, and it

confirms that a real organ has mechanical action and it insists that, no matter how good it might be otherwise, an instrument is still only an imitation of the true organ if it does not have these essentials. There can be no doubt that the vast superiority of the work of the firm of Marcussen, which included encasement since the very beginning of its own private reform in the 1920s, was a great influence in persuading the builders of other nations that a real organ not only has pipes and mechanical action, but also a complete case.

There are now numerous builders in Europe who are capable of producing fine instruments. Not all of them are sufficiently concerned with the musicality of their instruments in presenting the traditional literature to produce uniformly effective results. Gradually, through the years, except in isolated cases, the traces of antiquarianism have disappeared and most of the builders can really be said to produce modern instruments based on traditional principles but with today's objectives clearly in view. The work of the Scandinavian builders still prevails as the most exemplary in this respect, followed closely by the work of two outstanding Swiss firms.

* * *

A revival of interest in bringing the organ in America closer to the truth began in the late 20s, and the events of our early reform should be as much a part of the curriculum of every organ student as is the study of the history of the organ in Europe. There are many lessons to be learned and it is of the utmost importance in laying a background for thinking about the organ in the future. Unfortunately, there is no complete source for the history of the American reform, so one has to dig it out for oneself. Again, I refer you to my *Church Music* 67 article for an outline. But, for the details and the arguments and logic that shaped the philosophy and the various attempts at improvement, one must carefully peruse the back issues of *The Diapason* and *The American Organist*. It would certainly be a great service if these two periodicals would publish a collection of the pertinent articles all together in one cover. Unfortunately, a recent book concerning the organ in America by Dr. Barnes and Mr. Gammons, while loaded with facts, is also loaded with highly personal opinion and slanted in a manner as to make it very difficult for young people to find their way through it without other guidance. Those of us who remember the events of the early years of reform in America are able to separate the chaff from the wheat in this book, and may therefore use it with advantage.

Those first years certainly produced better instruments which were much more interesting to listen to, and these certainly played a large part in renewing interest in the literature, not only among organists but among laymen as well. These early instruments, good as they were, suffered from two main disadvantages: first of all, the proponents of reform at that time were closely associated with the Episcopal Church and, consequently, devoted to "English Church Music," and this resulted in a point of view which considered the primary role of the organ to be that of a "service instrument," and thus the handmaiden of the church and worship. This approach is embarrassed to accept music on its own merits in the church, and therefore has to provide an excuse for its being there. This Victorian point of view — that music and the organ must be the hand-maiden of the church — is in substantial disagreement with the view expressed by Joseph Sittler in his address to the Guild Service in New York a few years ago: "The integrity of the craft is dishonored and its actuality befooled when its substance is subsumed under exterior categories. Music

is what it is; it has its own nature, structure, substance, intention. It does not have to be subsumed under some allegedly superior good to have its own good justified. Its own credentials, if not fully in order, are in as good order as the credentials of any other realm of discourse. They do not require for their validation to be stamped by the church's customs officials." This neatly debunks the point of view that for use in church the organ requires the purging influence of compromise.

The second disadvantageous influence was in the choice of idols and direction. It was thought from the beginning that every instrument should be capable of playing all of the literature and that the ideal would result from a balanced blend of German and French as represented by the work of Gottfried Silbermann on one hand and Cavaillé-Coll on the other. The work of Silbermann, because it was more palatable to American taste, was considered to be the ultimate utterance of the classical approach, and the integrity of the north German *Werkprinzip* style completely escaped our observers. The choice of Cavaillé-Coll as the ultimate in the romantic style was certainly correct, but the notion that his work summarized completely the requirements of all of the French literature was a grievous error.

Thus, the American revival, right from the beginning, had in it nothing that was really classical in concept, being based as it was on models that really represented both ends of the romantic decline. The rather obvious logic of the work of Silbermann and Cavaillé-Coll was also easier for our new reformers to grasp than the relatively sophisticated concepts of the Schnitger and Clicquot schools. The strong traditions of the French classical period completely escaped notice. The result of this early approach — the American classic organ — was an instrument without any real integrity in the tonal design of its divisions. These instruments were bright enough, but due to the scaling relationships of the various components of the Principal chorus, the ensemble was not necessarily clear. The typically reedless Great was contrasted with the very reedy Swell. Things were usually in the wrong place according to the requirements of the classical literature, and even those things needed for effective presentations of the major romantic works were in insufficient supply to be really effective in developing the robust contrasts required by this later literature. Not only was the scaling between stops within a division in many cases inadequate to develop the necessary clarity for the classical work, but very often the scaling between divisions presented insurmountable difficulties in the presentation of both the classical and romantic repertoires. Although these instruments were essentially romantic in tonal design and in their voicing, they were not really capable of the romantic tonal impact because they had too few reeds and had too many of their vital resources enclosed in expression boxes. Control was gained at the expense of effectiveness.

* * *

The American classic movement got underway well before the beginning of World War II and became more or less universal in the first few years following the war. However, by the time most American organbuilders caught up with the revival and had changed their practice to conform with the standards established by the two lonely reformers of the pre-war era, the obsolescence of this approach was already predictable. Large numbers of young American organists, benefiting from Fulbright scholarships and various other grants for European study, gained first-hand experience not only with the extant masterpieces of the old builders, but also with the best of the new work. The 1950s marked a per-

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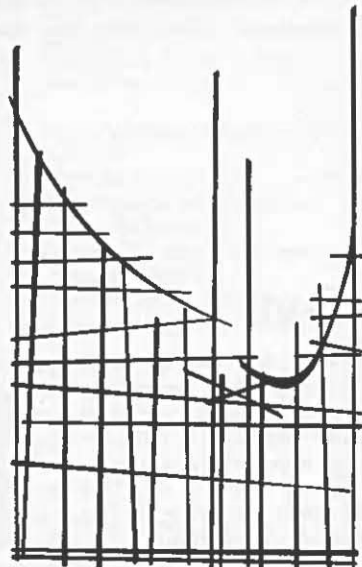
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iod of growing discontent, which blossomed into a virtually new reform movement, beginning about ten or twelve years ago. This began with the importation of instruments from abroad since no North American builder was capable of meeting the new demands. At first the aim of this new movement was to bring the American reform closer in line with European practice, and this generally meant working in the more strict north German style. As time went on, however, interest also grew, especially in Canada, in the French classical literature and for a brief period early in the 60s, these two seemingly conflicting schools produced instruments which were more or less strictly developed in either of these two approaches. However, the most typically progressive instrument of today is one in which the north German and the French classical traditions are developed simultaneously within one framework to such an extent that it completely satisfies the requirements of both schools with virtually no compromise whatever.

While the exposed pipework typical of the American classic organ is still widely accepted, there is a growing interest in encasement everywhere. Now it is generally recognized that the slider chest is a more generally acceptable means of conveying the wind to the pipe than any sort of individual valve chest, and there is rapidly growing agreement that only an instrument with mechanical action can be considered to be truly and completely musical. There is also an increasing appreciation of the various points of quality of construction which mark a really expressive and effective instrument, as opposed to those which, although they carry all of the credentials of musicality, fall far short of their mark because of the indifference with which their construction has been executed.

Although the trend is definitely established and the demand for new, completely encased mechanical-action instruments is now growing at a rapid rate, a new danger lurks. Not all converts are true believers. Many are simply following a trend. Not all really understand the values involved. The modern mechanical-action organ in its best form — its most musical and responsive form, which is the only form worth building — is a *total concept*. The disciplines that produce the ideal are very unforgiving. Whether the instrument is small or large — and it should never be larger than necessary to do what is required — it must be built with the maximum economy of resources, and dimensionally it must be as small and compact as possible. This is not so much because of the cost in money, but because of the cost in musical effectiveness, technical perfection and playing sensitivity if it is constructed

in any other way. Not everyone unfamiliar with this kind of organ is converted right away, unless they play a really good example. Some recent instruments pay only lip service to these ideals and fall so far short of the required perfection of realization that they result in hopeless playing conditions: heavy, rattly, spongy, tracker actions impossible to control. If the 8' Principal is not right, there is nothing to cover it with and nothing to build upon. If the stops are in the wrong place, the result is on-the-spot transcriptions. Of course, these tonal defects are hopeless in any instrument, regardless of the action, but in the taut, comprehensive classic organ, they are cruelly exposed.

So, what is the answer to all of this? It is obvious. One must know what to look for. One must know what to listen for. One must know where the stops should be, and one must insist that they are placed there. One must know what the proper voice leading should be, and one must know enough to tell when this is missing. One must not mistake brilliance for clarity. One must not be misled or overcome by tonal beauty and grandeur to the extent that one is not able to judge whether or not the sound is really functioning as it is intended, to produce, for example, clarity of line in polyphony, or the poetic line, and grandeur of ensemble required for the French classical repertoire. One must be aware that there is essentially no difference between the requirements of the classical literature and those of the romantic, where what we can call true organ music is concerned, except that, one, a wider dynamic range is required (for the romantic repertoire); and, two, the separation of the flue and reed ensembles and of the narrow and wide scales that was widely practiced in the classical period broke down in the romantic period. The collapse of these barriers was, in fact, the innovation that produced the full ensemble of the romantic organ. Thus, the ensemble of Cavaillé-Coll consisted of approximately the same components as were present in the organs of Clicquot, but, whereas the two chief ensembles of the period of Clicquot, the *Grand jeu* and the *Plein jeu*, were always used separately, Cavaillé-Coll invented the romantic ensemble by making it possible, and indeed insisting, that the major components of these two classical choruses be used together in the full ensemble as he conceived it. This phenomenon, the combining of the *Grand jeu* and the *Plein jeu*, therefore, makes possible a romantic ensemble which is truly exciting and quite adequate to romantic requirements even with quite modest tonal resources. The efficiency of a properly constructed modern organ brings this about as a by-product of a good classical design, in which the re-

quirements of all aspects of the classical literature are adequately provided for.

* * *

Now, what about the future of the organ? Let us recall, in thinking about the future, what Arnold Schoenberg said about the organ. "If one did not remember the splendid organ literature and the wonderful effects of this music in churches, one would have to say that the organ is an obsolete instrument today." I think that if we do not keep always in mind the splendid organ literature and the wonderful effectiveness of the organ in bringing to us this literature, the organ will be obsolete tomorrow, and there is nothing whatever we can do about it. The only justification for the instrument rests in the literature as it now exists, and the rate of growth of new literature is not sufficiently rapid to justify radically altering its form in the foreseeable future. The avant-garde composers have, for some years now, been pushing all instruments, including the human voice, to their absolute limits; so much so, that using natural materials, they have had to find synthetic means of altering them in order to achieve the desired results. Obviously, the only solution to the requirements of the avant-garde is a whole series of new instruments, probably electronic; instruments which are not imitators of existing instruments, for what is the point in imitating existing instruments when these are readily available to us? The new instruments will be unique and, unless you happen to subscribe to the idea that live performance is obsolete, these new instruments will have to accommodate to the requirements of live performances. Experimentally, the clipping of tape may be exciting, but listening to music through loudspeakers I think will not prove to be of sufficient interest in the future so as to substitute entirely for the vitality of a live performance. Compositions such as Ligeti's *Volumina* are largely outdated. These are not really creative. They are in fact already old-fashioned and represent an unwillingness to develop. You might say that they are sort of a poor man's electronic music and serve as a ready substitute for both compositional technique and the acquisition of a new playing technique. The only redeeming feature of music of this sort is that it is at least alive, that is, it is performed by someone who is also present at the performance along with the listeners. But the chief fault of music of this type is that it shows a complete lack of acceptance of and respect for the medium. There is nothing really about these compositions that we can say is *of the organ*. For, remember, the organ is essentially a polyphonic instrument. It is far better that a composer who finds nothing better to do with an organ than what Ligeti

(Continued overleaf)

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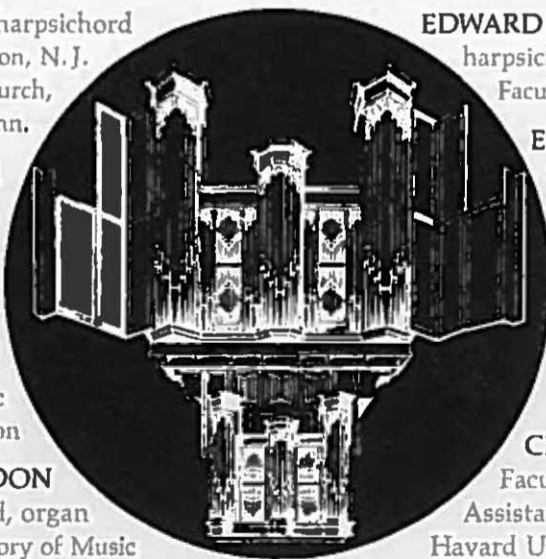
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Future of the Organ

(continued from page 9)
has contrived, should search for some other medium. In fact, he is really obliged to look for some other medium, for it is obvious that what he has to say is not something that can be said through the organ in any of the ways in which the organ is especially suited as a vehicle for the communication of musical ideas. Much of what is attempted in compositions of this sort would be far better expressed through an electronic contrivance of some kind. While it is true that some of the effects seem to need mechanical action, they need it for quite the wrong reasons — nothing to do with subtlety and musical expressiveness. And by the way, the type of mechanical action that is required is now obsolete, and modern mechanical action with its compensating, floating actions, will not work at all to produce the effects required!

Evolution where the organ is concerned is certainly a desirable thing. But it must be evolution in kind. It must be evolution in the nature of the organ. We must heed the warning of history. The organ got lost for more than a century simply because innovators attempted to expand its resources to usurp areas of musical communication which were best accomplished by the already existing original. The organ made a very poor orchestra. Thus, composers with a serious message found it an unsuitable vehicle for their creativity. Attempting to impose on the organ the means of producing subtle shades of nuances as in the piano has been a miserable failure, as has most other imposition of concepts originating from other musical media.

In our time, we must recognize immediately that the organ is a very poor substitute indeed for an electronic synthesizer. We must understand the mechanism of decadence. We must at all costs avoid putting the organ on the skids that will slide it most certainly into oblivion.

The only way to expand the resources of the organ is to draw together the different fundamental and parallel traditions that are essentially unique to the organ and to its unique literature. We must then

stabilize these requirements and then continue, certainly, to expand the resources; but in the same direction. We can add dissonant harmonics, for example, if we have already satisfied the requirements of the existing literature in a particular instrument, and we can add unusual new reed stops. We can rediscover the vast family of regals, and there are numerous other things that can be done while the organ remains an organ. But the organ will be a suitable vehicle for the contemporary composer if he takes the time to become absorbed in it and to understand it completely, and, in so doing, is moved to bring forth an expression that is *of the organ*. We must not alter the basic instrument. It would be far better to start over, to make new instruments. Let me quote Schoenberg again: "I consider the organ in the first place as an instrument with keyboard, and I write for the hands in the way that they can be used at the keyboard. I am little interested in the instrument's colours. For me, the colours have meaning only when they make an idea clear. The motivic and thematic idea, and eventually its expression and character."

Schoenberg also had an idea for the organ of the future, and he started an article on the subject that was not completed. Later, in referring to the article, he wrote: "Among other things, I demanded that such a huge instrument should be played by at least two to four players at once. Eventually, a second, third or fourth set of manuals could be added. Above all, the dynamics of the instrument were very important to me, for only dynamics can make clarity, and this cannot be achieved on most organs. No one, no musician, no layman needs so many colours, in other words, so many registers, as the organ has. On the other hand, it would be very important to have an instrument capable of dynamically altering each single tone by itself, not just an entire octave coupling, from the softest pianissimo to the grandest forte. Therefore, I believe that the instruments of the future will be constructed as follows: there will not be 60 or 70 different colours, but only a very small number, perhaps two to six would certainly be enough for me. The instrument

of the future must not be more than, say, one and one-half times as large as a portable typewriter. I can imagine that, with such a portable instrument, musicians and music lovers will get together in the evening in someone's home and play duos, trios and quartets. They will really be in a position to reproduce the idea content of all symphonies. That is, naturally, a fantasy of the future, but who knows if we are so far away from it now?"

It is clear that, although Schoenberg had a real appreciation for the need for the traditional organ as a vehicle for the traditional literature, he envisioned an entirely different instrument for the future. We too must have at least the appreciation and the foresight of Schoenberg, and realize that the only validity that the organ has for the future is as a link with the past — bringing us the great literature existing for the organ — and as a means of bringing us those yet unheard creations of the future which will remain essentially of the organ. We must have the courage and the insight to know when we have something to say through the organ as we know it and when some other means provides a more satisfactory solution to our wish for communication. The organbuilders who will survive in the future will be those whose work provides the most suitable vehicle for the presentation of the existing literature and whose work sufficiently inspires new composers to add their creative effort to provide new works which are essentially organ compositions, not compositions conceived for some other medium and transcribed for the organ.

The Future of the Organ was a lecture given by organbuilder Lawrence Phelps to a symposium held at Westminster Choir College, Princeton, New Jersey, in February 1971.

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Initial Requirements

- Submit a tape (7 1/2" — 4 track stereo) of a major Bach work with \$7.50 to Competition Chairman by March 1, 1980
- Contestant must not have reached his or her 25th birthday by May 10, 1980

Final Requirements

- 6 chosen contestants will play 3 organ solo works, one written before 1750 (other than Bach), one written between 1750 and 1920, and one written after 1920.
- Contestants will play at St. John's Lutheran Church, Forest Park, IL, May 10, 1980

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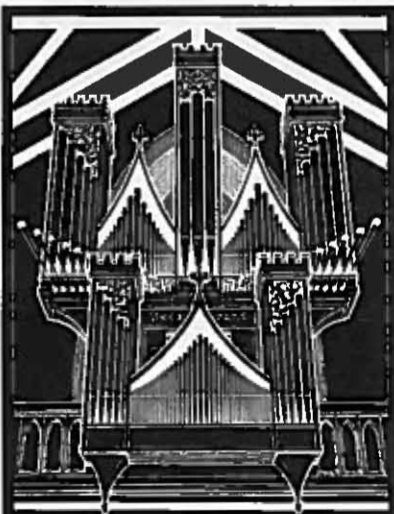
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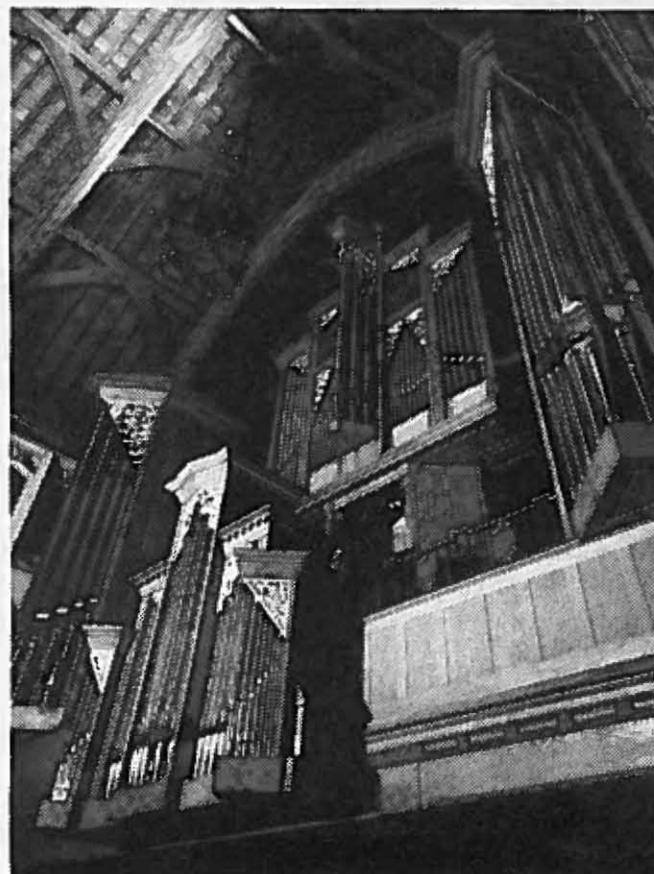
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Sandra Soderlund has joined the management of Samira Baroody Associates of San Francisco. A graduate of Bethany College, the University of Southern California, and Stanford University, Dr. Soderlund is active as an organist and as a harpsichordist. An active recitalist, she has performed at Far Western Regional AGO conventions and is presently music director for St. Francis Episcopal Church in San Francisco. She will be available for recitals and workshops.

Music for Voices & Organ

(continued from p. 3)

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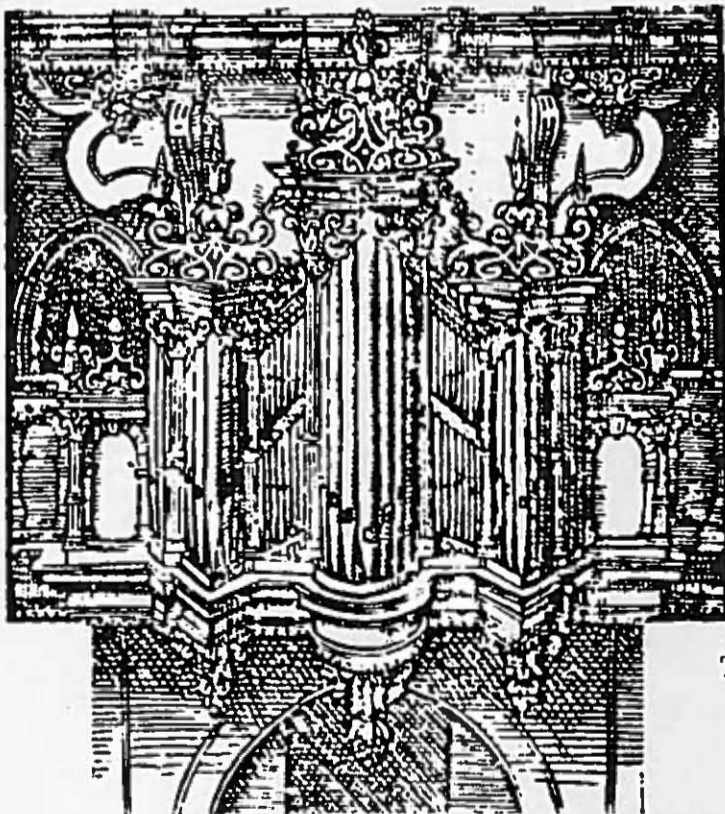
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A New Organ for Dallas

by Arthur Lawrence

Last year, the University Park United Methodist Church in Dallas, Texas, was the scene for the opening of a large new mechanical-action organ, built by Alfred Kern of Strasbourg, France. It is thought to be the first large tracker installed in the United States by an Alsatian builder in this century, and it presents a unique opportunity to experience the concepts of classic French organbuilding, albeit with some concessions to contemporary American usage.

Alfred Kern is perhaps best-known in his homeland for the historic instruments he has restored and rebuilt, such as those at Saint-Séverin, Notre-Dame-des-Blanc-Manteau, and Notre-Dame-des-Victoires, in Paris. In each instance, a substantially new organ was constructed around the earlier work remaining in an old case. His work has been influenced by the older organs he has reconstructed and many of the same elements are present in his new work (see the article in this journal, Sept. 1976, p. 20).

The organ in Dallas, of course, is a completely new one. It replaces a two-manual electro-pneumatic which had been placed in the church in the early 1950s and shows what can be done in a situation which many would have considered musically hopeless. The church has been remodeled sufficiently to gain a decent acoustical aura and the organ has been placed in the front of the sanctuary, following Protestant tradition. The result is an instrument which is placed conveniently for accompanying the choir or playing with an orchestra, which can be used to play a majority of the literature to musical satisfaction, and which serves the church which bought it very well.

The 3-manual and pedal organ has 46 stops, all independent, and 69 ranks. The case is of heavy oak, with the console centered in "window" position at the bottom. The pipes of the *Grand Orgue* are housed in the center, surmounted by the *Kron-Positif* (used rather than a *Positif-de-dos*), and flanked by the pedal towers. Smaller pedal pipes are in the base, and the *Récit* is at the second story level, behind the *Kron-Positif*. The key action is suspended, using wooden trackers throughout and leather nuts. The keyboard arrangement is not the one usually considered "French": The *Kron-Positif* is the lowest, the *Grand Orgue* is in the middle, and the *Récit* is at the top. Keyboard ranges are 56



Kern organ at University Park United Methodist Church, Dallas

notes for the manuals, 32 notes for the pedals.

The use of a concave-radiating pedalboard, along with electric stop action, pneumatically-assisted couplers, equal temperament, and a few stops which are essentially non-French in character, constitute the concessions to usage which were probably not the builder's first choice, but which do not appear to have seriously compromised the organ. The large stopknobs are the same size the builder used for mechanical stop action, but have had switches mounted on the back, which activate the slider motors. Various components by Kimber-Allen, Laukhuff, and Solid State Logic Limited were used; the resulting solid-state memory combination system is large and useful to the player.

The panels behind the stopknobs are of discreetly colored leather: dark brown for the *Pédale*, deep blue for the *Récit*, dull red for the *Grand Orgue*, and light brown for the *Kron-Positif*. The turned stopknobs are light brown pear wood, except for the couplers, which are ebony. Stop names are embossed in gold on the leather panels. The manual keys are carved from oxbone which has been scored; the accidentals are ebony.

The wind supply of 70 mm for the manual divisions and 85 mm for the pedal division comes from three oblong, single-rise, dead-weighted bellows placed behind the pipework at the second level.

Wood pipes are of oak and Oregon pine (including the pedal Bombarde 16'). Montres and reeds are of 80% (Continued, page 14)

Specification

Grand Orgue (56 notes)

16'	Bourdon
8'	Montre
8'	Bourdon
5 1/3'	Gros Nazard
4'	Prestant
4'	Flûte à Fuseau
3 1/5'	Gross Tierce
2'	Quarte de Nazard
IV	Fourniture (2')
III	Cymbale (1/2')
V	Cornet (C3 - G5)
8'	Trompette
4'	Clairon
8'	Voix-Humaine

Kron-Positif (56 notes)

8'	Viole de Gambe
8'	Bourdon
4'	Prestant
4'	Flûte à cheminée
2 2/3'	Nazard
2'	Doublette
1 3/5'	Tierce
1 1/3'	Larigot
IV	Fourniture (1')
8'	Cromorne
Tremblant: Grand Orgue and Kron-Positif	

Récit (expressif) (56 notes)

8'	Salicional
8'	Voix-Céleste
8'	Flûte à cheminée
4'	Prestant
4'	Flûte en bois
2'	Doublette
1'	Sifflet
IV	Fourniture (1 1/3')
V	Cornet (G2 - G5)
16'	Doucaine
8'	Trompette
4'	Clairon

Tremblant

Pédale (32 notes)

16'	Flûte
16'	Soubasse
8'	Flûte conique
4'	Principal
2'	Nachthorn
V	Mixture (2 2/3')
32'	Contre-Basson
16'	Bombarde
8'	Trompette
4'	Clairon

Tremblant

Copula Kron-Positif / Grand Orgue
Copula Récit / Grand Orgue
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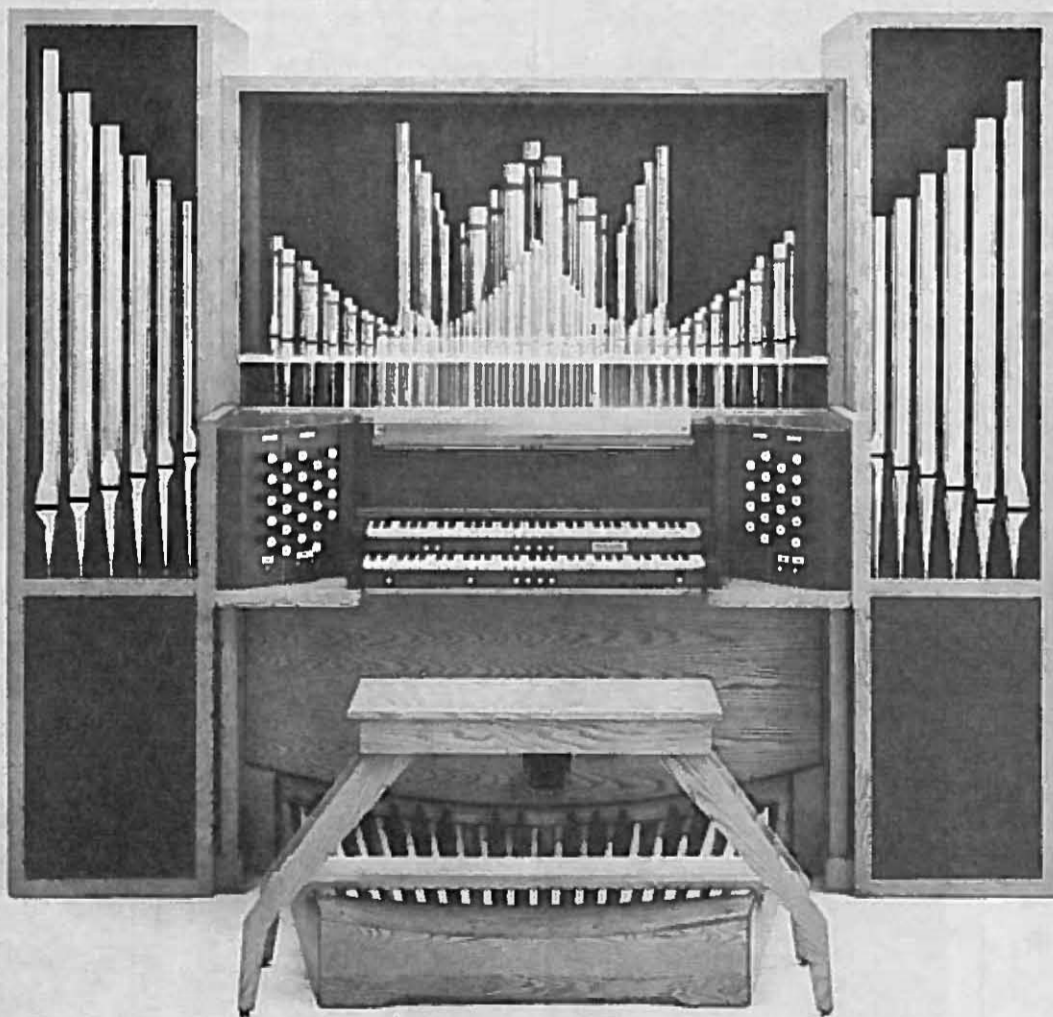
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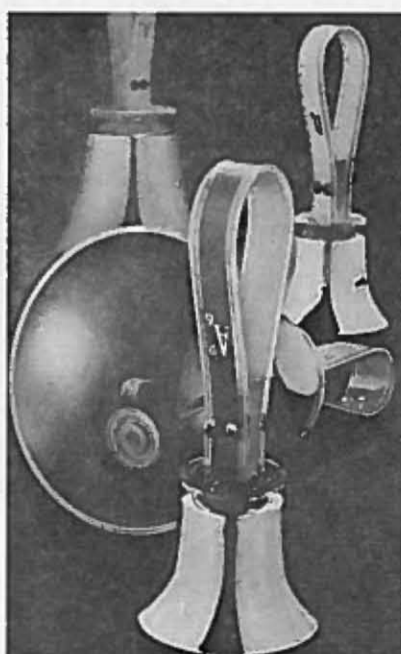
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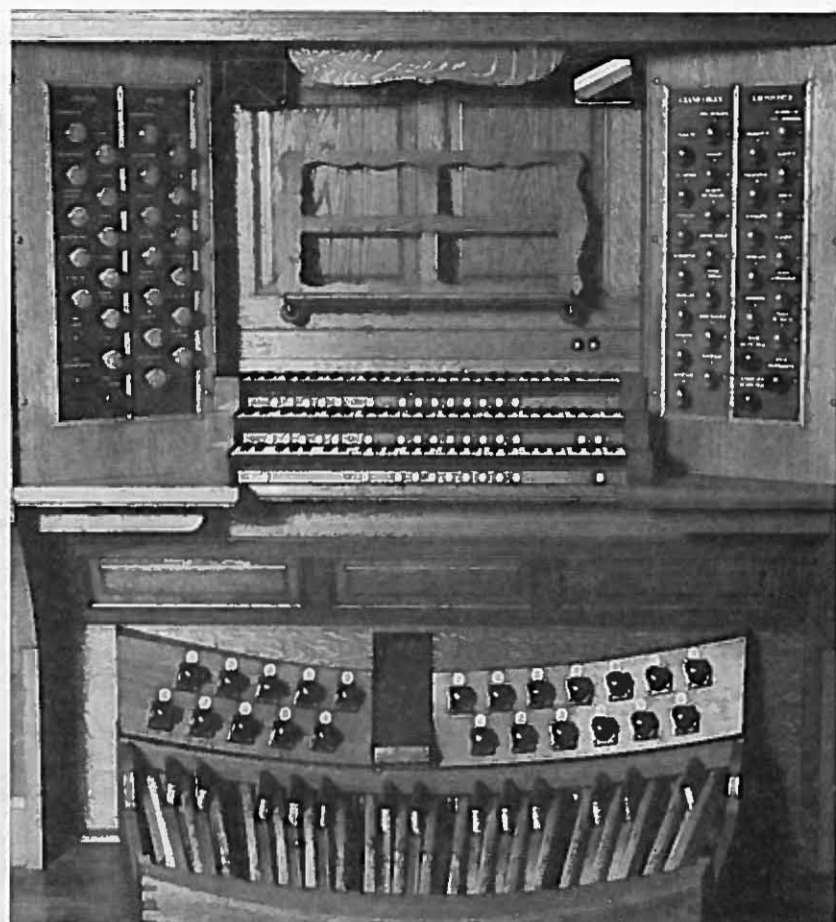
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(continued from page 12)

tin, while the remaining metal pipes are of high lead content.

The instrument was opened with two identical recitals played by Marie-Claire Alain on Oct. 22, 1978. The program, performed by memory, was *Veni Creator*, de Grigny; *O Lamm Gottes*, S.656, *Allein Gott*, S.664, and *Concerto in A Minor*, S.593, Bach; *Fantaisie in B-Flat*, Boëly; *Symphonic Gothique* (Moderato, Andante sostenuto, Finale), Widor; *Variations on a*

Theme of Jannequin, the Suspended Garden, Litanies, Alain. The conclusion in each case was an improvisation on a submitted theme.

The following day Mme. Alain conducted an masterclass, sponsored by Southern Methodist University, entitled "Bach and France," in which she demonstrated both the French influences in Bach's music and the ways in which Germanic music might be played on a French organ.

Robert T. Anderson served as a consultant to the church, whose director of music is Jody W. Lindh.

COMPOSITION OF THE MIXTURES

Grand Orgue : Fourniture IV

C1	F18	F30	F42
2	2 2/3	4	5 1/3
1 1/3	2	2 2/3	4
1	1 1/3	2	2 2/3
2/3	1	1 1/3	2

Grand Orgue : Cymbale III

C1	C13	F18	C25	F30	C37	F42	C49
1/2	2/3	1	1 1/3	2	2	2 2/3	4
1/3	1/2	2/3	1	1 1/3	2	2	2 2/3
1/4	1/3	1/2	2/3	1	1 1/3	1 1/3	2

Kron-Positif : Fourniture IV

C1	C13	G20	C25	C37	G44
1	1 1/3	2	2 2/3	2 2/3	4
2/3	1	1 1/3	2	2	2 2/3
1/2	2/3	1	1 1/3	2	2
1/3	1/2	2/3	1	1 1/3	1 1/3

Recit : Fourniture IV

C1	C13	G#21	C37	G#45
1 1/3	2	2 2/3	4	4
1	1 1/3	2	2 2/3	2 2/3
2/3	1	1 1/3	2	2 2/3
1/2	2/3	1	1 1/3	2

Pedale : Mixture V

C1
2 2/3
2
1 1/3
1
2/3

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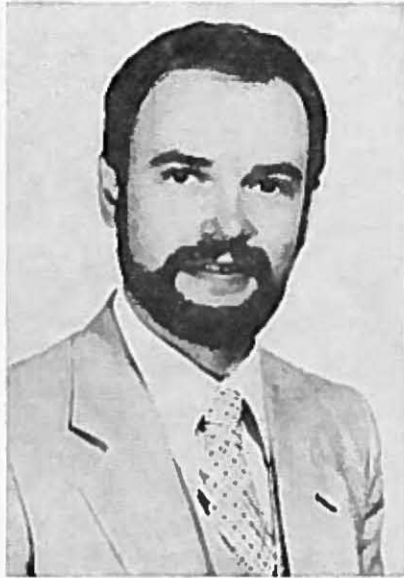
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Larry Allen (left) and Richard Coffey (right) have been awarded the 1979 Premier Prix in France, where they were students of Marie-Claire Alain at the Rueil-Malmaison Conservatory. Both are graduates of the University of North Carolina and Union Theological Seminary School of Sacred Music. Mr. Allen is organist and music director at Immanuel Congregational Church in Hartford, CT; Mr. Coffey is organist and music director at South Congregational/First Baptist Church, New Britain, CT.

Delores Bruch has been awarded a research grant by the University of Iowa for summer 1980, to continue her study of historic organ designs and performance practices. The work will be undertaken in the United States and in several European countries. Dr. Bruch is a member of the organ and church music faculty at the University of Iowa.

Susan Darrow Randall, organist of the Congregational Church in Homer, NY, has been awarded a Rotary Foundation Fellowship for study in France during 1980-81, when she will study

with André Stricker at the Conservatoire National de Région de Strasbourg. Ms. Randall is currently a student of Donald R. M. Paterson at Cornell University, where she is a doctoral student in French literature.

Carl Staplin, chairman of the organ department at Drake University, Des Moines, IA, has been awarded an Iowa Arts Council grant for 1979-80. The grant permits him to present recitals in various communities throughout the state, as one of several touring artists. The award is allied with a national program funded by the National Endowment for the Arts.

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8' Gemshorn Celeste	8' Singendgedeckt
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2' Principal	4' Spitzflöte
1 1/3' Quinte	2' Super Octave
III Zimbel	IV Mixture
8' Krumhorn	V Trompete
Tremulant	Chimes
SWELL ORGAN	PEDAL ORGAN
8' Hornflöte	12' Resultant
8' Flöte	6' Principal
6' Viola Celeste (TC)	6' Subbass
4' Principal	6' (G) Quintadena
4' Spitzflöte	8' Octave
2 2/3' Nazard	8' Spitzflöte
2' Blockflöte	8' (Sw) Rohrflöte
1 3/5' Tierce	4' Choralbass
III Scharff	4' Spitzflöte
16' Fagotto	IV Mixture
8' Trompete	16' Posaune
8' Fagotto	16' (Sw) Fagotto
Tremulant	8' Trompete
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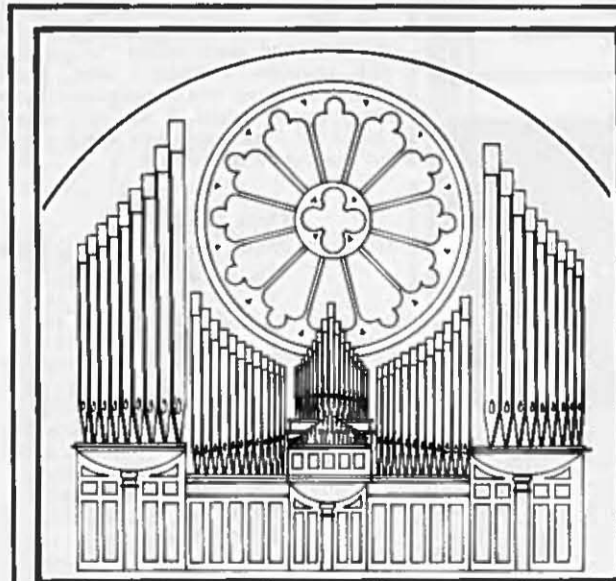
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8' Bourdon	1 3/5' Tierce	
4' Octave	1 1/3' Larigot	
4' Nighthorn	1' Piccolo	
2 2/3' Twelfth	IV Sharp Mixture	
2' Fifteenth	III Carillon Mixture	
1 3/5' Seventeenth	16' English Horn	
V Mixture	8' Clarinet	
IV Sharp Mixture	4' Trumpet	
8' Trumpet	Chimes	
4' Clarion	Tremolo	
Chimes	16' Fanfare Trumpet	
Zimbelstern	8' Fanfare Trumpet	
16' Fanfare Trumpet	4' Fanfare Trumpet	
8' Fanfare Trumpet		
4' Fanfare Trumpet		
SWELL ORGAN	PEDAL ORGAN	
16' Quintadena	32' Resultant	
8' Chimney Flute	16' Principal	
8' Quintadena	16' Bourdon	
8' Viola	16' Spitz Bass	
8' Viola Celeste	16' Quintadena	
8' Orchestral String	8' Octave	
8' Voix Celeste	8' Bourdon	
4' Principal	8' Spitz Flute	
4' Open Flute	8' Quintadena	
2' Octave	5 1/3' Twelfth	
IV Mixture	4' Fifteenth	
16' Bombarde	4' Recorder	
8' Trumpet	2' Recorder	
8' Oboe	II Mixture	
8' Vox Humana	IV Sharp Mixture	
4' Clarion	32' Contra Bombarde	
Tremolo	16' Trombone	
	16' Bombarde	
	8' Trombone	
	8' Trumpet	
CHOIR ORGAN		
8' Harmonic Flute	4' Clarion	
8' Stopped Flute	4' Trumpet	
8' Flute Dolce	2' Cornet	
8' Flute Celeste	8' Fanfare Trumpet	
4' Principal	4' Fanfare Trumpet	

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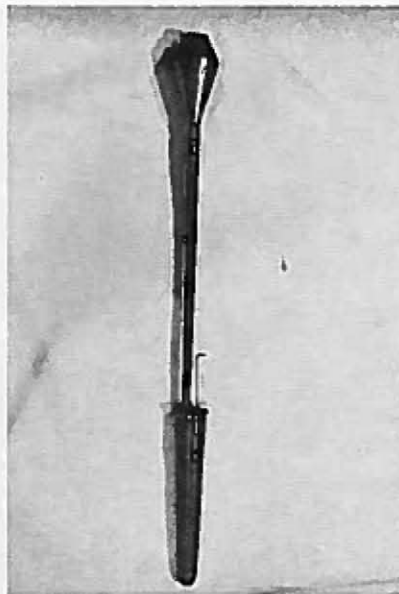
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Skinner's revised English Horn

E. M. Skinner

(continued from p. 4)

under way by the end of the summer of 1927, at which time Mr. Christian went to "the Skinner offices in New York" to confer "with the Skinner officials on the finishing of the new organ for his department of the school of music of the University of Michigan." Since this was shortly after Donald Harrison joined the Skinner firm, it is quite likely that some changes were then made in the tonal scheme of this instrument at Harrison's suggestion.

As the U. of M. Skinner was nearing completion, E. M. Skinner had these comments relating to its tonal design:

An especial emphasis is made in this instance on account of the extraordinary opportunity afforded for a summation of the art of organ building, from classic tradition to the equally permanent contributions of the present time. There are, in this organ, some fine reproductions of the best English and French reeds and mixtures, which (to say the least) have not suffered under the American technique, together with a wealth of orchestral color which is peculiar to the American builder. . . .

This organ is an organ builder's creation. It was developed, criticized, built and set up by organ builders exclusively. . . .

Inasmuch as the mutation ranks and all the upperwork are independent ranks, we had something to say about how they should be scaled and voiced. We will, accordingly, get a *character* and sound of many voices not possible with couplers. Perhaps I don't know how to voice an octave coupler! Of one thing I am certain: I am looking for one of the finest ensembles in the world, with no octave couplers.¹⁴

Opus #664 — 1927

Hill Auditorium, University of Michigan
Ann Arbor, Mich.

GREAT

Violone 32'
Diapason 16'
Bourdon 16'
Diapason I 8'
Diapason II 8'
Diapason III** 8'
Stopped Diapason 8'
Claribel Flute** 8'
Erzahler 8'
String Organ (VI) * 8'
Quint 5-1/3'
Octave 4'
Principal 4'
Flute 4'
Tenth 3-1/5'
Twelfth 2-2/3'
Fifteenth 2'
Mixture (15-19-22-26-29) V
Harmonics (17-19-21-22) IV
String Mixture (8-10-12-15) * IV

Trombone 16'
Orchestral Trumpet** 8'
Tromba 8'
Clarion 4'
Harp
Celesta
Chimes
Piano 8'
Piano 4'

SWELL

Dulciana 16'
Bourdon 16'
Diapason 8'
Clarabella 8'
Rohrflote 8'
Viole d'Orchestre 8'
Voix Celeste 8'
Echo Dulcet 8'
String Organ (VI) * 8'
Flauto Dolce 8'
Flute Celeste 8'
Octave 4'
Flute Triangulaire 4'
Unda Maris (II) 4'
Flautino 2'
Mixture (15-19-22-26-29) V
Cornet (8-12-15-17) IV
String Mixture* IV
Posaune 16'
Trumpet 8'
Cornopean 8'
Oboe 8'
Vox Humana 8'
Clarion 4'
Tremolo

*In separate box, floating.
**Enclosed.

CHOIR

Contra Gamba 16'
Diapason 8'
Concert Flute 8'
Gamba 8'
Dulcet (II) 8'
Dulciana 8'
String Organ (VI) * 8'
Gemshorn 4'
Flute 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Septieme 1-1/7'
String Mixture* IV
Heckelphone (Solo) 16'
Bassoon 16'
French Horn (Solo) 8'
English Horn 8'
Harmonica 8'
Heckelphone (Solo) 8'
Bassoon 8'
Clarinet 8'
Harp
Celesta
Tremolo

SOLO

Stentorphone 8'
Flauto Mirabilis 8'
Gamba 8'
Gamba Celeste 8'
String Organ (VI) * 8'
Octave 4'
Orchestral Flute 4'
String Mixture* IV
Contra Tuba 16'
Heckelphone 16'
Tuba Mirabilis 8'
Tuba 8'
Heckelphone 8'
Corno di Bassetto 8'
French Horn 8'
Orchestral Oboe 8'
Clarion 4'
Chimes
Tremolo

ECHO

Gedeckt 8'
Muted Viol 8'
Unda Maris 8'
Vox Humana 8'
Tremolo

*In separate box, floating.

PEDAL

Diapason 32'
Violone 32'
Diapason I 16'
Diapason II 16'
Diapason III (Gt) 16'
Violone 16'
Gamba (Ch) 16''
Dulciana (Sw) 16'
Bourdon 16'
Echo Lieblich (Sw) 16'
Quint 10-2/3'
Principal 8'
Octave 8'
Gedeckt 8'
Still Gedeckt (Sw) 8'

Cello 8'
Twelfth 5-1/3'
Flute 4'
Tierce 3-1/5'
Septieme 2-2/7'
Mixture (15-17-19-22) IV
Bombarde 32'
Ophicleide 16'
Posaune (Sw) 16'
Bassoon (Ch) 16'
Quint Trombone (Gt) 10-2/3'
Tromba 8'
Clarion 4'
Bass Drum
Tympani
Piano 16'
Piano 8'
Chimes

As well as having an extraordinarily complete ensemble, the U. of M. Skinner was distinguished by the introduction of a brand new voice, the Solo Flauto Mirabilis. This instrument also contained a revised version of the Great Erzähler, which now had been appearing in Skinner organs for well over twenty years. Ernest Skinner gives the following description of these two stops:

The great erzähler, now so widely copied in its original form, has taken on a new form, and is again an exclusively Skinner voice, and a very beautiful one.

The solo flauto mirabilis is a new voice in the organ, in point of fact, the result of a desire and tiresome search for a big voice of orchestral character, as far removed from the hooting tibia and ensemble destroying philomelas as possible. We have all heard stops of great power and other stops of great beauty, but I believe this is the first very big organ voice that is at the same time beautiful in quality. The flauto mirabilis is both, and particularly rich in blending properties. It is also agreeably obedient to the tremolo, which makes it a most unusual solo voice. Its power places it naturally in the solo division.¹⁵

The organ completed for the Princeton University Chapel, Princeton, New Jersey, in 1928, was the second landmark installation for the Skinner Organ Company within one year.¹⁶ The 32' Contra-fagotto, developed by Ernest Skinner, was first used in this instrument. G. Donald Harrison tells how it came about:

Dr. Alexander Russell was very anxious that a 32' Violone be included in the specification, but unfortunately there was no room in the chambers for such a rank. As a substitute Mr. Skinner devised the 32' Contra-fagotto, which we were able to mitre down to a height of but 12'.¹⁷

The contract for the Princeton University organ was signed late in June of 1927, at which time the tonal scheme was drawn up by Ernest Skinner in consultation with Charles M. Courboin and Princeton University organist Alexander Russell.¹⁸ Shortly after the original specification was drawn up,

... Mr. Donald Harrison arrived in this country; and as a result of a discussion between him and Dr. Russell and Dr. Courboin, the original specification was somewhat modified ... the construction of the organ did not begin until after that conference. ...¹⁹

At the time the Princeton University Skinner was finished and opened, "... it was generally understood ... that Mr. Harrison was largely responsible for the decisions as to scaling and voicing, and also took part in the final regulation of the instrument ..."²⁰ According to Ralph Downes, who presided at the Princeton University organ for seven years, that instrument "was the first large Skinner instrument to bear the imprint of Mr. Harrison's personality, evident in the very English-sounding diapason choruses, and reed choruses, which were a compromise between American and English practice."²¹

Probably the single most noticeable influence of Donald Harrison's ideas in the Princeton University Skinner was in the Diapasons themselves. Up until then, the Skinner Diapason had

been characterized by weight, warmth, and prominent octave harmonic. The Diapasons in the Princeton University Skinner, unlike their predecessors, displayed a distinct quint harmonic, and were described as being "pungent, ... incisive," and "downright clean."²²

In his article "University Organs," which appeared in the vol. 12, no. 1 (1929), issue of *The American Organist*, William H. Barnes praises the tonal design of the Skinner organs completed during the preceding year for University of Michigan, Princeton University, and University of Chicago with these comments:

The most remarkable fact to be noted about all three of these great university organs is that they mark a distinct step forward in tonal design and in ensemble from organs of this size that have been built in this country heretofore. ...

Perhaps the most note-worthy change that has taken place in the Skinner ensemble is that, with the greater emphasis on Diapason Chorus and brilliant Reed Chorus that now exists, the Solo Tuba now assumes its proper place and importance in the ensemble, naturally and artistically as a crowning touch. The same lovely and sympathetic quality of tone remains, that formerly characterized the solo reeds, strings, and flutes of the Skinner Organ, to which has been added the extreme brilliancy and clarity of the finest examples of the English organ. ...

In this same article, Dr. Barnes gives credit, in part, to the "very valuable assistance" of Donald Harrison, who by then had been with the Skinner Company for well over a year. Nevertheless, a few months later, with reference to the very complete three manual Skinner installed in Our Lady of Mount Carmel R. C. Church, Chicago, Illinois, in early 1929, Dr. Barnes gives Ernest Skinner credit for his insistence on building moderate three manual instruments with complete tonal schemes over the "past few years," and states that "when left to his own devices, Mr. Skinner does build up an ensemble that has a proper Diapason Chorus and a Reed Chorus."²³

The Skinner at Our Lady of Mount Carmel Church is still extant and its specification is as follows:

Opus #719 - 1928
Our Lady of
Mount Carmel R. C. Church
Chicago, Ill.

GREAT

Diapason 16'
Diapason I 8'
Diapason II 8'
Harmonic Flute 8'
Octave 4'
Flute 4'
Twelfth 2-2/3'
Fifteenth 2'
Harmonics (17-19-22) III
Tromba 8'
Clarion (Tromba) 4'

SWELL

Diapason 8'
Salicional 8'
Voix Celeste 8'
Rohrfloete 8'
Flauto Dolce 8'
Flute Celeste 8'
Octave 4'
Flute Triangulaire 4'
Flautino 2'
Mixture V
Waldhorn 16'
Trumpet 8'
Oboe d'Amore 8'
Vox Humana 8'
Clarion 4'
Harp (Ch) 8'
Celesta (Ch) 4'
Tremulant

CHOIR

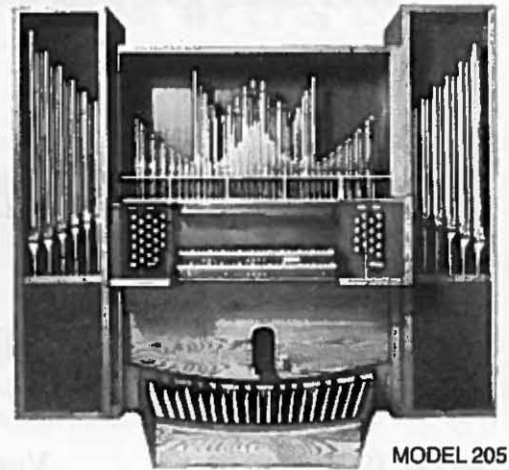
Gamba 16'
Gamba 8'
Gamba Celeste 8'
Concert Flute 8'
Dulciana 8'
Gambette 4'
Flute 4'
Nazard 2-2/3'

(Continued overleaf)

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E. M. Skinner (continued from p. 17)

Clarinet 8'
Orchestral Oboe 8'
French Horn 8'
Tuba Mirabilis 8'
Harp 8'
Celesta 4'
Tremulant

PEDAL

Diapason 16'
Diapason (Gt) 16'
Contrabass 16'
Gamba (Ch) 16'
Bourdon 16'
Octave 8'
Cello (Ch) 8'
Gedeckt 8'
Super-Octave 4'
Trombone 16'
Tromba 8'

The clean and brilliant English-type chorus, as introduced in the Princeton University Chapel organ, continued to appear in Skinner organs with such consistency that by early 1931, with the dedication of the Skinner at Severance Hall, Cleveland, Ohio, it was referred to by a music critic as a "present-day 'fashion' in organ design."²⁴

One of the largest and most complete church organs installed by the Skinner Organ Company at that time was the four-manual, 75-rank organ built for the Cathedral Church of Our Lady, Queen of the Holy Rosary in Toledo, Ohio (now called Rosary Cathedral). This instrument was designed by Ernest M. Skinner and, as of this writing, is still in its original tonal design.

The Rosary Cathedral Skinner contains most of the lovely solo stops and soft effects which had characterized the Skinner organ for some fifteen to twenty years prior to this instrument's construction, such as the English Horn, French Horn, 8' Corno di Bassetto, Orchestral Flute, Orchestral Oboe, Flute Celeste, and Kleine Erzähler Celeste, as well as more recently developed solo voices such as the Flauto Mirabilis and a 16' Corno di Bassetto. According to a description of the Rosary Cathedral Skinner, presumably written by Ernest Skinner at the time it was dedicated in June of 1931, an 8' Harmonic Flute of a new scale was used for the first time in this organ.²⁵ This instrument also has the very complete Diapason and reed choruses that were, by the early 1930s, fairly standard in larger Skinner organs.

Opus #820 — 1930

Queen of the Holy Rosary Cathedral
Toledo, Ohio

GREAT

Double Diapason 16'
Diapason I 8'
Diapason II 8'
Diapason III* 8'
Harmonic Flute 8'
Erzähler 8'
Viola* 8'
Octave 4'
Flute* 4'
Twelfth 2-2/3'
Fifteenth 2'
Mixture (19-22-26-29) IV
Harmonics (17-19-21-22) IV
Trumpet 16'
Tromba 8'
Clarion 4'

SWELL

Melodia 16'
Diapason 8'
Rohrflote 8'
Flute Celeste (II) 8'
Salicional 8'
Voix Celeste 8'
Echo Gamba 8'
Octave 4'
Flute Triangulaire 4'
Flautino 2'
Mixture (15-19-22-26-29) V
Waldhorn 16'
Trumpet 8'
Oboe d'Amore 8'
Vox Humana 8'
Clarion 4'
Tremolo

*Great stop in Choir box.

CHOIR

Gamba 16'
Diapason 8'

Concert Flute 8'
Kleine Erzähler 8'
Kleine Erzähler Celeste 8'
Gamba 8'
Flute 4'
Gemshorn 4'
Nazard 2-2/3'
Piccolo 2'
Carillon (12-17-22) III
Fagotto 16'
Flugel Horn 8'
Clarinet 8'
Tremolo

SOLO

Flauto Mirabilis 8'
Gamba 8'
Gamba Celeste 8'
Orchestral Flute 4'
Corno di Bassetto 16'
Tuba Mirabilis 8'
French Horn 8'
English Horn 8'
Corno di Bassetto 8'
Tremolo

PEDAL

Major Bass 32'
Diapason I 16'
Diapason II (Gt) 16'
Bourdon 16'
Melodia (Sw) 16'
Dulciana 16'
Gamba (Ch) 16'
Octave 8'
Gedeckt 8'
Still Gedeckt (Sw) 8'
'Cello 8'
Super Octave 4'
Mixture IV
Fagotto (Ch) 32'
Trombone 16'
Waldhorn (Sw) 16'
Fagotto (Ch) 16'
Tromba 8'

The Skinner ensemble of the early 1930's bore a strong resemblance to the Willis English sound, as it also did in the mid-1920's. However, at this point, a hint of Cavallé-Coll French flavor was becoming more evident. The former was, of course, the direct result of E. M. Skinner's acquaintance with the Willis family and their work and, later, his association with Don Harrison. This French flavor may have been, in part, due to Harrison's influence. It also owed its presence, to a great extent, to the assistance of Joseph Bonnet and Marcel Dupré during Skinner's second visit to France in 1924.

The mid-1920's had witnessed the emergence of clarity and brilliance in the Skinner organ. Now, in the early 1930's, the Skinner ensemble was more clear and brilliant than ever, but still without being at all forced or harsh sounding. It also had the added quality of a certain amount of *transparency*. Ernest Skinner was to build this type of organ for the rest of his career as an organ builder.

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This concludes the Skinner series, excerpted from Dorothy J. Holden's forthcoming book on Ernest M. Skinner. The previous installations appeared in the July 1977, February 1978, June 1978, and March 1979 issues of The Diapason. (Notes follow on p. 19).



New Visser-Rowland organ in the chapel of Villa de Matel, Houston, TX (specification announced Sept. 1977, p. 18).

New Organs



Gross-Miles Organ Co. of Princeton, NJ, has completed a 2-manual and pedal organ of 25 ranks and 36 stops for First Presbyterian Church, Ramsey, NJ. The instrument has electromechanical action, solid-state switching, open-toe classic voicing, and wind pressures of 2 1/4", 2 3/4", and 3". The case is in the right transept, with Pedal and Great Principals in facade.

GREAT

Rohrgedeckt 16' 61 notes
Principal 8' 49 pipes
Rohrfloete 8' 61 pipes
Gemshorn 8' (SW)
Gemshorn Celeste 8' (SW)
Octave 4' 61 pipes
Rohrpfeife 2' 24 pipes
Mixture IV-V 201 pipes
Trompette 8' (SW)
Cromorne 8' (SW)

SWELL

Holzgedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzfloete 4' 61 pipes
Octave Celeste 4' 12 pipes
Nasat (TC) 2-2/3' 49 pipes
Octave 2' 61 pipes
Terz (TC) 1-3/5' 49 pipes
Quintfloete 1-1/3' 12 pipes
Superoctave 1' 61 notes
Scharf III-IV 232 pipes
Trompette 8' 61 pipes
Cromorne 8' 61 pipes
Clairon 4' 12 pipes
Tremulant

PEDAL

Acoustic Bass II 32' 32 notes
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (GT)
Quintfloete 5-1/3' (GT)
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 116 pipes
Basse de Cornet III 32' 32 notes
Basson 16' 12 pipes
Trompette 8' (SW)
Cromorne 4' (SW)

COUPLERS

Swell Octaves Graves
Swell to Great
Swell to Pedal
Great to Pedal

Berghaus Organ Co. of Bellwood, IL, has completed a 2-manual and pedal organ of 27 stops and 38 ranks for Gloria Dei-Bethesda Evangelical Lutheran Church, Milwaukee, WI. The instrument has mechanical key action and electric stop action, with provision to add a solid-state combination action at a later date.

HAUPTWERK

Holzquintade 16' 56 pipes
Prinzipal 8' 56 pipes
Koppelfloete 8' 56 pipes
Oktav 4' 56 pipes
Nachthorn 4' 56 pipes
Quinte 2-2/3' 56 pipes
Oktav 2' 56 pipes
Terzsept II 1-3/5' 100 pipes
Mixture IV 1-1/3' 224 pipes
Trompete 8' 56 pipes
Tremulant

CHORWERK (enclosed)

Selizional 8' 56 pipes
Schwebung 8' 56 pipes
Holzgedeckt 8' 56 pipes
Harfenprinzipal 4' 56 pipes
Rohrfloete 4' 56 pipes
Gemshorn 2' 56 pipes
Quintenone II 1-1/3' 100 pipes
Scharf IV 1' 224 pipes
Schalmel 8' 56 pipes
Tremulant

PEDALWERK

Prinzipal 16' 32 pipes
Gedacktbass 16' 32 pipes
Offenbass 8' 32 pipes
Holzoktav 4' 32 pipes
Hohlfloete 2' 32 pipes
Mixture IV 2-2/3' 128 pipes
Posaune 16' 32 pipes
Singendregal 4' 32 pipes

3 unison couplers



Schoenstein & Co.* of San Francisco has built a 2-manual and pedal organ of 18 ranks for the United Presbyterian Community Church of Pleasanton, CA. The instrument, which makes use of expansion cell electric-pneumatic windchests is pictured above in the firm's erecting room. Carolyn Helgeson, organist of the church, played the dedication recital Nov. 18, 1979.

*Lawrence L. Schoenstein, Terrence P. Schoenstein, members, American Institute of Organbuilders.

GREAT

Principal 8' 61 pipes
Rohrbordun 8' 61 pipes
Erzähler 8' 61 pipes
Octave 4' 61 pipes
Mixture IV 2' 244 pipes

SWELL

Gedeckt 8' 68 pipes
Viola Pomposa 8' 68 pipes
Viola Celeste 8' 68 pipes
Spitzprinzipal 4' 68 pipes
Octavin 2' 68 pipes
Larigot 1-1/3' 68 pipes
Trompette 8' 68 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Octave 8' 32 pipes
Flöte 8' 12 pipes
Choralbass 4' 12 pipes
Basson 16' (SW) 12 pipes

NOTES

¹ Ernest M. Skinner, Editorial, *Stop, Open, and Reed*, vol. 4, no. 1 (1927), p. 4.
² Ernest M. Skinner, Editorial, *The Diapason*, August 1933, p. 21.
³ "Pneumatic Reed-Control," *The American Organist*, vol. 22, no. 2 (1939), p. 54.
⁴ *Ibid.*, p. 55.
⁵ William Harrison Barnes, *The Contemporary American Organ*, 3rd. ed. (New York: J. Fischer & Bro., 1937), p. 63.
⁶ "1921 Skinner Installations," *Stop, Open, and Reed*, vol. 1, no. 1 (January 1922), p. 6; Specification courtesy of Barbara Owen.
⁷ Ernest M. Skinner, Editorial, *The Diapason*, April 1928.
⁸ T. Scott Buhrman, "Clarity and its Development," *The American Organist*, vol. 20, no. 2 (1937), p. 47.
⁹ Ernest M. Skinner, Editorial, *The Diapason*, April 1928.
¹⁰ *Ibid.*
¹¹ Skinner Organ Company Advertisement, *The Diapason*, April 1928; Palmer Christian was Professor of Organ at the University of Michigan at this time.
¹² Ernest M. Skinner, Editorial, *The Diapason*, April 1928.
¹³ *The American Organist*, vol. 10, no. 10 (1927), p. 263.

¹⁴ Ernest M. Skinner, Editorial, *The Diapason*, April 1928.
¹⁵ *Ibid.*
¹⁶ "Princeton Dedicates Beautiful Chapel," *The Diapason*, July 1928.
¹⁷ *The American Organist*, vol. 15, no. 10 (October 1932), p. 610.
¹⁸ *The Diapason*, July 1927, p. 1; William H. Barnes, "University Organs," *The American Organist*, vol. 12, no. 1 (1929), p. 22.
¹⁹ William K. Covell, "Donald Harrison's Work in America," *Organ Quarterly*, vol. XXIV (1944-1945), p. 139.
²⁰ *Ibid.*
²¹ Ralph Downes, "The Baroque Organ," *Organ Quarterly*, vol. XXIII (1943-1944), p. 141.
²² "Organists as Guests Hear Princeton Organ," *The Diapason*, November 1928, p. 2.
²³ William H. Barnes, "The Organ," *The American Organist*, vol. 12, no. 5 (1929), p. 287.
²⁴ "Organ is Dedicated in Severance Hall," *The Diapason*, April 1931, p. 6.
²⁵ "Description of the New Organ in the Queen of the Holy Rosary Cathedral," *New Cathedral Festival (Rededication Program)*, June 1931.

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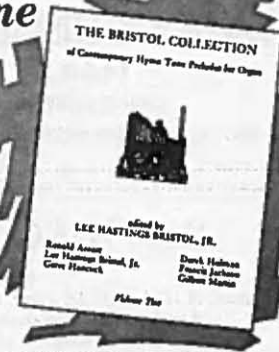
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Calendar

This calendar covers a two-month period ending March 15. All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * = AGO event. Information will not be accepted unless it includes 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

16 JANUARY
Music of S S Wesley; St Thomas Church, New York, NY 12:10 pm
Sheldon Gaard; St Johns Church, Washington, DC 12:10 pm

20 JANUARY
Robert Baker; Center Church, New Haven, CT 8 pm
Handel Samson; St Bartholomews Church, New York, NY 4 pm
Wojciech Wojtasiewicz; St Thomas Church, New York, NY 5:15 pm
Timothy Albrecht; Lebanon Valley College, Annville, PA 3 pm
Albert Russell; St Davids Church, Baltimore, MD 4 pm
Ronald Berresford; Washington Cathedral, DC 5 pm
Marilyn Mason; Our Lady of Grace Catholic; Greensboro, NC 8:15 pm
William Whitehead; 1st Presbyterian, Kingsport, TN 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm

23 JANUARY
Charles Callahan; St Johns Church, Washington, DC 12:10 pm

27 JANUARY
David Cox; St Joseph Cathedral, Hartford, CT 3 pm
Puccini *Messa di Gloria*; St Bartholomews Church, New York, NY 4 pm
Robert Baker; St Lukes in the Field, New York, NY 4 pm
Milton Sutter; St Thomas Church, New York, NY 5:15 pm
Benjamin Van Wye; 1st Methodist, Corinth, NY 4 pm
John Gilbertson, tenor; Calvary UCC, Reading, PA 4 pm
Hinson Mikell; 1st Baptist, Philadelphia, PA 4 pm
David Ritchie; Washington Cathedral, DC 5 pm
Dorothy de Rooij; Art Museum, Cleveland, OH 2 pm
Sidney W Boner; St Pauls Episcopal, La Porte, IN 4 pm
Joyce Jones; 1st Presbyterian, Wausau, WI 3 pm

30 JANUARY
Music of Chas Wood; St Thomas Church, New York, NY 12:10 pm
Peggy Kelley Reinburg; St Johns Church, Washington, DC 12:10 pm

2 FEBRUARY
Richard Heschke, workshop; Holy Trinity Lutheran, New York, NY 9 am
*Roberta Gary, masterclass; West Side Presbyterian, Ridgewood, NJ 10 am

3 FEBRUARY
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Randall Atcheson; St Thomas Church, New York, NY 5:15 pm

Alina Brychova, voice; 1st Presbyterian, Red Bank, NJ 4:30 pm
Roberta Gary; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Nancy Yost Evans; Trinity Cathedral, Trenton, NJ 3:30 pm
St Peter & Paul Collegiate Choir; 1st Baptist, Philadelphia, PA 4 pm
Theater Chamber Players; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Antonio Baciero; Art Museum, Cleveland, OH 2 pm

5 FEBRUARY
Poulenc Mass, Vaughan Williams Mass; St Thomas Church, New York, NY 7:30 pm

6 FEBRUARY
Music of Sowerby; St Thomas Church, New York, NY 12:10 pm
Michael Lindstrom; St Johns Church, Washington, DC 12:10 pm
Antonio Baciero, harpsichord; Art Museum, Cleveland, OH 8:30 pm

9 FEBRUARY
John Rose; St Peters Episcopal, Bay Shore, NY 8 pm

10 FEBRUARY
Warren R Johnson; Unitarian-Universalist, Brunswick, ME 4 pm
Gounod *Messe Solennelle*; St Bartholomews Church, New York, NY 4 pm
David A Weadon; St Thomas Church, New York, NY 5:15 pm
Martin Neary; United Methodist, Red Bank, NJ 4 pm
Mertine Johns, mezzo; 1st Baptist, Philadelphia, PA 4 pm
Music of Reger; Good Shepherd Lutheran, Lancaster, PA 8 pm
Bach Marathon; St Davids Church, Baltimore, MD 12:30-8 pm
Flynn *Requiem*; Chevy Chase Presbyterian, Washington, DC 4 pm
Carlene Neihart; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Music of Hindemith; Trinity Cathedral, Cleveland, OH 5 pm
Dennis James; 1st Congregational, Columbus, OH 8 pm

11 FEBRUARY
Hoiby & Stravinsky choral works; Grace Church, Brooklyn Heights, NY 8:30 pm
Robert Parris; Mercer Univ, Macon, GA 8 pm

12 FEBRUARY
David McVey; St John the Baptist Church, Syracuse, NY 8 pm

13 FEBRUARY
Music of Tomkins; St Thomas Church, New York, NY 12:10 pm
*Joan Lippincott; Alice Tully Hall, New York, NY 5:30 pm
Michael Lindstrom; St Johns Church, Washington, DC 12:10 pm
McNeil Robinson; Univ of Kentucky, Lexington, KY 8 pm

14 FEBRUARY
George Wright; Kirk of Dunedin, FL 8:15 pm

15 FEBRUARY
Clinton Miller with brass; St Johns Lutheran, Allentown, PA 8 pm
George Wright; Kirk of Dunedin, FL 8:15 pm

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16 FEBRUARY

George Wright; Kirk of Dunedin, FL 8:15 pm

17 FEBRUARY

Brahms Requiem; St Bartholomews Church, New York, NY 4 pm

Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm

Jean Guillou; 3rd Presbyterian, Pittsburgh, PA 4 pm

Sue Williams, soprano; Covenant Presbyterian, Charlotte, NC 7:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Todd Wilson with trumpet; Collingwood Presbyterian, Toledo, OH 4 pm

Martin Neary; Independent Presbyterian, Birmingham, AL 4:30 pm

18 FEBRUARY

Timothy Albrecht; Union Theological Seminary, New York, NY 8 pm

Robert C Clark; Morrison Methodist, Leesburg, FL 8 pm

19 FEBRUARY

Marilyn Keiser; St Pauls Episcopal, Indianapolis, IN 8 pm

22 FEBRUARY

Jean Guillou; St Joseph Cathedral, Hartford, CT 8 pm

Peter Planyavsky; St Pauls Episcopal, Riverside, CT 8:30 pm

24 FEBRUARY

Jean Guillou; Riverside Church, New York, NY 4 pm

Mozart Mass in C Minor, K 427; St Bartholomews Church, New York, NY 4 pm

Robert Gant; St Thomas Church, New York, NY 5:15 pm

Haydn Creation; 1st Baptist, Philadelphia, PA 4 pm

Benjamin Van Wye; Baptist Church, Hampton, VA 8 pm

Lawrence DeWitt; Art Museum, Cleveland, OH 2 pm

25 FEBRUARY

Schubert Mass in G; Morrison Methodist, Leesburg, FL 8 pm

26 FEBRUARY

Thomas Richner; St Philips, Atlanta, GA 8 pm

27 FEBRUARY

Thomas Richner, masterclass; St Philips Cathedral, Atlanta, GA 10 am

29 FEBRUARY

*J Reilly Lewis; Ginter Park Presbyterian, Richmond, VA 8 pm

*Robert Glasgow; Pendleton Baptist, Greenville, SC 8 pm

Susan Ferré; St Johns Evangelical, Columbus, OH 8 pm

1 MARCH

*Frederick Swann, masterclass; Gloria Dei Lutheran, Providence, RI 1:30 pm

2 MARCH

Apple Hill Chamber Players; State St Church, Portland, ME 4 pm

The Scholars; Immanuel Congregational, Hartford, CT 4 pm

Joan Lippincott; St Marks Chapel, Storrs, CT 4 pm

Gerre Hancock; Community Church, Garden City, NY 4 pm

Martin Lücken; Temple Emanu-El, New York, NY 4 pm

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

Nancianne Parrella; Trinity Cathedral, Trenton, NJ 3:30 pm

Daniel Hathaway; Art Museum, Cleveland, OH 2 pm

3 MARCH

The Scholars; South Congregational, New Britain, CT 8 pm

George Ritchie; Union Theological Seminary, New York, NY 8 pm

John Weaver; 1st Presbyterian, Columbus, GA 8 pm

4 MARCH

The Scholars; Immaculate Conception Cathedral, Syracuse, NY 8 pm

*Robert Glasgow; Univ of Chicago, IL 8 pm

5 MARCH

*Gerre Hancock; Alice Tully Hall, New York, NY 5:30 pm

7 MARCH

*Peter Planyavsky; Covenant Presbyterian, Charlotte, NC 8 pm

McNeil Robinson; St James by the Sea Episcopal, Jacksonville Beach, FL 8:30 pm

*Jay Peterson; 1st Presbyterian, Nashville, TN 8 pm

8 MARCH

*Peter Planyavsky, masterclass; Covenant Presbyterian, Charlotte, NC 10 am

9 MARCH

Poulenc Stabat Mater; St Bartholomews Church, New York NY 4 pm

John Weaver; Cadet Chapel, West Point, NY 3:30 pm

Peter Planyavsky; United Methodist, Red Bank, NJ 4 pm

Karel Paukert with boychoir; Art Museum, Cleveland, OH 2 pm

Spanish sacred music; Trinity Cathedral, Cleveland, OH 5 pm

11 MARCH

Douglas Reed, Albright premiere; Univ of Evansville, IN 8 pm

12 MARCH

Donald Williams; Concordia College, Ann Arbor, MI 8 pm

14 MARCH

Gerre Hancock; Old 1st Church, Springfield, MA 8 pm

Roberta Gary; Trinity College, Hartford, CT 8:15 pm

The Scholars; 1st Community Church, Columbus, OH 8 pm

Jay Peterson; MacMurray College, Jacksonville, IL 8 pm

15 MARCH

Gerre Hancock, workshop; Old 1st Church, Springfield, MA 9:30 am

UNITED STATES
West of the Mississippi**18 JANUARY**

John Weaver; 1st Congregational, Los Angeles, CA 8 pm

19 JANUARY

*Charles Shaffer, workshop; 1st Armenian Presbyterian, Fresno, CA 9:30 am

20 JANUARY

*Charles Shaffer; 1st Armenian Presbyterian, Fresno, CA 3 pm

22 JANUARY

David Craighead; Brigham Young Univ, Provo, UT 8 pm

2 FEBRUARY

Carl Staplin with orch; Civic Center, Des Moines, IA 8 pm

3 FEBRUARY

Schuyler Robinson; Christ Church Cathedral, New Orleans, LA 4 pm

Carl Staplin with orch; Civic Center, Des Moines, IA 3 pm

Marilou Kratzenstein, harpsichord; Bethlehem Lutheran, Cedar Falls, IA 4 pm

(Continued overleaf)

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Calendar
(continued from p. 21)

5 FEBRUARY
Marilyn Keiser; 1st Presbyterian, Bartlesville, OK 8 pm

8 FEBRUARY
Marilyn Keiser; Westbury Baptist, Houston, TX 8 pm
Raymond Chenault; St Johns Cathedral, Spokane, WA 8 pm

10 FEBRUARY
Raymond Chenault; Walla Walla College, College Place, WA 8 pm

11 FEBRUARY
*Jean Guillou; All Saints Episcopal, Pasadena, CA 8 pm

12 FEBRUARY
Gerre Hancock; Concordia College, St Paul, MN 8 pm

13 FEBRUARY
Jean Guillou, masterclass; N Texas State Univ, Denton, TX 8 pm

14 FEBRUARY
Jean Guillou; 1st Presbyterian, Dallas, TX 7:30 pm

15 FEBRUARY
Frederick Swann; Trinity/1st Methodist, El Paso, TX 8 pm

17 FEBRUARY
Frederick Swann; St Marks Episcopal, Shreveport, LA 3:30 pm
Charles S Brown; Blessed Sacrament Church, Los Angeles, CA 4 pm
*Local artist recital; St Pauls Episcopal, San Diego, CA 7 pm

23 FEBRUARY
John Obetz; RLDS auditorium, Independence, MO 8 pm

26 FEBRUARY
*Peter Planyovsky; University Park Methodist, Dallas, TX 8:15 pm

2 MARCH
Mozart Impresario; Christ Church Cathedral, New Orleans, LA 4 pm
Peter Planyovsky; Presbyterian Church, La Jolla, CA 4 pm

6 MARCH
Dolores Bruch & Delbert Disselhorst; Univ of Iowa, Iowa City, IA 8 pm

7 MARCH
Phillip Gehring; Univ of Iowa, Iowa City, IA 8 pm
The Scholars; 1st Methodist, Palo Alto, CA 8:15 pm

8 MARCH
Student recital; Univ of Iowa, Iowa City, IA 11 am

9 MARCH
Baylor Chamber Singers; Christ Church Cathedral, New Orleans, LA 4 pm
Verdi Requiem; Westminster Presbyterian, Lincoln, NE 4 pm
The Scholars; St Marks Episcopal, Portland, OR 4 pm

11 MARCH
Ladd Thomas with orch; All Saints Episcopal, Pasadena, CA 8 pm

14 MARCH
Robert Anderson; Christ Lutheran, San Antonio, TX 8 pm

INTERNATIONAL

20 JANUARY
Gillian Weir; Johannesburg Cathedral, South Africa 8 pm

23 JANUARY
Gillian Weir; Kimberley Cathedral, South Africa 8 pm

8 FEBRUARY
Gillian Weir, harpsichord; 5th Hill Park, Bracknell, England pm

14 MARCH
Robert Glasgow; All Saints Anglican, Windsor, Ontario, Canada 8 pm

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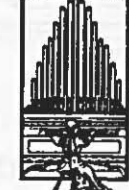



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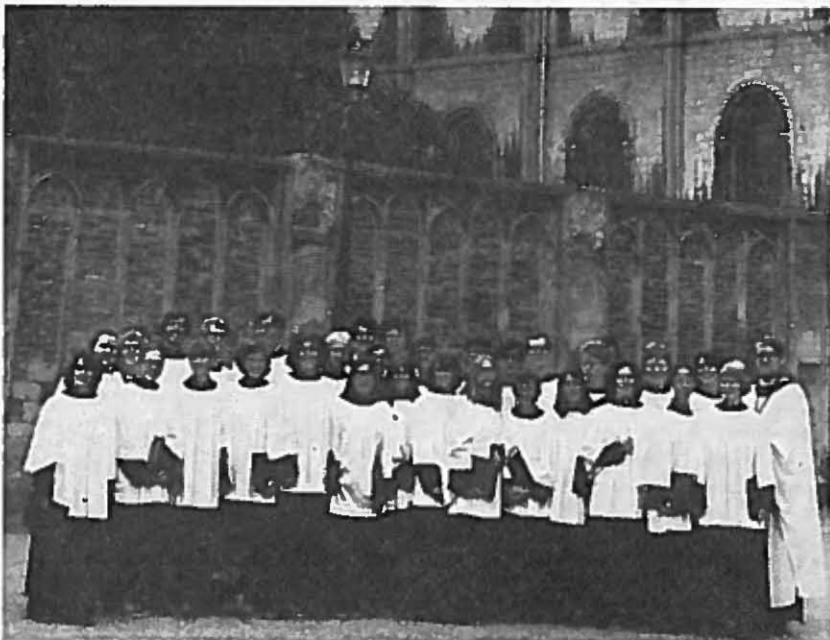
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Here & There



The Chapel Choir from the University of the South, Sewanee, TN, under the direction of Robbe Delcamp, sang evensong in the cathedrals at Coventry, Ely, Lincoln, Sheffield, Liverpool, and at Keeble College, Oxford, and Norbury Parish Church, London, during a three-week tour this past summer. The 35-member group is pictured here in front of Ely Cathedral.



Randall Thompson, now in his eightieth year, conducted excerpts from his *Mass of the Holy Spirit* at Christ Church, Cambridge, Massachusetts, on November 4. He is shown above in rehearsal the previous day. Mr. Thompson is a parishioner of Christ Church and his work was warmly received by a large congregation.

The Marietta Bach Society held its 57th annual meeting July 30 at Cisler Terrace, home of the late society founder Thomas W. Cisler, in Ohio. After playing of chorales by brass choir, the all-Bach program included organ works played by David Erwin and Roberta Overmyer, selections from the "Musical Offering" and from motets, cantatas, and oratorios, the latter in liturgical sequence. As a conclusion, Lillian E. Cisler played the chorale prelude "Before Thy Throne."

Robert Shafer, music director at the National Shrine of the Immaculate Conception, is the composer of a new mass premiered there on Dec. 8 at the noon mass. The work was written in celebration of the 125th anniversary of the proclamation of the dogma of the Immaculate Conception and was completed last summer in Fontainebleau, where Mr. Shafer was a student of the late Nadia Boulanger. The mass is scored for mixed chorus, soprano solo, and organ.



Drake University organ students of Carl Staplin performed the *Clavierübung III* of Bach on Oct. 14 as the final concert in a Bach series. Chorale melodies were sung prior to each setting by the university chorale. Pictured (left to right) are Dr. Staplin, Susan Miller, Larry Schipull, Charles Pilling, Neal Erickson, Andy Rozukalns, and David Christiansen.

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- * with photograph
+ with musical examples
with diagram

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