

# THE DIAPASON

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## A Conversation with Gillian Weir by Laurence Jenkins

Gillian Weir is one of the finest concert artists in the world. Her performances all over the globe are hailed as "exciting," "definitive," "brilliant," and generally top-notch. Organists can be proud to count her among their ranks, but as a matter of interest, Gillian Weir did not plan to become an organist. She was solidly on her way to becoming a pianist when she encountered a mechanical-action organ which changed her fate and lifted the standard of organ performance in one motion.

Born in New Zealand, to which she returns almost annually a "favorite daughter," Gillian Weir now resides in Britain, a proud citizen of the country which she reports has been good to her. Indeed, it would seem that the good things began to happen here when she won the St. Alban's International Organ Competition in 1964 and began a skyrocketing career the next year, with appearances at the Royal Festival and Royal Albert Halls, the latter appearance as soloist at the opening night of the "Proms."

But hers was no mere virtuoso talent, and so she has endured to become perhaps the most sought-after performer on the organ today. Her scholarship, dedication, and ability to project the music she plays, no matter what period or style, have caused departments of music in all countries to engage her as teacher, lecturer, and expert on composers from Marchand to Messiaen, and it was in the midst of doing some recordings for the BBC (British Broadcasting Company) that I was able to secure an interview with her in the heart of London's Mayfair.

Anyone who has ever had occasion to encounter Gillian Weir has, I am sure, remembered the event. An event is just what this remarkable woman makes of a meeting, and on the night of this interview she was in good form. I had had the privilege of attending her "Happy Birthday" concert for Olivier Messiaen only the month before and so began by asking Miss Weir some questions about the concert and her associations over the years with Messiaen and his music:

LJ: *I was at your Messiaen concert given at the Royal Festival Hall and was greatly impressed and wish to ask you how you got interested in doing so much of Messiaen's music. Did you actually go to him or study with him?*



Gillian Weir

GW: I've never studied with Messiaen, no, but I do know him. I played Messiaen when I won the St. Alban's competition in 1964 and became associated with his music because of that. I didn't really have a particular thing about doing this music; as a matter of fact I hate labels. There aren't too many things I get wound up about, but one of them is labels. However, I love Messiaen and I play all the music. I've done the complete series several times. In fact, I've just recorded the music in Washington, D.C.

*What sort of approach do you take to learning the music? Do you talk to him about it?*

I don't talk to him in detail about the piece. He gave valuable help and advice when I did the UK premiere of the *Meditations*. I wrote to him and said there were one or two things that were different on the score from what was on the recording he sent me. He wrote back and said to play it the way it was on the score, and that has been more often than not the case with any real composers I've worked

with. They write what they mean and they may play it a little differently — so what? — they prefer that I stick to what is on the page. And, in the case of Messiaen, anyway, I always use, as far as is possible, his registrations. I am amazed when I do a masterclass and people present all sorts of funny ideas of their own, when it is all printed for them to see. He knows what he is doing and the colors are all right for the music.

*In any discussion of Messiaen's music, the matter of adherence to the note values is bound to come up. Do you, in fact, play the exact note values asked for, or do you believe they are only an indication of an effect Messiaen is asking for.*

I do adhere to the note values. However, I think, as with any composer, that it is the *rhythm* of Messiaen we ought to be talking about, for it is the rhythmic ideas and how one puts them over which create the effect. For instance, the section in *Serene Alleluias* in which there are triplets in one hand against quintuplets in the other.

One should never, as I heard someone say, learn to play such a section slowly and then gradually get faster — that's *death* to the music — but one should learn to play the triplets far too fast if anything and the same with the other figure, and then put them together not thinking about either one. It is the rhythmic pulse that should be felt.

*A sort of organic approach?*

Well, it is one that it totally rhythmical, living, breathing, if you will. I have learned so much about rhythm in the last few years, especially concerning baroque articulation. Baroque articulation has nothing to do with structure, nothing to do with phrasing, it is entirely rhythmic. It is in the dance of the time, with its formal gestures and its measured step, and it is this which should come across in the music.

*I am very glad to hear you say that about the dance, for I have always postulated that every musician should have as part of his training some form of movement or dance class, preferably in early dance.*

Yes, if one understands this kind of movement, one can create a certain kind of rhythmic flow which will get rid of this stick-in-the-mud kind of playing. I am doing a course at Fort Collins in June and I have asked that we have a whole unit devoted to baroque dance. . . .

*Bravo! If one can dance a gavotte, perhaps one can play one.*

Yes, if one understands the gestures and their responses and the way all this is represented in the music, then one understands the rhythm. And this idea is very important in Messiaen, because his idea of rhythm is the antithesis of everybody else's. He finds Sousa marches to be *a-rhythmical* because they are much too strict to have anything to do with rhythm, and in this context the Greek idea that you have both a verb and a noun for the word, so that you can talk of *rhythming* I find fascinating. And of course that's what you do with Mozart, who is supremely rhythmical but not at all *metrical*; but that is a whole topic in itself.

*This mention of composers and your working with them brings me to another question I was intending to ask you. . . . What present-day composers post-Messiaen do you prefer? Have you worked with any with whom you have a particular rapport?*

(Continued, page 16)



Although the stoplists of many new organs of varying types are routinely published, a great deal of information about the instruments is frequently omitted. Space precludes detailed treatment of every new installation, and complete details are not always provided by the person submitting the information. Some routinely-produced instruments are frankly not worth describing. And a verbal description of an aural concept is often difficult to achieve. Nevertheless, there is occasional value in exploring a particular new organ in greater depth, to discover the philosophy behind its design and to alert others to worthwhile ideas which may be incorporated in other organs.

This month, there are two articles which deal with the design of new organs, one American-built, and one European-built, each written by the organist involved. One might correctly suspect that such persons tend to see and promote only the best in these organs, but the organist involved in the design can also tell us a great deal about the process undertaken to achieve certain results. The one deals with a church instrument, the other with a studio organ, but each includes matters of interest.

A different sort of article is the feature interview with Gillian Weir. This outstanding organist needs no introduction, but what she has to say about interpretation, especially of new works, performance standards, recitals, and the like should be of interest to all organists. The interview took last year in London, where foreign correspondent Laurence Jenkins met with her and posed the questions included in the conversation.

## Worthy of the Hire

Many, many organ recitals — too many, some think — take place during the year, as a glance at various calendars will reveal. There are undoubtedly more such programs than any listing shows, and they are played by many people. Some recitalists play only a few times, while others play frequently, and the great majority are not the recitalists who tour under management. However, the most significant recitals probably are the ones played by the "professionals" and it is those people — the ones who devote a significant portion of their time and energy to recital playing — that are under discussion here.

I doubt that there is any organist today who can earn a living by exclusively concertizing; everyone, it seems, has to rely on a regular position (or on the stock market) to pay the bills. But, a number of well-known organists, both American and European, do tour extensively, and they must at least meet their expenses through the fees they charge. Some of the "big names" are reputed to command high fees, although none approach the fees obtained by other musicians, such as top-flight singers or instrumentalists. Nevertheless, the fees often seem high, especially for churches, Guild chapters, and educational institutions to have to pay.

But — before we complain about the high fee Mr. X or Ms. Z exacts — think about it from the performer's viewpoint. Out of that fee comes a flat percentage paid to the management, plus all the expenses of advertising, publicity, air fares, taxis, car rentals, phone calls, meals, hotel bills, and the tax extracted by Big Uncle in Washington. Non-Americans have it even worse: our government withholds 30% of all recital fees earned. One noted European artist recently wrote me about this and sent a detailed breakdown from last year's tour: a two-month concert stint netted this person nearly \$8,000 in fees received, but after all the expenses and taxes mentioned above were deducted, the "profit" was a grand \$36.81! That person has to love performing if there is to be any reward.

Managements, too, are hard-hit by today's high expenses (who isn't?). By the time the management breaks down its expenses and pays its employees, I would guess that the hourly pay earned is less than the minimum hourly wage on which many businesses (including publishing houses) run.

It all boils down to an old truism: quality in anything is expensive. So, the next time we want to underpay that expensive touring organist, let's consider whether or not any of the rest of us would want to earn only a few dollars for our trouble. — A.L.

The Guild of Carillonneurs in North America will hold its 1980 Congress June 20-24 in Ames and Cedar Falls, Iowa. Recitals and carillon-related events will center around the instruments at Iowa State University and at the University of Northern Iowa. The Stanton Memorial Carillon Foundation of Iowa State will sponsor a competition for new compositions for cast-bell, mechanical-action carillon; premieres of winning works (three prizes offered) will take place during the congress. The deadline for submission of entries is April 1. Further information is available from Richard von Grabow, 320 Morrill Hall, Iowa State University, Ames, IA 50011.

The national headquarters of the American Guild of Organists is moving to a new address and phone, as of April 1: 815 Second Ave., Suite 318, New York, NY 10017 (212/687-9188). The new location is deemed a good one, inasmuch as it will yield more space at less cost. The relocation also involves the official journal, *The American Organist*. We wish all the staff well in this move and hope they are less dislocated by it than their conglomerate-ridden colleagues in the shadow of O'Hare's jets have been.

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## MARCH, 1980

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## Thalben-Ball Biography

George Thalben-Ball, by Jonathan Rennert. North Pomfret, VT: David & Charles, 1979. 175 pp., \$16.95.

George Thalben-Ball, organist of London's Temple Church for 45 years and organist of the City and University of Birmingham for 30 years, is one of the 20th-century's most distinguished church musicians. He studied with Stanford, Parry, and Walford Davies; was a friend of Holst, Howells, and Dupré; and he taught Gordon Jacob, Gordon Atkinson, and James Dalton. These — among many others — link him with the past, present, and future. He has played recitals around the world, made recordings, taken charge of music for BBC religious broadcasts, carried out music programs during two wars, composed, taught, and is still today active in his 80's. A biography of him seems appropriate.

Jonathan Rennert, newly-appointed organist of the London church of St. Michael, Cornhill, has produced a book which is well-written and highly-readable. In addition to nineteen chapters on Thalben-Ball's life, the appendices include a discography, specifications of six organs, a summary of important dates, and material on the Temple Music Trust. The book is handsomely printed and contains many interesting photographs. One of the fascinating aspects of this work is the light cast on the many musicians with whom Mr. Thalben-Ball has been associated; as the author puts it, "one of the 'perks' was the opportunity to speak about GTB with leading members of the musical profession who had worked with him."

This is a book which combines good information with a gracious writing style. It is available from the publisher in North Pomfret, VT 05053. — A.L.

## Announcements

Three Hymns for 1979, commissioned by the Hymn Society of America in memory of Annie Lytle Miller (1918-1977), have been published by the society at its national headquarters, Wittenberg University, Springfield, OH 45501. The three are "Lord, As You Taught Us Once to Pray" (text by Jaroslav J. Vajda, music by Lloyd Pfausch), "O Lord of Love and Power" (text by Herbert Brokering, music by Wilbur Held), and "You Called Me, Father, by my Name" (text by Frederick Kaan, music by Alice Parker).

Bach-a-Thon at First Baptist Church in Philadelphia, PA, will feature organ works of J. S. Bach played from noon until 5 pm on Saturday, April 12. Participating organists will be Earl Ness, Robert Plimpton, Richard Elliott, Robert Carwithen, Eugene Roan, Dennis Elwell, John Weaver, Michael Stairs, Robert Elmore, and Mark Suter. The organ works will be followed by the singing of Cantatas 106 and 128 and Motet 6, and a harpsichord recital will be given by Temple Painter at 7 pm. Proceeds will be used for the organ restoration fund.

## Letters to the Editor

### If Only They Knew

In his review of mass settings in the Dec. issue, James McCray mentions that the Second Ecumenical Council abolished the Latin Missa Cantata and eliminated Gregorian Chant. Perhaps Mr. McCray deduces these ideas from what he has seen of the music in Catholic churches. We have, many of us, come to believe that what we usually encounter as up-dated practice in Roman Catholic churches is what Vatican II prescribed. On the contrary, it is a rare Catholic church whose liturgy reflects the official prescriptions and desires of Rome regarding music at mass. And those prescriptions should be encouraging to anyone that knows and loves the church's treasure of Latin choral music.

Here are a few of the facts from Vatican II's Constitution on the Sacred Liturgy and from several post-conciliar documents implementing that Constitution: Latin is still the official liturgical language of the Church of Rome: bishops are to encourage their people to learn and use a basic repertory of the traditional Gregorian chants; churches in metropolitan areas, and especially where polyglot congregations are likely, are to include masses in Latin on Sundays; not only are choirs to be fostered and given their rightful place in the liturgy everywhere, but the tradition of choirs of men and boys is to be preserved; and the more excellent choirs in basilicas and other major churches are encouraged to present the master choral works. The official policy of the Church of Rome is that liturgy is to be solemn and dignified and simple. If only Catholic churches knew this.

Sincerely yours,

James W. Frazier  
Hartford, Conn.

I am dismayed that so many people continue to believe that Vatican II suppressed the use of Latin. In fact, the Council declared that "the use of the Latin language . . . is to be preserved in the Latin rites." "A suitable place may be allotted to the vernacular in Masses which are celebrated with the people, especially in the readings and the Prayer of the Faithful and also, as local conditions may warrant, in those parts which pertain to the people . . . Nevertheless, care must be taken to ensure that the faithful are also able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them." While congregational singing was given a new emphasis, the Council also stated that the Latin choral heritage of the church was to be "preserved and cultivated with great care" (Vatican Council II: *Constitution on the Sacred Liturgy*, 1963).

Contrary to popular belief, Latin remains the official — albeit no longer exclusive — language of the Roman Rite. The present confusion arose from the fact that Vatican II also mandated a reform or "restoration" of the liturgy itself. This reform was implemented in several stages between 1964 and 1969, and ultimately resulted in the 1970 Missal of Paul VI, which replaced the

1570 Missal of Pius V (known as the "Tridentine Rite"). Because this Tridentine Rite was suppressed at the same time that the use of the vernacular was introduced, most people were led to believe that Latin had been suppressed as well — a classic case of "mixing apples and bananas"! It is a sad fact that many prominent liturgists as well as those officials who were responsible for the implementation of the revised rites in the U.S. (e.g., most members of the Bishops' Committee on the Liturgy) were strongly opposed to the use of Latin and deliberately deceived Roman Catholics (most notably, the clergy) by preaching that the use of Latin had been "done away with by Vatican II". A misinformed media assisted in making the confusion universal.

Yet the growing number of official Latin liturgical books promulgated by the Vatican in recent years attests to the fact that Latin is still not only permitted but officially sanctioned. These books include:

*Missale Romanum* (the official American English translation of which is entitled *Sacramentary*). This "Missal of Paul VI" is the book used by the priest for celebrations of the Mass in Latin, and includes music. (Vatican Polyglot Press; Libreria Editrice Vaticana; Citta del Vaticano; Rome. Italy 00120).

*Lectionarium*, in three volumes, contains the Scripture readings for Mass (Vatican Polyglot Press, 1970).

*Graduale Romanum* contains the Gregorian Chants for the Mass and was revised in 1974. The revision consisted primarily in the reassigning of some chants to different days (to accommodate the new *Lectionarium*) and the suppression of 19th century "pseudo-Gregorian" compositions (Abbaye Saint-Pierre de Solesmes, 72 300 Sable sur Sarthe, France — available in this country through G.I.A. publications).

*Graduale Simplex* contains alternate Latin chants "for use in small churches" (Vatican Polyglot Press, 1975).

*Jubilate Deo* contains a "minimum repertoire of Latin chant for the faithful, according to the intent of Vatican Council II" (Vatican Polyglot Press, 1974).

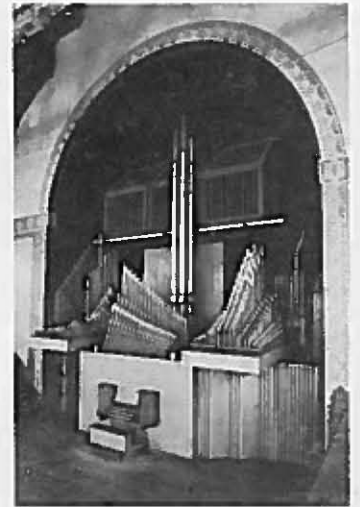
*Ordo Missae In Cantu* contains the chant of the *Missale Romanum* ("Roman Missal") in a more convenient format (Abbaye Saint-Pierre de Solesmes, 1975).

*Liturgia Horarum*, in four volumes, is the "breviary" which contains all of the Latin texts for the revised Canonical Hours or "Divine Office" (Vatican Polyglot Press, 1971).

*Antiphonale Monasticum*, containing the Gregorian Chant for the Liturgy of the Hours, is presently being revised by the monks of Solesmes and should be available soon. (The *Antiphonale* and the *Graduale* are the principal books of Gregorian Chant.

The familiar *Liber Usualis*, a 19th-century abridgement of the two, is being phased out and, hence, will not be revised to accommodate the recent changes in the Liturgy.)

(Continued, page 15)



25th Annual

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# Reviews . . . Choral Music & Recordings

## Music for Voices & Organ

by James McCray

### Psalm Settings

A psalm is defined as a sacred song or lyric contained in the Old Testament Book of Psalms. This collection of words has probably been set to music more than any other single book of the Bible. The settings are not restricted to Christian doctrine only, but transcend a more universal expression of praise and, of course, owe their origins to poets who lived centuries before the birth of Christ. There are two versions employed in numbering the Psalms; one is associated with the Vulgate and the other with that of the Hebraic. This results in a discrepancy in the numbering which occurs only between numbers 10 and 147.

In worship services before the time of Christ, the Hebrews sang psalms and this was continued later; in about 60 A.D., Christians were still attending temple worship services, and psalms were sung as an important segment of those services. Winfrid Douglas in *Church Music in History and Practice* points out that:

At the Temple worship they heard, after the Shema, "Hear O Israel," the singing of the daily Psalm, ushered in by the sound of the magrepha and by the sound of ceremonial trumpets, and accompanied by the Temple orchestra. The liturgical Psalms were sung in three parts; the trumpets were blown and the people prostrated themselves after each part.

The reviews for this month are all 20th-century settings of one of the Psalms. Many of the texts are very familiar to not only choir directors, but to congregations and audiences as well. Their messages continue to stimulate composers just as they have throughout the ages.

*Festal Anthem.* Robert Leaf; SATB, organ and Bb trumpet with music for solo or children's choir; Augsburg Publishing House, 11-1795, 60¢ (M+).

The text is based on Psalm 29 with some additional textual and musical material at the end. There is a driving rhythmic excitement to this setting, although the total amount of music for the chorus is limited. The organ and trumpet have extended solo passages; the area for the solo or children is also of moderate length. The closing section is a bravura setting of the familiar tune to "Rejoice ye pure in heart" with that text. The organ here has some powerful chords which give a thrilling background for the unison voices. This psalm setting is certain to be a favorite with both the choir and the congregation.

*Psalm 148.* Joseph Gelineau; SA/TB and organ; G.I.A. Publications, G-2245, 50¢ (E).

Gelineau is a French Jesuit priest who has made significant contributions in psalmody. He developed a new style of chanting which is "halfway between plainsong and Anglican chant". This piece is very repetitive and employs a cantor who interjects a recurring alleluia that is then echoed by the choir. The organ music is very simple and merely provides a harmonic background for the voices. The choral writing is in two parts except for the ending, which divides.

*Teach Me Your Ways, Lord.* Harald Rohlig; unison or SA with organ; Concordia Publishing House, 98-2348, 35¢ (E).

There are two verses with some of the material treated strophically. The keyboard part is on two staves and could be played on piano; the alto line is listed ad lib. The music is very calm and performable by young voices. This gentle setting of Psalm 25 is simple yet attractive.

*My Heart Is Steadfast.* Daniel Pinkham; SATB with optional organ (piano) doubling; C.F. Peters Corp., 66708, 40¢ (M).

The choral parts are written on two staves in this the eleventh of a series of psalm-motets by Pinkham. The music is mildly dissonant with changing meters and it moves in a block-chord fashion with some momentary melismas. The ranges are good for most church choirs and it could be sung unaccompanied. It is brief, lasting less than two minutes. The text is part of Psalm 57.

*Out of the Depths I Cry.* Randolph Currie; SATB, soprano or tenor solo and organ; Roger Dean Publishing Co., CE-103, 40¢ (M).

The tenor part is optional and may be played by a viola or an oboe, but is best left as part of the choral texture, particularly in the unaccompanied sections. There are several short areas and moods; organ interludes, which have registration suggestions, link the areas together. The writing is not difficult and the modality used makes this an attractive anthem of interest to most choirs. The text is Psalm 130.

*Psalm 27.* T. Charles Lee; SATB with medium voice solo, organ and handbells; Belwin-Mills Publishing Co., GCMR 3414, 45¢ (M).

The harmony used in this anthem is typical of the late 19th-century chromatic style. 34 or 35 bells are needed and they are used extensively throughout the composition often in eight-part chords; they also have some solo responsibilities. The organ writing is easy, on two staves, and serves primarily as a support for the voices and bells. There are some divisi spots for the chorus, but its music is not difficult and is singable by most good church choirs.

*The Lord Is My Light and My Salvation.* David H. Williams; men's voices in unison, flute and contrabass; Belwin-Mills Publishing Corp., GCMR 3410, 40¢ (M—).

This ABA anthem is based on Psalm 27 with the chorus written in the treble clef and a separate score for the instruments. The parts are easy, with the bass played pizzicato in a jazz style; the flute part is somewhat more elaborate yet suitable for most average high school players. This is an unusual combination of mediums which offers a nice contrast to the regular anthem and make it possible to feature the men of the choir.

*I Lift Up My Eyes.* Kent Newbury; SATB or SA with keyboard and optional percussion; Shawnee Press, A-5766, 40¢ (E).

The optional percussion calls for maracas and bongo drums; their music is on a separate score. The character, especially with the percussion, is that of a Latin American folk tune. It would be quite appealing to a young girls' chorus and the vocal ranges suit them well. Most of the notes for the male sections simply double the women's lines.

*I Will Lift Up Mine Eyes.* Melody Schlittenhard; SATB with piano; Mark Foster Music Company, MF 187, 60¢ (M—).

As with the previous Newbury setting, this one is based on Psalm 121. Schlittenhard's is a delightful, joyful version that would be useful for junior high voices, in addition to church choirs. The modal shifts which occur give it an appealing quality and the accompaniment is simple but very "pretty". The main theme is presented several times in slightly varied arrangements.

*O Come, Let Us Sing Unto the Lord.* Kayron Lee Scott; SATB and organ or brass; Augsburg Publishing House, 11-0671, 65¢ (M+).

The organ part is a transcription of the original brass score. This is a quality anthem of 17 pages which will require a good choir; the changing meters, which are not difficult, will challenge most church choirs, but they give a wonderful dance character to the music. There is a tranquil contrapuntal section sung unaccompanied. The style is generally festive, with some unison and divisi areas for the chorus. This is an exciting piece that is highly recommended for both good adult choirs and high school groups.

*Sing Forth the Honor of His Name.* Eugene Butler; SATB and keyboard; Hinshaw Music Corp. HMC-405, 65¢ (M).

The keyboard has an important role in this setting in which Butler has adapted the texts of several Psalms. The style is that of a fanfare, with the opening harmonic and rhythmic gesture heard in the accompaniment serving as the unifying motive. The keyboard part is not especially difficult, but will, nevertheless, require a good performer. It consists of pulsating block triads which harmonically shift quickly to unrelated tonal areas but return rapidly to the tonal center. This is a typical Butler piece and is another of those works which will be of interest to both schools and churches. It is stirring, and the vocal craft should make the choir sound brilliant.

*The Lord is Good to All.* Jean Berger; SATB unaccompanied, with optional finger cymbals; Alexander Broude Inc., AB 448, 75¢ (M+).

Contrapuntal and repetitive, this happy setting moves in 12/8 and has an extended alleluia section which is faster. The cymbals are sparingly used. There are some dissonances, divisi, and a wide variety of dynamics. The vocal ranges and style make it especially appropriate for a good high school choir.

## New Organ Recordings

by Arthur Lawrence

*Jean Langlais: Six esquisses pour deux orgues.* Jean Langlais and Marie-Louise Jaquet at the 1965 (main organ) and 1954 (choir organ) Becke-rath organs, Altstädter Nicolai-Kirche, Bielefeld. Motette-Ursina stereo M-1016; available from Motette-Ursina-Schallplattenverlag, P.O. Box 130364, 6200 Wiesbaden 13, West Germany (no price listed).

In 1974, Langlais was commissioned by the French Ministry of Cultural Affairs to write three pieces for two organs, which became *Three Romanesque Sketches*. These were followed by *Three Gothic Sketches*, also for two organs (although the first piece in this set may be performed on one instrument — see "A new Wedding Processional of Jean Langlais" by Douglas D. Himes in this journal, Jan. 1978). Both sets are in similar style, the first being based on 10th- and 11th-century plainchants, while the second uses chants from after the 12th century. The harmonic language is typical of Langlais' earlier works, although there seem to be occasional references here to Messiaen, especially in the *Esquisse Romane 2*, in which the listener may be reminded of *Dieu parmi nous*. Rather than pit the two instruments against each other in these pieces, the composer here tends to exploit the grandeur of two organs playing together from different parts of the building.

The recording is well-pressed and has a sound which suggests considerable resonance; the stereo effect is not pronounced. Packaging includes notes in English, German, and French, and the specifications of the organs are included. The performances are pleasing to hear and may be considered definitive ones.

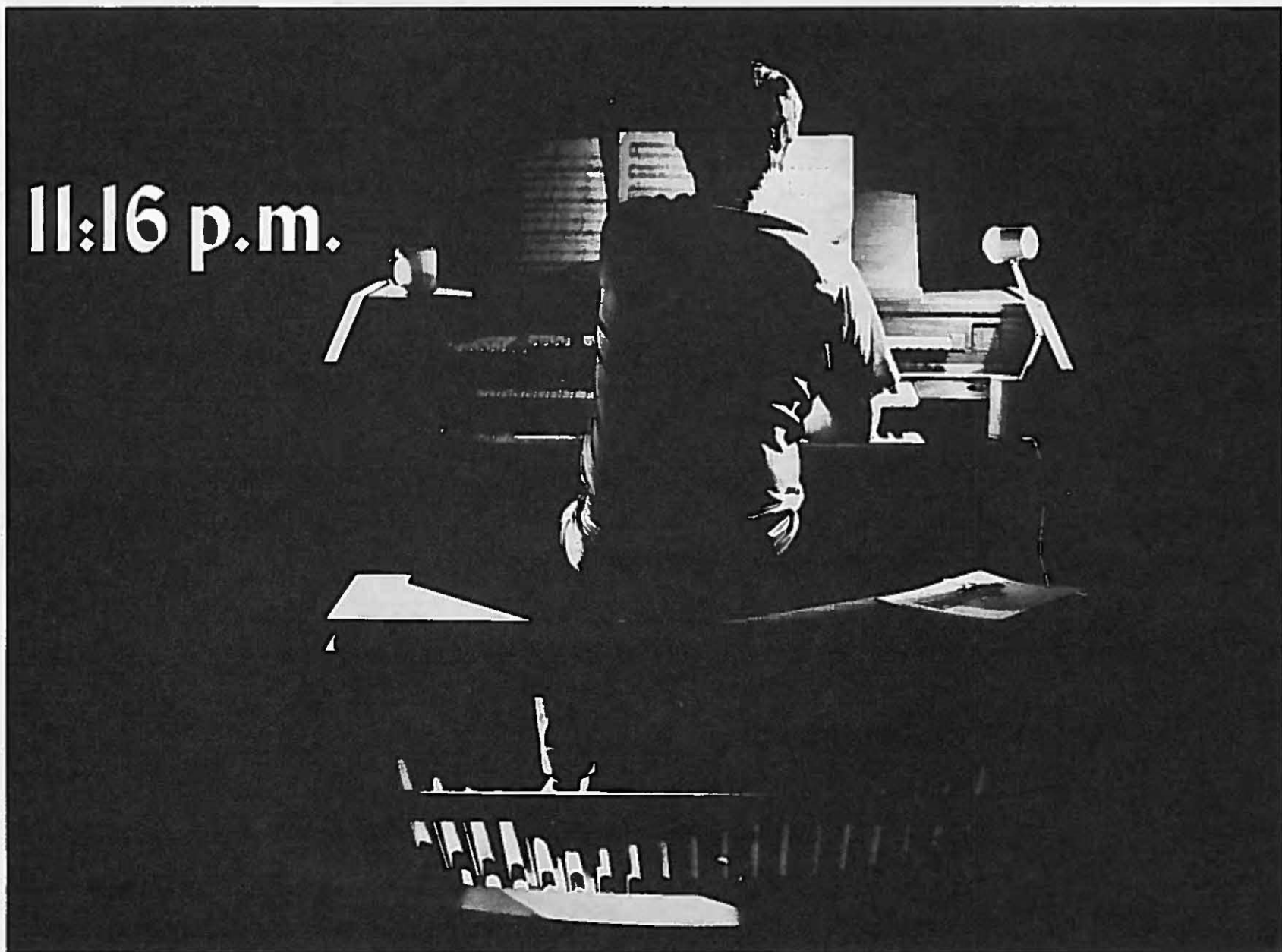
*Eggen: Giaconna in G Minor; Sandvold: Introduction and Passacaglia in B Minor.* Kjell Johnsen at the Grönlunds organ of the Engelbrektschurch, Stockholm. Ansgar Grammofon stereo K-1335; available from Ansgar Grammofon, Møllertgt. 26, Oslo 1, Norway (no price listed).

Mr. Johnsen (b.1945) turns in a fine performance of two large-scale works by 20th-century Norwegian composers. Arild Sandvold (b.1895) was organist of the Oslo Cathedral for more than 30 years and wrote his *Introduction and Passacaglia* in 1927, when he was studying with Straube in Leipzig. After a brilliant opening, there are six variations using various canonic techniques and a fugue based on the Norwegian folk tune *Herre, jeg hjertelig onsker a fremme din aere*. The work by Arne Eggen (1881-1955), his only organ solo, was also written under the tutelage of Straube. Not surprisingly, both are rather Germanic in style, reminding one of Reger, albeit less chromatic.

The recording was made on a 5-manual tracker of 87 stops built in 1964 by Grönlunds Orgelbyggeri. The recorded sound is good but a bit distant. Jacket notes, which include the specification, are in Norwegian, German, English, and French. For those interested in contemporary Scandinavian organs and organ music, this record will be a "must."



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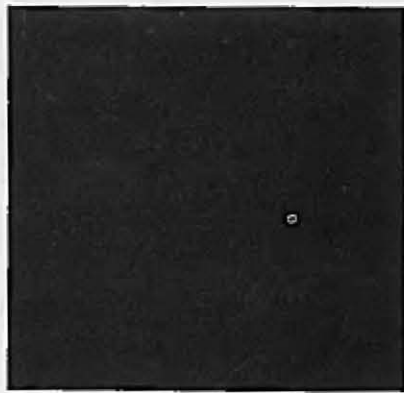
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## Nunc Dimittis



William C. (Tollin) Nicholls was killed Jan. 3 in Pittsburgh, PA, where he had been director of music at St. Anne Roman Catholic Church. He was 31.

Mr. Nicholls was born Mar. 25, 1948 and had studied at St. Vincent College, Latrobe, and at the University of Pittsburgh, where he received the BA degree in philosophy. He had subsequently taken graduate work in organ and theory. Since coming to the St. Anne position, he had established several instrumental ensembles and choral groups, and had doubled the size of the church's adult choir. A funeral liturgy was held at St. Anne Church on Jan. 7; tribute was given by members of the church music seminar to which he had belonged.

Paul Ensrud died Nov. 1 at the age of 80. He was professor emeritus of music and department chairman for five years at St. Olaf College, Northfield, MN, where he had retired in 1968.

After studies at St. Olaf and graduation from Carthage College and Syracuse University, he was awarded an honorary music doctorate from Muhlenberg College. In addition to teaching at St. Olaf beginning in 1948, Dr. Ensrud taught at Carthage College, Luther College in Nebraska, and Newberry College. He worked extensively in the liturgy and music of the Lutheran Church, composed a number of commissioned works, and published articles.



Gerald Knight, director of the Royal School of Church Music from 1952 to 1972, died Sept. 16, 1979, at the age of 71.

Born at Par, Cornwall, in 1908, he first sang in the Truro Cathedral choir. He read English and studied music at Cambridge, then was a student of Sydney Nicholson at the School of English Church Music. After holding several positions and earning the FRCO diploma, he became organist of Canterbury Cathedral in 1937, a position he held while becoming associate director of the RSCM at Nicholson's death; upon assuming the directorship, he relinquished the Canterbury position. He also served as overseas commissioner for the RSCM from 1972-1978, when he retired, but became, for a short period, acting organist of Lincoln Cathedral.

Gerald Knight received the Lambeth D.Mus. degree in 1961 and was appointed CBE in the New Years Honours of 1971. He was also honored with degrees and honorary memberships from St. Michael's College, Tenbury, the Royal Academy of Music, Westminster Choir College, Princeton University, and the Royal College of Music. (This notice is based on material prepared by Dr. Watkins Shaw for the Jan. issue of the RSCM Magazine.)



C. Harold Einecke, former organist-choirmaster-carillonist of the Cathedral of St. John the Evangelist in Spokane, died in the Washington city Nov. 30. He had retired from the cathedral position in May 1977, after serving there 16 years, and was named Canon-Precentor-Carillonist Emeritus.

Born in Quincy, IL, he held church positions in that city and in Grand Rapids, St. Louis, Santa Ana, and Santa Barbara. A graduate of Columbia University, he studied with Charles Doersam in New York, Joseph Bonnet in Paris, and Karl Straube in Leipzig. He also worked with Ernest Bullock, Ralph Vaughan Williams, Adrian Boult, and Reginald Jacques. He held a doctor of music degree from the University of Chicago and was a fellow of Westminster Choir College, as well as a member of the RCO in London.

Frank K. Owen, former organist and choirmaster of St. Paul's Cathedral in Los Angeles, died Dec. 20. Born in 1901 in Manchester, England, he served the Los Angeles fane for 25 years before retiring to Palm Desert, CA, where he was organist-choirmaster at St. Margaret's Episcopal Church. Noted for many FM broadcasts of organ music during the 1950's, he had also been a member of the Episcopal Commission on Liturgy and Church Music and the Southern California Chapter of the Royal School of Music. Long an active member of the Los Angeles AGO chapter, he served as dean 1956-58.

Around the time of Mr. Owen's death, St. Paul's Cathedral was deconsecrated in preparation for wrecking. The building, constructed 1923-26, will be razed to make way for an office building.

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## Here & There

Activities of interest to organists at the November meetings of the AMERICAN MUSICOLOGICAL SOCIETY in New York City included the following papers: "Handel's Keyboard Music" (Terence Best, England), "Ordering Problems in J. S. Bach's *Art of Fugue Resolved*" (Gregory Butler, Univ. of British Columbia), "A Newly-Discovered Manuscript of Early Keyboard Music" (Marie Louise Göllner, UCLA), "Patterns in the Dissemination of the Music of Chambonnieres" (Bruce Gustafson, St. Marys College), "The Source and Model for Bach's *Musical Offering: The Institutio Oratoria of Quintilian*" (Ursula Kirkendale, Durham, NC), "Three Italian Organs: Zeffferini, 1566; Testa, 1703; and Paoli, 1819" (Rudolph Kremer, Univ. of NC), "New Insights into the Creative Process in Charles Tournemire's *L'Orgue Mystique* (Robert Sutherland Lord, Univ. of Pittsburgh), and "Maxton's *jüngste Gericht: An Abendmusik of Buxtehude?*" (Kerala J. Snyder, Yale Univ.). Lecture-recitals included a facile demonstration of "The Elizabethan Lute Song" by soprano Lucy Shelton and lutenist Paul O'Dette, and a remarkable manifestation of the beauties of the fortepiano in Joshua Rifkin and Robert Winter's "Viennese Pianos and Viennese Piano Music of the Classic Era," using a 1979 copy by Robert E. Smith (Boston) of a ca. 1810 Viennese instrument by Conrad Graf, belonging to Owen Jander. Formal concerts were an opulent staging of the *Roman de Fauvel* by the Waverly Consort at Alice Tully Hall, and a vigorous festival of Medieval and Renaissance music played and sung for two nights at the Church of St. Mary the Virgin by eight early music ensembles.

Members of the GERMAN ORGAN SOCIETY (PDO) visited organs in the northeastern United States during the latter part of last September. The cities toured and organs heard were New York City (St. John the Divine: IV/114 Skinner/Aeolian-Skinner, 1910/1954); Wilton, CT (St. Matthew's Episcopal: II/23

Wolff, 1971); Southport, CT (Trinity Episcopal: III/35 Wilhelm, 1972); Worcester, MA (Trinity Lutheran: III/41 Noack, 1967); Boston (First Church Unitarian, Jamaica Plain: III/31 Hook, 1854; Immaculate Conception Church: IV/59 Hook, 1863/1906; St. Stephen's Church: II/15 anonymous, 1830/restored Fisk, 1967; King's Chapel: III/38 Fisk, 1964; Old West Church: III/29 Fisk, 1970; St. Paul's Cathedral: IV/86 Aeolian-Skinner, 1951 + II/28 Andover, 1977); Cambridge (Harvard University Memorial Church: IV/49 Fisk, 1967; Busch-Reisinger Museum: III/27 Fientrop, 1959; First Church Congregational: III/40 Frobenius, 1972; Christ Church: I/7 Gray, 1805); Boston (Christian Science Mother Church Annex: IV/166 Aeolian-Skinner, 1952; New England Conservatory: II Noack, 1979; Church of the Covenant: IV/68 Welte-Tripp, 1929); Storrs, CT (St. Mark's Episcopal: II/22 Brombaugh, 1979); Westfield, MA (First Congregational: II/16+5 Fisk, 1977); New Haven, CT (Yale University: III/39 Beckerath, 1971; III/50 Holtkamp, 1950; IV/175 Hutchings/Steere/Skinner, 1903/1916/1928; United Church on the Green: III/41 Hillebrand, 1967; Center Church: III/33 Fisk, 1971/74; Trinity Episcopal: IV/80 Aeolian-Skinner; St. Casimir's Church: II/18 Hook & Hastings, 1874); West Haven, CT (First Congregational: II/16, ca. 1835/1865); New York City (St. John the Evangelist: III/28 Wolff, 1974; Eighth Church of Christ, Scientist: II/28 Wolff, 1978; St. George's Episcopal: IV/86 Möller, 1958); Trenton, NJ (Pearson Methodist: II/25 Steere); Baltimore (Mount Calvary Church: II/36 Fisk, 1961); Philadelphia (Wanamaker Store: VI/451, 1911-1930); Lawrenceville, NJ (Lawrenceville School: III/52 Andover, 1968); Princeton, NJ (Westminster Choir College: III Aeolian-Skinner, 1933; II/14 Aeolian-Skinner ("Praetorius Organ"), 1934; II/11 Fisk, 1978; Trinity Episcopal: IV/42 Casavant, 1978). Visits to that many organs concluded with a wine and cheese party.

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8' Bourdon  
4' Octave  
4' Spillflöte  
2' Flachflöte  
IV Mixture  
8' (Sw) Trompette  
8' Trompette en Chamade  
(Console Prep)  
Cymbel

### SWELL ORGAN

16' Rohrflöte  
8' Rohrflöte  
8' Viola da Gamba  
8' Viola Celeste  
4' Principal  
4' Hohflöte  
2 2/3' Nasard  
2' Blockflöte  
8/5' Tierce  
16' Fagotto  
8' Trompette  
4' Clarion  
Tremulant

### CHOIR-POSITIV ORGAN

8' Dolcan  
8' Dolcan-Celeste  
4' Weltprincipal  
2' Principal  
1 3/4' Larigot  
1' Stiffelöte  
III Cymbel (Console Prep.)  
8' Krummhorn  
Tremulant

### PEDAL ORGAN

32' Resultant  
16' Principal  
16' Bourdon  
16' (Sw) Rohrflöt  
8' Octave  
8' Bourdon  
8' (Sw) Rohrflöte  
4' Choral Bass  
4' (Sw) Rohrflöte  
III Mixture (Console Prep.)  
16' Posaupe  
16' (Sw) Fagotto  
8' (Sw) Trompette  
4' (Sw) Fagotto

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# In Search of a Church Organ

by Earl L. Miller

In designing the new organ for the Episcopal Church of the Epiphany, four primary functions were stipulated by the organ committee: to encourage and support congregational singing, to accompany the choir, to serve as a solo instrument in the service, and to meet the special musical needs of the church. The committee was asking for an instrument to be created that could adequately serve the needs of a Protestant Episcopal Church — a church organ.

The instrument follows many of the current organbuilding trends in this country, but its specification has some unusual features. Proponents of the classical revival school might consider it a bit large for the room; visually, it does not follow the *werkprinzip* design.

The solid oak case presents Epiphany motifs in gold-leaf pipe shades carved with crowns and a star. Acorns and carved oak leaves reflect the case wood. In this respect, the organ fulfills the traditional concept that an instrument should appeal to the eye. It departs from tradition with an overall case depth of about twelve feet; yet, the sound from the Swell (at the back of the case) projects well into the room, through the Great. Since the gallery-to-ceiling height is relatively low, the case is deep to accommodate the pipes.

When one first approaches the instrument, several peculiarities become apparent. There are no combination pistons. The thirty-note pedal clavier is flat. The cromorne-type stop is found at 16' pitch on the Great, not in its traditional Choir location. The Pedal contains no mixtures or softer flutes, save the 16' Bourdon.

Several years before the final search began (which took five months from the organization of the committee to the signing of the contract), it was decided through consultation, that mechanical action was desirable. Historically, it has been proven that this type of action lasts; and, in a day when churches no longer have the funds to discard an instrument every fifty years, this new organ had to be the last one to be purchased for the foreseeable future. The unaltered E. M. Skinner organ of 1927, opus 682, in the chancel of the church, was retained because of its musically historic interest, but its action was showing the wear of 51 years of use. The new organ and choir were to be placed in a new rear gallery designed by Kenneth E. Calvert, in Victorian Gothic Revival style to match the interior of the 101-year-old church.

There are those who feel pistons are necessary to play a church service, especially to accompany an anthem. This is not always the case. On the Epiphany Andover, the stops are arranged within comfortable reach of the player, on three terraces located at both sides of the keyboards. The stops draw easily and the labels, mounted in oblique stopknobs that "look up" at the player, are easy to read. Each stop has an index number on it for easy identification, and the stopknobs are colored by division: ebony for Great and Swell, rosewood for Choir and Pedal and English boxwood for the blower. One quickly grows accustomed to operating the stops without the aid of mechanical devices, and, in a difficult situation, there is always someone who can pull stops. All it requires is some preparation in advance or someone who can



read numbers on a moment's notice. In addition to the added expense of a combination action (I prefer to put money into the pipework), it made sense not to confound the simplicity of the direct, mechanical stop action.

For those who question the ability

to create a crescendo, this instrument's well-developed groups of mezzo-level stops can be coupled, to produce convincing crescendos. In addition, the shutters are very successful in closing down the Swell and gradually opening to a full 90 degrees.

The console is simple in appearance (the Skinner console, with only 17 stops, is far more impressive looking). In a town which is predominated by many organists playing electronic devices, I wanted to have a console that would not threaten the player. With the exception of the blower stopknob, all of the drawknobs control tone. All couplers and special effects are on hitch-down pedals, arranged from the center to the outside in the order most frequently used.

The flat pedal clavier was a personal preference. Since the instrument is used for instructional purposes and, since the Skinner has a 32-note concave-radiating clavier (as do most of the other pipe organs in the city), students can experience a variety of pedal arrangements and the various techniques required for each. The sharps are radiating, i.e., longer at the top and bottom of the clavier than at the center, making the end pedals easier to reach. This follows a pattern found on some 19th-century tracker-action instruments in this country. So far, all of the visiting organists, who number in the hundreds, have found the console arrangement comfortable. Most unfamiliar with the flat pedal clavier found adaptation to it easier than expected.

When one designs the tonal specification of an organ, certain personal preferences surface. The Andover company was most cooperative in working with me, and we felt that they made every attempt to understand how the organ was to be used in this situation.

I have always been convinced that rich, colorful stops at 8' and 4' pitches are essential in a "church" organ, so this instrument has fully-developed flute and diapason choruses based on 8' tone. The voicing is such that any of the manual divisions may assume the roll of a principal chorus based on 8', 4', or 2' levels in a convincing manner.

The instrument cannot be used to interpret "authentically" the entire repertoire of the French classic school, nor does it have any fiery Spanish-type reeds. It was designed to be heard in a Victorian Gothic Revival room, so the room and organ complement each other musically and visually. The overall tone is rich and warm, resembling, some say, the sounds of the great Hook organs of the mid-1850's and 60's. This is a credit to the fine voicing of tonal director Robert Reich. The organ *does* play Buxtehude, Scheidt, Bach, Mendelssohn, Widor, Howells, Vaughan Williams, Attaignant, Mozart and T. Tertius Noble with equal success. Many early French works are also successful, even though there is no 8' Cromorne on the Choir.

The Choir division is not designed as a *Rückpositiv* or *Positif-de-dos* in the classical German or French sense, but as a second Great division. The Great, located closer to the singers than the Choir, is often used for accompaniment; since the room seats only a little over 300, the Choir easily supports congregational singing because of its close proximity to the congregation. This leaves the Swell and Great free for adding variety and color to hymn playing.

The Choir Gemshorn sounds like a light principal of the type heard in 18th-century English instruments — it has a clear, distinctive sound by itself.

(Continued, page 10)

**Church of the Epiphany  
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*Donald H. Olson is a member of the American Institute of Organbuilders*

GREAT		CHOIR	
Bourdon 16'	Open Diapason 8'	Stopped Diapason 8'	Gemshorn 8'
Stopped Diapason 8'	Principal 4'	Principal 4'	Flute 4'
Principal 4'	Chimney Flute 4'	Fifteenth 2'	Nineteenth 1-1/3'
Quinte 2-2/3'	Fifteenth 2'	Twentyfourth 4/5'	Sharp III
Flute 2'	Tierce 1-3/5'	Hautboy 8'	
Mixture IV	Clarinet 16'		
Trumpet 8'			
SWELL		PEDAL	
Violin Diapason 8'	Celeste 8'	Open Diapason 16' (wood)	Bourdon 16' (GT)
Chimney Flute 8'	Principal 4'	Octave 8'	Chorale 4'
Fifteenth 2'	Sesquialtera II	Chorale 2'	Trombone 16'
Mixture III	Cymbale II	Trumpet 8'	
Fagotto 16'	Trumpet 8'		
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(continued from p. 8)

and is capable of supporting the rather bright 4' Principal and clear 2' Fifteenth. It also serves as a marvellous solo stop accompanied by the Swell strings. The crown of the Choir principal chorus is the III-rank Sharp, which is somewhat lighter and less aggressive than mixtures often found in a *Rückpositiv*. I was concerned for the listeners who sit near this division and did not want them to have to endure an extremely aggressive, high-pitched mixture which, in this room, might be offensive to the ear.

The Choir flutes are contrasting, the wood Stopped Diapason being of a rich, fundamental nature and very articulate (some would call this the "chiff stop," though the Andover's action and slider chests make the chiff controllable), and the 4' Flute (of Koppel-flute design) possessing a milder articulation and sweet sound. Both are useful to produce a singing quality individually, and in combination with each other and the rest of the Choir flutes to make various choruses. The octave quinte (1-1/3' Nineteenth) is voiced on the flutey side and the octave tierce (4/5' Twentyfourth) is a curiosity. If added to the 4', 2' and 1-1/3', and played down an octave, a bright cornet results. Added to the plenum it gives the Choir division a character all of its own. Used with other combination of flutes it produces a variety of tonal colors and when added to the full organ without mixtures, but with reeds, changes the entire tonal scope. In addition, when it and the Nineteenth are added to the full Choir with reed and mixture, it gives the effect of a small clarion.

The Hautboy was chosen to serve as a chorus reed — a light trumpet to fit into the ensemble. It is full length, bright, but on the thin side, yet has sufficient weight to serve the chorus function. It is also a fine solo stop with or without the tremolo. A cromorne it is not, and one simply must accept the fact that a limit must be set to one musical period at the expense of another when striving for authenticity. After all, how many mechanical-action organs built in the last decade in churches this size can play music of the Victorian period? Some may not wish to do so, but, at Epiphany, we do.

The Great is the "meat and potato" division. The diapasons are rich and filling, but not overpowering, and yet there is no evidence of the choking of tone; they have a singing quality that the firm is known for achieving. The Mixture IV tops the chorus but does not make it top heavy. Again, an aggressive mixture would be deadly in this environment. The 16' Bourdon is very rich and sits under the full principal chorus; it is not a quinty flute. The flute chorus is complete through cornet, with higher pitches of open metal pipes which make an almost pure fundamental tone. The 2' Flute, played alone as a solo stop in the tenor range, reminds one of the solo flutes found on many turn-of-the-century organs. It also blends perfectly with both choruses. Likewise, the 2' Fifteenth works well with both. The cornet combination is French-like; adding the 8' Open Diapason and 4' Principal produces an "English mounted cornet" effect. The cornet also blends with the plenum to give the division a certain "clang."

The Trumpet was designed to cap but not overpower the Great. It is not a predominant solo reed. When played against the Swell principal chorus it produces the necessary, solo trumpet effect, and when it is added to the Great principals of 8' and 4' it produces what is jokingly called our "synthetic Tuba Major."

The Clarinet was designed after a similar 8' stop found on an 1899 Möller tracker located across the street. It is unique in design, with the lowest resonators, at 16' pitch level, no more

than 1-1/2" in diameter. At the bass end it produces a controlled, raucous sound, but as it progresses up the scale, it becomes clearer. As a solo stop it is useful in the French literature and, with the tremolo (and sometimes the 16' Bourdon) produces a very pleasing romantic solo stop. In the plenum it is somewhat gentler than the 16' Bourdon in weight, but with full Great it adds the luxury of a 16' reed.

The Swell division is designed to be versatile with a minimum of stops. Since there are no octave couplers, the stops are voiced to produce a wide scope of pitch levels that can be controlled for choir accompaniment. A celeste is a must! Granted, few works in the organ repertoire specifically call for this, but watch most organists try out a new instrument. It doesn't take long before they are looking for the celestes (usually just after trying the 16' pedal reed). We all know the virtue of the celeste stop. The in-tune rank for the celeste is also the basis for the diapason chorus. Robert Reich and I found an example of the sound we wanted on the old Aeolian at Duke University. It has a supportive sound, yet enough stringiness to function in the celeste combination. Interestingly, the celeste rank also works with the Choir Gemshorn, producing an altogether different quality. With the Swell Chimney Flute it creates a liquid quality resembling the marvellous Ludwigtone stop of Walter Holtkamp and has been used to good effect by several of our guest recitalists.

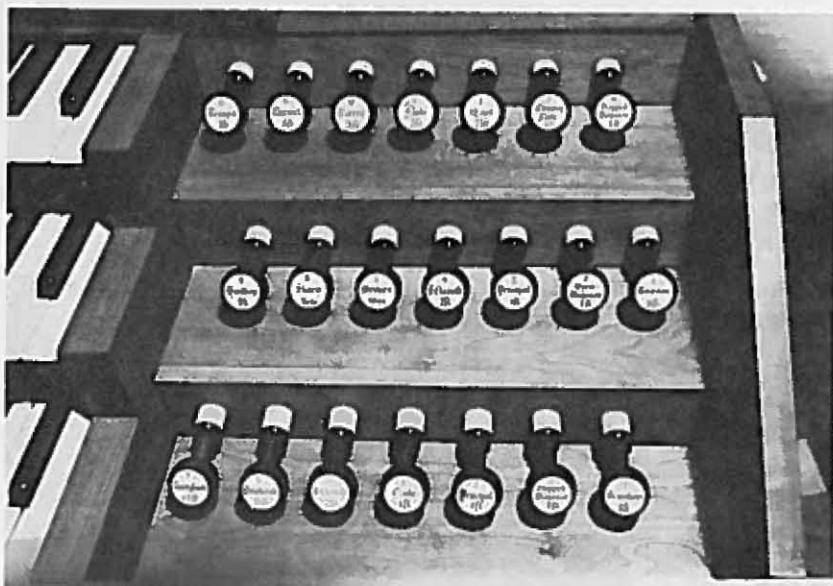
The Swell 4' stop is a tapered principal. Since this is the primary accompanying division, the principal tone was found more useful for carrying the musical line than a covered flute at 4'. Tonally, it is almost equal to the 8' Violin Diapason and also works well with the 8' Flute. The 2' Fifteenth is also a principal, but somewhat milder and blends well with the 8' flute. The III rank Mixture has been dubbed a "Millerism." Originally, it was conceived by the builder as a bright, aggressive stop, as it had to travel some distance to get out of the organ case. It actually enhanced the reed chorus, but I felt that the reeds had sufficient power of their own, so the mixture was softened and nicked. In good-natured pokes, it has been said that the nicks are so deep you can see bumps on the backs of the pipes. What resulted, though, is a full diapason chorus that produces a rich, but contained effect, just right for choir accompaniment.

The Sesquialtera is narrow scaled, of principal quality. Because of its brightness it can be clearly heard with the shutters closed and is, therefore, useful as an echo cornet. When added to the plenum it gives a reedy effect prior to adding the reeds. The Cymbal bears no relationship to the pitches of the plenum and was not conceived as the next pitch level after the III rank Mixture. It is very high pitched and breaks every octave. It serves two major functions: with the 8' Chimney Flute (and occasionally the 4' or 2') it produces the quality one traditionally finds in a *Brustwerk* division; when used with the plenum it gives the effect of adding an octave coupler, especially when accompanying.

The Swell reeds are primarily for chorus purposes. The Fagotto resembles a G. Donald Harrison counterpart and has a nice, plaintive quality in the upper range (adding the 8' Chimney Flute makes it sound surprisingly like an English Horn). At the bass end it closely resembles pedal reeds by the same name found on Germanic style organs. The Trumpet blends with the division but is thin enough to be useful as an Hautbois. The Clarion is rich and bright, capping off the division. In spite of its recessed location in the case, the effect of full Swell is thrilling in the nave — the result of a fine voicer.



Console of Epiphany Andover



Detail of Great and Choir stop jambs



Left: details of Birdola pipes



Right: the prospect seen head-on



The Pedal is fundamental in tone and has been lamented by several organists who wished to see lighter stops and mixtures included. Had the instrument been built for a teaching institution or a church with a different tradition, perhaps a larger or differently conceived pedal division would have been justified. But, space and cost, along with personal preferences brought about these results. The 16' Diapason is an old, open wood rank from the last century that gives depth and weight to the instrument; the pipes seem far superior to newer metal ones. The Bourdon was borrowed mechanically from the Great; it serves the two functions well. The 8' Octave is very flutey and, when drawn with the 16' Open Diapason, enhances both the 16' and 8' line. The 4' is brighter and the 2' sings. These last two ranks are located just behind the Great facade and can be heard very well in a moving, contrapuntal line. Affected by the tremolo, they are useful as solo stops.

The reeds are powerful. The 8' Trumpet has a cutting quality and the 16' Trombone is huge and noisy in ever such a nice way — when it comes on you know it! It was conceived as the final stop, not to be used with anything but large, rich combinations.

How does one play German baroque literature with a pedal division such as this? The Swell was designed not only as a division in itself, but also as a secondary pedal division. Using the pedal 16' Bourdon as the foundation, one can draw from the Swell the 8', 4', Mixture(s), and, if one desires, the 16' Fagotto and/or the 8' Trumpet, to produce a very convincing and, with the use of the shutters, a very controllable pedal division for any manual combination. A purist might argue that one should not have to couple to create choruses. I say, "Why not?" The couplers work well and the action is light, so the couplers are not bothersome to the touch.

This instrument was not designed to purposely break trends. It was conceived as an instrument to carry out a job: playing a church service. Needless to say, it handles recitals very well. The room is kind to sound but is not overly reverberant. The full organ fills the room, but not in an unbearable manner. We tried to create an instrument that would offer more than the primary colors on the artist's palette. It has countless combinations of traditional and experimental tonal ef-

fects within its 39 stops, but adheres to the basic rules of organ design: principal choruses on all divisions with corresponding mixtures; flute choruses on all manual divisions; chorus reeds for each division; special effects including clarinet, celeste, a windblown zimbelstern and the *Birdola*.

This last effect has absolutely no liturgical function, at least not in the traditional Episcopal service. It's there for fun. I have used it in Mendelssohn's *Spring Song* (at an April Fool's Day concert) and with success for several measures during the accompanying of a flute suite by Telemann. It is simply three whistles in a bucket of water and is called *Birdola* since the entire nomenclature of the organ is English — *rossignol* simply would not fit.

The instrument is part of the community. It was purchased through interest earned over several years from a very generous bequest to the church which stipulated that the funds must be distributed among the church, diocese, and community. It is there to be played and enjoyed by all. The church feels that far more Christian outreach can be accomplished through the openness of its wonderful organ rather than to covet it through unavailability. There are no locks on the console.

The instrument is played publicly in weekly, free Sunday evening concerts throughout the year and we welcome anyone wishing to perform, or simply try it out. It was dedicated in a series of concerts during the first three weeks of March 1979. The first showed the various ways in which the instrument could be used in solo, duet with the Skinner, with brass, and accompanying congregational singing and two contrasting choral works by Buxtehude and Wesley. The second concert involved organists from various community churches and the synagogue. The final was presented twice, in the morning for the congregation and in the evening for the community, by Thomas Murray. Since the dedication it has been played by numerous guest recitalists and visited by hundreds of organists, school children, and laymen.

Epiphany Church is located on the corner of Jefferson and Main Streets in Danville, Virginia.



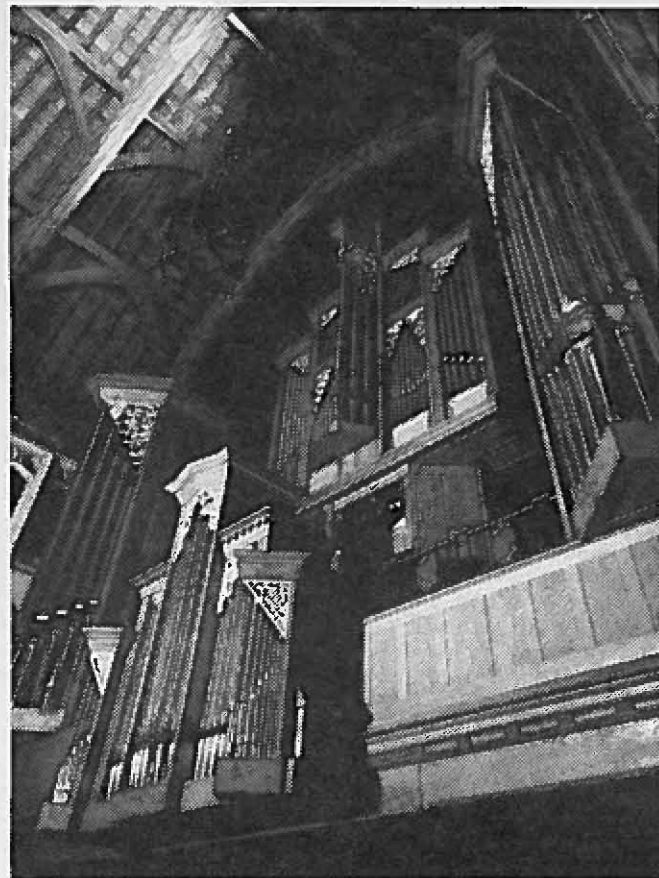
## Here & There

WALTER A. EICHINGER, professor emeritus at the University of Washington, was honored by a Feb. 9 concert at Whitworth College, Spokane, WA, when composer Michael E. Young premiered his *Discoveries* (1979) for organ and wind quintet and dedicated the work to Mr. Eichinger.

MUSIK DER BACH-FAMILIE is an informative 96-page booklet issued by Hänssler Verlag to publicize choral and instrumental music of the Bach family in its catalog. It may be requested from the publisher in Neuhausen-Stuttgart, West Germany.

LYNNE DAVIS, 1975 St. Albans first-prize winner, recently completed a recital tour of the US and Canada, returning to Paris, where she performed in December. Her tour took her to Indiana, Michigan, Ohio, California, Pennsylvania, North Carolina, and Ontario. Miss Davis, who is organist of the Eglise St. Pierre-St. Paul in Clamart, France, is preparing a subsequent North American tour for Oct.-Nov. 1980.

The ORGAN HISTORICAL TRUST of Australia held its second annual conference last September in Sydney, with the theme of "Preserving a 19-century Heritage." Papers and demonstrations dealt with the work of Hill & Son, Forster & Andrews, Samuel Parsons, J. W. Walker, Richardson, and Hele.



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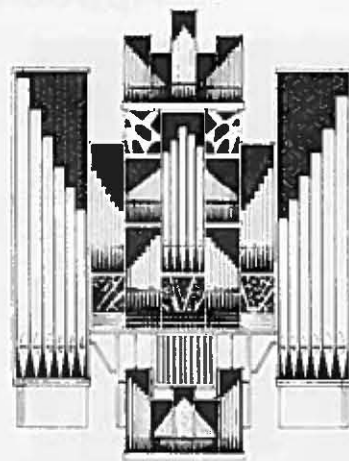
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## Appointments



David R. Hunsberger has been appointed organist-choirmaster at the First Presbyterian Church of Santa Barbara, CA, beginning Feb. 1. He leaves a similar position at the First Congregational Church of Webster Groves, St. Louis, MO, where he had served since 1972.

Mr. Hunsberger has taught music at the Thailand Theological Seminary in Chiang Mai, and at Webster College and Washington University, both in St. Louis. He did his undergraduate study at Baldwin-Wallace College, Berea, OH, and in 1979 received the Ph.D. from Washington University. He holds the AAGO certificate.

Mr. Hunsberger has been a frequent carillon recitalist at Concordia Seminary in St. Louis, and throughout the midwest and northeast. He is currently recording secretary and a director for the Guild of Carillonneurs in North America.

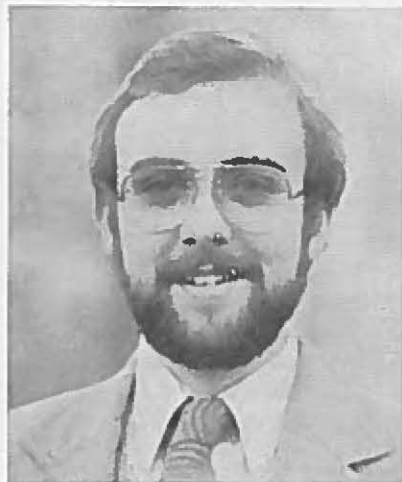


Kim Armbruster has been appointed director of music and organist for St. Dunstan's Episcopal Church, San Diego, CA. A student of Catharine Crozier, Roy Johnson, and Wayne Fisher, he received his M.Mus. degree from the University of Arizona. He also did graduate work at the College-Conservatory of Music at the University of Cincinnati. He will serve on diocesan commissions on liturgy and music for the San Diego area. Mr. Armbruster leaves a similar position at Grace Episcopal Church in Tucson.

Earl Eyrich has been appointed director of music of Trinity Church (Episcopal) in Concord, MA, as of Feb. 1. He leaves a similar position at the Church of Our Redeemer (Episcopal) in Lexington, MA.

Mr. Eyrich received the B. Mus. degree from the New England Conservatory and the M.Mus. degree from Boston University. He has completed course work and performance requirements for the D.M.A. at the latter institution. His organ teachers include Marion Hutchinson, Gerald Bales, Donald Willing, and George Faxon.

Mr. Eyrich has served churches in New England and has taught at the University of Minnesota, the New England Conservatory, and Rhode Island College. He is conductor of the Canterbury Chorus of Trinity Church, Boston.



Richard R. Bunbury has been appointed organist and music director at St. Theresa of Avila Roman Catholic Church in West Roxbury, MA, the largest parish in the Boston archdiocese. His duties include supervision of liturgical music, directing the choir program, and expanding musical participation of the parishioners. He leaves similar positions at Belmont United Methodist Church and St. Ambrose Church in Dorchester. Mr. Bunbury is a native of Savannah, GA, and graduated from Armstrong State College; he holds the M.Mus. degree from the New England Conservatory. His organ studies have been with James Claude Richardson, Robert Schuneman, and James David Christie.



Christa Rakish has joined the organ faculty of the New England Conservatory of Music in Boston and has been appointed assistant university organist at Harvard University. She holds the masters degree in organ performance from the New England Conservatory, where she studied organ with Yuko Hayashi; she also has degrees in organ and German from Oberlin College. As a Fulbright student of Anton Heiller, she won second prize at the International Bach competition in Bruges. Christa Rakish is under the management of Buchanan Artists Ltd.

Douglas L. Butler has been appointed organist-choirmaster of St. Matthew's Church, an Episcopal church of Anglo-Catholic tradition in Portland, OR. He continues his duties as artist-in-residence at the Jefferson Center for the Performing Arts, where he teaches keyboard, musical theatre, and chamber music. He recently assumed duties as director of the All-College Chorus at Lewis and Clark College.

Dr. Butler has received grants from the Metropolitan Arts Commission for chamber music performances in the Oregon city, and he tours under the representation of Artist Recitals.

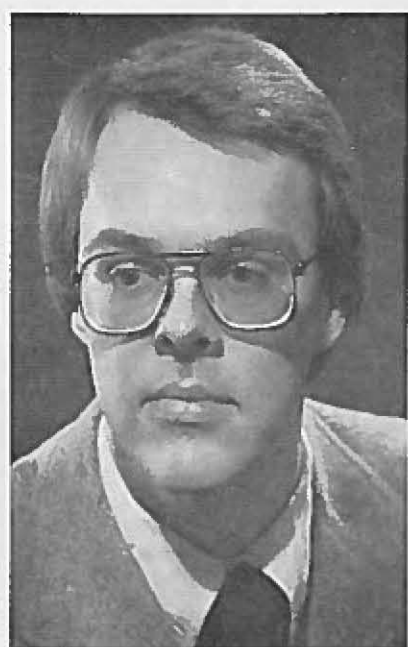
## Honors



Victoria Ressmeyer Sirota, a doctoral organ candidate at Boston University, has been awarded a Woodrow Wilson research grant in women's studies for her work on Fanny Mendelssohn Hensel. Ms. Sirota, who received one of twelve such grants for the current year, will be assisted by grants from the Eva H. Brown Foundation and the Concord Academy Ballantine Fund in doing research this summer at the Bodleian Library in Oxford, England, and at the Mendelssohn Archive in Berlin.

American Institute of Organbuilders members Charles McManis, Pete Sieker, and Pieter Visser have been granted Master Organbuilder status by the institute. This official action was taken in recognition of the work achieved by the three in setting up and administering the original examination structure for the A.I.O.

The music of Charles Tournemire, played in honor of the 40th anniversary of that composer's death, has been the subject of three recitals by Robert Sutherland Lord at the University of Pittsburgh. The Oct. 2 program was comprised of Sei Fioretti, Op. 60, L'Orgue Mystique: Dominica Resurrectionis, Op. 56, and Suite Evocatrice, Op. 74. On Nov. 6, the complete Sept Choral-Poemes d'Orgue pour les sept paroles du Christ, Op. 67, was heard. The Troisieme Poeme, Op.



J. William Greene, a doctoral student in organ at the Eastman School of Music, has been awarded an ITT international fellowship for graduate study in The Netherlands during the 1980-81 academic year. He is one of 25 young Americans honored this year with the award from International Telephone and Telegraph Corp.

Mr. Greene will study harpsichord, organ, and baroque performance practices with Gustav Leonhardt at the Amsterdam Conservatory. He will also be a part-time student of Marie-Claire Alain. He currently is a student of Russell Saunders and has studied previously with Wolfgang Rübsum at Northwestern University and H. Max Smith at Appalachian State University.

59, L'Orgue Mystique: Immaculata Conceptio B. Mariae Virginia, Op. 55, and the Choral-Improvisation sur le "Victimae paschali" made up the program for Dec. 4. Dr. Lord also played the Sept Choral-Poemes at the Riverside Church in New York City on Nov. 4 — the anniversary of Tournemire's death — in conjunction with the national meetings of the American Musicological Society, to which he presented a lecture.

## Management



Robert Anderson (left) and Martin Haselböck (right) are among the performers represented by Howard Ross, Inc./Concert Management, a newly-formed agency in Dallas, TX, for the representation of concert organists.

Dr. Anderson, internationally-known performer, is chairman of the organ department at Southern Methodist University in Dallas. Mr. Haselböck is organist of St. Augustine Church and of the Hofmusikkapelle, both in Vienna, Austria, where he is also a faculty member at the Hochschule für Musik. His next U.S. tour is scheduled for Nov.-Dec. 1980.

Howard Ross has been music director of the Church of the Transfiguration, Dallas, for fifteen years. Inquiries to the management should be addressed to 13408 Flagstone Lane, Dallas, TX 75240 (214/661-5883).





## Announcements

Catalogue M has been issued by the Organ Literature Foundation. Listing more than 900 pamphlets, books, magazines, and recordings, dealing with organs, organists, organ music, organ history, and organbuilding, it is available upon request from the foundation at 45 Norfolk Rd., Braintree, MA 02184.

The establishment of an endowed chair in composition has been announced by the music division at Southern Methodist University; a search is currently being conducted for a distinguished person to fill the position. Applications or nominations may be sent to Dr. William Hipp, Search Committee Chairman, SMU, Dallas, TX 75275.

A one-manual Jardine organ of 1848 will be heard in a special program at St. Paul's Episcopal Church, Pendleton, SC, on April 6 at 2 pm. The Easter Sunday recital will be played by Henry von Hasseln and Frank Breazeale; a brief lecture will be given on the 1819 church and its furnishings. The event is sponsored by the Pendleton Historical and Recreational Commission and the South Carolina Commission for the Humanities.

The International Society of Organbuilders will convene its 11th Congress in Houston, TX, beginning May 11. The event will be larger in scope than usual, with events taking place in both the US and Mexico. In Texas, 19th-century American organs as well as new mechanical-action instruments will be visited, and there will be a special forum for product exhibits, technical lectures, and organbuilding ideas. Flights to Mexico City and bus travel to Querétaro will begin an additional 6-day segment, to examine 16th- through 19th-century Spanish and native-built organs, including the pair restored by Flentrop in the Mexico City Cathedral. A duo-organ concert is planned, and there will be opportunities to visit historic sites.

Although the congress is open only to members of the society, the program booklet, which will include color photographs, technical drawings, and specifications, will be available to others at a cost of \$4.50 pp. after May 30. Interested persons may send payments to Mr. Jan Rowland, Visser-Rowland Associates, 2033 Johanna, Suite B, Houston, TX 77055. (Residents of countries other than North America should write Orgelbaufachverlag ISO Information, D-7128 Lauffen/N., Postfach 234, West Germany; price, DM 8,50.)

St. Bartholomew's Church in New York City has established a David McK. Williams Memorial Fund in honor of the late musician who was organist and choirmaster of the church from 1920 to 1947. Income from the fund will be used to further the tradition of fine music established at the well-known fane by Dr. Williams.

The Presbyterian Association of Musicians (PAM) has announced a "plan for the certification of Presbyterian church musicians," which has the endorsement of both the Presbyterian Church US and the United Presbyterian Church USA. Information concerning the plan may be obtained from the PAM National Office, 1000 East Morehead St., Charlotte, NC 28204.

The Organ in Our Time, a symposium to be held May 26-28, 1981, at McGill University in Montreal has issued a call for papers of approximately 20 minutes' duration plus discussion. Proposals for papers dealing with organology and other topics related to the French classical organ are invited: one page abstracts should be submitted before Sept. 30 to Prof. Donald Mackey, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal H3A 1E3, Canada. The symposium, which will also include panel discussions on "New Directions in Contemporary Organbuilding" and "The 20th-century Composer and Historic Instruments" and recitals, will mark the installation of a new organ by Hellmuth Wolff (see this journal, Sept. 1978, p. 19).

The large organ in the Washington (DC) Cathedral will be the subject of special tours offered each Wednesday and Thursday, March 12 to June 12, at 12:15 pm. Associate organist-choirmaster Douglas Major will demonstrate the instrument.

Martin Neary, Winchester Cathedral organist currently on sabbatical in this country, will present the premiere of a work for organ and tape by the English composer Jonathan Harvey in a recital at the Church of the Ascension in New York City. The program will take place on April 23 at 8 pm and will also include works by Bach, Buxtehude, Dupré, and McCabe.

A Festival of Organ Music will be played Sunday, May 4, from 12:30-3:30 pm at St. John's Church in Washington, DC. Performing half-hour segments will be Albert Russell, Charles Callahan, Douglas Major, Eileen Guenther, Emily Gibson, and J. Franklin Clark.

A fourth annual Bach Festival will be presented in Hagerstown, MD, May 16-18 by the St. Cecilia Choral Society under the direction of its founder-conductor Clair A. Johannsen. An organ-harpsichord recital will be played by James David Christie, recent Bruges competition winner; a youth concert will be given; and the Magnificat and Cantata 140 will be heard in the final event. The society has received a grant from the Maryland Historical Trust to assist with finances.

Southern Methodist University has announced an Organ Interterm in Honolulu Dec. 26, 1980 — Jan. 10, 1981. Private lessons, masterclasses, and recitals will be given by Marie-Claire Alain and Robert Anderson. Group flights will be arranged from Los Angeles, and housing and meals will be provided. Further information is available from Robert Anderson, Division of Music, SMU, Dallas, TX 75275.

L'ORGUE MYSTIQUE is a radio recital series being broadcast during the current year by Radio-Canada, which features the complete cycles of suites by Charles Tournemire. Various organists perform on the Wednesday broadcasts at 7:30 pm, some using European instruments, and others using Canadian ones. A second series of general programs, "Récital d'orgue," is broadcast on Fridays at 1 pm and repeated on Sundays at 12:30 pm. Fifteen FM stations throughout Canada are participating in the broadcasts.

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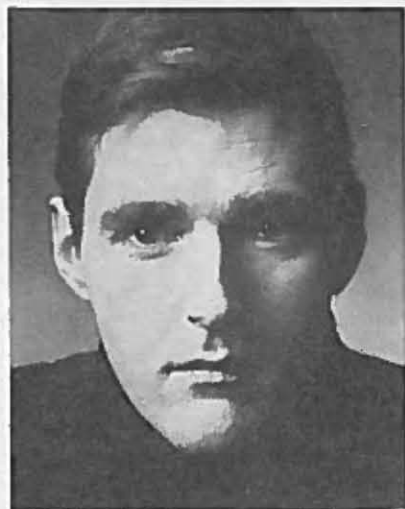
1980 Summer Session Course Offerings

- Five Week Session: June 16 to July 16**  
 Historic Rites of the Western Church (*Schalk*)  
 Studies in Worship: Theology and Music (*Heinitz-Schalk*)  
 Literature of the Organ (*Gotsch*)  
 Johann Sebastian Bach (*Waldschmidt*)  
 Studies in Music History: The Renaissance (*Rimbach*)  
 Modal Counterpoint (*Hillert*)  
 Music Theory Review (*Bunjes*)  
 Studies in Music Education: Orff Methods and Techniques (*Hildner*)  
 Teaching Children to Read Music (*Hildner*)  
 Music Education for Lower Grades (*Zeddies*)
- Two Week Session: July 17 to July 31**  
 Diatonic Techniques in Contemporary Choral Music (*Hillert*)  
 Organization and Supervision of Music Education (*Zeddies*)  
 The How, When and Why of Chanting for Worship Leaders (*Schalk*)
- One Week Session: July 21 to July 25**  
 Handbells for School and Worship (*Arlene Kolb*)  
 Repertoire for Handbells (*Charles Kennell*)  
 Arranging Music for Handbells (*Mary McCleary, Pres., AGEHR*)
- August 4 to August 8**  
 Music in Early Childhood Education (*Zeddies*)
- Applied music in organ, piano, and voice is available throughout these sessions.
- Other degree programs include: Bachelor of Music, Bachelor of Music Education, Bachelor of Arts.





The centenary of the birth of Healey Willan was observed at the Church of St. Mary Magdalene (Anglican) in Toronto, Ontario, during February. An historical plaque (above) was unveiled on Feb. 17 at the church in the presence of church and civic dignitaries. Francis Jackson, shown below at the console of the newly refurbished and enlarged Healey Willan Memorial Organ, was heard in recital on Feb. 12, 13, and 14, when he played the following works: Five Preludes on Plainchant Melodies, Willan; Sonata in E-Flat, Birstow; Toccata, Chorale, and Fugue, Op. 16, Jackson; Introduction, Passacaglia, and Fugue, Willan.



Works of American composer Kenton Coe will be featured in a contemporary music festival at Virginia Intertermont College in Bristol on April 15. The compositions will include two cantatas, "Celebration Hymn" and "The Handwriting on the Wall," both for keyboard, brass choir, and choral ensemble; "Burlesque" for two pianos; and "Fantasy for Organ." The last work was commissioned by the college and is dedicated to its organist, Stephen Hamilton, who is premiering the score this season. A student of Hindemith and Quincy Porter at Yale University, Mr. Coe later studied in Paris with Nadia Boulanger. His first opera, "South," was performed at the Paris Opera, and his music for a documentary film on James Agee was recently premiered at the Kennedy Center in Washington.



Joseph Stevens has performed the complete harpsichord music of J. S. Bach for the Bach Society of Baltimore, in a series of fourteen recitals which began in 1966 and concluded in 1979. The programs excluded most transcriptions and works of doubtful authenticity, but embraced both parts of the Well-Tempered Clavier, French and English Suites, Partitas and Toccatas, Inventions and Little Preludes, Goldberg Variations, Italian Concerto and Chromatic Fantasy, Concerto in D after Vivaldi, Four Duets, Variations in Italian Style, Capriccio on the Departure of a Beloved Brother, and miscellaneous suites and preludes and fugues. For the first ten recitals, a 1957 Hubbard & Dowd after a 1769 Taskin was used; a 1975 Mark Arler after a 1745 Dulcken was played in the last four.

As in recent years past, THE DIAPASON will publish this column of information regarding summer music activities for the next several months. The range, scope, and length of the various workshops, conferences, festivals, and the like is considerable; these listings should appeal to many tastes and abilities. In addition to musical value, some of the activities provide the opportunity for travel and recreation. Potential travelers should explore early information on the various discount flight plans that apply at certain times and places.

Readers are invited to peruse this column and write the appropriate persons for further information. Events are listed within each category by date.

EUROPE

**Boxhill Music Festival, Dorking, Surrey, England, June 6-8.** Three programs will take place on three successive days at Cleveland Lodge, where there will also be an exhibition of musical instruments and music of the period. The programs will be devoted to J. S. Bach (Birgit Marcussen, organ; Susi Jeans, harpsichord and clavichord; Jenefer Shell, mezzo-soprano; David Jones, oboe d'amore; Louise Williams, violin); composers associated with the locality (the same artists in works by Purcell, Burney, March, Galliard, Mozart, Storace, Mendelssohn, and Ouseley); and baroque works by the same artists with period instruments and low pitch. Information may be obtained from the Secretary, Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

**International Summer Academy for Organists, Haarlem, The Netherlands, July 4-20.** More complete information is given in a notice on p. 2 of our Feb. issue. Details may be obtained by writing Stichting International Orgelconcours, Townhall, 2011 RC Haarlem, The Netherlands.

**Residential Summer Course for Overseas Church Musicians, Royal School of Church Music, Croydon, England, July 7-Aug. 18.** The course will include practical work at Addington in all aspects of church music: choir rehearsal techniques, choral conducting, organ playing, service accompaniment, keyboard skills. Resident tutors will be Richard Seal, John Rutter, Ivor Keys, Allan Wicks, and Peter Hurford. There will also be visits to cathedrals and musical events. Applications and deposit should be made by April 14. Write The Royal School of Church Music, Addington Palace, Croydon CR9 5AD, England.

**Organ Seminar, University of Siena, Italy, July 16-Aug. 20.** Sessions and concerts will be given by Giordano Giustarini of the faculty of Session Senesi per la Musica e l'Arte. Original organs from 1517 to the present will be used and academic credit is available. Information and applications are available from S.S.M.A. Director, 2067 Broadway, Suite 41, New York, NY 10023 (212/580-2800).

**10th International Course, Romainmotier, Switzerland, July 20-Aug. 3.** Guy Bovet and Lionel Rogg will be the faculty for the course, in which works by Bach, Dandrieu, Franck, Frescobaldi, Grigny, Mendelssohn, and Muffat will be studied. For information, write La Maison du Prieur, 1349 Romainmotier, Switzerland.

**Organ Tour IV, Northern Italy, France, North Germany, Holland, July 24-Aug. 7.** Harald Vogel and Klaas Bolt will lead this tour, sponsored by Westminster Choir College in cooperation with the North German Organ Academy. Repertory from five centuries will be performed on original instruments in demonstrations and recitals. Joan Lippincott will be the coordinator. For brochure and application, write Summer Session, Westminster Choir College, Princeton, NJ 08540 (609/924-7416).

**Sixth Harpsichord Week, Bruges, Belgium, July 26-Aug. 3.** More complete information is given in a notice on p. 9 of our Feb. issue. Details may be had by writing Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

**Summer Academy J. S. Bach, Stuttgart, West Germany, July 26-Aug. 10.** The academy theme will be "Bach and his sons;" concerts, seminars, and masterclasses will be given by a number of faculty in vocal, instrumental, and musicological areas. Among them will be Helmuth Rilling (conducting),

Zuzana Ruzickova (harpsichord), Colin Tilney (harpsichord), and Hans-Joachim Erhard (continuo). Academic credit is available. Write Summer Academy Johann Sebastian Bach, At: Royce Saltzman, School of Music, University of Oregon, Eugene, OR 97403.

CANADA

**Summer Organ Academy, St. Joseph's Oratory, Montreal, Quebec, June 23-July 4.** Masterclasses on Bach, the classic French, and the Romantic repertory will be taught at this second annual academy by Raymond Daveluy, using the large Beckerath organ. There will be daily classes, with practice facilities and recital opportunities. Applications must be received by May 1. For brochure, write Anthony King, Coordinator, Summer Organ Academy, St. Joseph's Oratory, 3800 Queen Mary Road, Montreal, Quebec, Canada H3V 1H6.

UNITED STATES

**Church Music Seminar, Valparaiso University, June 9-13.** Because the summer Lutheran worship and music institutes have been discontinued, the Valparaiso seminar has been expanded to five days and will offer daily choral and organ classes. Maurice Skones will conduct the choir, Russell Saunders will give organ masterclasses, and Avis Evenrud will demonstrate children's choir techniques. Lectures will be given by Daniel C. Brockopp and William Eifrig. Further information is available from Alice Baehler, Department of Music, Valparaiso University, Valparaiso, IN 46383.

**Church Music Workshop, Indiana University, June 9-13.** To be held in Bloomington, this workshop will be a joint effort of the university and Westminster Choir College. Faculty will be Wilma Jensen, Oswald Ratz, Robert Rayfield, Charles Webb, John Kemp, Helen Kemp, Erik Routley, Ray Robinson, and Frederick Burgomaster. For further information, write Special Sessions, IU School of Music, Bloomington, IN 47405.

**Organ Seminars, Wallingford, CT, June 15-28.** Masterclasses, lecture-demonstrations, and concerts will be given at the Choate Rosemary Hall sessions by Bernard Lagacé and Roberta Gary. Information on this 12th annual event is available from Duncan Phye, Seminar Director, Choate Rosemary Hall, Wallingford, CT 06492 (203/269-7722, ext. 331).

**Summer Session Courses, Concordia College, River Forest, IL, June 16-Aug. 8.** Five-week, two-week, and one-week sessions will include courses on organ literature, Bach, and church music. Arlene Kolb, Charles Kennell, and Mary McCleary will lead a session on handbells, July 21-25. Further information is available from Thomas Gieschen, Chairman, Music Department, Concordia College, 7400 Augusta St., River Forest, IL 60305.

**National Biennial Convention, American Guild of Organists, Minneapolis/St. Paul, MN, June 16-20.** Convention booklets have been mailed to Guild members and further information will appear elsewhere. Write V. W. Beck, Registrar, AGO 80, P.O. Box 4432, St. Paul, MN 55104.

**Organ Institute, House of Hope Presbyterian Church, St. Paul, MN, June 21-25.** This institute is timed to follow the AGO convention so that attendance is possible at both. Harald Vogel and Fenner Douglass will be the faculty, using the new Fisk organ; there will be masterclasses, lectures, and recitals. Accommodations can be arranged. For details, write House of Hope Organ Institute, 797 Summit Ave., St. Paul, MN 55105.

**Church Music Workshop, Winooski, VT, June 22-27.** Organist McNeil Robinson from the Church of St. Mary the Virgin in New York City will be the guest clinician. Further information is available from Music Department, St. Michael's College, Winooski, VT 05404.

**Organ Masterclasses, University of Kentucky, June 23-24.** Arnold Blackburn and Gerre Hancock will deal with 19th- and 20th-century masterworks; Mr. Hancock will play a recital. For further information, write Office of Fine Arts Extension, Fine Arts Bldg., Room 5B, Univ. of Kentucky, Lexington, KY 40506.



(continued from p. 3)

Of course, those parishes and monasteries in the U.S. that continue to celebrate at least an occasional mass in Latin (using the new liturgical books) are few and far between. Nevertheless, they do exist . . . In certain other countries (e.g., Austria and England) parishes and monasteries which celebrate mass in Latin, according to the "new order", are somewhat more common than in this country. (These parishes and monasteries should not be confused with those small reactionary groups who continue the illegal use of the 1570 "Tridentine Rite", e.g. the followers of Archbishop Lefebvre in France.) Although some bishops and diocesan liturgical commissions have claimed otherwise, the truth is that a parish does not need special permission from their bishop or the Vatican to celebrate mass in Latin, so long as the *New Order of Mass* in the 1970 *Latin Missal of Paul VI* is used.

Today the Roman Catholic Church is entering a new era of reconciliation, as she attempts to heal the wounds and rifts caused by 15 years of haphazard reform. It is to be hoped that the clergy, as well as liturgists and diocesan liturgical commissions, will catch this spirit — indeed, the Spirit that was present at Vatican Council II — and embrace a more liberal attitude regarding the use of Latin. The languages of the Roman Rite — both Latin and vernacular — would then serve as a sign of the Church's unity as well as her diversity. Only when this happens will the musical heritage of the Roman Catholic Church once again be allowed to flourish.

Christopher M. Schaefer  
Seymour, Connecticut

in tune, but they were on higher pressure, to the dismay of the baroque enthusiasts. Today proponents of neo-classic instruments insist that such reeds be placed in the Great organ on low pressure, preferably *en-chamade*. The Swell frequently reverts to the baroque *Brustwerk*, with short-length reeds reminiscent of the same. Flat pedalboards are again becoming popular, along with cone tuning to unequal temperaments. The smaller varieties of these organs have a large Great or *Hauptwerk* with a big mixture and an *en-chamade* trumpet, and, because of low wind pressure, the reed tongues have to be tissue-paper thin so they don't stay in tune and obliterate everything else. The former Swell screams, snarls and buzzes; of course, celestes are allowed only in extreme circumstances when an enclosed division is provided for. The tremulant must shake the whole organ, and all the fluework must chuff — from the *prinzipals* to the gemshorns. A majority of these instruments, installed by almost every small builder, come out of the same European supplier with chests made of particle-board. The list could go on forever.

So now that a church has invested a six-figure sum in an "authentic" neo-classic organ, what happens when the rector requests a Stainer anthem or the family of the principal benefactor requests a Franck chorale. A well-designed and voiced American classic organ does play early music authentically, and, even though most of them have electro-pneumatic action, they come closer to sounding like Silbermann or Schnitger than most of the European imports. One supposes that our modern-day musical geniuses can and do figure out ways to get through the Stainer and Franck pieces on their tonally-limited throw-backs, but the average churchgoer is not so pleased with the results. Perhaps it might be more desirable to perform one limited school of music a little less "authentically" than to not be able to play a good authentically inspiring church service and a well-rounded recital program.

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**Dupre Works Requested**

Two of Marcel Dupre's works for organ and piano are out of print: *Ballade*, op. 30, and *Sinfonia*, op. 42, both formerly published by H. W. Gray. If any reader could sell or loan me copies, I would be extremely grateful.

Prof. Hugh J. McLean  
Faculty of Music  
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**BULLETIN**

Arthur Poister, noted American organist and teacher of organists, died in Raleigh, NC, on Feb. 25, after an illness of several months. Tributes to him will follow.

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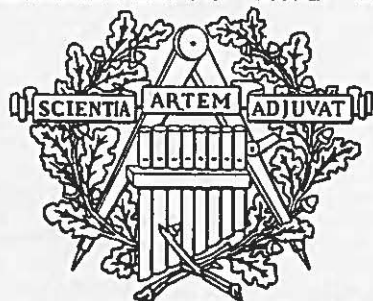
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### Conversation

(continued from p. 1)

I've played a tremendous number of first performances — recently I did eight in one month — and probably the most interesting work that I have done is by Charles Camilleri, called *Missa Mundi*.

Of which you gave the premiere, I believe.

He's just finished another for me. His music is interesting because it comes from the "root and branch" tradition with its use of normal notation, although it is used in a new way, where for instance, you have rhythms treated as African rhythms and so forth, but at the same time the music has shape and form.

James Stevens is another interesting new composer. He has written a lot of film music and a work called *Amo ego sum* in which the audience is called upon to chant. I played it in a rather different environment, in a Northern cathedral, and they didn't chant.

Northern reticence, eh?

Yes, I'm afraid so.

Anything else?

No, I am not particularly keen on music for organ and tape, because the tapes seem to contain parts which could have been played or vice versa, and there doesn't seem to be any special reason for using the technique. But I have played the work of William Bolcom, many times, and I feel that his use of this device is very exciting.

Do you think, from what you hear as you travel around, that the standards of performance are improving?

They're going up, but I'm worried about the polarization of movements. Movements if not held in check can just become another arm of the *avant-garde*, because you either get extremism or a group of people who just like something *their way*. For instance, you hear people talk about a Romantic revival . . . this is just a form of nostalgia. There was not the necessity for reviving the music as there was, for example, baroque music, for we had not completely forgotten the period. It has been with us always, so why a "movement"? Why can't people just play the music? It is the same with tuning. Every time someone takes up a cause they go just wild, as with tunings, not understanding the tunings but insisting on them just the same.

I think that this happens not only in the field of organ music but in all musical disciplines. . . .

I'm sure it does, but I do think that we ought to be aware of it. With an instrument such as the organ, which has a slightly precarious existence anyway, we really can't afford it.

You are certainly right about that.

If one is to play the Romantic repertoire, then play the *best* of Reger, the *best* of Liszt and Frank, and so on — properly. But people tend to say "Oh, we can't programme Bach because of the great Romantic Revival," and that's sloppy thinking. All music from Orlando di Lasso to Camilleri has been written along the same principles. It all has things in common, things like rhythm. I think we tend to forget that altogether, simple as it may sound. We must just look at

the entire repertoire from a musical point of view, but so often we don't. We get a little bit of information and take a *standpoint*.

Do you find that these "cults" which espouse new causes more often than not spring up in North America?

I think that they flourish in America, because Americans are always open to new ideas . . . they will say "why not?" (a wonderful phrase) and try something new, as opposed to here, where you will get "Oh, I don't think so . . ." and then you have to persuade them. I love American audiences and students for their open attitudes, but it is a dual-sided coin, in that it has good and bad effects. I do think that there can be found in America a slight inferiority complex which is totally undeserved. All this has got in the way of improving performance standards. In adjudicating competitions, and indeed in teaching masterclasses, I am struck by the way in which *extramusical* considerations have inhibited participants so that there is a lack of projection of the music.

Can the youth of the participants have anything to do with this? You were a precocious performer quite young, but I don't think that this is the norm, yet competitions are for younger and younger performers. Aren't young artists perhaps being pressured by a world governed by competitions where one is expected to play loud and fast and learn all the notes without learning much about the music?

That is partly true, but they are not even learning all the right notes too well. We've hopefully gone through the stage where we said "heart" was more important than wrong notes. It has reached the point that people are loath to criticize sloppy performances. Of course, there will always be slips in performance, but the right notes are important and should be learned first. How does one arrive at the right tempo without first having done this?

What about standards of instruction as you see them?

Well, it is really the awful propensity of people who haven't quite made it as pianists who say to themselves "I'll take up the organ . . ." who are occupying teachers' time and pulling the standard down. I make a point of saying wherever I go that departments of music and private teachers should accept as students only people who have one or two or three piano concertos under their belts. If we are going to have any self respect, there's the standard.

I've heard it said that there are just too many organ recitals and too many people playing. Do you find this to be credible?

There definitely are. And it causes audiences to stay away.

Personally, I think that here in England, the problem of lack of interest lies in the fact that people hear the organ in church and are turned off. I have a number of friends who wouldn't dream of going to an organ recital because they associate the instrument with being bored to tears in church services where the organist droned out improvisations to accompany the

movements of the choir and clergy — a kind of ecclesiastical musak. I don't think the same kind of atmosphere exists in American churches.

No, it's always lively, with the hymns taken at a brisk pace, and the organ is not used so much to cover up other activity. I don't play for church services. I found myself to be temperamentally unsuited to it — I just can't begin when a red light comes on, for instance. I was once in a church position for three weeks but I just couldn't get it right and I won't treat music that way. It is like taking the "To be or not to be . . ." speech from *Hamlet* and just as you are getting to the punch line having to stop and go on to something else. Of course it's deplorable that the church, which used to be the custodian of all the arts now puts music in the background.

*Perhaps the doctrine that music is to be used in the service of the Lord is a depressant where music in the church is concerned.*

More likely, the people who embrace this doctrine don't understand what "the service of the Lord" is. The goal of spiritual man is to achieve perfection and most people do themselves and religion a great disservice by saying it is unattainable, therefore why try? To use anything second-rate in a church service ought to be considered unforgivable. What's more, if the Christian church above all practiced the teaching of the One upon whom their faith was founded, they would have confidence that the means would be forthcoming and would set and attain the highest standards. The people who attend church services need the spiritual food of first-class music on first-class organs.

*Well said. Now let's talk about design and construction. You are obviously an advocate of mechanical action organs which are well-balanced and not just copies of old instruments but well-thought-out and designed for the room they are to play into and the music which is to be played on them. Your views on the subject have been published*

time and time again.

I became an organist only after playing my first tracker-action organ. I found that I could do things, achieve effects which I had spent hours working on at the piano, and that I could not do on electric-action organs. But a tracker action that is heavy, sluggish, and impedes playing is useless. I'm not one who advocates any tracker action just for the sake of the action. There again we have this awful polarization in the organ world. The music must again be the major consideration. As to design, it is imperative to know the type of music one wants to play and be content with that, but it is absurd to say, for instance that an organ *must* not have a top G or must not have strings. That's more muddled thinking. Things like the proper balance between divisions should be achieved. If an organ is three-manual one should be able to play three-manual music on it, and so on.

*What about French organs. Don't they seem to be the ideal medium for just about all the repertoire?*

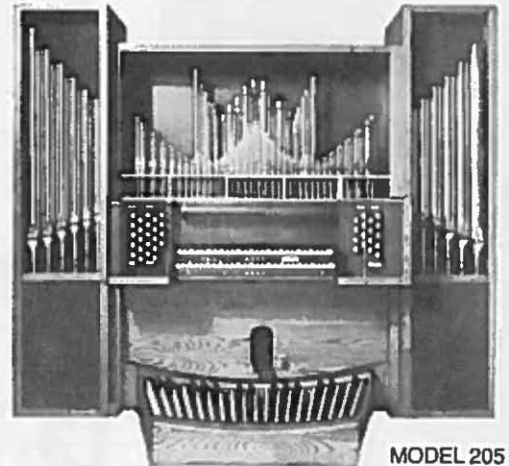
Well, they certainly sound exciting, but in the German repertoire, for instance, there is not the character of the divisions to be able to play properly, say, the *F-Sharp Minor Prelude and Fugue* of Buxtehude. Each division of the German classic organ had its own character, and the opening of this piece should begin on the extrovert *positiv*, the next section on the noble, haughty *hauptwerk*, and so on. Then the character of the music is brought out and its relation to the instrument is apparent.

And on that note, after the usual amenities, we ended our talk, as Gillian Weir had then to drive back to her home in Reading, in Berkshire, some forty miles from London. And this after a day of recording for the BBC and granting me this interview. She was soon to leave for Melbourne to be Artist-in-Residence at the University there for two months, then to Fort Collins, Colorado, in June, which she

(Continued overleaf)

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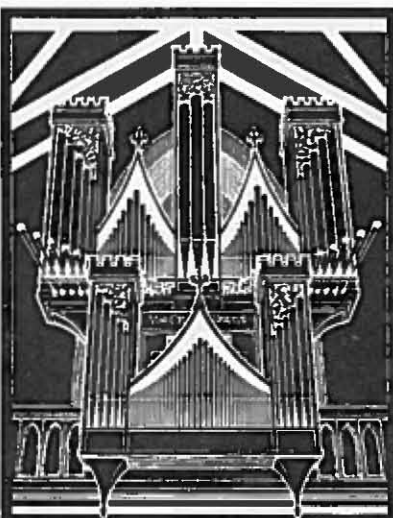
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- PEDAL**  
30-note pedalboard permanently coupled



D. A. Flentrop Orgelbouw, Zaandam, The Netherlands, has completed a 1-manual and pedal organ for the Blessed Sacrament Chapel at the Cathedral of St. Mary, Gaylord, MI. The instrument has mechanical action, with a flat, straight, pulldown pedalboard. The manual compass is 56 notes, that of the pedal, 27 notes. The organ is used for daily services, small weddings and funerals, and chamber music and recitals. Wayne Wyrembelski, music director, played the dedication recital.

- MANUAL**  
Holpijp 8'  
Quintadeen 8'  
Prestant 4'  
Roerfluit 4'  
Gemschoorn 2'  
Cymbel 1-11
- PEDAL**  
pulldown

Fritzsche Organ Co.\*, Allentown, PA, has completed a 2-manual and pedal organ of 15 ranks for Redeemer Lutheran Church in Columbia, SC. The diagonal-corner installation, with Great and Pedal exposed, makes full use of the square sanctuary. Robert Wuesthoff of the firm collaborated with Mrs. Joan Kiser of the church on the design.  
\*Robert O. Wuesthoff, Patricia Hockman, members, American Institute of Organbuilders.

- GREAT**  
Principal 8' 61 pipes  
Gedeckt Pommer 8' 61 pipes  
Octave 4' 61 pipes  
Koppel Flute 4' 61 pipes  
Fifteenth 2' 61 pipes  
Furniture IV 244 pipes  
Chimes
- SWELL**  
Rohr Flute 8' 61 pipes  
Viola 8' 61 pipes  
Prestant 4' 61 pipes  
Rohr Flute 4' 12 pipes  
Nazard 2-2/3' 61 notes  
Flute 2' 12 pipes  
Larigot 1-1/3' 61 notes  
Fagot 16' 12 pipes  
Trompette 8' 61 pipes  
Hautbois 4' 12 pipes  
Tremulant
- PEDAL**  
Bourdon 16' 32 pipes  
Lieblich Gedeckt 16' 32 notes  
Principal 8' 32 pipes  
Flute 8' 12 pipes  
Octave 4' 12 pipes  
Flute 4' 12 pipes  
Super Octave 2' 12 pipes  
Fagot 16' 32 notes  
Trompette 8' 32 notes  
Hautbois 4' 32 notes

Greenwood Organ Co., Charlotte, NC, has built a 2-manual and pedal organ of 23 ranks for the First Baptist Church of Brawton, AL. The instrument, designed by music minister Leon J. Enzor and Norman A. Greenwood, replaces a 1954 Kilgen, from which some ranks have been retained.

- GREAT**  
Principal 8' 61 pipes  
Bourdon 8' 61 pipes  
Dulciana 8' 61 pipes  
Prestant 4' 61 pipes  
Waldflute 4' 61 pipes  
Doublette 2' 61 pipes  
Mixture (19-22-26) III 183 pipes  
Cathedral Chimes 21 tubes
- SWELL**  
Rohrflute 8' 61 pipes  
Salicional 8' 61 pipes  
Voix Celeste (TC) 8' 49 pipes  
Principal 4' 61 pipes  
Spillflute 4' 61 pipes  
Nasard 2-2/3' 61 pipes  
Flageolet 2' 61 pipes  
Larigot 1-1/3' 61 pipes  
Trompette 8' 61 pipes  
Krummhorn 4' 61 pipes  
Tremolo
- PEDAL**  
Bourdon 16' 32 pipes  
Lieblich Gedeckt 16' 32 pipes  
Octave 8' 32 pipes  
Bourdon 8' 12 pipes  
Choralbass 4' 12 pipes  
Flute 4' 12 pipes  
Octavin 2' 12 pipes  
Double Trompette 16' 32 pipes  
Trompette 8' 12 pipes  
Clarion 4' 12 pipes

**Conversation** (continued from p. 17)  
mentioned, then back to Australia in August, to the US in October — and on it goes. With her base here in England, Gillian Weir seems nonetheless to be a citizen of the world, a place in which her expertise is much in demand.

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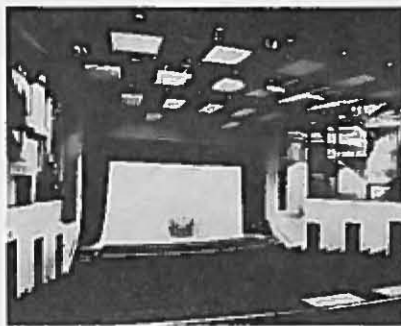
Visser-Rowland Associates\* of Houston, TX, have completed a 2-manual and pedal organ of 24 stops and 38 ranks for The Church of the Holy Spirit, Houston. The instrument has mechanical key action and electric stop action, and is supported by a ledge above the balcony, originally planned for an electro-pneumatic installation. The enclosed organ has trackers which exit through a glass-enclosed duct to the detached console below. The internal framework is structural steel. The winding is steady, with equal temperament. The glass shutters of the Brustwerk pivot alternately in pairs.

\*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

**BRUSTWERK**  
 Gedackt 8'  
 Spillflute 4'  
 Principal 2'  
 Quint 1-1/3'  
 Trechter-regall 8'  
 Tremolo

**PEDAL**  
 Bourdon 16'

**COUPLERS**  
 Great to Pedal  
 Brustwerk to Pedal  
 Brustwerk to Great



Wicks Organ Co. of Highland, IL, has installed a 3-manual and pedal organ of 51 ranks in the Wilson Music Center at Glassboro State College, Glassboro, NJ. The direct-electric action instrument is installed in chambers one third of the way back on each side of the auditorium and 18 feet above the auditorium floor. The enclosed Swell and Choir divisions are on the left, while the Pedal and unenclosed Great are on the right. The movable drawknob console with remote controlled combination action may be positioned on stage or stored off stage. The college organists are Hoyle Carpenter and Dennis Elwell, who also served as consultant, and the dedication recital was played by Virgil Fox on Oct. 4, 1978.

**HAUPTWERK**  
 Principal 8' (enfaçade) 61 pipes  
 Rohrflöte 8' 61 pipes  
 Oktav 4' 61 pipes  
 Nachthorn 4' 61 pipes  
 Waldflöte 2' 61 pipes  
 Kornet V (TG) 220 pipes  
 Mixtur V 305 pipes  
 Trompete 8' 61 pipes  
 Tremulant

**BRUSTWERK**  
 (enclosed)  
 Gedackt 8' 61 pipes  
 Salizional 8' 61 pipes  
 Celeste 8' 61 pipes  
 Prinzipal 4' 61 pipes  
 Kleingedackt 4' 61 pipes  
 Oktav 2' 61 pipes  
 Larigot 1-1/3 61 pipes  
 Scharff V 305 pipes  
 Rohrschalmei 8' 61 pipes  
 Tremulant  
 Zimbelstern 13 bells  
 (programmable)

**PEDAL**  
 Prinzipal 16' (enfaçade) 32 pipes  
 Subbass 16' 32 pipes  
 Oktav 8' 32 pipes  
 Gedackt 8' 32 pipes  
 Choralbass 4' 32 pipes  
 Mixtur III 96 pipes  
 Posauene 16' 32 pipes

I-Pedal  
 II-Pedal  
 Coupling manual

**GREAT**  
 Quintaton 16' 61 pipes  
 Principal 8' 61 pipes  
 Bordun 8' 61 pipes  
 Quintadena 8' 12 pipes  
 Octave 4' 61 pipes  
 Koppelflöte 4' 61 pipes  
 Super Octave 2' 61 pipes  
 Blockflöte 2' 61 pipes  
 Sesquialtera II (TC) 98 pipes  
 Fourniture IV 244 pipes  
 Trompete 8' 61 pipes

**SWELL**  
 Contra Viole 16' 12 pipes  
 Viole de Gamba 8' 61 pipes  
 Viole Celeste 8' 61 pipes  
 Rohrflöte 8' 61 pipes  
 Prinzipal 4' 61 pipes  
 Nachthorn 4' 61 pipes  
 Nazard 2-2/3' 61 pipes  
 Octavin 2' 61 pipes  
 Plein Jeu III-IV  
 Basson-Hautbois 16' 61 pipes  
 Trompette 8' 61 pipes  
 Hautbois 8' 12 pipes  
 Clairon 4' 61 pipes  
 Tremulant

**CHOIR**  
 Gemshorn 8' 61 pipes  
 Gemshorn Celeste (TC) 8' 49 pipes  
 Gedackt 8' 61 pipes  
 Spitz Geigen 4' 61 pipes  
 Spillflöte 4' 61 pipes  
 Prinzipal 2' 61 pipes  
 Nasat 1-1/3' 61 pipes  
 Scharff IV 244 pipes  
 Krummhorn 8' 61 pipes  
 Tremulant

**PEDAL**  
 Principal 16' 32 pipes  
 Subbass 16' 32 pipes  
 Quintaton 16' (GT) 32 notes  
 Contra Viole 16' (SW) 32 notes  
 Gross Quint 10-2/3' (SW) 32 notes  
 Octave 8' 32 pipes  
 Bourdon 8' 32 pipes  
 Choral Bass 4' 32 pipes  
 Bourdon 4' 12 pipes  
 Fourniture IV 128 pipes  
 Contra Basson 32' 12 pipes  
 Bombarde 16' 32 pipes  
 Basson 16' (SW) 32 notes  
 Trompette 8' 12 pipes  
 Basson 8' (SW) 32 notes  
 Regal 4' 32 pipes

Jan van Daalen, Minneapolis, MN, has completed a 2-manual and pedal organ of 12 stops and 15 ranks for Calvary Lutheran Church, Edina, MN. The instrument has mechanical key and stop action and is situated in a remodeled balcony. It is freestanding in an oak case with pedal towers on either side of the manual divisions. Manual keys are ebony with accidentals of ivory uplay. Keyboard ranges are 56 notes and 32 notes. David Flenen of Gustavus Adolphus College played the dedication recital Oct. 28, 1979.


**GREAT**  
 Prestant 8'  
 Rohrflute 8'  
 Octave 4'  
 Quintadena 4'  
 Blockflute 2'  
 Mixture IV

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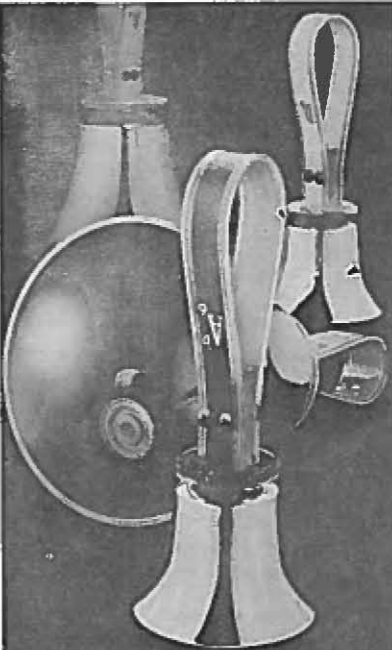
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San Francisco Janke

## New Janke Organ in San Francisco by David Britton

In June, 1979, Rudolf Janke of West Germany installed an 11 stop-13 rank organ in the San Francisco studio-residence of David Britton. Mr. Janke, who is well-known in Europe, is gradually becoming known for his work in this country. Of his eight organs in the United States, two are in churches (Christ Episcopal Church in Dallas, Texas, and the United Methodist Church of Berea, Ohio). The remaining six are all privately owned and range in size from a small positive to the instrument recently completed for Dr. Britton.

Born in 1930, Rudolf Janke began his organbuilding apprenticeship in 1948 with Paul Ott in Göttingen. In 1952, he took his journeyman exam in Hannover. He remained with Ott until he attended the Master School of Organbuilding in Ludwigsburg in 1956 and then went to Martensson in Lund, Sweden, for a year. In 1957 he also established himself in Veckerhagen an der Weser and specialized in making reeds for other builders. (He still personally makes all reed pipes for his organs.) After passing his master organbuilder exam in Kassel in 1958, he opened his organbuilding firm in Gertenbach an der Werra. In 1963 he moved his shop to Bovenden, near Göttingen, where he is located today.

Janke operates a small firm employing about seven men, one or two of whom are usually apprentices. To date, he has produced over eighty new organs and has restored about twenty historical instruments, for which he enjoys a prestigious reputation in Germany. His early training with Paul Ott, one of the men credited with reviving the art of tracker building after the war, was shared with fellow apprentice Jurgen Ahrend, who has also

become one of Europe's renowned builders. Both men have gone their individual ways. Janke's own philosophy can be gleaned, in part, from his article "The Planning and Realization of Contemporary Organs" in *ISO Information*, No. 16 (March 1977).

The time-honored ideal of warmth combined with silvery brilliance has been effectively realized in the voicing of David Britton's studio organ. The design of this instrument reflects its owner's three-fold desire for an organ suitable for teaching and performance, in addition to research into early performance practices relevant to Bach.

The specification:

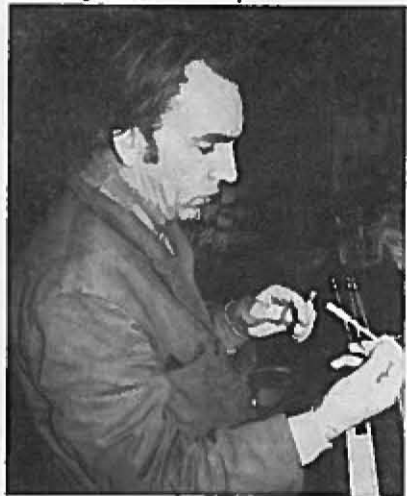
Manual I  
Rohrflöte 8'  
Principal 4'  
Octave 2'  
Mixture II-III 1'

Manual II  
Spitzgedackt 8'  
Flöte 4'  
Quinte 1 1/3'  
Regal 16'

Pedal  
Subbass 16'  
Gedackt 8'  
Octave 4'

Tremulant: a vent perdu  
Couplers: II/I, I/Pd., II/Pd.  
Compass: 61/32  
Pipe total: 662

The casework and most interior parts are of quarter-sawn solid white oak of veneer quality. Each pipeshade is carved from a single slab of oak. The case has been fumed in ammonia, while the pipeshades have been left natural to provide a subtle color contrast. Key naturals are grenadilla; the sharps are ebony covered with bone. Stop knobs are hand-turned and are faced with bone. The temperament is a modification of Kirnberger III. Wind pressure is 44 mm., and is slightly flexible. Principals are 80% tin-20% lead. Flute metal composition is the reverse. All pipework was made at the Janke workshop.



Rudolf Janke

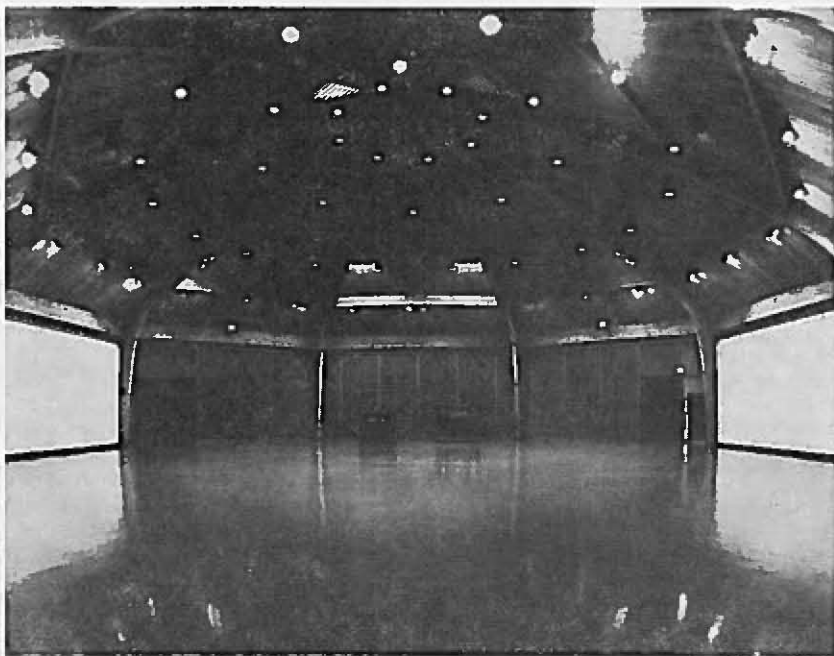
A constant challenge for the design of a small organ, in addition to providing a beautiful plenum, is satisfying the need for color. The design of the second manual in particular meets this challenge in a variety of ways. The Spitzgedackt (metal from tenor

e) provides a distinctive foil to the Manual I Rohrflöte. The metal Flöte 4, open from tenor c, is harmonic in the top two octaves. Blending perfectly with the 8', it has a distinctive edge which helps bridge the harmonic gap of the missing 2' pitch up to the silvery-voiced Quinte. These three stops form a "concertino" plenum. The 16' Regal (trichter regal-type metal resonators, ebony shallots, common solid oak block) can be played one octave higher as a solo stop or it can function as an 8' foundation to the other pitches in the manner of a Brustwerk, providing a completely different plenum sound. Through coupling, the 16' Regal also imparts a gentle, warm gravity to the Manual I plenum, an effect all too frequently missing on even larger instruments. Coupled to the pedal, it provides additional delineation of the 16' line. The Regal, with its one-piece wooden block, can be removed; a different rank could be installed in its place if that were desired. The Pedal employs a partial transmission system between the 16' Subbass and the 8' Gedackt, while the Octave 4' is entirely independent.

Presented with the considerable voicing challenge which such a tonal scheme presents, Rudolf Janke has succeeded admirably. He employs light nicking, an historical process irrationally ignored by the early wave of the *Orgelbewegung*. Metal pipes are cut to pitch (there are only 26 wooden pipes in the entire organ). Great care was exercised in the final voicing and tuning, which were evolved in a multi-phase process, occupying the builder during the latter half of his three-week assembly period on location in San Francisco.

David Britton's Janke organ will be relocated to the campus of Mount Saint Mary's College in Los Angeles, where Dr. Britton will join the music faculty in Sept. 1980.

## Here & There



The Allen Organ Company recently opened its new international sales headquarters in Macungie, PA, where the firm specializes in the development and production of digital computer electronic instruments. Pictured above is Octave Hall, which has an acoustically-variable environment permitting the demonstration of varying degrees of reverberation or lack thereof. The building containing the hall has received a management award for its energy-saving characteristics.

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# Calendar

This calendar covers a two-month period ending May 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

### 15 MARCH

Gerre Hancock workshop; Old 1st Church, Springfield, MA 9:30 am  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

### 16 MARCH

Margaret Irwin-Brandon; Old West Church, Boston, MA 3 pm  
Lenten evensong; St Joseph Cathedral, Hartford, CT 3 pm  
Hilse Song of Solomon; St Lukes Lutheran, New York, NY 3 pm  
Handbell festival; Riverside Church, New York, NY 4 pm  
Schubert Lazarus; St Bartholomews Church, New York, NY 4 pm  
Daniel Hathaway; St Thomas Church, New York, NY 5:15 pm  
George Baker; 1st Presbyterian, Glens Falls, NY 8 pm  
Jay Adams; All Saints Cathedral, Albany, NY 4:30 pm  
Frederick Swann; 1st Congregational, Westfield, NJ 8 pm  
Bach Cantata 135; St Marys Episcopal, Ardmore, PA 10:15 am  
Durufle Requiem; 1st Baptist, Philadelphia, PA 4 pm  
\*David Hurd; Calvary Episcopal, Pittsburgh, PA 8 pm  
Richard Osborne; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Brahms Requiem; Cathedral, Washington, DC 4 pm  
Antone Godding; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Maryville College Choir; 1st Presbyterian, Ft Lauderdale, FL 8 pm  
Whetstone Choir; St Joseph Cathedral, Columbus, OH 7:30 pm  
Donald E Renz; Faith Lutheran, Detroit, MI 3:30 pm  
The Scholars; Independent Presbyterian, Birmingham, AL 4 pm

### 17 MARCH

\*David Hurd workshop, Holy Cross Church, Pittsburgh, PA 8 pm

### 18 MARCH

Roberta Gary masterclass; Lebanon Valley College, Annville, PA  
Marjorie Fruxell, piano; Christ Church, Cincinnati, OH 12:15 pm  
Boyd M Jones II; S Baptist Seminary, Louisville, KY 8 pm

### 19 MARCH

Constance Andrews; Trinity Church, Newport, RI 12:15 pm  
Music of Palestrina; St Thomas Church, New York, NY 12:10 pm  
Larry Ferrari; Longwood Gardens, Kennett Square, PA 8 pm  
Mozart Mass in C Minor; National Shrine, Washington, DC 8:30 pm  
Caral Cornelisen, mezzo; Community Church, Park Ridge, IL 12:15 pm

### 21 MARCH

Thomas Richner; 1st Presbyterian, Boca Raton, FL 8 pm  
Bach birthday concert; Collingwood Presbyterian, Toledo, OH 7:30 pm  
Britten Noyes Fludde; Christ Church, Cincinnati, OH 8 pm

### 22 MARCH

Camerata Singers; St Johns Lutheran, Allentown, PA 8 pm  
Roberta Gary; St Peters Cathedral, Scranton, PA 8 pm  
Dom Isaac Barocz; National Shrine, Washington, DC 8 pm  
Britten Noyes Fludde; Christ Church, Cincinnati, OH 8 pm

### 23 MARCH

Robert Glasgow; All Saints Episcopal, Worcester, MA 3:30 pm  
Larry Allen; S Congregational, New Britain, CT 4 pm

Brahms Requiem; Riverside Church, New York, NY 4 pm  
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm  
David Hurd; St Lukes Chapel, New York, NY 4 pm  
Bach St John Passion I; Holy Trinity Lutheran, New York, NY 5 pm  
Joshua Singer; St Thomas Church, New York, NY 5:15 pm  
Donald George; St Mary the Virgin, New York, NY 5:30 pm  
Albert Melton; All Saints Cathedral, Albany, NY 4:30 pm  
Verdi Te Deum, Fauré Requiem; 1st Presbyterian, Red Bank, NJ 4 pm  
Rossini Stabat Mater; 1st Baptist, Philadelphia, PA 4 pm  
Bingham Canticle of the Sun; 10th Presbyterian, Philadelphia, PA 5 pm  
Roberta Gary masterclass; St Peters Cathedral, Scranton, PA 3 pm  
Handel Messiah; St Davids Church, Baltimore, MD 4 pm  
Vocal recital; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Bach St Matthew Passion; Washington Cathedral, DC 3 pm  
Durufle Requiem; St Johns Church, Washington, DC 5:30 pm  
Kathryn Stephenson; 1st Presbyterian, Ft Lauderdale, FL 4 pm  
Diane Bish & ensemble; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Mozart Requiem; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
Westland Choir; St Joseph Cathedral, Columbus, OH 7:30 pm  
Haydn Missa Sancti Nicolai; 1st Methodist, Ashland, KY 4 pm  
Joyce Schemanske; St Pauls Episcopal, La Porte, IN 4 pm  
Sowerby Forsaken of Man; St Chrysostom Church, Chicago, IL 7 pm  
Mozart Mass in C; 1st Presbyterian, Nashville, TN 8 pm  
Jay Peterson; 1st Methodist, Decatur, IL 4:30 pm

### 24 MARCH

Jane Dillenberger, lecture; Trinity Episcopal, Hartford, CT 8 pm  
Britten & Vaughan Williams; Grace Church, Brooklyn Heights, NY 8:30 pm

### 25 MARCH

Handel Messiah (complete); St Thomas Church, New York, NY 7:30 pm

### 26 MARCH

Marian Van Slyke; Trinity Church, Newport, RI 12:15 pm  
Lynn Edwards; St Marks Episcopal, Storrs, CT 12 noon  
Music of Tallis & Handl; St Thomas Church, New York, NY 12:10 pm  
Lynn Brant, piano; Community Church, Park Ridge, IL 12:15 pm

### 30 MARCH

Handel Messiah; Trinity Church, Newport, RI 4 pm  
Haydn Seven Words; St Bartholomews Church, New York, NY 4 pm  
Bach St John Passion II; Holy Trinity Lutheran, New York, NY 5 pm  
Paul Scheid; St Thomas Church, New York, NY 5:15 pm  
Mozart Requiem; Church of the Ascension, New York, NY 8 pm  
Copland 4 Motets; 1st Presbyterian, Binghamton, NY 4 pm  
Scott Contrell; All Saints Cathedral, Albany, NY 4:30 pm  
Choral program; United Methodist, Red Bank, NJ 4 pm  
Haydn Creation; West Side Presbyterian, Ridgewood, NJ 4:30 pm  
Bach St Matthew Passion; 1st Baptist, Philadelphia, PA 4 pm  
Martin Neary; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Choral concert; Washington Cathedral, DC 4 pm  
Tom Hazleton; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Bish Passion Symphony; Coral Ridge Presbyterian, Ft Lauderdale, FL 7 pm  
Todd Wilson, Dupré Stations; Collingwood Presbyterian, Toledo, OH 4 pm  
Tournemire Seven Words; 1st Congregational, Columbus, OH 8 pm  
Handbell & choral concert; St Joseph Cathedral, Columbus, OH 7:30 pm  
Bach St Matthew Passion; Zion Lutheran, Ann Arbor, MI 4 pm

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**31 MARCH**

James Grace; 1st Presbyterian, Deerfield, IL 12:10 pm

**1 APRIL**

Christine Marshall Kraemer; 1st Presbyterian, Deerfield, IL 12:10 pm

**2 APRIL**

Bach St Matthew Passion; St Bartholomews Church, New York, NY 8:15 pm  
James Biery; 1st Presbyterian, Deerfield, IL 12:10 pm

**3 APRIL**

Palestrina Missa Brevis; Downtown Presbyterian, Rochester, NY 7:30 pm  
Marilyn Perkins; 1st Presbyterian, Deerfield, IL 12:10 pm

**4 APRIL**

Tenebrae service; West Side Presbyterian, Ridgewood, NJ 8 pm  
Brahms Requiem; 1st Baptist, Philadelphia, PA 3:45 pm  
Bach St John Passion; Trinity Cathedral, Cleveland, OH 7:30 pm  
Leon Nelson; 1st Presbyterian, Deerfield, IL 12:10 pm  
Mozart Requiem; 4th Presbyterian, Chicago, IL 7:30 pm  
Tenebrae service; 1st Presbyterian, Nashville, TN 8 pm

**6 APRIL**

Louis Robilliard; Memorial Church, Harvard Univ, Cambridge, MA 8:30 pm  
Festival of Easter Alleluias; St Thomas Church, New York, NY 3 pm  
Dvorak Te Deum; St Bartholomews Church, New York, NY 4 pm  
Easter festival; Riverside Church, New York, NY 4 pm  
Gerre & Judith Hancock; St Thomas Church, New York, NY 4:30 pm  
Bach Easter Oratorio; Holy Trinity Lutheran, New York, NY 5 pm  
1848 Jardine recital; St Pauls Episcopal, Pendleton, SC 2 pm  
Music for Brass & organ; Zion Lutheran, Ann Arbor, MI 8:10 & 10:40 am  
William Ness; Andrews University, Berrien Springs, MI 4 pm

**7 APRIL**

Todd Wilson; Shiloh Congregational, Dayton, OH 8 pm

**8 APRIL**

J Ryan Stephenson, tenor; Christ Church, Cincinnati, OH 12:10 pm

**9 APRIL**

\*James Moeser; Alice Tully Hall, New York, NY 5:30 pm

**10 APRIL**

Boyd M Jones II; Busch-Reisinger Museum, Harvard Univ, Cambridge, MA 12 noon  
Robert Edward Smith, harpsichord; LeMoyne College, Syracuse, NY 8 pm

**11 APRIL**

Clarence Watters; Trinity College, Hartford, CT 8:15 pm  
Duo concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm  
Paul Manz; St Luke Church, Chicago, IL 8 pm

**12 APRIL**

Christa Rakich; St Johns Episcopal, Waterbury, CT 8 pm  
"Bach-a-thon"; 1st Baptist, Philadelphia, PA 12 noon  
Joyce Jones; Christ Church, Oak Brook, IL 8 pm

**13 APRIL**

Wheaton Singers; Trinity Church, Newport, RI 4 pm  
William Porter; St Marks Episcopal, Storrs, CT 4 pm  
Boyd M Jones II; Center Church on the Green, New Haven, CT 8:30 pm  
Robert Kennedy; All Saints Cathedral, Albany, NY 4:30 pm  
Evensong; Trinity Church, Princeton, NJ 4:30 pm  
Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Mark Brombaugh; St Luke Lutheran, Silver Spring, MD 8 pm  
Abbey Singers; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Nicholas Danby; Trinity Cathedral, Cleveland, OH 5 pm  
James Frey; St Pauls UCC, Chicago, IL 3 pm

**14 APRIL**

Marilyn Keiser; Union Theological Seminary, New York, NY 8 pm  
Bruce Gustafson, Arthur Lawrence, duo harpsichords; Kalamazoo College, MI 8 pm

**15 APRIL**

Simon Preston; State Univ, Purchase, NY 8 pm  
Nicholas Danby; St Pauls Cathedral, Pittsburgh, PA 8 pm  
David Allan Weadon; Trinity Church, Princeton, NJ 8:30 pm  
Martin Neary; 1st Congregational, Elyria, OH 8:15 pm  
George Ritchie; 2nd Presbyterian, Indianapolis, IN 8 pm  
Gerre Hancock; 1st Baptist, Chattanooga, TN 8 pm

**16 APRIL**

Eileen Hunt; St Johns Church, Washington, DC 12:10 pm

**18 APRIL**

\*Westminster Choir; Central Baptist, Hartford, CT 8 pm  
Evensong; Bethesda Episcopal, Saratoga Springs, NY 8 pm  
Simon Preston; Trinity Church, Princeton, NJ 8:15 pm  
Mendelssohn Elijah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm  
Ann Labounsky; 1st Presbyterian, Boca Raton, FL 8 pm  
Joyce Jones; Harrisburg Baptist, Tupelo, MS 8 pm

**19 APRIL**

Louis Robilliard masterclass; 1st Presbyterian, Burlington, NC 10 am  
\*Ann Labounsky workshop; Christ Methodist, Ft Lauderdale, FL 8 pm

**20 APRIL**

Margaret Irwin Brandon; 1st Congregational, Westfield, MA 7:30 pm  
William Whitehead; Gustavus Adolphus Lutheran, New York, NY 3 pm  
Keith Williams; All Saints Cathedral, Albany, NY 4:30 pm  
Herbert Burtis; United Methodist, Red Bank, NJ 4 pm  
Ten-Choir festival; 1st Methodist, Pittsburgh, PA 7:30 pm  
John W Helzer; Incarnation Cathedral, Baltimore, MD 4 pm  
Michael Montz; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Marilyn Keiser; Haymount Methodist, Fayetteville, NC 3:30 pm  
Louis Robilliard; 1st Presbyterian, Burlington, NC 5 pm  
Ann Labounsky; Christ Methodist, Ft Lauderdale, FL 4:30 pm  
Nicholas Danby; 1st Congregational, Columbus, OH 8 pm  
Henry Lowe; Christ Church, Cincinnati, OH 4 pm  
Bach Cantata 4; All Saints Episcopal, Pontiac, MI 4 pm  
Frank Kuhlmann; Howe Military School, Howe, IN 4 pm  
Youth choir concert; 2nd Presbyterian, Indianapolis, IN 8 pm  
2 organs & instruments; Grace Lutheran, Glen Ellyn, IL 5 pm

**22 APRIL**

Nicholas Danby, masterclass; Trinity College, Hartford, CT 8 pm  
\*Simon Preston; St James Episcopal, Richmond, VA 8 pm  
Mendelssohn Elijah; Mercer Univ, Macon, GA 8 pm  
Anne Wilson; Collingwood Presbyterian, Toledo, OH 7:30 pm  
Violin & piano; Christ Church, Cincinnati, OH 12:10 pm

**23 APRIL**

\*Thomas Murray; Alice Tully Hall, New York, NY 5:30 pm  
Robert Plimpton; Longwood Gardens, Kennett Square, PA 8 pm  
Samuel Carabetta; St Johns Church, Washington, DC 12:10 pm  
Simon Preston; Bridgewater College, VA 8 pm

**24 APRIL**

Giuseppe Zanoboni; St Stephens Church, Millburn, NJ 8 pm  
Simon Preston workshop; Bridgewater College, VA 10:30 am

**25 APRIL**

\*Theodore Ripper; 1st Methodist, Parkersburg, WV 8 pm  
Frederick Swann; Metropolitan Methodist, Detroit, MI 8 pm

**26 APRIL**

Nicholas Danby; St Peters Episcopal, Bay Shore, NY 8 pm  
Christa Rakich; St Peters Cathedral, Scranton, VA 7:30 pm  
\*Theodore Ripper workshop; 1st Methodist, Parkersburg, WV 9 am

(Continued overleaf)

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**Calendar**

(continued from p. 23)

27 APRIL

Randall Thompson concert; Christ Church Cathedral, Springfield, MA 8 pm  
Jeffrey Shaw; St Joseph Cathedral, Hartford, CT 3 pm

Fred-Munro Ferguson; All Saints Cathedral, Albany, NY 4:30 pm

William Albright; 1st Presbyterian, Binghamton, NY 8:15 pm

\*Hymn Festival; 1st Presbyterian, Red Bank, NJ 4:30 pm

Beethoven Missa Solemnis; Presbyterian Church, Bryn Mawr, PA 7:30 pm

Elmore Shepherd of Israel; St Marys Episcopal, Ardmore, PA 4 pm

Britten concert; St Johns Lutheran, Allentown, PA 8 pm

Timothy Albrecht; Calvary Episcopal, Pittsburgh, PA 8 pm

Philip Maxwell w/oboe; St Davids Church Baltimore, MD 3 pm

Maryland Childrens Chorus; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Vocal duo; Methodist Church, Lakewood, OH 8 pm

Columbus Symphony Chorus; St Joseph Cathedral, Columbus, OH 7:30 pm

Thomas Richner with arch; Taylor Univ, Upland, IN 8 pm

Bach series; Friedens UCC, Indianapolis, IN 7:30 pm

Kathryn Loew; St Pauls Episcopal, La Porte, IN 4 pm

Simon Preston; 4th Presbyterian, Chicago, IL 6:30 pm

Glenn Elynn Children's Chorus; 1st Presbyterian, Deerfield, IL 7 pm

\*David Hurd; S Baptist Seminary, Louisville, KY 4 pm

28 APRIL

\*Timothy Albrecht workshop; Calvary Episcopal, Pittsburgh, PA 7:30 pm

29 APRIL

Gordon & Grady Wilson; Holy Trinity Lutheran, Buffalo, NY 8:15 pm

Bach series; 2nd Presbyterian, Indianapolis, IN 8 pm

Jay Peterson; Western Ill Univ, Macomb, IL 8 pm

30 APRIL

Marshall Madrigals; St Johns Church, Washington, DC 12:10 pm

2 MAY

Christa Rakich; O'ld West Church, Boston, MA 8 pm

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

G & S Gondoliers; Zion Lutheran, Ann Arbor, MI 8 pm

3 MAY

Britten Noyes Fludde; Downtown Presbyterian, Rochester, NY 3:30 pm

G & S Gondoliers; Zion Lutheran, Ann Arbor, MI 8 pm

4 MAY

Handbell concert; Trinity Church, Newport, RI 4 pm

Britten Noyes Fludde; Downtown Presbyterian, Rochester, NY 3:30 pm

John Chappell Stowe; Congregational Church, Homer, NY 4 pm

George E Tutwiller; James St Methodist, Syracuse, NY 4 pm

Handbell festival; 1st Presbyterian, Red Bank, NJ 4:30 pm

Frederick Grimes; Trinity Episcopal Cathedral, Trenton, NJ 3:30 pm

Solema evensong; St Davids Church, Baltimore, MD 4 pm

Vocal duo recital; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Festival of organ music; St Johns Church, Washington, DC 12:30 pm

Choir recognition; Bland St Methodist, Bluefield, WV 9:30 & 11 am

Simon Preston, All Saints Church, Atlanta, GA 8:15 pm

Wright Green Blade Riseth; Col'ingwood Presbyterian, Toledo, OH 4 pm

Paul Koch; Methodist Church, Lakewood, OH 4 pm

Choral concert; 1st Congregational, Columbus, OH 8 pm

Bernstein Chichester Psalms; Christ Church, Cincinnati, OH 4 pm

Children's Choir Festival; Brainerd Baptist, Chattanooga, TN 3 pm

Huw Lewis; Southside Baptist, Birmingham, AL 6 pm

Robert Anderson; Trinity Presbyterian, Milwaukee, WI 3:30 pm

5 MAY

\*John Rose; St Stephens Episcopal, Wilkes-Barre, PA 8 pm

Robert Edward Smith, harpsichord; State College, Mansfield, PA 8 pm

\*McNeil Robinson; Grace & St Lukes Episcopal, Memphis, TN 8 pm

6 MAY

Handel Israel in Egypt; Riverside Church, New York, NY 8 pm

Gerre Hancock; Sacred Heart Cathedral, Newark, NJ 8 pm

Nina Johnson, harpsichord; Christ Church, Cincinnati, OH 12:10 pm

7 MAY

\*Simon Preston; Alice Tully Hall, New York, NY 5:30 pm

John Rose; Christ Lutheran, York, PA 8 pm

Robinson Singers; St Johns Church, Washington, DC 12:10 pm

8 MAY

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

Bach St Matthew Passion; 2nd Presbyterian, Indianapolis, IN 8 pm

9 MAY

French Baroque music; National Shrine, Washington, DC 8:30 pm

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

10 MAY

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

11 MAY

Edward Clark; S Congregational, New Britain, CT 4 pm

Bach Cantata 6; Church of the Ascension, New York, NY 11 am

Badinage; Park Ave Christian, New York, NY 2 pm

\*Larry Smith; Kenmore Presbyterian, Buffalo, NY 8 pm

Handel Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

McNeil Robinson; St Marys Episcopal, Kinston, NC 4 pm

John Ferris; Trinity Cathedral, Cleveland, OH 5 pm

John David Peterson; St Joseph Cathedral, Columbus, OH 7:30 pm

Choir festival; Zion Lutheran, Ann Arbor, MI 11 am

Jean Lippincott; Central Presbyterian, Lafayette, IN 8 pm

Simon Preston; Broadway Baptist, Louisville, KY 7 pm

12 MAY

\*Todd Wilson; Olmstead Community Church, Olmstead Falls, OH 7:30 pm

14 MAY

Paul Callaway; St Johns Church, Washington, DC 12:10 pm

UNITED STATES  
West of the Mississippi

16 MARCH

Kathryn Johnson; Northaven Methodist, Dallas, TX 7:30 pm

Virgil Fox; Performing Arts Soc, Houston, TX 8 pm

Eric Hausenkecht; St Cross Church, Hermosa Beach, CA 4 pm

William Charles Beck; St Francis Episcopal, Palos Verdes Estates, CA 7:30 pm

Bach Mass in B Minor; 1st Congregational, Los Angeles, CA 7:30 pm

18 MARCH

Harvey Hinshaw, harpsichord; 1st Plymouth Congregational, Lincoln, NE 8 pm

Larry Long; Caruth Aud, SMU, Dallas, TX 8:15 pm

James Walker; 1st Presbyterian, Santa Monica, CA 12:10 pm

Marilyn Mason w/violin; Methodist Church, Covina, CA 8 pm

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**19 MARCH**

George Ritchie; 1st Plymouth Congregational, Lincoln, NE 12:10 pm  
John Pagett, Dupré Stations; 1st Congregational, Berkeley, CA 7:30 pm

**20 MARCH**

Vance Reese; Caruth Aud, SMU, Dallas, TX 3:30 pm  
Virgil Fox; Ambassador Aud, Pasadena, CA 8:30 pm

**22 MARCH**

Joan Lippincott, workshop; Luther College, Decorah, IA 9 am  
Haydn Nelson Mass; Chandler Pav, Los Angeles, CA 8:30 pm

**23 MARCH**

George Ritchie; St Johns Catholic, Des Moines, IA 4 pm  
Yuko Hayashi; St Louis & St Mary RC, St Louis, MO 8 pm  
Michael Guiltinan, piano; Christ Church Cathedral, New Orleans, LA 4 pm  
Charles Brown; Christ Church, Dallas, TX 4 pm  
Marcia Hannah Farmer; St Lukes Church, Monrovia, CA 5 pm  
Bach Cantata 4; St Andrews Church, Pasadena, CA 7:30 pm

**24 MARCH**

Douglas L Butler, Vocal Arts Qt; Public Library, Portland, OR 8 pm  
William Peterson; Pomona College, Claremont, CA 8:15 pm

**25 MARCH**

Marcia Hannah Farmer; 1st Presbyterian, Santa Monica, CA 12:10 pm

**26 MARCH**

Mary Murrell Faulkner; 1st Plymouth Congregational, Lincoln, NE 12:10 pm

**28 MARCH**

\*John Weaver; Texas Christian Univ, Ft Worth, TX 8:15 pm

**29 MARCH**

Joyce Jones; Community concert, Libby, MT 8 pm  
Laurette Goldberg harpsichord workshop; Warner Pacific College, Portland, OR 10 am

**30 MARCH**

Fenner Douglass; House of Hope Presbyterian, St Paul, MN 4 pm  
John R Turnbull; Colorado State Univ, Ft Collins, CO 8 pm  
Pinkham Passion of Judas; Neighborhood Church, Pasadena, CA 10:30 am  
Britten Cantata Misericordium; Immanuel Presbyterian, Los Angeles, CA 7 pm  
Mendelssohn Elijah; Community Church, Garden Grove, CA 7 pm

**31 MARCH**

Joyce Jones; Community concert, Sandpoint, ID 8:15 pm

**2 APRIL**

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

**5 APRIL**

Melvin West; Green Lake 7th-day Adventist, Seattle, WA 4 pm

**8 APRIL**

Carl Staplin, Poulenc Concerto; Drake Univ, Des Moines, IA 8 pm  
Douglas L Butler with trumpet; Jefferson Center, Portland, OR 8 pm

**10 APRIL**

Paul Riedo; Caruth aud, SMU, Dallas, TX 8:15 pm  
Nicholas Danby; Utah State Univ, Logan, UT 8 pm

**13 APRIL**

\*Frederick Swann; Central Presbyterian, Des Moines, IA 4 pm  
Carl Staplin; Congregational Church, Creston, IA 4 pm  
Kathryn Johnson; 1st Presbyterian, Tyler, TX 4 pm  
David Hunsberger; 1st Presbyterian, Santa Barbara, CA 4 pm  
Margo Halsted, carillon; Univ. of California, Riverside, CA 3 pm

**15 APRIL**

Alec Wyton, hymn festival; Church of Our Saviour, N Platte, NE 8 pm  
Early Music Consort; Caruth Aud, Southern Methodist Univ, Dallas, TX 8:15 pm

**18 APRIL**

Frederick Swann workshop; Plymouth Congregational, Des Moines, IA 7 pm  
\*Roberta Gary; West Zion Mennonite, Moundridge, KS 8 pm

**20 APRIL**

Sarah Wilkinson, soprano; Christ Church Cathedral, New Orleans, LA 4 pm  
\*Catharine Crozier; 1st Presbyterian, Dallas, TX 5 pm  
Fauré Requiem; St Christophers Episcopal, El Paso, TX 4 & 8 pm  
Paul Tepker; Christ Church Lutheran, Phoenix, AZ 7:30 pm  
\*Mireille Lagacé, harpsichord; Univ of Washington, Seattle, WA 8 pm

**21 APRIL**

\*Mireille Lagacé masterclass; Emmanuel Episcopal, Seattle, WA 8 pm  
Gustav Leonhardt; St Johns Presbyterian, Berkeley, CA 8 pm

**22 APRIL**

\*Larry Palmer, harpsichord; St Peter the Apostle RC, Galveston, TX 7:30 pm  
Gustav Leonhardt, harpsichord; Herbst Theatre, San Francisco, CA 8 pm

**23 APRIL**

\*Mireille Lagacé; Emmanuel Episcopal, Seattle, WA 8 pm

**25 APRIL**

George Ritchie; Oral Roberts Univ, Tulsa OK 8 pm  
\*Dale Peters; St Stephen Presbyterian, Ft Worth, TX 8:15 pm  
Robert Glasgow; 1st Methodist, Pa'o Alto, CA 8:15 pm

**27 APRIL**

John Rose, dedication; 1st Methodist, Mason City, IA 4 pm  
\*James Moeser; 1st Christian, St Joseph, MO 3 pm  
John Obetz; Avondale Methodist, Kansas City, MO 3 pm  
Ceremonial music; 1st Plymouth Congregational, Lincoln, NE 7:30 pm  
Kathryn Johnson; Northaven Methodist, Dallas, TX 7:30 pm  
Bagpipe concert; Trinity Episcopal, Galveston, TX 4 pm  
John Pagett; Grace Cathedral, San Francisco, CA 5 pm  
McNeil Robinson; Methodist Church, Garden Grove, CA 4 pm  
Bach St Matthew Passion; Presbyterian Church, La Jolla, CA 7:30 pm

**28 APRIL**

Simon Preston; Ladue Chapel, MO 8 pm  
Richard Fuller, fortepiano; Warner Pacific College, Portland, OR 8 pm

**30 APRIL**

Simon Preston; Trinity Univ, San Antonio, TX 8 pm

**2 MAY**

Cindy Lindeen; Colorado State Univ, Ft Collins, CO 8 pm  
\*Carole Terry; 1st Methodist, Tacoma, WA 8 pm

**4 MAY**

Nancy Lancaster; House of Hope Presbyterian, St Paul, MN 4 pm  
Edwin Rieke; Christ Church Cathedral, New Orleans, LA 4 pm  
Keith Weber; Transfiguration Church, Dallas, TX 7:30 pm  
Mendelssohn Elijah; University Park Methodist, Dallas, TX 8 pm  
Contemporary & new music; Lewis & Clark College, Portland, OR 4 pm  
David Christensen, carillon; Univ. of California, Riverside, CA 3 pm

**9 MAY**

Larry Palmer, harpsichord concertos; New Sinfonia, Rochester, MN 8 pm

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Raymond Daveluy; Spring festival, Guelph, Ontario, Canada 8 pm

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Gerre Hancock



Judith Hancock



Clyde Holloway



Peter Hurford\*



Francis Jackson



Marilyn Keiser



Susan Landale\*



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary



Peter Planyavsky\*



Simon Preston



Michael Radulescu\*



George Ritchie



Daniel Roth



René Saorgin



Michael Schneider



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



William Whitehead



Gordon & Grady Wilson



Heinz Wunderlich\*



Gerd Zacher

\*European Artists Available Season 1980-1981