

THE DIAPASON

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New Sipe Organ in Minneapolis

A new four-manual organ of 55 registers and 78 ranks was opened on March 30 at the Hennepin Avenue United Methodist Church in Minneapolis, Minnesota, when Richard Waggoner, minister of music at the church, played two identical recitals. Built by Robert Sipe of Dallas, Texas, the instrument has mechanical key action with electric stop action. Some 55% of the pipework was revoiced from the former organ, built in 1916 by Austin and revised by Möller in 1954. A prime factor in the selection of the new builder was his ability to bring new life to old pipework, as well as to utilize the fine original casework, which was dismantled piece by piece, cleaned, stripped, restained, and refitted.

The new organ stands in the front of the building with

Great and Pedal Principals in the facade above the Trompette en Chamade, and Positiv Principal below. The detached console six feet in front of the case is of oak and rosewood, with keys covered in grenadilla and ivory. There are 37 adjustable pistons in the electronic combination action, plus 8 reversibles. An auxiliary electric coupling system can be activated for the Swell to Great and Bombarde to Great couplers. The pipes of the Great, Swell, and Positiv are on 2-1/2" pressure, with the Pedal pipes at 2-3/4" and those of the Bombarde at 3-1/2". The temperament is equal.

Robert Anderson played a recital on this organ April 13, and it will be played by David Hurd for the forthcoming AGO national convention.

GREAT (II)

Sub Principal 16'
Principal 8'
Gedackt 8'
Octave 4'
Spillflöte 4'
Octave Quinte 2-2/3'
Super Octave 2'
Sesquialtera II
Mixture IV-V
Cymbel III
Trompette 16'
Trompette 8'
Tremulant

SWELL (III)

Viola de Gambe 8'
Viola Celeste (low F) 8'
Rohrflöte 8'
Principal 4'
Flöte Ouverte 4'
Flöte 2'
Cornet (TG) II
Fourniture IV-V
Basson 16'
Trompette 8'
Hautbois 8'
Vox Humana 8'
Clairon 4'
Tremulant

POSITIV (I)

Bourdon 16'
Principal 8'
Holzgedeckt 8'
Flöte Conique 8'
Octave 4'
Rohrflöte 4'
Nasard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Larigot 1-1/3'
Scharf IV-V
Cromorne 8'
Tremulant

BOMBARDE (IV)

Flöte Ouverte 8'
Grand Cornet (middle C) V
Trompette 8'
Clairon 4'
*Trompette en Chamade 8'
Chimes
Tremulant

PEDAL

*Sub Principal (ext. of 16') 32'
Principal 16'
*Subbass 16'
Octave 8'
Spitzflöte 8'
Choralbass 4'
Hohlflöte 2'
Rauschquinte II
Mixture IV
*Kontra Posaune 32'
Posaune 16'
Trompette 8'
Schalmei 4'
Tremulant

*electric action

COUPLERS

Swell to Great
Positiv to Great
Bombarde to Great

Great to Pedal
Swell to Pedal

Swell to Positiv
Bombarde to Swell

Positiv to Pedal
Bombarde to Pedal



Memorization? Does anyone do it any more? If so, how; if not, why not? It is an art advocated by many but practiced by few, probably because we are all afraid of forgetting. Memorization is a topic difficult to write on, so this month's feature on that subject should be of more than usual interest. Knowing the rationale and techniques of this process may not remove the fear of public performance, but it can do a great deal to strengthen our knowledge of a piece.

This being an even-numbered year means that it is time for another national AGO convention, and we hope to see many people in Minneapolis/St. Paul, where what appears to be an interesting week of events will be awaiting. Two large new 4-manual organs are among the features; one was on our cover in February and the other is on this month's cover. With the cooperation of a host of potential trouble-makers and with a bit of luck, you may be able to read about the second organ before going to the convention.

—A.L.

Announcements

The Institute for Organ and Church Music at the University of Kansas, June 8-13, has announced changes from previously-published notices. Organ masterclasses will be given by Peter Hurford and James Moeser, and Mr. Hurford will also play a recital. Seminars on "The Future of the American Organ" will be given by Gene Bedient, John Brombaugh, Walter Holtkamp Jr., Jack Sievert (Schantz), and Burton Tidwell (Reuter).

The University of Michigan School of Music at Ann Arbor has announced plans for its first mechanical-action organs in recent years. The institution has contracted with C. B. Fisk to build a 2-manual and pedal instrument of 21 stops and 37 ranks, based on the design of typical 2-manual organs by Gottfried Silbermann in Saxony. With suspended action, console "en fenetre," and period casework, the organ is slated for completion in 1984 and is expected to be a focal point in observances of the 1985 Bach Tri-centennial. Although specific influences from the Silbermann at Grosshartmannsdorf are included, the design will be expanded to make possible performance of classical French literature, as is the case with larger Silbermann instruments in Dresden and Freiberg. The installation will be in a small recital hall seating 350 persons in Hill Auditorium on the main campus.

In addition, A. David Moore of North Pomfret, VT, has been chosen to build two 3-stop, 2-manual practice trackers to be installed in 1982.

A copyright suit has been filed in federal court in New Haven, CT, against the Gnomon Corp., owner of alleged commercial "copying mills" in four northeastern states. The action, brought on behalf of seven publishers, is thought to be the first legal challenge to commercial photocopying practices since the new Copyright Act of 1976 became effective on Jan. 1, 1978. The publishers — Basic Books (subsidiary of Harper & Row), CBS Inc. (for Holt, Rinehart & Winston), McGraw-Hill, Nelson-Hall, Prentice-Hall, Princeton Univ. Press, and John Wiley & Sons — maintain that Gnomon copied and sold copyrighted works without seeking permission or making payment.

Les Concerts Spirituels of Montreal has announced a series of summer concerts on the 5-manual Beckerath organ at St. Joseph's Oratory. Visiting artists will be Martin Neary (June 25), Maurice Clerc (July 2), Yang-Hee Yun (July 9), Gisele Guibord (July 16), Jacques Lecavalier (July 23), Margaret de Castro (July 30), Raymond Perrin (Aug. 6), and John Tuttle (Aug. 13). Titular organist Raymond Daveluy will play Aug. 20, and the 1st Prize winner of the Summer Organ Academy will play Aug. 27.



The Saint Thomas Choir will make its first overseas appearances during a ten-day tour of England in June. The ensemble of 19 boys and 12 men from the New York City church will sing at the Aldeburgh Festival on June 13, in London on June 15-16, and at King's College Chapel, Cambridge, June 17-20. Repertory of the choir, directed by Gerre Hancock, will range from English renaissance motets to contemporary American works. Judith Hancock will play organ works of Bach, Saint-Saëns, and Duruflé on the concerts.

Susi Jeans will be an adjudicator at the International J. S. Bach Competition in Leipzig June 4-18. She becomes the first female member of the jury of 12, and was chosen for introducing baroque music in England, as well as for work in the preservation of old organs.

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MAY, 1980

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

The Thor Johnson Memorial Anthem Competition has been announced by the Moravian Music Foundation. It will offer a prize of \$500 and performance of the work at the 1981 Moravian Music Festival. Entries should be unpublished and unperformed, for mixed chorus with accompaniment, have a Biblical or devotional text, be three to five minutes in length, and be received by Nov. 1, 1980. Further information is available from The Moravian Music Foundation, Drawer Z, Salem Station, Winston-Salem, NC 27108.

Baylor University will offer a new major in church music beginning with the fall 1980 semester, under the bachelor of music degree program. The major is being offered as a result of student interest and will be geared to the Southern Baptist musician. In addition to electives, the areas of church music administration, history and use of hymns, and forms and functions of church music will be covered. Further information is available from Dr. Ray Luper at the university's School of Music.

Belwin-Mills Publishing Corp. has announced the acquisition of McAfee Music, which is now a Belwin-Mills division. The McAfee catalog, formerly based in Dayton, OH, includes both organ and choral music, as well as "The Organist's Companion" series. Founder Don McAfee will serve as a choral editor and clinician for Belwin.



Jean Langlais and Marie-Louise Jaquet have recently announced their marriage in France. Mme Jaquet-Langlais, a former student of her husband, is professor of organ at the Marseilles Conservatory and will make a North American recital tour in March, 1981. M. Langlais is well-known as a composer and is organist of the Parisian church of Sainte-Clotilde.

The Curtis Institute of Music in Philadelphia will reinstate a composition department under the director of Ned Rorem and David Loeb, beginning in the fall of 1980. In various years past, Samuel Barber, George Rochberg, Randall Thompson, and Gian Carlo Menotti have been among the composition faculty of the institution, which boasts many famous graduates.

MEMORIZATION: Acquired Skill or Intuition?

by George H. Pro

Are you afraid of forgetting? Does this fear spoil what could otherwise be a satisfying experience in public performance? The memory process is perhaps the most complex, the most formidable, the most neglected, and the least understood component of the music-making process. A conversation with an eminent pianist revealed that he had virtually no idea how he memorized — it just “came naturally” over a period of time. Many fine musicians are able to memorize in a remarkably short time with little understanding of the process involved. However, there are also those fine performers for whom playing by memory is a traumatic experience, because of the “fear of forgetting.” We are creatures of habit, and a performance flawed by memory slips tends to set the stage for future failures over a period of years, in the manner of a self-fulfilling prophecy. Often, little attempt is made to ameliorate the situation; somehow it is simply assumed that the person does not possess a “good memory.” Memory problems and their associated fears can interfere with the spontaneous creative process and can rob one of the enjoyment of making music. How, then, can this fear be reversed, or eliminated? Must a performer with memory problems always be plagued with these problems? Can the process of memorization be taught and learned, just as any other skill?

It is generally acknowledged that memorization involves four components: (1) visual, (2) kinesthetic, or motor, (3) auditory, or aural, and (4) analytical. Although a particular performer may tend to rely on one of these factors more heavily than upon the other three, the latter three and in some cases all four, enter into the process of memorization in varying degrees, depending on the strengths and aptitudes of the individual.

Very rarely one meets the person with a type of visual memory known as “photographic” memory. A person with this ability is able to create an actual mental picture of the score, from which he reads the notes and rhythms just as if the score itself were in front of him. A photographic memory is an intrinsic gift rather than a skill capable of development.

To the question, “how do you memorize?” many performers will answer, “I just play it over and over until I get it in my fingers, so it will play itself.” This common reply actually describes the performer's reliance on the kinesthetic, or motor (sometimes referred to as “muscular”) component. The music is repeated enough times that the performer establishes patterns of finger movement on the keyboard. Being aware of these fingerings and hand positions plays an important part in kinesthetic memory, which is essentially a “motor” response, involving little mental activity. The difficulty with relying too predominantly on kinesthetic memory is that it often is not reliable, and offers little security to the person having memory problems. What happens when these supposedly well-established positions are suddenly disrupted, such as a finger slipping off the key? Often, disaster; recovery may mean stumbling through improvisation in an attempt to bridge the problem, or a return to the beginning for another attempt. Because by nature the motor response becomes more or less automatic, it tends to proceed without conscious control. When a memory slip occurs, the per-

former suddenly “wakes up” to the realization that he does not know where he is in the score. Certainly not the least of the drawbacks of this method is that for some people it is extremely slow; weeks and even months are spent memorizing a piece that should take much less time. Although the kinesthetic is a vital, basic component of the process, it is potentially dangerous when relied upon by itself.

In the memory process the ear is one of the vitally-functioning parts. Working through a piece, the performer listens carefully to the various progressions and relationships, and his ear develops a sense of what tone, chord, note grouping, melodic interval, rhythmic unit, etc., comes next in a particular passage. He develops “expectant listening” — the ear begins to supply the unfolding pattern of musical sounds. Reinforcing the sound that the ear supplies is the kinesthetic “feel” for that particular sound vis-a-vis the playing position of the hands on the keyboard. Thus the aural and kinesthetic components operate in a complementary, reciprocal fashion. Many fine players have a keen enough aural and kinesthetic sense to be able to play from memory successfully without the aid of other factors. However, there are many others for whom total reliance upon aural and kinesthetic memory is simply not sufficient for total security; their continuing memory problems provide eloquent testimonial to the need for a more dependable method.

Still missing is the one governing factor which oversees and regulates all other components of the memory fabric: the analytical. This vital dimension refers to the cognitive function of the mind. Of the relatively few writings on the subject, the importance of the analytical as the “superior system of memorization” meets with considerable agreement. The success of the approach has been documented in a controlled experiment which was the subject of a doctoral dissertation by Edgar Ross at Iowa State University. This experiment conclusively showed that the use of guided analysis of the musical examples was of definite value in the memorization of these examples over a 6-week period.¹

What exactly do we mean by analysis? The term embodies an awareness of all the parameters of music: melody, harmony, rhythm, texture, structure, style, and form. Obviously, the greater one's musical background, the more resources he can bring to bear on the analytical process, but it should be emphasized that advanced training is not necessary for a basic understanding and implementation of this technique.

Webster's Dictionary defines analysis as “an examination of a complex, its elements, and their relations.”² We begin, therefore, with the broader aspects of the piece to be memorized; first the larger sections are recognized, such as the three parts of a large ternary form, the exposition, development, and recapitulation of sonata-allegro form, the large tonal areas of fugal form, etc. To assist the mind and eye in this recognition, it is very helpful to transfer this and all subsequent analysis in symbolic form to a sheet of paper, thus forming a “map” of the piece. This map should become the central focus of the analytical process. The sectional representations are made visually large enough to accommodate the breakdown of the larger

sections into smaller subdivisions, each represented by some arbitrary symbol on the map. The choice of symbols is a personal matter and need not conform to any external preconception.

Central to the memory process, musical or otherwise, is that all memory is based on association. Harry Lorayne, in *The Memory Book*, states that “. . . you can remember any new piece of information if it is associated to something you already know or remember.”³ The lines of the treble clef staff, EGBDF, are often expeditiously taught by associating them with the simple sentence “Every Good Boy Does Fine.” This principle is of paramount importance when transferring the various details of the score symbolically to the map; gradually the entire piece becomes translated into a visual representation. In the process of translation, strong associations develop which assist in locking the particular musical element in the mind. Essential to making the association is the process of mentally becoming aware of that musical element, both as it exists in the score and on the map. As the score and map are concurrently studied, further associations will be recognized, such as the relationship of tonal areas between themes, how a fugal subject entry may differ from a similar entry later in the fugue, how two near-similar tonalities differ, etc. The very act of being aware of these relationships as they are notated on the map will further solidify them in the mind.

While the map is being built up, it is beneficial to work intensely within smaller sections at a slow tempo, being cognizant of as many details as are necessary. These smaller sections are finally related, with the details attached like pearls on a string, the “string” being the controlling melodic or thematic idea or phrase. Once the details are observed, they become relegated to this dominating idea to the extent that they no longer have to be consciously perceived by the mind, and are taken over by the subconscious motor response. Rather, the mind is now freed to focus on the controlling idea to which the details have become subordinate. Accompanying this change in focus to the larger controlling ideas will be a natural increase in tempo. This process is very much facilitated by the map, which brings a sense of visual clarity and organization to the analysis. The larger guiding idea and its associated details are instantly perceivable visually in symbolic form. After working with the map in this manner, the performer will eventually be able to play from the map in front of him, as a substitute for the actual score.

Although for maximum security in memorization the analytical component must predominate, the process is most efficient when the basic mechanics, such as fingering, pedaling, hand division, and the overall interpretive concepts of dynamics, rubato, phrasing, etc., are worked out first at a slow tempo, before beginning in-depth analysis. As the tempo gradually is increased, both kinesthetic and aural response simultaneously develop. To this partially-established foundation is then added the awareness of the structure through analysis. In other words, the mental awareness of a particular detail is reinforced by the awareness of the *sound* of that detail through the ear and the *feel* of that detail through the fingers. Each component acts to solidify and

corroborate the other, with the entire process guided by the analytic.

It is sometimes suggested that a score never is completely learned until each line has been memorized independently before putting the parts together to form the composite texture. Each voice of a fugue would, thus, be examined separately as a melodic line, and in a homophonic texture the melody would be memorized apart from the accompaniment. While at first this might seem to be an efficacious approach, experience has shown it to be inefficient, misleading, counterproductive, and a waste of time. The fallacy is that a constituent line lifted, for example, from a four-part Baroque fugal texture, takes on an entirely different character apart from its original context. Whereas in the original texture the line may function primarily as a contributor to the harmony formed by the composite voices, out of context it could assume a more independent melodic role, and quite possibly the ear would begin to associate with it a harmonic implication completely foreign to the original harmonic intent. When inserted back into context, then, it will function differently, a different focus will likely predominate, and the time spent memorizing the single line will likely have been more confusing than helpful. The texture is obviously better memorized as a whole than through isolation of its parts.

It is important not to begin the analytical process too late after initial study of a piece has begun. After a period of time the kinesthetic and aural function will have solidified without the benefit of the analytic, and the interjection of this latter function a week or two before the performance in an attempt to further solidify the memory could have disastrous results. Grace Rubin-Rabson, in her article “The Psychology of Memorizing,” states that “When he has once started playing a composition (that he had memorized by the usual method of motor and aural response some time ago), the person can observe dispassionately his own fingers moving effortlessly through correct sequence. But should he interrupt this continuity at any moment, or let his mind consciously dictate the oncoming patterns, the machinery will come to a full stop and can proceed again only from the beginning.”⁴ Any controlling mental technique must be a part of the memory process soon after the inception of the study.

What, then, are the benefits of the analytical approach? Do enough significant advantages accrue to justify the effort required to commit a piece to memory in this fashion? This approach, in which all the aspects of memory function under the umbrella of analytical guidance, will reward the performer with not only a security (and a concomitant lack of fear of forgetting) in public performance, but with a long-term memory not otherwise obtained solely through the kinesthetic approach. A piece memorized in this manner is not easily forgotten, and can be returned to after even years of lying dormant and readied for performance with a minimum of effort.

This “intellectual” approach to memorization may cause concern among some musicians who may feel that conscious awareness of where one is in the score during performance will detract from the creative process, in the sense of spoiling the emotional
(Continued, page 6)

Music for Voices and Organ

by James McCray

Choral Music for Women's Voices

As the academic year ends and we are happily thrust into summer, many of our choral organizations disentangle themselves from their parent home. School choirs performing in the summer are almost non-existent, and most church choirs function in a limited state. There are, of course, two sides to this dilemma and both have valid points.

There is a need for a break from the regular schedule which gives everyone a time to "refuel" and this discourages staleness on the part of the singers and the conductor. Yet, many feel that to interrupt a successful program causes problems for later, and much effort and energy are lost in trying to regroup in the fall; it takes several weeks to return a choir to its former level of quality.

Perhaps something midway between the two poles would be appropriate. A summer program could include a variety of groups rather than the one recurring adult choir, so that there would be a continued contact with the members but on a less regular basis. For example, a month of service music could be arranged so that one week was a mixed choir work, one with women or men alone, one with a soloist, and one with a youth group. This would restrict rehearsals, yet still keep the personnel in contact with the director occasionally. With that idea in mind, the reviews this month feature music for women's voices. Some require little rehearsal time, while others are sophisticated enough to demand more attention; there are two compositions that may be considered "secular," but yet they are suitable for service use.

Alleluia, Amen. Randall Thompson; SSA with piano or orchestra; E. C. Schirmer Music Co., 2839, 50¢ (M+).

This movement is from Thompson's cantata for women, *The Place of the Blest*. Only the two words of the title are used in this movement, with half of the piece for SA only; the chorus divides into four parts on the last page. The alto has a low tessitura; a flowing keyboard part sustains the gentle vocal lines. The harmony is beautiful, typical of the composer. The slow tempo adds to the serenity in this lovely and highly-recommended work for women's voices.

O Praise God In His Holiness. John Davey; SA and organ; Ascherberg, Hopwood and Crew (Theodore Presser Co.) 0242008-35109, 50¢ (E).

An ABA format is used in which the B area could be sung by a soprano soloist. The character of this setting of Psalm 150 is celebrative. The fast tempo and syncopated ostinato accompaniment pattern provide a driving background for the vocal parts. Both vocal and instrumental areas are easy, and this attractive anthem will be easily learned.

Festival Canticle: Worthy Is Christ. Richard Hillert; unison with descant, two trumpets, two trombones, timpani and organ; Concordia Publishing House 98-2305, 45¢ (E).

Designed as a processional, this canticle setting is particularly suitable for festival occasions. The repeated melody serves as a refrain. The organ part is on two staves and is chordal with some doubling of the melody. There are changing meters and varying dynamics. The descant is used in several places, but most of the choral

singing is in unison. The brass parts are available from the publisher, but not indicated in the choral score.

Kyrie for Five Sopranos. Wolfgang Amadeus Mozart (1756-1791); SSSSS unaccompanied; Music 70 Music Publishers, M70-289, 60¢ (M+).

Only a Latin text is given by the editor, Jerry Harris. The music is a five-part canon which, because of the extended vocal ranges, will require sopranos rather than substituting altos. The lines are contrapuntal throughout and, at times, have long melismas. This work calls for an unusual collection of voices, but is something that could be very useful, especially to a group that has a strong soprano section.

Missa Brevis. Bebe Snyder; SSAA unaccompanied; Alexander Broude Inc., AB 863, 95¢ (M).

All five of the standard mass movements are set, but each movement is brief and there are textual omissions in the Credo. There is no English text or piano reduction. The music is very effective and calls for full vocal ranges. The composer has carefully provided detailed expression markings. There is a mixture of contrapuntal and homophonic textures in this excellent repertoire for an advanced women's group.

Psalm 95. Judy Hunnicutt; SA with handbells; Augsburg Publishing House, 11-0674, 50¢ (M—).

At least two-and-a-half octaves of bells are needed, with others indicated as optional. The setting opens and closes with an unaccompanied canon that has a flowing vocal rhythm. The middle section employs the bells; their material is of equal importance to the voices. Both linear and choral writing occurs in the bell music. All parts are simple, and this would be suitable for any average group of singers and bell ringers.

Master Speak. Erik Routley; SA with organ; G.I.A. Publications, G-2276, 40¢ (M—).

The first verse of this three-page anthem is in unison. The organ material is important and separate from that of the voices. With constantly-shifting meters and flowing rhythm, the piece maintains variety. The vocal ranges are limited and harmonies are somewhat strange, but not dissonant. There is some repeated material. Although not avant-garde, this piece has a freshness to it that makes it attractive.

All Wisdom Cometh From The Lord. John Joubert; SA and organ; Novello and Co., 19909 (D).

In this outstanding work for women's voices, a special emphasis has been placed on interesting organ writing in which the organ is treated as a solo instrument. The organ part is written on three staves and will be challenging. The writing is at times dissonant, with some divisi in both the soprano and alto. Both contrapuntal and chordal writing may be found, and there are brief areas of unaccompanied singing. This composition is highly recommended for advanced performers and would be good as a concert work.

Reflections. Paul Liljestrang; SSA and piano; Shawnee Press, Inc., B-454, 45¢ (M).

There are three movements, titled *Hymn, Mend My Broken Mood* and *Heaven-Haven*, with the middle one in four parts and unaccompanied. The harmonies are tonal with mild dissonances and all vocal ranges are normal. The keyboard part is simple and is generally used as a background for the singing. These works could be sung in church or as concert material and would be suitable for high school or adult ensembles.

Rejoice and Be Glad. Albert Zabel; unison and organ; Hope Publishing Co., A 509, 45¢ (E).

The accompaniment is very rhythmic and moves through several harmonic and mood changes. The melody has a small vocal range and is quite easy. There are jazz-like syncopations, and the spirit of this is such that it may be of more interest to a youth chorus, and need not be limited to female voices.

Everyone Suddenly Burst Out Singing. Peter Willsher; SSA and keyboard; Boosey & Hawkes, W 154, 65¢ (M).

The romantic harmonies and inspirational message of this piece may not appeal to everyone. The chorus is chordal throughout with most parts doubled by the keyboard, which is better performed on piano than organ. There is some repetition. Although not sacred in concept, this could be sung in a church service.

When A Child Is Born. Savar, arr. Marilyn Marzuki; SSA and piano or harp; Columbia Pictures Publications, 2596WC2X, 50¢ (M).

Marzuki, a professional harpist, has edited and arranged this so that it works equally well for piano or harp; versions for other voices, such as SATB, are available too. Chord symbols are provided above the instrumental line. The tender and sentimental text is prefaced by an introduction of "ah" and later a narrator is used above the accompaniment. The narrator's part has no rhythmic or pitch indication but is merely spoken freely. The choral writing is chordal with some moments of unaccompanied singing. This work would be of particular interest for high school girls' choirs.

Hodu Ladonai (Give Thanks To The Lord). Hebrew folk tune, arr. David Bernstein; SSA unaccompanied; Lawson-Gould Music Publishers, LG-52038, 60¢ (M—).

Each of the several sections is repeated with different endings. A piano reduction is provided for the contrapuntal vocal lines and both Hebrew and English texts are available for performance. The harmony is tonal and uncomplicated. One section divides into four parts.

Bless The Lord, O My Soul. Jane Marshall; unison and organ; Broadman Press, 4560-92, 40¢ (E).

Even though the score suggests that this is for young voices, this anthem would be good for the women of the choir during the summer. The music is simple, straightforward, and delightfully charming, so the singers and congregation will very much enjoy this anthem.

Biggs, Holtkamp

Two Americans

by Arthur Lawrence

Two long-time residents of this country who furthered organ progress here were E. Power Biggs and Walter Holtkamp Sr. One was native-born and one immigrated to the United States, but both took significant roles in the development of organs and organ music. Not usually associated together, they nevertheless make an appropriate pairing here, since each is the subject of newly-published material: Biggs, of a record album, Holtkamp, a biography.

Biggs Recording

A Tribute to E. Power Biggs. Columbia M4X 35180; \$19.98.

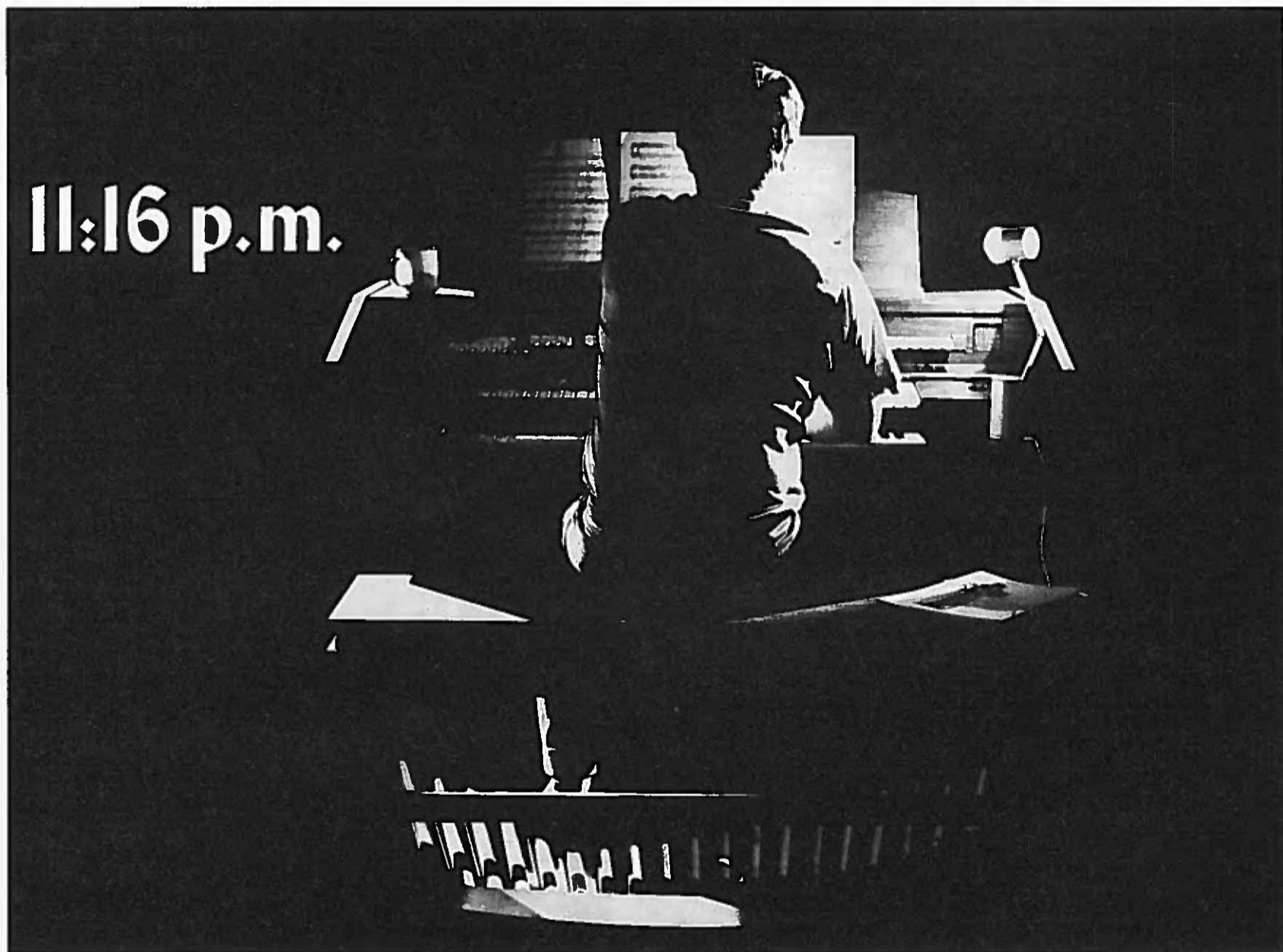
Born in England in 1906, E. Power Biggs came to the United States for a visit in 1929 and returned the following year to establish himself permanently. In the years that followed, he became known, well-known, and famous, as an organ recitalist. Many remember him for his numerous recordings on European instruments or on the organs at Harvard's Busch-Reisinger Museum, while others can recall his weekly CBS Sunday-morning

broadcasts. Today, however, three years after his death, we often forget how many records he actually made and how many recitals he played over the years.

The memorial tribute at hand is both a handsome reminder of those legion performances and a representative survey of his recording career. Contained are selections from his very first commercial recordings of 1938 (Handel, *Allegro* from "The Cuckoo and the Nightingale" concerto; Daquin, *Noël Grand Jeu (Duo)*, his last of 1976 (Bach, cantata sinfonias, recorded at the Thomaskirche in Leipzig), and many between: other early recordings, music for organ and brass, historic organs of Europe, music for organ and orchestra, the pedal harpsichord, historic Bach recordings, and the late recordings. Seven of the eight sides are devoted to such previously-released material, but the eighth contains a lovely bouquet of selections from the Handel *Aylesford Pieces* performed on harpsichord, never before released.

(Continued, page 7)

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Memorization

(continued from page 3)

"inspiration of the moment." The performance, they may feel, will take on the rigid quality of a computerized delivery. This seeming conflict does indeed *not* have to be the case. If the piece has been conceived properly in terms of the musical aesthetic qualities, then these qualities will shine through in the performance and will not be obviated by any mental awareness of one's location structurally. If the performance is cold and inflexible, it can only be the fault of an unimaginative conception. Furthermore, the structural directive will engender a new security, a new liberation from the fear of forgetting, to the end that the artist may completely give himself to the inspiration and aesthetic of the music, his *raison d'être*, to which memorization is only a vehicle.

Now that the process has been examined philosophically, how does it apply to the specific literature? The following examples are purposely analyzed in thorough, voluminous detail to illustrate this process. In each case it is important to recognize that the details always fill out a much larger structural scheme, the broader aspects of which are often relatively simple.

One of the more commonly-met architectures in the organ literature is the fugue. Although the fugue is perhaps the most treacherous and challenging form for memorization, its layers of voices lend easily to graphic, dramatic portrayal on a map. Bach's *Fugue in G Major*, BWV 541, will serve to illustrate this form (Figure 1).

The structure of a fugue is delineated by its tonal areas and their relationships. Although certain contemporary fugues evidence liberties in these relationships, the historical fugue tends to fall into a more regular, predictable structure. Part I, the Exposition, normally contains only those subject entries which have a dominant-tonic

relationship (subdominant answers are exceptions). Part II generally contains entries in keys other than tonic and dominant, and Part III returns generally to entries in the tonic and dominant. These entries are graphically represented on the map as a layered texture, the counterpoint accompanying each being added by appropriately contrasting symbols where necessary. In the map of the exposition of the G Major Fugue, all four voices are symbolically represented (Fig. 2). It is important to remember that this complex of horizontal voices is always tied to the line of primary focus, the subject material itself, as it enters in the various voices. When seen in this light, fugal structure becomes relatively simple.

Certain notes act as a skeletal focus in the subject: G, F#, B, A, G. The beginning D serves as a strong dominant upbeat to the tonic G, which through its repetition accumulates tension over the barline to the first G of m. 2. This G functions in the same manner as a suspension, receiving stress as a dissonance, then resolving through ornamental sixteenths to the F#. The next D again acts as the root of the dominant upbeat to the B, which accumulates through its repetition to the B in m. 3 and resolves ornamentally in like manner to A. Instead of moving to an F#, which would have been an extension of a sequential pattern, the A also partakes of the repetitive quality and moves ornamentally through the D to G. This G, tied into m. 4, then moves through a series of six ornamental sixteenths to the G on beat 3, which in turn moves through eight more ornamental sixteenths to the F# in m. 5. This F# in turn moves to E on beat 3 of m. 5. Having established these focal notes in the line, it is important to recognize the progression which these notes (from m. 1-5) form: G-F#-B-A-G-F#-E. This progression is the key to the memorization of the fugue subject itself. Then in m. 4, with the entrance of the answer, the top line becomes

the countersubject, with its own recognizable patterns. For example, the sixteenth-note pattern in the second half of m. 4 is repeated in sequence one-half step lower in the first half of m. 5. And note the likeness between the pattern of eight sixteenths the first half of m. 6 and the similar pattern of eight sixteenths on beats 2 and 3 of m. 7. In m. 6 the line ascends to D diatonically through the interval of a perfect fourth, goes above and below the D ornamentally before the drop of a fifth to G. In like manner, the line in m. 7 ascends diatonically to C#, alternates ornamentally between C# and D, and then drops the interval of a seventh to E. It is important to recognize the differences between these otherwise similar passages.

After examining the top line in this fashion, attention must now be given to the answer and how it relates to the countersubject. Although the answer in m. 4 is in the dominant, it begins on a G rather than an A. This adjustment serve to affect a smooth tonal transition from the tonic in m. 4 to the dominant in m. 5, and is therefore called a "tonal" answer. In m. 4 the focal note G (third beat, top voice), pointed out earlier, provides a springboard for the entrance of the answer on G an octave lower. The first two G's of the answer align themselves with G's an octave higher in the countersubject; the third G occurs against an accented passing tone, A. Both voices then move to form a third on the first beat of m. 5. On the third beat of m. 5 the countersubject E impinges against

the D in the answer with the effect of a 2-3 suspension which resolves ornamentally to C# on beat 4. The accompanying octave leap in the countersubject is necessary to prevent the crossing of voices with the ensuing figure in m. 6. Then in m. 6 beat 1, the E against the F# in the answer creates a 7-6 suspension, which resolves on beat 2. Two more suspensions follow: a 2-3, between the voices at beat 3, resolving ornamentally on beat 4, and another 2-3 on the first beat of m. 7 resolving ornamentally through A to the D on beat 2. Let the ear hear the dissonant seventh on beat 3, m. 7, and the movement to the dominant of D on beat 4, with the leading tone in the answer resolving ornamentally to the D in m. 8.

With the succeeding entrance of the subject in the pedal in m. 8, the analysis continues in much the same manner, observing and actively hearing the main intervals formed by the composite of the three voices. The focus, of course, should be the subject, to which is added various contrapuntal patterns in the other voices.

As the details of each entrance of the subject and its accompanying voices are recognized, they should be represented by appropriate symbols on the map. In the case of fugal form, the tonality defines the structure, and it is particularly important to be aware of the tonality at any one place and the direction that tonality takes as the structure unfolds. For instance, the pedal entrance of the subject in m. 8 cadences in G major in m. 11, and

Figure 1 *Fugue in G Major, BWV 541, for organ, J.S. Bach (used by permission, from Edition Peters, # 241.)*

Figure 2 *Bach Fugue in G Major, BWV 541 (Exposition)*

Key: G D G G (link) D
Measure: 4 8 12 14

D am C am D G C D-G G-am em
17 19 20 21 23 24 25 26 27 29 30 35
(Episode) (Episode) (End of Exposition)

Figure 3 *Cantabile. César Franck*

Figure 4 *Cantabile César Franck*

B I₇/B G# I₇/G# I₇/C# C# VII₇/C# I₇/d#
3 6 8 11 12

(no pedal) (sequence) I₇/F# I₇/F# I₇/d# I₇/d# I₇/g# I₇/C#
16 18 25 27 30 32

(Canon) VII₇/C# I₇/d# I₇/g# I₇/f# I₇/B VII₇/B (sequence) I₇/B d# I₇/B I₇/B I₇/g#
35 37 39 41 43 45 47 51 54 57 62 64

Coda
G# G# G# I₇/B (pedal point) B₇ B B B
65 67 69 73 74 78 82 84

immediately afterwards, in m. 12, a C# appears in the top voice, signaling a temporary leading-tone effect to B minor. This soon gives way to the dominant of D major in m. 13, cadencing in D major in m. 14. Measures 12 and 13 thus serve as a tonal "link" between the end of the subject in G (m. 11) and the next appearance of the answer in D (m. 14). Note that, in contrast to the answer in m. 4, the answer in m. 14 is real; the first note begins on an A rather than a G. This occurs because the modulation to the dominant has already taken place and no tonal adjustment is necessary.

Another often-encountered texture can be illustrated by the *Cantabile* of César Franck (Fig. 3). Prevaingly homophonic, it is perhaps less precarious to memorize than a contrapuntal texture, but its memorization benefits significantly from the analytical mapping process. A cursory glance at the score reveals a highly sectional composition with more-or-less regular phrase groupings, and this construction is so represented on the map (Fig. 4). Contrasting materials are represented by visually contrasting symbols.

The first two measures act as a broad introduction to the main melodic idea in m. 3. The first chord in m. 1, in root position, has a doubled fifth. Hear the movement of the alto and pedal in parallel tenths into the second chord; the tenor then resolves chromatically to the leading tone, third beat of m. 2, forming the dominant preparation which precipitates the tonic in m. 3. Although likely heard more as harmonic support, the pedal line in m. 1 and 2 is identical melodically to the first three notes of the top voice melody beginning in m. 3. The cogency of this melody lies in the drop of a fifth to F# in m. 4. Against that curvature, the ascending tenor line, along with the alto E, impinges against the F# of the melody and resolves on the offbeat. Rhyth-

mically this then precipitates the movement of the melody back to B (beat 3, m. 4). At this point, note Franck added the fifth, tenor F#, to rhythmically propel the melody through C# to D#. The line formed by the addition of this F# provides contrary melodic motion to the descending pedal line. However, these two lines are very much conditioned by the top line, since it carries the primary focus. The E in the top voice (beat 2, m. 5) creates a poignant instability in combination with the accompanying voices, and the ear demands that these voices resolve, which they do on beat 3, m. 5. Thus, a convincing tonal movement from B Major to G-sharp Minor has occurred by the end of m. 5. The representations of these two subsections or phrases on the map need not contain all these details; the single symbol will usually be enough to trigger the details in mind and ear.

Proceeding to m. 6, it is easily observed that this next 2-measure phrase is almost identical to the opening phrase in m. 1; the only difference, aside from different tonality, lies in the tenor movement in m. 7. Instead of the tenor G# in m. 6 moving a whole step to A# in m. 7, it moves chromatically through the A# to the A#, creating parallel thirds with the lowest manual voice. The resulting dominant chord on the third beat, m. 7, then precipitates the dominant-seventh chord in m. 8. Further analysis continues in the same manner, observing the details in the smaller sections and then fitting those details into the larger, overriding phrase.

Messiaen's *Dieu Parmi Nous* (*La Nativité*, IX) offers a memorization challenge of a different nature (Fig. 5). Mm. 1-16 constitute the first large section, indicated on our map as "A" (Fig. 6). This section consists of alternations between the material marked *Très modéré* and *Vif*, symbolized by

(Continued overleaf)

Two Americans

(continued from p. 4)

Bridging nearly forty years' worth of playing as this anthology does, the performances naturally vary, but all are executed with technical competence and good recorded sound. The earlier works (Side 1), remastered from 78 r.p.m. releases, not surprisingly have more surface noise and are presented in monaural but even they are more than acceptable in recorded quality. The remainder, in stereo (from 1960 on), reproduce with brilliant sound. Especially for those who associated Mr. Biggs toward the end of his career with a relatively specialized literature and playing style, it is a revelation to hear the more extroverted early performances, including some romantic and contemporary works.

The album includes a 32-page booklet containing interesting photographs, an essay on the recordings by the producer, Margaret Power Biggs' biographical notes on her husband, and a complete discography. The last item is especially valuable, since it lists the organ used in each recording, the release date, and the original record number. Even though the four discs necessarily duplicate some material which many organists will already have, they constitute an album which is a bargain at any reasonable price; it is a rich survey, some from discs now deleted, and contains the harpsichord pieces not previously available. Since Columbia offers the set at a special price, it really is a "must" for all collectors.

Holtkamp Book

Walter Holtkamp, American Organ Builder, by John Allen Ferguson. Kent OH 44242: Kent State University Press, 1979. 142 pp., illus., \$9.50.

Living as we do at a stage in American organbuilding when small instruments with classic ensembles, low-pressure voicing, and clear ensembles are fairly common, it is sometimes

difficult to realize the importance of the work done by the late Walter Holtkamp Sr. Starting in 1931 with a small regional firm, he worked consistently for 30 years to produce needed reforms and to build a uniquely American organ of the type he felt was necessary for our musical needs and buildings. The evolution of his work is all the more remarkable when one realizes that he achieved it virtually on his own, without European study or outside influences. When he died in 1962, he had almost single-handedly transformed the nature of American organbuilding, and his influence was widespread. Both that influence and a large number of significant instruments constitute his legacy yet today.

Mr. Ferguson's book began as a doctoral dissertation and has been transformed here into a useful, readable work. Seven chapters give first a biographical overview, then survey the stages of Holtkamp's work, using examples of specific extant instruments as illustrations. Those organs are both depicted visually and have their stoplists included in an appendix, which also includes the mixture compositions and other helpful technical details. A second appendix lists chronologically all the instruments Walter Holtkamp is known to have completed, as well as some he designed but never constructed. A brief forward by the late Arthur Poister complements the text. The small volume is nicely printed and sturdily bound.

The only criticism I can make of this book is that I wish it had been longer, since the writing style and subject matter make it difficult to put down. Had the end notes been placed with their respective chapters, they would have been easier to use, but this is not a major flaw. The work is certainly an important contribution to the history of American organbuilding; when more such books are written about others, we will have a better picture of our own organ heritage.

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Memorization

(continued from p. 7)

a straight line and a straight line with hatch marks respectively. Note that each *Très modéré* measure is paired with a *Vif* measure; each pair is indicated on the map with brackets, facilitating visual association. Now consider how the *Modéré* measures relate to each other: the first note ("key-note") of each taken successively creates an ascending progression: D-D-E-F. This relationship is central to the organization of section A and is indicated by the large circled tonal area. Now examine the tonality of these first notes of each *Modéré* measure and indicate them also with some symbol. Let the ear hear the particular arrangement of the first chord in m. 1: D-B-F-C, noting that the 7th, C, is in the lowest voice. Compare it to the first chord in m. 9, with the following constituent notes: D-Bb-F-C-Eb-C, and hear how they differ. Notice that the 7th, C, remains in the lowest voice in both. The next comparable chord, built on E in m. 11, is a literal transposition of the chord in m. 9. The first chord in m. 13 is intervallically different from any comparable keynote chords in m. 1, 9, or 11; note how it differs and let the ear corroborate that difference.

Now that the keynote harmonies of each *Modéré* measure have been delineated and compared, the internal figures of each measure will be examined. Note the line in the top voice

in m. 1; learn its whole and half-step relationships: D-Db-C-B-Ab-G-F#-F#-D. This becomes easy to remember if one observes the half-step relationships between D-Db-C and G-F#-F# as a two-group pattern. Note that while the C moves to B, the F# moves to D. Both groups relate to the central Ab. Once this top line has been memorized, the ear can easily attach the attendant harmonies to each note in the line. If additional analysis is needed to solidify the passage, observe the bottom line and how it moves intervallically in relation to the top line. In like manner, each *Modéré* is examined and compared to m. 1, noting similarities and differences.

On examining the *Vif* m. 8, first note the obvious similarity to the *Vif* in m. 10 and m. 14. Just as the progression formed by the successive keynotes of the *Modéré* measures was noted (notes circled on the map), a similar examination of the successive first notes of the *Vif* measures reveals the following crucial progression: B-C#-A. These notes are indicated in blocks on the map. With this progression in mind, it now remains to break down m. 8 (and subsequently m. 10 and 14) to a skeletal framework. M. 8 reduces to the following notes: A-A-A-D-D-A-F-Bb-F#. Memorize this progression; then, as surrounding notes are filled in, observe their relation to the framework: the B# acts as an appoggiatura to the A; it then moves chromatically down

through the Bb, underneath the A and back to it through the G#. The A now leaps a minor sixth to the F, which turns around and moves diatonically back to the D, passes through it to the C# which acts as a leading tone to the D, arrived at through the chromatic ornamental movement G-A-G#. Then the F, approached and left through a minor 3rd, swings down chromatically to an A, and forms the minor 6th seen earlier in the measure. This broken 6th moves upwards 1/2 step to complete the measure. Similar *Vif* measures 10 and 14 should be analyzed in the same manner, noting how they differ from m. 8. The *Vif* in m. 12 does not conform to the same pattern as the others; noting this fact alone aids its memorization. It is easily broken down into a basic six-

teenth-note/eighth-note pattern in sequence.

The only remaining measures in Section A not discussed are the *Lent* sections from m. 2-7. The *Lent* in m. 2 functions as an abrupt interruption to the violence expressed in m. 1, rather than a continuity; being cognizant of this relationship will facilitate its memorization. Again, note in m. 2 the Db in the top voice and then its accompanying chord; let the ear hear the Db in the previous measure giving way to this Db. The pedal entrance on A# may be thought of in several ways in relationship to the manual chord; one possibility is to hear it as entering a whole step below the B# in the lowest voice of the chord. The pedal then descends, first by a perfect 4th, then an augmented 4th, a dimin-

LA NATIVITÉ DU SEIGNEUR

NEUF MÉDITATIONS POUR ORGUE

OLIVIER MESSIAEN

Figure 5

IX - DIEU PARMIS NOUS

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 Paroles du communiant, de la Vierge, de l'Eglise toute entière: Celui qui m'a créé a reposé dans ma tente, le Verbe s'est fait chair et il a habité en moi. Mon âme glorifie le Seigneur, mon esprit a tressailli d'allégresse en Dieu mon Sauveur.
 (Ecclesiastique, Évangiles selon Saint Jean et Saint Luc)

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Vif

Très modéré *Vif*

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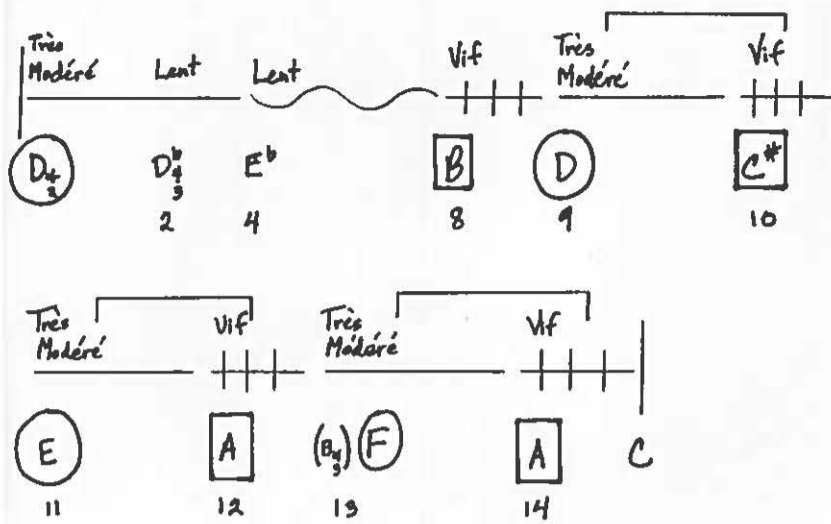
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Figure 6 Messiaen *Dieu Parmi Nous*

Section "A"



ished 4th, and finally through alternating whole and half steps to its final destination. The second *Lent* (m. 4-7) is a 4 m. phrase built as an extension of the material in m. 4. This figure in m. 4 heightens melodically in m. 5, reaches a peak of tension in m. 6, and then is repeated in m. 7 as an echo of m. 4. Further breakdown of the m. 4 figure intervallically reveals the A as an appoggiatura effect on the beat, resolving to G. The A is taken again, through an upper neighboring tone, Bb, which, after briefly returning to the A, moves to a C before falling back to the A. The heightening effect is easily followed melodically through m. 5 and m. 6. The melody should not be divorced at any time from the accompanying coloristic harmonies; note their changes vis-a-vis the intervallic direction of the melodic line. The lower voice of the 4-pt. texture deviates from the G pedal point only once, in m. 6.

Having examined in detail the interval structure of each measure, the last remaining step is to link the measures together in some meaningful way. The last chord in m. 3 may be related to the first chord in m. 4 *Lent* by hearing the D \flat in the top voice moving to the A \sharp in m. 4, and then supplying the accompanying voices as harmony.

The ear will come to expect the ensuing chord. Similarly, between m. 7 and m. 8 hear the A \sharp in the top voice moving to the B \sharp in m. 8. Between m. 8 and m. 9 hear the connection between the final F \sharp of m. 8 and the 1st chord of m. 9, which as already mentioned may be thought of as having a focus on D. This process should be extended to associate all ensuing alternations of *Vif* and *Modéré* sections, constantly referring to the map for a visual corroboration. Now, perhaps, an even greater significance can be attached to the ascending progression D-D-E-F, formed by the successive first note of each *Modéré* measure. These notes, in terms of the structure, are the cornerstones of the entire section.

A less-often encountered texture is found in Var. V of Dupré's *Variations sur un Noël* (Fig. 7). Since it is a variation form, it is necessary first to examine the Noël theme (Fig. 8) in terms of its phraseology, period structure, and harmonic content, and then transfer this to the visual representation on the map (Fig. 9). This theme is then traced through the variation to provide a skeletal framework for the constituent notes and rhythms. In the

(Continued, page 14)

Pasadena Chamber Orchestra

plays Guillou & Hopkins premieres

by Richard Slater

In the spirit of adventurous programming that has been a Pasadena Chamber Orchestra hallmark since its inception in 1977, conductor-founder Robert Kenneth Duerr included first performances of two challenging new works by the French organist-composer Jean Guillou and Southern California composer James Hopkins as a part of a concerto program at All Saints Church, Pasadena CA, on March 11.

Guillou's dissonant harmonic language combined with the dense textures and complex rhythmic overlays, found in the composer's *Third Concerto for Organ and Strings*, made a conclusive evaluation of the piece or the performance impossible after only one hearing. On the surface the work (here receiving its American premiere) exhibits the same improvisatory character, flair for the dramatic, and keen interest the myriad coloristic possibilities of the instruments that are characteristic of most of the writer's previous output. A close look at the score, however, reveals a tightly-written work that derives all of its subsequent musical thought from a ten-note atonal row played by unison strings (minus contrabass) at the very outset.

Organist Cherry Rhodes, a former Guillou assistant at St. Eustache, Paris, who has premiered many of the composer's major works in the United States, tossed off the thorny score's considerable difficulties (including an imposing pedal cadenza written for her by the composer especially for this performance) with disarming ease. The 89-rank Schlicker organ (1962) yielded the necessary wide range of tonal coloration asked for by the composer, but one would have wished for a less dry acoustical environment than the church had to offer in order to realize a better synthesis of organ and string sound.

Duerr, winner of the 1976 AGO organ playing competition and a Uni-

versity of Southern California graduate, had honed his 24 strings to a fine point, and they performed their many solo and ensemble duties throughout the evening with exceptional precision, blend and intonational purity.

James Hopkins' *Voces organi* ("Voices of the Organ"), commissioned by the orchestra and receiving its world premiere, is an entirely different kind of work. Hopkins is also interested in exploring sound possibilities, but his harmonic framework is more consonant and accessible than Guillou's and his textures more transparent. In *Voces organi* the organ part, a duet played by Cherry Rhodes and Ladd Thomas, functions more as the wind and brass section of the orchestra rather than in the traditional solo capacity. Both players seemed to work very industriously, but much of what they were playing was lost in the orchestral fabric, which, in this instance, is probably as it should be, since the composer balanced the organ and strings in the final rehearsal.

Between the two premieres, Ladd Thomas, also a former winner of the AGO national playing competition and the chairman of the USC Organ Department, played one of the most buoyant performances we have ever heard of the enduring Poulenc *Concerto in G Minor*. Thomas' and the orchestra's playing combined all of the necessary finesse, bravura and Gallic wit and charm. It was one of those rare moments when soloist and accompanists inspire one another to greater heights than either is capable of individually.

To open the program, Duerr, who leaves his organist-choirmaster position at All Saints Church in July to devote himself fulltime to his conducting and his orchestra, doffed two hats and appeared as soloist and conductor in the Albinoni *Adagio in G Minor*.

Richard Slater is a music critic for the Los Angeles Times.

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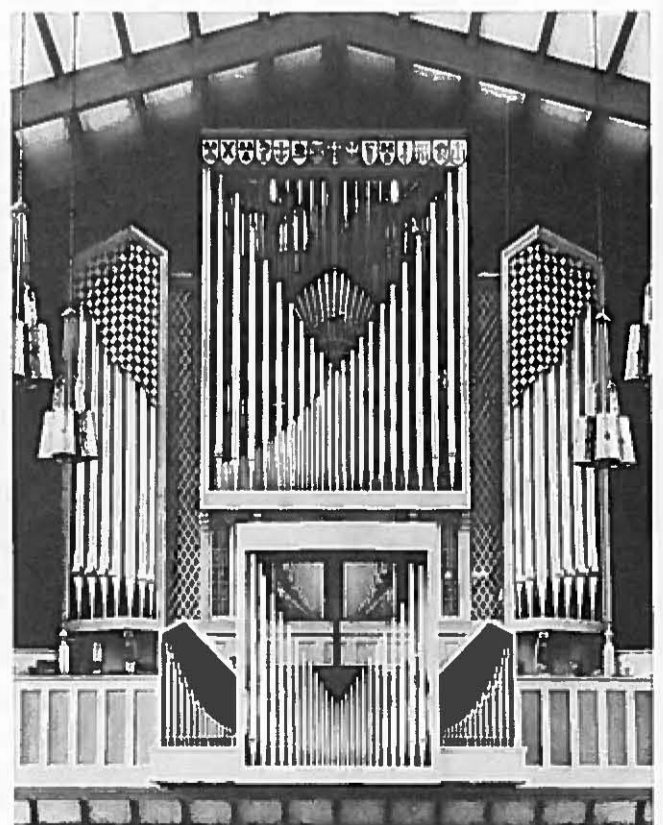
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University of Iowa graduate student Richard Hill and Philip Gehring.

University of Iowa Organ Workshop

The University of Iowa School of Music sponsored an Organ Workshop March 6-8. All recitals were held in Clapp Recital Hall which houses an excellent 74-rank Casavant tracker instrument. In addition to Delbert Disselhorst and Delores Bruch of the university, faculty members for the workshop were Philip Gehring (Valparaiso University), Robert Triplett (Lisbon, Iowa), and Russell Saunders (Eastman School of Music), who replaced

Arthur Poister, originally scheduled as a guest. When Dr. Poister's death was announced, the workshop took on the air of a memorial to him.

The opening event was a recital by Delores Bruch and Delbert Disselhorst. Ms. Bruch performed: Couperin, *Convent Mass* (two movements); Bach *Fantasy in G*, BWV 572; Duruflé, *Scherzo*, op. 2; Adler, *Xenia*, with percussionist Steven Schick. In the Adler work she especially excelled; she seems to have a special affinity for this kind of music and generates a real excitement in her audience. Mr. Schick demonstrated his excellence in ensemble playing.

Mr. Disselhorst played: Bach, *Aus tiefer Not schrei' ich zu dir*, BWV 686; Persichetti, *Shimah B'koli*, op. 89; Reubke, *Sonata on the Ninety-Fourth Psalm*. Particularly in the fugue of the Reubke, he thrilled the audience.

On Friday morning, after greetings from music school director Himie Voxman, and a moment of silence in tribute to Arthur Poister, Russell Saunders began his two-part masterclass, working with a large number of excellent University of Iowa students. In only a few minutes he revealed himself a master teacher. He stressed musical playing, discussing articulation and other performance practice techniques only as a means to that end. As an aid to musical playing, Saunders suggested that organists attend programs of mediums other than organ, and continue throughout their lives to change and know what other teachers are thinking. His colorful language served him well as an aid in achieving a more musical response from the students. It was apparent from the outset that he was a former student of Poister, whose idea of continuing to approach any music with an open mind was frequently reiterated. During the remainder of the class, Saunders continued concerning himself with musicians listening to themselves. His insistence on thorough preparation and continued research and awareness serves all of us well.

Friday afternoon Robert Triplett presented a lecture-demonstration entitled "Befriending Stage Fright." He began by discussing what stage fright does to us physically as well as emotionally, then demonstrated a constructive approach to overcoming a problem all of us continue to face. Many of us felt that we would benefit from one of the workshops he offers.

Throughout a delightful program on

by Ronald Dawson

Friday evening, Philip Gehring reflected the very points Russell Saunders had discussed earlier in the day. In this program, Gehring proved himself a superlative musician. His program was: Lübeck, *Prelude in E Major*; Grigny, *Récit de tierce en taille*; Bach, *Partita "Sei gegrüßet, Jesu gütig," BWV 768*; Wienhorst *Reflection and Celebration*; Pepping, "*O Mensch beweine dein Sünde gross*"; Reger, *Introduction and Passacaglia in D Minor*.

Saturday morning Mr. Gehring presented a lecture-demonstration entitled "Fugues, Fantasies, and Fanfares." Actually, he discussed extemporization at the keyboard. In the well-organized and down-to-earth lecture he admonished us to practice extemporization and presented various methods of working with smaller and simpler forms. He made us anxious to get home to try out his suggestions.

Late Saturday morning, University of Iowa organ majors presented a recital of works by Buxtehude, Bach, Reger, Messiaen, Hallstrom, and Eben. This program, which the students played from memory, offered conclusive evidence that a good many talented students at Iowa are receiving excellent instruction. Performing on this program were Richard Hill, Steven Carman, Megan Johnson, David Jenkins, Susan Randall, and Mark Bighley.

The final event was an open forum with all of the workshop leaders. To the many thought-provoking questions regarding job opportunities and compensation for organists, each one spoke ably. The benefit of an institution concentrating on music of no single style or period became evident. Workshops of this caliber prove that music, particularly organ music, is alive and well in the midwest.

Ronald Dawson is a faculty member in music at Cottey College, Nevada, Missouri.

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Here & There

The memory of the late Anton Heiller was honored by a recital on March 20 at the Hochschule für Musik in Vienna played by students of Michael Radulescu. The program consisted of Heiller's Fantasy on "Salve Regina" (played by Margit Dostal of Austria), Radulescu's Chorale Fantasy on "Da Jesus an dem Kreuze stund" (Brett Leighton, Australia; first performance), and Bach's Prelude and Fugue in B Minor (Dean Billmeyer, US).

Donald Rotermund was honored by a special service at Zion Lutheran Church, Dallas, TX, to mark the 25th anniversary of his music ministry at the church. Guest organist for the Feb. 24 event, as well as for a hymn festival the same afternoon, was Paul Manz. Three new choral pieces composed for the occasion were directed by Mr. Rotermund's brother Mel. After the service, Mr. Rotermund and his wife were presented an all-expense-paid trip to London, England, as a gift from the congregation.



Finalists in the 1980 national organ playing competition at the First Presbyterian Church, Fort Wayne, Indiana (left to right): back row: Mary Preston, Todd Gresick, Kurt Schlender, Katharine Pardee; front row: Craig Cramer (winner), Louis Patterson, Paul Grime, Thomas Niel (first runnerup).

Fort Wayne Competition Results Announced

Craig J. Cramer, 26, of Dillsburg, PA, has been named winner of the 21st annual national organ playing competition held March 15 at the First Presbyterian Church in Fort Wayne, IN. One of seven finalists, he was awarded a cash prize of \$500 and played a recital at the church on April 29. His winning compositions were Bach, Trio Sonata 4; Vierne, Final, Symphonie IV; and Messiaen, Chants d'Oiseaux (Livre d'Orgue).

Mr. Cramer is a magna cum laude graduate of Westminster Choir College, where he studied organ with William Hays. He earned the M.Mus. degree and Performer's Certificate in organ at the Eastman School of Music, where he is currently a D.M.A. candidate and student of Russell Saunders. He is organist and music director at Twelve Corners Presbyterian Church in Rochester.

First runnerup in the competition was Thomas J. Niel, of Lake Charles, LA, a student of Robert Anderson at Southern Methodist University. Other

finalists were Todd J. Gresick, graduate of the University of Michigan and student of Robert Glasgow; Paul J. Grime, student of William Eifrig at Valparaiso University; Katharine F. Pardee, graduate of Boston University and student of George Faxon and Barclay Wood; Louis E. Patterson, student of Richard Enright at Northwestern University; Mary M. Preston of Dallas, student of Robert Anderson; and Kurt W. Schlender, student of Robert Town at Wichita State University.

Judges for the final competition were Clyde Holloway of Houston Baptist University and Rice University; John Holtz of the University of Hartford's Hartt School of Music; Kathryn Loew of Western Michigan University; and Margaret Rickerd Scharf of Western Reserve Academy. 52 contestants from 23 states entered the competition, which is administered by Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theater manager at the church.



Judges for the Fort Wayne competition (left to right): Clyde Holloway, Margaret Scharf, Kathryn Loew, John Holtz.

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Appointments

Margaret Irwin-Brandon has been appointed assistant professor of organ and harpsichord at Oberlin Conservatory of Music in Oberlin, OH, for the 1979-80 academic year. She replaces Garth Peacock (organ, fall 1979) and Lisa Crawford (harpsichord, spring 1980) who are on sabbatical leaves. Ms. Irwin-Brandon concertizes under the representation of Buchanan Artists Ltd.



Noted Swiss organist Guy Bovet (above), has accepted a two-year appointment to teach organ and harpsichord performance studies at the University of Oregon, Eugene, beginning this fall. During that period, he will replace John Hamilton (below) who will take a two-year leave of absence from his duties as professor of music at the university. Mr. Hamilton will reside in Copenhagen and engage in research and concerts throughout Europe. Among the eleven tracker-action organs in Eugene available to Mr. Bovet's students will be ones built by Ahrend, Brombaugh, Coulter, Flen-trop, and Walcker, along with harp-sichords by Dowd. The shop of organ-builder John Brombaugh, who serves as an adjunct music professor, is near the campus.



Daniel Nelson Colburn II has been appointed executive director of the American Guild of Organists, where he serves in the new national office at 815 Second Ave. A native of Minneapolis, he attended Macalester College where he was a speech and drama major. Except for time spent in military service, he has been employed in arts administration since college. From 1973-78, he was with Affiliate Artists national residency program for young performing artists, and from 1978 until assuming the AGO position at the beginning of this year, with the New York State Council on the Arts. Mr. Colburn serves on the board of trustees of Holy Trinity Lutheran Church in New York City, where he is also a member of the Bach choir and is chairman of the worship and music committee.



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Ronald Arnatt, organist-choirmaster of Christ Church Cathedral in St. Louis, MO, has accepted the position of director of music and arts at Trinity Church, Boston. He will fill the vacancy created by the resignation of George Faxon, who retires Sept. 1. Both men have been in their present positions for a quarter-century.

Born in London, England, in 1930, Mr. Arnatt sang in the King's College Choir at Cambridge, immigrating to the US in 1947. After serving several churches in the Washington, DC, area, he moved to his current position in St. Louis in 1954; he also joined the faculty of the University of Missouri in 1968. In 1974 he became conductor and music director of the Bach Society of St. Louis. Active as a concert organist, he is also a widely-published composer, and has served on the Joint Commission on Church Music of the Episcopal Church, and as current national vice president of the American Guild of Organists. He was conductor for the closing concert at the 1978 national AGO convention in Seattle.

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 - 8' Gambe
 - 4' Choralbass
 - 4' Bourdon
 - 2' Choralbass
 - IV Mixtur
 - 32' Contra Bombarde
 - 16' Bombarde
 - 16' Basson
 - 8' Bombarde
 - 8' Cromorne
 - 4' Bombarde
 - 4' Harfen Regal

Old and New at OHS Convention



Left: 1855 Johnson at Westminster Presbyterian, Syracuse. Right: 1972 Wolff at Cornell University.



Left: 1892 Hutchings at Berkshire Congregational. Right: 1895 Barnes at Cortland.



Left: 1940 Aeolian-Skinner at Cornell University. Right: c.1860 organ by unknown builder at Ovid.

In a schedule designed to give Convention-goers a chance to sample some of the best of Upstate New York's scenery, architecture, hospitality and pipe organs, the Organ Historical Society's Silver Anniversary Convention will be held in and around Ithaca, NY, June 24-26.

The 15 organs by 13 builders to be seen and heard range in size from a 1/5 by William King & Son of Elmira to electro-pneumatic instruments of over 60 ranks by Walter Holtkamp, Sr. at Syracuse University and by G. Donald Harrison (Aeolian-Skinner) at Cornell University. Included on the tours are several substantial 2-manual trackers, including a 2/25 of 1867 by John Marklove at Candor, a 2/26 rebuild of an 1883 Steer & Turner, an elegant 2/21 by Jardine (1894), and a striking 2/22 of 1896 by Morey & Barnes of Utica, featured in the closing concert. The oldest instrument visited will be William A. Johnson's Op. #43, an 1855 2/19 located at Westminster Presbyterian Church, Syracuse, which is the oldest existing Johnson organ; it will receive one of the society's historic organ citation plaques. At the other end of the chronological scale, the convention will hear two trackers built in the 1970s by Hellmuth Wolff.

For die-hards, an optional fourth day tour is being offered, which will include significant tracker organs such as an 1889 Hutchings, an 1896 Casavant, an 1890s Barckhoff, and an 1879 Johnson, plus a 30-rank Ernest M. Skinner organ, one of the very few remaining in near-original condition in upstate New York.

Demonstrators and recitalists from several parts of the country will perform, including Brian Jones (Dedham, MA), Kristin Johnson (Columbia, SC), Earl Miller (Danville, VA), David Porkola and Earl Naylor (St. Louis, MO), Lois Regestein (Boston, MA), and society members from the central New York area: Will Headlee, Don Paterson, George Damp, Wayne Leupold, David Jackson, Mary Ann Dodd, Alice Bancroft Damp, Susan Darrow Randall, Rob Kerner, and Richard Konzen. A special program will be the performance of a newly re-discovered "Concerto for Organ, Orchestra, and Chorus" by Richard Bartmuss (1849-1910).

Convention headquarters will be at the campus of Ithaca College, which affords a spectacular view of the city and Cayuga Lake. The society's annual meeting will be held there, as will a special panel discussion devoted to the work of Ernest Skinner, and its value for the present day and the future, in which several organists and organbuilders will participate. For further information, write to Anne L. Kazlauskas — Registrar, 210 N. Cayuga St., Ithaca, NY 14850, for a brochure and registration blank.

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Memorization

(continued from p. 9)

case of the fifth variation, rather than following the Noel's original harmonic progression, the pedal line (specifically, the first note of each ascending octave leap) follows the notes of the Noel melody. Therefore, the first six measures of the variation correspond to phrase two (or m. 4 and 8) of the Noel (Dupré chose not to follow the melodic movement to the dominant, at the end of phrase one, but utilized instead the melodic movement directly to the tonic, in phrase two). Phrase 3 of the Noel (m. 11-15) corresponds to m. 7-10 of the variation, and Noel phrase 4 (m. 16-20) relates to variation measures m. 11-14. For reasons of harmonic integrity Dupré did not follow the melodic progression of the Noel literally in m. 7-14 of the variation; in variation m. 7 the Noel melody D-D-C-B-C-A is instead replaced by pedal notes C-B-C-A. The general outline, however, remains intact. The melodic structure of the pedal line, as it follows more or less the melody of the Noel, easily delineates the harmonic progression formed as a composite of all the voices. The ear can fill in this harmonic support as the melodic pedal progression is studied and as the right-hand line is examined.

The right-hand line can perhaps best be skeletonized into two separate lines, one formed by the successive first notes of each triplet figure, and the other formed by the successive second notes of each triplet figure. Each of these lines is then examined in terms of a pattern (or lack of pattern), and subsequently memorized (Fig. 10). One of the difficulties of memorizing this particular variation is the irregularity of the right-hand pattern.

In line "X", m. 1, notice that the line moves down by whole steps until the augmented second from G \sharp to F \sharp (deviation from the whole-step pattern) is reached. The B \flat repeats on the 4th beat of the measure. Then in m. 2 the whole-step pattern resumes until beat 6, when the line moves up a minor third (again, deviation from the whole-step pattern). Note also that the repetition of the B takes place now at a different place in the measure. Line "Y", m. 1, also generates a pattern: the repetition of the F and its drop of a minor third to D, followed by the repetition of the D and its subsequent drop of a minor third to B \flat . The minor third motive also dominates m. 2 of line "Y".

Having analyzed both lines A and B in this manner, it is a relatively simple task to join the lines in one's mind and ear, and to supply the third note of the triplet, which is in most cases ornamental. Eventually the line formed by the first notes of each triplet (line "X") will likely predominate, and can be used as a primary focus during the performance. It is wise to

V^o VAR.
Visner (83 = J. Figure 7 Dupré Variations sur un Noël

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join line "X" with left hand and pedal as soon as possible so as to form the complete harmonic composite of voices in one's ear; this should be done even before the right hand is completely memorized.

In the memorization process one final consideration remains: registration. Registrational changes are easily memorized as an adjunct to the analytical mapping process. Additions, subtractions, or other changes may be inserted at the appropriate place on the map in whatever symbolic form is meaningful. Thus the symbol becomes linked to its structural position on the map by the process of association.

The making of a map in terms of simple, visual symbols, using lines, letters, circles, and other graphics, is a highly personal matter, a kind of personal symbolic shorthand. It becomes more effective with practice and experience, to the end that it becomes a complete representation and a permanent record of the score.

NOTES

¹ Ross, Edgar Cecil Jr., "An experimental Study of the effect of Analytical Guidance in Music Memorization" (*Dissertation Abstracts*, Feb. 1962), p. 2821.

² *Webster's Seventh New Collegiate Dictionary* (G. & C. Merriam Company, 1966), p. 32.

³ Lorayne, Harry, *The Memory Book* (Random House, 1975), p. 5.

⁴ Rubin-Rabson, Grace, "The Psychology of Memorizing," *Music Educator's Journal*, Jan. 1950, p. 22.

George H. Pro is a graduate of the University of Kansas and the University of Illinois, and holds the D.M.A. degree from the University of Missouri. He has studied organ with Laurel E. Anderson and Jerald Hamilton, and at the Summer Organ Institute in Freiburg, Germany. Dr. Pro is a member of the faculty at Washington State University in Pullman, where he heads the organ department.

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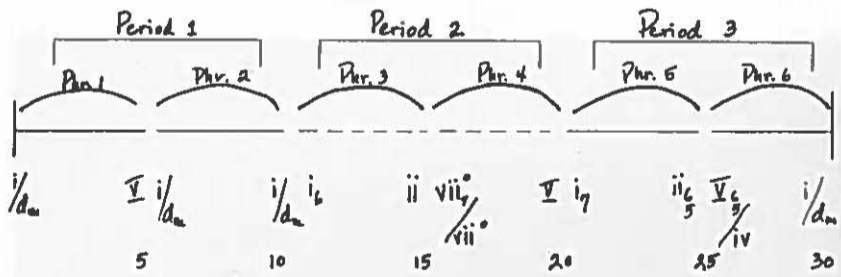
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Figure 9 Dupré Variations sur un Noël, Noel theme



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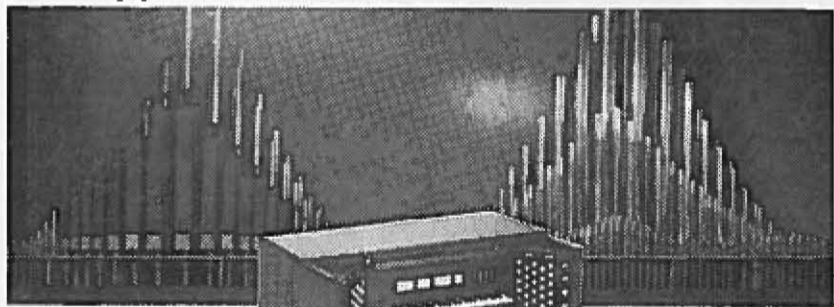
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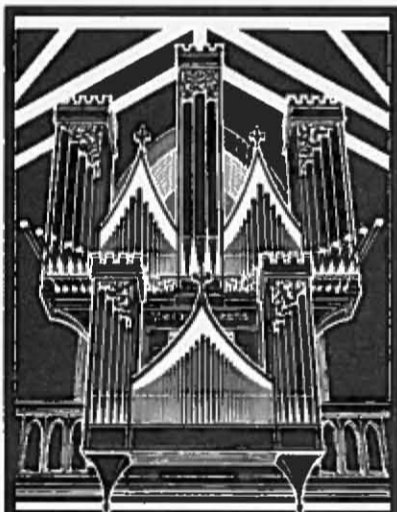
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New Organs



Bethany Lutheran College
 Mankato, Minnesota

Organ by Lynn A. Dobson
 Lake City, Iowa, 1979

College organist: Arlene Hilding
 Two manuals and pedal, 61/32 — 21 ranks
 Mechanical key and stop action

The case is of white oak, with black walnut around console. Façade doors have padauk inserts, and hand-carved stop-action levers are of padauk. The pipe shade scroll work is of birch. The case is 12' 3" high, 16' wide, and 50" deep. The principals are of 60% and 70% tin, and flutes are 30% tin. The pedal transmissions are mechanical. Windpressure of the organ is 50 mm. The instrument was designed by Mr. Dobson in consultation with Mrs. Hilding.

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

GREAT

Prestant 8'
 Koppelflöte 8'
 Octave 4'
 Nazard 2-2/3'
 Waldflöte 2'
 Tierce 1-3/5' (TC)
 Mixture IV
 Trumpet 8'
 Tremulant

POSITIV

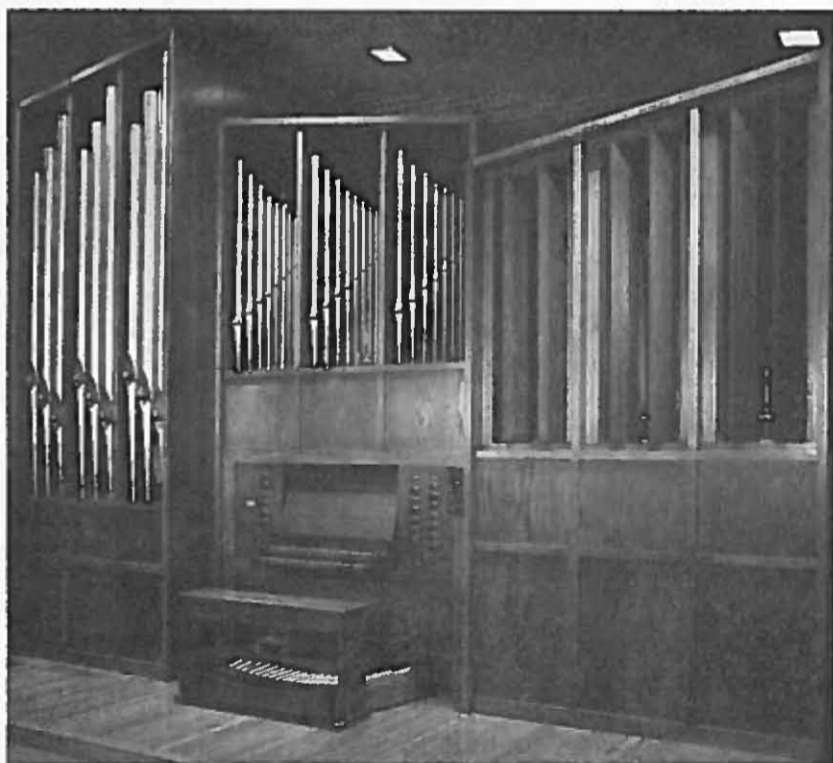
Gedackt 8'
 Rohrflöte 4'
 Principal 2'
 Gemsquinte 1-1/3'
 Zimbel II
 Krummhorn 8'
 Tremulant

PEDAL

Subbass 16'
 Prestant 8' (GT)
 Gedackt 8' (ext.)
 Choralbass 4'
 Façott 16'

COUPLERS

II/I
 I/Pedal
 II/Pedal



Avondale United Methodist
 Church
 Kansas City, Missouri

Organ by Reuter Organ Co.
 Lawrence, Kansas, 1980



St. Chrysostom's Episcopal Church
Chicago, Illinois
Organ by M. P. Moller, Op. 11040
Hagerstown, Maryland, 1979
Organist-choirmaster-carillonneur: Robert Lodine
Dedication recitalist: Catharine Crozier
Four manuals and pedal, 61/32 — 90 ranks
Electro-pneumatic action

The main organ is in the chancel area with the drawknob console, and an antiphonal division is on either side of the rear window. The nave seats 600. Some ranks were revised from an earlier Casavant which the present instrument replaced.

<p>GREAT</p> <p>Quintade 16' Principal 8' Bourdon 8' Flute Harmonique 8' Octave 4' Rohrfloete 4' Twelfth 2-2/3' Fifteenth 2' Cornet (TC) V Fourniture IV Scharf III Kontra Trompete 16' Trompete 8' Tremolo Chimes</p> <p>SWELL</p> <p>Rohrgedeckt 16' Rohrgedeckt 8' Viola Pomposa 8' Viola Celeste (GG) 8' Voix Celeste II 8' Principal 4' Flachfloete 4' Nazard 2-2/3' Blockfloete 2' Tierce 1-3/5' Plein Jeu IV Cymbale III Basson 16' Trompette 8' Hautbois 8' Voix Humaine 8' Clairon 4' Tremolo</p> <p>CHOIR</p> <p>Geigen Principal 8' Holzfloete 8' Flute Celeste II 8' Geigen Octave 4' Koppelfloete 4' Nasat 2-2/3' Doublette 2' Terz 1-3/5' Larigot 1-1/3' Mixture III-IV Chalumeau 8' Trichter Regal 4' Tremolo Bombarde 8'</p>	<p>ANTIPHONAL</p> <p>Principal 8' Gedeckt 8' Octave 4' Spillfloete 4' Super Octave 2' Mixture III-IV Trompete 8' Bombarde (Choir) Chimes</p> <p>ANTIPHONAL PEDAL</p> <p>Bourdon 16' Principal 8' Octave 4' Double Trumpet 16' Clarion 4'</p> <p>PEDAL</p> <p>Untersatz 32' Principal 16' Subbass 16' Rohrgedeckt 16' Quint 10-2/3' Octave 8' Gemshorn 8' Bourdon 8' Rohrfloete 8' Gross Terz 6-2/5' Quint 5-1/3' Choralbass 4' Spitzfloete 4' Rohrfloete 4' Floetenprinzpal 2' Grand Cornet IV 32' Cornet IV Fourniture III Cymbale III Contre Bombarde 32' Bombarde 16' Kontra Trompete 16' Basson 16' Bombarde 8' Trompete 8' Basson 8' Clarion 4' Schalmel 4' Zink 2' Tremolo Cymbelstern</p>
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Two manuals and pedal, 61/32 — 19 ranks
Mechanical key and stop action

Franklin Mitchell, Albert Neutel, and Burton Tidwell are members of the American Institute of Organbuilders.

<p>GREAT</p> <p>Rohrfloete 8' Principal 4' Nasat 2-2/3' (TC) Flachfloete 2' Terz 1-3/5' (TC) Mixture III</p> <p>PEDAL</p> <p>Subbass 16' Principal 8' Gedeckt 8' Choralbass 4' Fagott 16'</p>	<p>SWELL</p> <p>Gemshorn 8' Celeste 8' (TC) Spitzfloete 4' Principal 2' Quinte 1-1/3' Trompete 8' Tremulant</p> <p>COUPLERS</p> <p>Swell to Great Great to Pedal Swell to Pedal</p>
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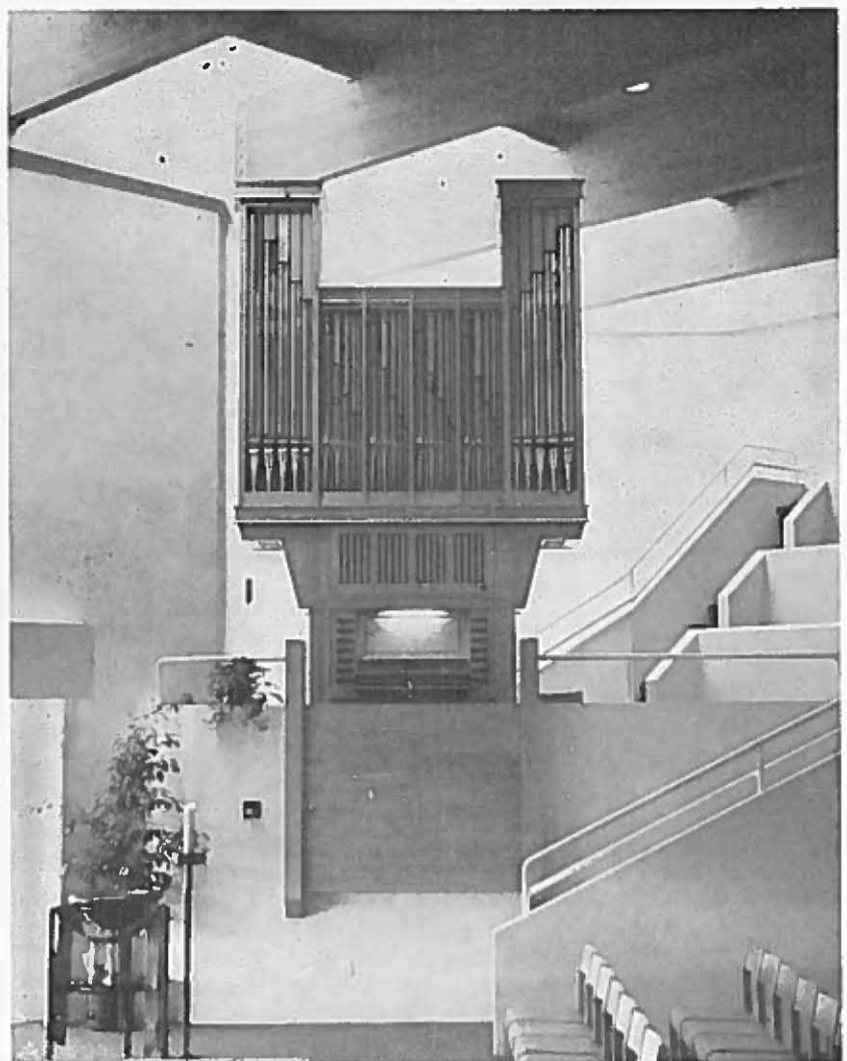
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New Organs



Atonement Lutheran Church
St. Cloud, Minnesota

Organ by John F. Nordlie, Op. 2
Sioux Falls, South Dakota, 1979

Dedication recitalist and consultant: Randolph Bourne
Two manuals and pedal, 56/30 — 18 ranks
Mechanical key and stop action

The case and pipeshades are of white and red oak, with ebony for manual naturals and satinwood accidentals. The façade pipes are of 75% tin, while interior metal pipes are 30% tin and 70% lead. Oak was used for all wooden pipes. A wedge bellows provides the wind at 80 mm pressure. Pipes are con-tuned to Kirnberger III temperament. The pedalboard is flat.

GREAT		ECHO (expressive)
Praestant 8'		Oakgedeckt 8'
Rohrflute 8'		Rohrflute 4'
Octave 4'		Schwegel 2'
Quint + Terz 2-2/3' + 1-3/5'		Nazat 1-1/3'
Octave 2'		Bienenkorbregal 8'
Mixture III-V 1-1/3'		
Trumpet 8'		
PEDAL		Great to Pedal
Bourdon 16'		Echo to Pedal
Trumpet 8' (GT)		Tremulant to entire organ



Octave 4'
Flachflute 2'
Mixture III
Chimes

SWELL

Rohrflute 8'
Salicional 8'
Celeste 8'
Koppelflute 8'
Viola 4'
Nazat 2-2/3'
Blockflute 2'
Quinte 1-1/3'
Piccolo 1'
Trompette 16'
Trompette 8'
Scholmei 4'
Tremolo

PEDAL

Subbass 16'
Open Diapason 8'
Bassflute 8'
Gemshorn 8' (GT)
Choral Bass 4' (SW)
Flachflute 2' (GT)
Mixture III (GT)
Trompette 16' (SW)
Trompette 8' (SW)
Scholmei 4' (SW)

COUPLERS

Swell to Swell 16', 4'
Swell Unison Silent
Swell to Great 16', 8', 4'
Great to Great 16', 4'
Great Unison Silent
Great to Pedal
Swell to Pedal

William D. Miller,* Cleveland, MO, has built a 2-manual and pedal organ of 30 stops for the First United Methodist Church of Paola, KS. The electric-action instrument was dedicated by music director Don Carr. Keyboard ranges are 61/32. *William D. Miller, member, American Institute of Organbuilders.

Principal 8'
Bourdon 8'
Gemshorn 8'

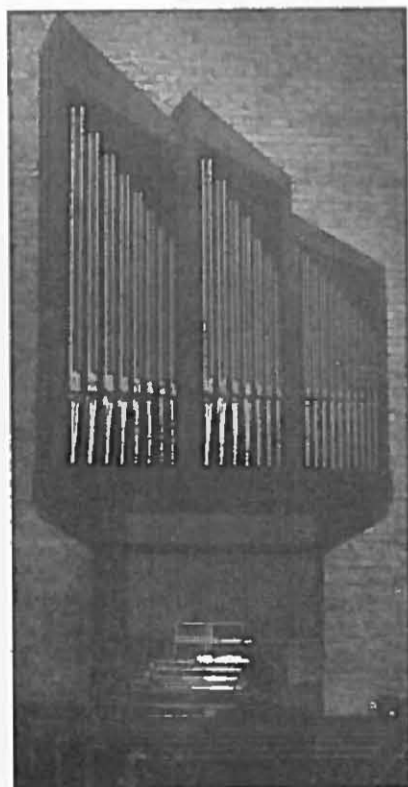
GREAT



Unity Presbyterian Church **Organ by Ralph Blakely**
Denver, North Carolina **Davidson, North Carolina, 1979**
Dedication recitalist: Wilmer Hayden Welsh
Two manuals and pedal, 61/32 — 10 ranks
Mechanical key and stop action

The organ is situated at the front of the sanctuary of an historic rural church which previously had a harmonium. The case is of oak, with pipeshades carved from limed white oak. Façade pipes are 70% tin. The pedal pipes are behind and beside the case, as well as in the front base.

- | | |
|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| <p>MANUAL I</p> <p>Clear Flute 8'
Principal 4'
Mixture IV</p> | <p>MANUAL II</p> <p>Stopped Diapason 8'
Octave Flute 4'
Fifteenth 2'</p> |
| <p>PEDAL</p> <p>Subbass 16'</p> <p>Tramulant to entire organ
II/I
II/Pedal
I/Pedal</p> | |



Steiner Organs, Louisville, KY, have installed a 2-manual and pedal organ of 26 ranks at St. Thomas Aquinas Church in Madison, WI. The instrument has mechanical key stop action, with equal temperament and 75 mm. windpressure. The keyboard ranges are 56 notes for the manuals and 32 for the pedals; keys are of padouk, elm, and ebony. The console is turned 30° for better visibility of the altar; the Principal of polished copper stands in a case of stained oak. Mrs. Pat King is the organist.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>GREAT</p> <p>Principal (façade) 8'
Rohrfloete 8'
Octave 4'
Spitzfloete 4'
Octave 2'
Mixture III-V 1-1/3'
Trumpet 8'</p> | <p>SWELL</p> <p>Gedacktpommer 8'
Salicional 8'
Principal 4'
Rohrpommer 4'
Octavin 2'
Sesquialtera II
Mixture II-IV 2/3'
Krummhorn 8'</p> |
| <p>PEDAL</p> <p>Subbass 16'
Principalbass 8'
Subbass 8'
Choralbass II (4' + 2')
Fagott 16'</p> | |

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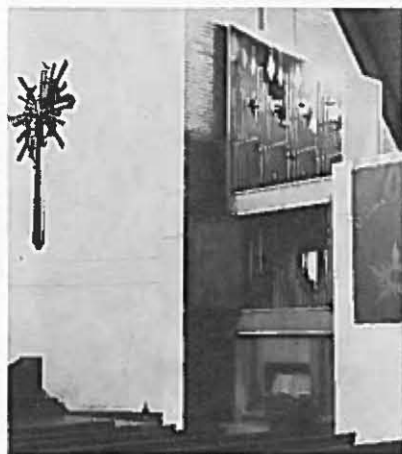
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New Organs



Visser-Rowland Associates* of Houston, TX, have installed a 2-manual and pedal organ of 11 ranks in St. Cecilia Catholic Church, Houston. The mechanical-action instrument has a third manual for coupling. A Brustwerk with doors is surmounted by the Hauptwerk.
 *Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

- HAUPTWERK**
 Rohrflöte 8' 56 pipes
 Prestant 4' (en façade) 56 pipes
 Mixtur III 1-1/3' 168 pipes
 Trompetregal 8' 56 pipes
- BRUSTWERK**
 Gemshorn 8' 56 pipes
 Kleinflöte 4' 56 pipes
 Waldflöte 2' 56 pipes
 Larigot 1-1/3' 56 pipes
 Tremulant

- PEDAL**
 Subbass 16' 30 pipes



Schneider Workshop, Decatur, IL, has built a 1-manual cabinet organ of 2 ranks for Concordia Lutheran College, Ann Arbor, MI. The pedalless instrument uses a mechanical action for the upper 44 notes, with a 12-note electro-pneumatic bass action. Equal temperament was employed, with a 63 mm. windpressure. The instrument was designed for use with choir tours and concerts, and can be disassembled into two sections. Wood basses are laid horizontally in the lower section, while metal basses are in the case.

- MANUAL**
 Flute a Cheminée 8'
 Flute a Ponte 4'

W. Zimmer & Sons* of Charlotte, NC, have completed a 2-manual and pedal organ of 19 ranks for Zion Evangelical Lutheran Church, Marietta, PA. The electric-action instrument is the firm's 235th organ built in the US. It was dedicated with a recital by Karl E. Moyer, Mar. 23, 1980.
 *Franz Zimmer, member, American Institute of Organbuilders.

- GREAT**
 Principal 8' 61 pipes
 Rohrflöte 8' 61 pipes
 Octave 4' 61 pipes
 Blockflöte 2' 61 pipes
 Mixture III 1-1/3' 183 pipes

- SWELL**
 Gedeckt 8' 61 pipes
 Spitzgamba 8' 49 pipes
 Koppelflöte 4' 61 pipes
 Principal 2' 61 pipes
 Nasat 1-1/3' 61 pipes
 Trompete 8' 61 pipes
 Tremolo

- PEDAL**
 Subbass 16' 32 pipes
 Offenbass 8' 32 pipes
 Choralbass 4' 32 pipes
 Rauschpfeife II 2-2/3' 64 pipes
 Fagott 16' 32 pipes

- COUPLERS**
 Swell to Swell 16', 4'
 Swell Unison Off
 Swell to Great 8'
 Swell to Pedal
 Great to Pedal

Lawrence Hawkins, Hillsboro, OR, has completed a 2-manual and pedal organ of 15 ranks for the chapel of the First Baptist Church, Rome, GA. The electric-action instrument is encased and makes use of some ranks of used pipes. New pipes were built by Koelmyn and by Stinkens; a solid oak Reinsner console was used. William Krape was organist for the dedication service.

- GREAT**
 Principal 8' 54 pipes
 Spillflöte 8' 61 pipes
 Octave 4' 61 pipes
 Blockflöte 2' 12 pipes
 Scharf III-IV 1' 220 pipes
 Trompete 8' (SW) 61 notes

- SWELL**
 Bourdon 8' 61 pipes
 Gemshorn (TC) 8' 49 pipes
 Gemshorn Celeste (TC) 8' 49 pipes
 Principal 4' 61 pipes
 Bourdon 4' 12 pipes
 Octave 2' 12 pipes
 Quintflöte 1-1/3' 39 pipes
 Trompete 8' 61 pipes

- PEDAL**
 Untersatz 16' 32 pipes
 Principal 8' 32 pipes
 Bourdon 8' (SW) 32 notes
 Octave 4' 12 pipes
 Flute 4' (SW) 32 notes
 Gemshorn 2' (SW) 32 notes
 Trompete 16' (SW) 12 pipes

Rebuilt Organ

Fritzsche Organ Co.* of Allentown, PA, has completed the rebuilding and enlargement of a 3-manual and pedal organ for Zion's United Church of Christ in Windsor Castle, PA. The electro-pneumatic instrument has 30 ranks, including a new exposed Great division; the existing Kilgen organ was tonally revised to fit the new specification, designed by Robert Wuesthoff of the firm.

*Robert O. Wuesthoff, Patricia Hockman, members, American Institute of Organbuilders.

- GREAT**
 Principal 8' 61 pipes
 Bordun 8' 61 pipes
 Octave 4' 61 pipes
 Koppel Flute 4' 61 pipes
 Fifteenth 2' 61 pipes
 Fourniture IV 244 pipes
 Chimes

- SWELL**
 Gedeckt 16' 49 notes
 Gedeckt 8' 61 pipes
 Viole d'Gamba 8' 61 pipes
 Vox Celeste 8' 49 pipes
 Octave 4' 61 pipes
 Flute Traverso 4' 61 pipes
 Flautino 2' 61 pipes
 Plein Jeu III 183 pipes
 Trompete 8' 61 pipes
 Oboe 8' 61 pipes
 Tremulant

- CHOIR**
 (enclosed)
 Rohr Flute 8' 61 pipes
 Dulciana 8' 61 pipes
 Flute d'Amour 4' 61 pipes
 Nazard 2-2/3' 61 pipes
 Block Flute 2' 61 pipes
 Terz 1-3/5' 61 pipes
 Clarinet 8' 61 pipes
 Tremulant

- PEDAL**
 Resultant 32' 32 notes
 Contra Bass 16' 32 pipes
 Bourdon 16' 32 pipes
 Lieblich Gedeckt 16' 32 notes
 Principal 8' 32 pipes
 Flute 8' 32 notes
 Choral Bass 4' 12 pipes
 Flute 4' 12 pipes
 Super Octave 2' 12 pipes
 Bombarde 16' 32 pipes

Calendar

This calendar covers a two-month period ending July 15. All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * = AGO event. Information will not be accepted unless it includes artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 MAY
John Grady; Music Hall, Methuen, MA 8:30 pm
David Cox, John Holtz, John Rose; St Joseph Cathedral, Hartford, CT 8:15
David Billings; 1st Presbyterian, Binghamton, NY 8:15 pm
Thomas Murray; West Presbyterian, Binghamton, NY 8 pm
Voice recital; Bethesda Episcopal, Saratoga Springs, NY 8 pm
James David Christie, organ & harpsichord; Trinity Lutheran, Hagerstown, MD 8 pm
Patriotic concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Haydn Creation; Metropolitan Methodist, Detroit, MI 8 pm

17 MAY
Edward Clark, harpsichord; Grace Lutheran, Hartford, CT 2 pm
Bach festival concert; Junior College, Hagerstown, MD 8 pm

18 MAY
*Michele Johns; St Lukes Cathedral, Portland, ME 7:30 pm
Bach Cantata 80; St Joseph Cathedral, Hartford, CT 3 pm
Richard Heschke; Zion Lutheran, Stamford, CT 4 pm
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 4:30 pm
Douglas Frew; St Thomas Church, New York, NY 5:15 pm
Princeton Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Haydn Nelson Mass; Calvary UCC, Reading, PA 4 pm
Bach Cantata 34; 10th Presbyterian, Philadelphia, PA 5 pm
Bach Cantata 140, Magnificat; Trinity Lutheran, Hagerstown, MD 8 pm
"After Hours" concert; Emmanuel Church, Baltimore, MD 4:30 pm
Festival evensong; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Baltimore Bach Soc; SS Philip & James Church, Baltimore, MD 8 pm
Handel Israel in Egypt; Cathedral, Washington, DC 4 pm
Brahms Requiem; Christ Church, Alexandria, VA 10 am
Choir & orchestra; St Thomas More Cathedral, Arlington, VA 7:30 pm
Reger marathon; Art Museum, Cleveland, OH 2 pm
Hymn festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Bell Ringers; Methodist Church, Lakewood, OH 4 pm
Todd Wilson; Calvary Episcopal, Cincinnati, OH 5 pm
Bach Cantata 70; 4th Presbyterian, Chicago, IL 6:30 pm

19 MAY
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 8 pm
Bernstein Chichester Psalms; Grace Church, Brooklyn Heights, NY 8:30 pm
Bruce Stevens; Westminster Presbyterian, Richmond, VA 8 pm

20 MAY
Harp & piano; Christ Church, Cincinnati, OH 12:10 pm

21 MAY
Randall Mullins; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

23 MAY
Fauré Messe Basse; Bethesda Episcopal, Saratoga Springs, NY 8 pm

25 MAY
Raymond Chenault; St Pauls Church, Washington, DC 7 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Arthur Lawrence; St Pauls Episcopal, La Porte, IN 4 pm
Arthur Griffin & Thomas Weissflog; 1st Unitarian, Chicago, IL 4 pm

26 MAY
Hazel Cooper; St Johns Lutheran, Charleston, SC 10 am

27 MAY
Thomas Clark; St Luke & St Paul Cathedral, Charleston, SC 10 am
Britten Rejoice in the Lamb; Collingwood Presbyterian, Toledo, OH 10 am

28 MAY
Edward Schaefer; St Johns Church, Washington, DC 12:10 pm
Andrae Selton; Trinity Methodist, Charleston, SC 10 am
Karel Paukert; Art Museum, Cleveland, OH 12 noon

29 MAY
Hazel Somerville; Huguenot Church, Charleston, SC 10 am

1 JUNE
Beverly Scheibert; St Thomas Church, New York, NY 4 pm
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 4:30 pm
Huw Lewis; Mariners Church, Detroit, MI 4 pm
Paul David Petersen; Augustana Lutheran, Church, IL 8 pm

2 JUNE
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 8 pm
Nancy Callahan; 2nd Presbyterian, Charleston, SC 10 am

3 JUNE
Porter Remington; St Philips Church, Charleston, SC 10 am

4 JUNE
Boston Archdiocesan Choir; Music Hall, Methuen, MA 8:30 pm
Robert Papineau; St Johns Church, Washington, DC 12:10 pm
James Darling; St Philips Church, Charleston, SC 10 am
Karel Paukert; Art Museum, Cleveland, OH 12 noon

5 JUNE
Stephen Schaeffer; St Matthews Lutheran, Charleston, SC 10 am

8 JUNE
Blythe Walker, soprano; Trinity Church, Newport, RI 4 pm
J Wayne Perry; St Thomas Church, New York, NY 4 pm
John Weaver; Calvary Presbyterian, Florham Park, NJ 2:30 pm
Hinson Mikell; St Marks Frankford, Philadelphia, PA 4 pm
Music for 2 organs; Trinity Cathedral, Cleveland, OH 5 pm
Gregory D Luchhaupt; St Joseph Cathedral, Columbus, OH 7:30 pm
Virgil Fox; Corp Fieldhouse, Oshkosh, WI 8 pm

9 JUNE
James Litton; Trinity Church, Princeton, NJ 7:45 pm

11 JUNE
John Skelton; Music Hall, Methuen, MA 8:30 pm
Stanley Shepelwich; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

15 JUNE
Bernard Lagacé; Choate Rosemary Hall, Wallingford, CT 8 pm
Ray Urwin; St Thomas Church, New York, NY 4 pm
Buxtehude Every Word; Bland St Methodist, Bluefield, WV 9:30 & 11 am
Bach Soc chorus & orch; St Johns Episcopal, Detroit, MI 3 pm

16 JUNE
Sergio Luca, violin; St Johns Episcopal, Detroit, MI 7:30 pm

17 JUNE
David Britton; St Johns Episcopal, Detroit, MI 7:30 pm
Esther Whitaker, soprano; Zion Lutheran, Ann Arbor, MI 4 pm

18 JUNE
Rosalind Mohnsen; Musir Hall, Methuen, MA 8:30 pm
Michael Rowlands; St Johns Church, Washington, DC 12:10 pm
Bruce Shewitz; Art Museum, Cleveland, OH 12 noon

(Continued overleaf)

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Calendar

(continued from p. 21)

20 JUNE

James Christie; Choate Rosemary Hall,
Wallingford, CT 8 pm

22 JUNE

Roberta Gary; Choate Rosemary Hall,
Wallingford, CT 8 pm
Friedmann Winkhofer; St Thomas Church,
New York, NY 4 pm
Van Knauss; National Shrine, Washing-
ton, DC 7 pm
Linda Bliven; Central Congregational
Galesburg, IL 8 pm

23 JUNE

Virgil Fox; Filene Center; Vienna, VA
8:30 pm

25 JUNE

David Carrier; Music Hall, Methuen, MA
8:30 pm
Harold Wills; St Johns Church, Washing-
ton, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland,
OH 12 noon

27 JUNE

Bernard Lagacé; Choate Rosemary Hall,
Wallingford, CT 8 pm

28 JUNE

Arthur A Phillips w/orch; Alice Tully
Hall, New York, NY 8 pm

29 JUNE

Thomas Jones; St Thomas Church, New
York, NY 4 pm
Geoffrey Graham; National Shrine, Wash-
ington, DC 7 pm
Cantata Sunday; 2nd Presbyterian, In-
dianapolis, IN 8:30 & 11 am

1 JULY

John Obetz; Riverside Church, New York,
NY 7 pm
Mark Brombaugh, harpsichord; Westmin-
ster Choir College, Princeton, NJ

2 JULY

Leonard Raver; Music Hall, Methuen, MA
8:30 pm
William Crane; St Johns Church, Wash-
ington, DC 12:10 pm

4 JULY

Independence Day gala; St Joseph Cathe-
dral, Hartford, CT 2 pm
Pocono Boy Singers; Resort, Pocono Manor,
PA 9 pm

5 JULY

Peggy Kelly Reinburg; Christ Church,
Alexandria, VA 5 pm

6 JULY

Dale Willoughby; National Shrine, Wash-
ington, DC 3:30 pm
Laurence Carson; National Shrine, Wash-
ington, DC 7 pm

9 JULY

Henry Lowe; Music Hall, Methuen, MA
8:30 pm
Albert Russell; St Johns Church, Washing-
ton, DC 12:10 pm

10 JULY

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

11 JULY

Mark Russakoff; Central Congregational,
Galesburg, IL 7:30 pm

12 JULY

Virgil Fox; Auditorium, Ocean Grove, NJ
8 pm
Eldean Krieger; Christ Church, Alexandria,
VA 5 pm

13 JULY

Karen A Barr; National Shrine, Washing-
ton, DC 7 pm

UNITED STATES
West of the Mississippi

16 MAY

John Pagett; Methodist Church, Wood-
burn, OR 7:30 pm
Simon Preston; 1st Congregational, Los
Angeles, CA 8 pm

17 MAY

Bach Mass in B Minor; 1st Baptist, El
Paso, TX 7:30 pm
James B Welch, carillon; Univ of Califor-
nia, Riverside, CA 3 pm

18 MAY

Dvorak Mass in D; House of Hope Pres-
byterian, St Paul, MN 9:30 & 11:15 am
Cherry Rhodes; Westminster Presbyterian,
Oklahoma City, OK 8:15 pm
David S. Harris; St Johns Cathedral, Den-
ver, CO 4 pm
Lyle Engelmann; Trinity Lutheran, Long-
view, WA 3 pm
John Pagett; UCC, Forest Grove, OR 4 pm
*Simon Preston; Presbyterian Church,
La Jolla, CA 4 pm

19 MAY

*Simon Preston workshop; Presbyterian
Church, La Jolla, CA 7 pm

24 MAY

Gordon Young workshop; Wells Music,
Denver, CO am & pm

1 JUNE

Margo Halsted, carillon; Univ of Califor-
nia, Riverside, CA 3 pm

2 JUNE

*Scholarship winners; St James by the
Sea Episcopal, La Jolla, CA 8 pm

8 JUNE

John Pagett; 1st Congregational, Berke-
ley, CA 3 pm

9 JUNE

James Moeser; Plymouth Congregational,
Lawrence, KS 8 pm

15 JUNE

Thomas Murray, Poulenc Concerto; St
Marks Cathedral, Minneapolis, MN 8 pm

16 JUNE

Pocono Boy Singers; Christ Episcopal, Den-
ver, CO 7:30 pm
Paul Burton Jones; Holladay Park Church
of God, Portland, OR 7:30 pm

21 JUNE

Leupold-Murray lecture/recital; Olivet
Congregational, St Paul, MN 10:30 am

23 JUNE

John Obetz; 1st Presbyterian, Hays, KS
7:30 pm
Marie-Claire Alain lecture; Univ Park
Methodist, Dallas, TX 10-12, 4-6 pm

24 JUNE

Marie-Claire Alain; Univ Park Methodist,
Dallas, TX 8:15 pm

25 JUNE

Marie-Claire Alain lecture; Univ Park
Methodist, Dallas, TX 10-12, 4-6 pm
Douglas Butler, new works; Lewis & Clark
College, Portland, OR 8 pm

26 JUNE

Marie-Claire Alain lecture; Univ Park
Methodist, Dallas, TX 10-12 noon

27 JUNE

Marie-Claire Alain lecture; Univ Park
Methodist, Dallas, TX 10-12, 4-6 pm

6 JULY

Kathleen Thomerson; Wellshire Presby-
terian, Denver, CO 5 pm

10 JULY

Douglas Butler; Central Lutheran, Eugene,
OR 12 noon

INTERNATIONAL

21 MAY

Frederick Swann; 1st St Andrews, Lon-
don, Ontario, Canada 8:30 pm

27 MAY

Graham Barber; St Marys, S Woodford,
London, England 8 pm

3 JUNE

Jonathan Rees-Williams; Cathedral, Shef-
field, England 8 pm

10 JUNE

Bruce Stevens; Gentofte Kirke, Copen-
hagen, Denmark 7:30 pm
Wolfgang Rübsum, all-Bach; St Marys, S
Woodford, London, England 8 pm

12 JUNE

Bruce Stevens; Frederiksholm Kirke, Co-
penhagen, Denmark 7:30 pm
Wolfgang Rübsum, all-Bach; St Marys, S
Woodford, London, England 8 pm

15 JUNE

Bruce Stevens; Cathedral, Roskilde, Den-
mark 7:30 pm
Lynne Davis w/trumpet; Chapelle Royale,
Draux, France 5 pm

18 JUNE
Bruce Stevens; Vor Frue Kirke, Aalborg,
Denmark 7:30 pm

19 JUNE
Lynne Davis; St Louis d'Antin, Paris,
France 12 noon

1 JULY
Graham Matthews; Cathedral, Sheffield,
England 8 pm

6 JULY
John Searchfield; Dominican Church,
Cracow, Poland 8 pm

12 JULY
John Searchfield; Heilsbronnen Kirche,
Berlin, W Germany 8 pm

13 JULY
Keith Nash; Tonndorf Church, Hamburg,
W Germany 5 pm
Lynne Davis; Chartres Cathedral, Chartres,
France 5 pm

Summer Activities

UNITED STATES

Liturgy/Worship Seminars, Duquesne University, Pittsburgh, PA, July 7-10 and Catholic University, Washington, DC, July 11-12. These seminars will feature Fr. Lucien Deiss and Gloria Weyman. For Pittsburgh information, contact Rev. William F. Crowley, Duquesne University, Pittsburgh, PA 15219 (412/434-6020). For Washington information, contact Sr. Mary Alice O'Connor, Catholic University of America, Washington, DC 20064 (202/635-5414).

Dimensions in Church Music and Worship, Andrews University, Berrien Springs, MI, July 9-12. Sponsored by the National Association of Seventh-Day Adventist Church Musicians Guild, this conference will feature Rosella Duerksen, Grigg Fountain, and Harold Lickey. For further information, write "Dimensions" c/o Music Department, Andrews University, Berrien Springs, MI 49104.

Choral Workshop, University of Wisconsin, Eau Claire, WI, July 13-19. The workshop will feature Margaret Hawkins, and will include choral techniques, reading sessions, and a study of the Cherubini "Requiem." For further information, write Morris D. Hayes, Dept. of Music, University of Wisconsin-Eau Claire, Eau Claire, WI 54701.

Church Music Workshop, Northwestern University, Evanston, IL, July 14-18. Meeting four hours daily, this workshop will feature Mireille Lagacé (lectures, masterclasses), Barbara Brown (handbells), and Richard Enright (organ repertoire for the service). There will be additional classes and workshops in writing for vocal ensembles, choral conducting, and history and practice of Jewish Music.

Further information is available from James Moore, Summer Session Director, School of Music, Northwestern University, Evanston, IL 60201.

Church Music Conference, Madison, WI, July 21-23. Sponsored by the University of Wisconsin extension division, this conference will feature Gerre Hancock, Judith Hancock, Robert E. Scoggin, Richard J. Schuler, Carl Schalk, Roberta Biggood, Robert J. Batastini, Carrel Pray, the Madison Boychoir, Paul W. Wiens, Arlyn Fuerst, and Lawrence Kelliher. Arthur Cohrs, Arlyn Fuerst, and Edward Huggdahl will conduct workshops for music in small churches at four locations in the state during June and July. Information on all is available from UW-Extension Music, 610 Langdon St., Madison, WI 53706.

Bach Keyboard Performance, Stanford University, CA, July 21-Aug. 1. This workshop will feature harpsichordist Margaret Fabrizio, who will give an intensive course in the performance of the music of J. S. Bach for harpsichordists, organists, and pianists, from the harpsichordist's point of view. For further information, write Stanford University, Department of Music, Stanford, CA 93405.

Church Music Institute, Colby College, Waterville, ME, Aug. 17-23. In its 25th year, this institute will feature Thomas Richner (organ and piano), Wilma Jensen (organ workshop), Helen Kemp (Jr. choir), John Kemp (Sr. choir), Jack Grave (handbells), Adel Heinrich (organ), and Samuel Walter (service playing). There will also be exhibits, practice opportunities, and recitals. For further information, write Thelma McInnis, Colby College, Waterville, ME 04901.

Here & There



An evening of music by Dan Locklair was heard at the State University of New York at Binghamton on Feb. 14, when two new works were premiered. Also on the program were two choral works, "Prayer of Supplication and Thanksgiving," and "Grace," both sung by the choir of Binghamton's First Presbyterian Church of which Mr. Locklair is the musician. The event was sponsored by grants from the University and "Meet the Composer."

MARILYN MASON from the University of Michigan will be a guest artist-teacher this summer at the university's division in Interlochen, MI.

Music of Rayner Brown was presented in a series of concerts during February and March at Biola College in La Mirada, CA. Various choral and instrumental works were performed by guests, faculty, and students; included was the premiere of a Sonata for Organ (2 players) and Percussion, played by Jud Owens and Timothy Howard. Mr. Brown was a faculty member at Biola from 1948 to 1977.

JOHN DAVID PETERSON, organ professor at Ohio Northern University, gave a recital and masterclass last Nov. 11-12 at the University of Evansville. For the masterclass, he showed microfilm of Bach's autograph of the *Orgelbüchlein*, and discussed and performed the Advent and Christmas portions of the collection. The events were sponsored by the university and by its student AGO chapter.

JONATHAN A. TUUK was the guest organist for the dedication celebration Feb. 16 in honor of the elevation of the Roman Catholic Church of St. Adalbert in Grand Rapids, MI, to the rank of a Minor Basilica. Joseph A. Westdorp, organist-choir director at the basilica, conducted Mr. Tuuk's *Mass in Honor of St. Andrew* for the occasion.

Availability of a DIGITAL PIPE ORGAN PLAYER has been announced by Peterson Electro-Musical products of Worth, IL. The system can be installed on most pipe organs and allows music to be pre-recorded on a standard cassette type tape, then automatically played back on the organ as recorded.

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Letters to the Editor

Tuning Check

In my article "A Performer's Guide Through Historical Keyboard Tunings", *The Diapason*, May, 1979, I wrote that there wasn't any easy check on whether a pure third had been tuned absolutely pure. I have since discovered that there is such a check: simply compare the beat speeds of the major sixth above the lower note, and the perfect fourth above the upper note of the third. The two beat speeds should be equal, regardless of what they are, if the third is pure. Example: major third G-E is pure when C-A beats the same as E-A. Sincerely,

Martin B. Tittle
Ann Arbor, MI

Access Denied

A few hours ago, I left the Hildebrandt organ in Stölmuthal (near Leipzig) without having seen inside the case. The reason is that at some time quite recently, some "American organists" broke the lock on the case so they could see in. Now, the custodians of the instrument will not let anyone into the case. Who could blame them?

Because of the constant and unrelenting anti-American propaganda here, many of the common people have already formulated opinions about us, and such an incident as this is more fuel to the fire.

And, of course, there is the real problem: access to historic organs. The Hildebrandt organ at Stölmuthal is outstanding tonally. And I can live without having seen inside, but I had some questions and it would have been nice. Not gaining access to an organ you have traveled half-way around the world to see is part of life for an organbuilder. But, I would be much less bothered if this inaccessibility were due to any other reason.

Just as we must be concerned about what environmental conditions our children will inherit, we must also do whatever possible to insure that those who follow us in Europe will have as good as or a better chance than we had to gain access to important historical instruments.

Gene R. Bedient
Lincoln, NE

Pizza and Pipes?

The articles concerning current and future paths of organ construction are greatly appreciated. However, one area seems underexplored by the experts: the function of organ performance without the church and higher learning institutions.

Surely not all quality organ literature has been composed for worship service or performance in stained glass surroundings stressing the scholasticity of the performer rather than the relaxed enjoyment of the audience. Below are questions which readily come to mind:

Do organ/harpsichord recital halls exist in the world of general entertainment? If so, where?

Which organ/harpsichord artists offer a "pops" approach,

Does a middle ground exist between the very formal church/university recital and the beer-hall atmosphere of pizza and pipes?

Any articles or other information would be appreciated concerning the above questions.

Very truly yours,

Wayne Lamp
Edmonds, WA

Confused Reviewer

It was good of you to acknowledge my responsibility for the Fisk organ being at House of Hope in St. Paul, in your recent article for *The Diapason*.

However appropriate the surname "Plectra" might be when I occasionally pose as a harpsichordist, I have decided to retain my name which has carried me through life to this point: *Kleckner*. Sincerely,

Sharon Kleckner
St. Paul, MN

The reviewer, seemingly not understanding much except the instrument, must have confused his written notes.

Taking Teacher's Time

Good grief! For the past year, I've been "occupying teachers' time and pulling the standard down," declares Gillian Weir in an otherwise delightful interview (*The Diapason*, March 1980).

And all the while, I've thought I was simply learning to play the organ — and raising my own standards in the process.

Sincerely,

Lance S. Gudmundsen
Salt Lake City, UT

Silly Notions

To Mr. Raymond E. Churchtown, re "Ill-Tempered Hydraulis." Right on! Right on! Right on!!!

At long last, after decades of foolishness, finally someone with the courage to speak out. Bravo!

Now — take on this silly notion of short keyboards, flat, straight, pedal boards, and the French consoles.

Harry B. Welliver
Albany, Oregon

France Revisited

Making himself the spokesman of the venomous critics who comprise a minority of the organists born between the two wars — against the representatives of the generation which saw the light of day between 1900 and 1920, Mr. Jesse E. Eschbach (Letters to the Editor, Feb. issue) appears using facts as incomplete as doubtful about the classic organ, the romantic organ, and the neo-classic organ in France. If the Cavallé-Coll organs at Notre-Dame, Sainte-Clotilde; la Trinité, Saint-Vincent-de-Paul, and la Madeleine were somewhat changed, it is because their respective organists found that the neo-classic model had something satisfying their tastes, their needs — just like Cavallé — to respond to the wishes of their clientele to considerably change the classic organs of the 18th century that were to be restored.

Contrary to what Mr. Eschbach suggests, the organ at Saint-Sauveur du Petit-Andely was completely retained. Contrary to what Mr. Eschbach implies, the undersigned recently had classified as "Historic Monuments" [a legal classification] the symphonic organs at Saint-Ouen de Rouen, Fécamp, Bayeux, Saint-Jean d'Elbeuf; and at Saint-Louis d'Antin, Notre-Dame de Lorette, Saint-Jean-Saint-François, and Notre-Dame de Ménilmontant in Paris. He has most recently obtained the "classification" of the romantic pipe work of the organs at la Trinité, Sainte-Clotilde, Saint-Eustache, Saint-Vincent-de-Paul, la Madeleine, le Sacré Coeur, Sainte-Elisabeth, and Saint-Eugène in Paris. He has recently had the following instruments restored according to the esthetic of the 17th and 18th centuries: Juaye-Mondaye, Notre-Dame-de-Guibray de Falaise, Eu, Saint-Eloi de Rouen, Tournhem, Marolles, Mitry-Mory, la Salpêtrière, Carnac, Saint-Calais and others.

As for the neo-classic model, which seems to be the target of Mr. Eschbach, and which has received the praise and firm support of organists of as varied aesthetics as Bonnet, Tournemire, Vierne, Dupré, Cellier, Marchal, Cochereau, M.-Cl. Alain: it is the only one which pleases our greatest living composers (Durufle, Messiaen, Langlais, Grunenwald, Fleury, R. Falcinelli, and Litaize).

This is the viewpoint of the man "who continues to advocate the defacement of artistic masterpieces from [our past]." Your readers will judge — and history will judge the hasty pen of Mr. Eschbach.

I could add that I have proof of the admiration which Jean Alain had for the neo-classic model as applied by V. and F. Gonzalez to the organ at Reims. As for the verbal discussions of the "Commission des Orgues," they remain secret and are not dispersed except to its ten regional chairmen ["rapporteurs"]. It is time that certain myths die abroad concerning the French organ. Who, then, in France allows himself to sit in judgement of the aesthetic or the aesthetics of American builders in their country?

Norbert Dufourcq
Paris, France
trans. B. G.

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The Last Column

By Erzaehler

Having been prevailed upon by the Editor of this august magazine to undertake this column, I have finally agreed to do so. The column will appear occasionally, or at least this once, and will be devoted to a pot-pourri of items that defy placement elsewhere in these pages. The importance of this column is indicated by its location and type size.

QUOTE THE RAVEN

Earlier this year, Heuwell Tircuit, music critic for the *San Francisco Chronicle*, reviewed an organ recital given at Grace Cathedral. He noted that there are concerts in all categories ranging from "spectacular" to "awful" but that the one in question had been "noxious." Reading the review, I discovered that Tircuit meant the recital had been loud — LOUD. He mentioned volume levels that reached and often surpassed the pain threshold. He did concede that it was music-making fit for "stoned drug addicts." The program, incidentally, included works by Marchand, Bach, Mozart, and Liszt, as well as new pieces by Felciano and Wilson, all played by a well-known New York organist. The height of the review, if not the recital, was mention of arriving at "migraine levels." I think that means a headache, not Nob Hill.

Now the mention of this occasion and its review is not for the reason you are thinking, namely that organists sometimes play too loudly and now a Respected Critic has said just that in Print. Instead, there is a little moral: critics may be able to hear but they can't always read! The organist seems to have been Leonard Raver, but he was referred to by the critic as RaveN five times in the review, never by the correct name. That leaves me with three possibilities: the critic wasn't present for the concert, he couldn't read the program, or he was engrossed in reading Poe . . .

STAINER, ANYONE?

Another critic, reviewing an organ recital in Merrie England, was pleased with what he heard, but just needed an excuse to pick at some minor flaw. So he took the organist to task for looking at his feet while playing the pedal solos in the Bach Toccata in F. He went on to mention that this would have irritated the authors of all the best methods for Stainer on. *STAINER?* A good method? Come on . . .

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