

THE DIAPASON

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

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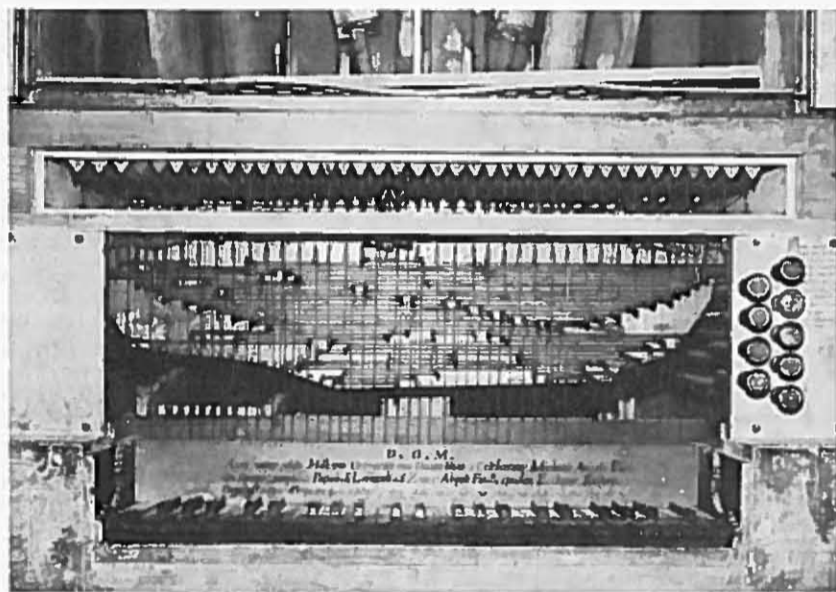
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SEPTEMBER, 1980

A Workshop Dedicated to Italian Organ Restoration

by Rudolph Kremer



Close-up view of the Paoli organ, showing the keyboard with short bottom octave, the rollers and action, and the pallets, with the front of the windchest removed.

In November, 1975, a workshop was opened in Florence for the specific purpose of restoring historically interesting Italian organs. Quarters in the *Opificio delle pietre dure* at Via degli Alfani 78, which is near the *Duomo* in one of the oldest parts of Florence, it was named *Laboratorio di restauro organi storici*. The *Opificio* itself was established many years ago to repair sculpture, mosaics, stone work of other kinds (hence *pietre dure*, hard stone), and various artifacts. At first the staff of the *Laboratorio* consisted of only three, including its director, Dr. Pier Paolo Donati, but in the course of several years additional members have been added to cope with the ever-increasing volume of work.

Interest in the restoration of Italian organs had been growing for many years, along with the interest of scholars and musicians in Italian organ music. This interest was heightened indirectly by the disastrous flooding of the Arno River in 1966, which caused tremendous damage in Florence. There was a successful worldwide appeal for funds needed to repair the damage to architectural monuments and art works. As the repairs progressed, increased attention was focused on the restoration of art works in general. It was in this climate that the *Laboratorio* was founded. Pier Paolo Donati happened to be available as director at just the right time with the necessary qualifications, and the entire project was helped immeasurably by the enthusiastic support of Dr. Umberto Baldini, the superintendent in charge of all restoration at the *Opificio*.

In early 1978 the space occupied by the *Laboratorio* was needed for another purpose, and the workshop

was homeless for almost a year. But in January, 1979, new quarters were found at Palazzo Pitti, Palazzina della Meridiana, where the restoration continues.

During the latter half of 1977, when the *Laboratorio* was still on Via degli Alfani, I was able to spend many days there observing the work in progress and, to a limited degree, participating in it. Several organs were completely restored during these months, and it was a fascinating experience to study the windchests and actions of these instruments as they were taken apart and reassembled. When they were finished, playing them was equally fascinating. The satisfying brilliance of the *ripieno* and the color possibilities of even the smallest instruments were astonishing.

Organs brought to the *Laboratorio* arrive in various conditions. Some have suffered only from years of use, or years of neglect. Others are almost unrecognizable; the pipes are frequently mangled, the wooden parts badly damaged. One instrument being restored in 1977 was found lying on its side outdoors, where it had been used as a rabbit hutch. Such an instrument presents a real challenge to the restorer, but an even greater problem is an organ which has undergone one or more alterations. It is possible to attempt restoring the organ to its original form, but this might not be the best solution if an alteration is itself historically significant. For example, a 16th-century organ may have been rebuilt in the 17th century with an extension of its bass range from F down to C. If this extension was well executed by a capable builder, it might be decided to restore the organ as it was after its 17th-century rebuilding.

The restoration procedure is similar for each organ. It must be disassembled as far as necessary to permit thorough cleaning and repair of any damaged parts. All original parts are retained unless salvage is absolutely impossible. The location of each nail and screw is carefully noted to guarantee that each one is returned to its proper place during reassembly; the dimensions of hand-made nails and screws vary slightly so that they are not interchangeable.

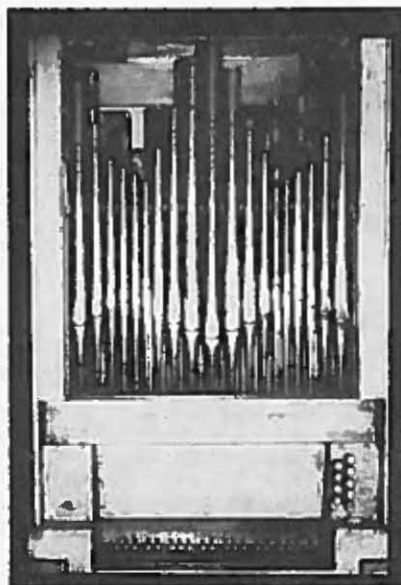
The windchest and action are made to function as they should, and the case is refinished if necessary. Any leather must usually be replaced. Every effort is made to salvage original pipes, no matter how badly they may have been damaged, for two practical reasons. First, it is necessary to have a significant number of these to determine the original scale and tuning system. Second, the original pipes sound better than new ones because of the molecular alignment which has taken place over the years.

When the instrument has been reassembled, the wind pressure is determined by experiment, a study of available documents, and comparison with similar organs when possible. The voicing and tuning of the pipes complete the restoration. Dr. Donati never imposes a tuning system on any organ, but attempts to deduce the system originally used by careful study of the pipe lengths and wind pressure.

Two major instruments have been restored at the *Laboratorio*; one is a late 16th-century organ in the church of *Sante Flora e Lucilla* in Arezzo, the other an earlier 16th-century organ in the church of *Santa Maria Assunta e Santo Stefano protomartire* in Florence. By coincidence, both churches are popularly known as *La Badia* (monastery or convent). The Arezzo organ had been finished before my arrival in Italy, and work on the one in Florence was just beginning when I left.

Ten smaller organs, self-contained cabinet type instruments, were in various stages of restoration at the *Laboratorio* during my visit. Their dates of origin range from ca. 1530 to 1856. All are one-manual organs with the traditional short bottom octave. Not all have pedals, but those so endowed have only eight, which simply pull down the eight manual keys comprising the short octave: C, D, E, F, G, A, B-flat, and B. The keys are suspended at the back. A compact system of rollers transfers the motion of the keys to the pallets in the windchest. All of the pipes are contained in a case, the front of which displays the largest pipes of the *Principale*. The majority of Italian organs built during the above-mentioned time span have these same characteristics, although they vary greatly in size, range, tonal properties, and physical appearance.

(Continued, page 6)



Left: the finished "sister" organ; right: the oldest organ in the shop, by an anonymous builder ca. 1530. It is a 4-foot organ with three steps: 4', 2', and 1'. There are 41 notes, c-a; the bottom octave is short, and g² is lacking.

Women in Church Music

As has increasingly been noted, women have not had, and still do not have, many good positions in church music. The field is hardly one loaded with highly-remunerative openings, but some jobs are quite respectable and others are at least worthwhile. Despite the fact that women have made considerable headway in job rights generally during recent years — proving what should have been self-evident all along, namely that ability knows no sexual discrimination — and despite the fact that there are a number of well-known women recitalists and teachers of great excellence, women still do not hold the better positions in church music. It may well be that women *do* hold a majority of church music jobs, since there are so many part-time small-town situations held by same, but how many women hold the more prominent positions? How many women do you know in a cathedral position? How many preside at the great organs? How many direct the major choirs, unless they are part of a husband-wife team?

A statistical study showing the exact breakdown of church music positions by sex regarding salary and benefits would undoubtedly be revealing, probably to the discredit of women. Although I have not seen such a survey, a similar one for women in the field of college music has been issued by the College Music Society: *The Status of Women in College Music, 1976-77* by Barbara Hampton Renton (College Music Society Report Number 2, 1980). Just released, its facts are tabulated from information gathered three years ago, but that seems recent enough to indicate current trends. According to this booklet, based on material gathered from 21,000 faculty members in 1373 colleges and universities in this country for those years, women held only 24% of the music-teaching positions in American higher education in the academic year 1975-76, although women constituted 41% of the national paid work force in the same period. The percentage was lowest at the highest-paid rank of full professor (15.4%) and highest at the lowest-paid rank of instructor/lecturer (34.5%). The overall percentage gain for women in college music for the following academic year was a trifling 00.8%.

It is true that statistical studies can homogenize many facts, individuals, and situations, but they do not lie in terms of the general directions they delineate. It is worth quoting the concluding statement of the above statistical analysis: "It is apparent that the status of women in college music is not improving. Regardless of the increasing number of qualified women within the field of music, the opportunities for appointment appear to be increasing only at the lowest levels, especially within the ranks which do not lead to advancement. . . . Since this study was based on the statistics for only two years, the conclusions cannot be projected into a firm trend. However, they do provide evidence that women in college music, although qualified, are under-appointed and under-promoted."

Unfortunately, these same sentences could be restated with equal validity by changing the words "women in college music" to "women in church music."

— A. L.

Dallas Colloquium

"A Musician's Quest for Relevance in a Complex World" will be a colloquium sponsored by the Education Projects Committee of the Dallas AGO Chapter on Sept. 19 and 20, at North Lake College, Irving, TX. The main thrust will be mind-directed presentations, although exhibits, displays, and short performances will be included. The principal events will be "The Musician in the Context of a Complex World" (Dr. Gustave Ferré, philosopher, North Texas State University), "A Story-telling Experience" (Wayne Ewen, dramatist), "The Universal Personality of Music" (Don Campbell, Choristers Guild), "Aesthetic Theories and Musical Meaning" (John Kimmey, philosopher, North Texas State University), "Music in Romantic Thought" (Dr. Immanuel Wilhelm, musicologist, Hart School of Music), "Music of the Gods: A Psychology of Music beyond Aesthetics" (Dr. Thomas Moore, psychologist, Southern Methodist University), "Mysticism in Music" (Sarmad Brody, Sufi Order in Texas), and a closing colloquium. All the speakers have been involved with music and a majority have worked as professional musicians.

The entire proceedings are open to the interested public free of charge (although there will be a reasonable charge for the Friday night banquet), but registration will be limited to the first 125 applicants. Further information is available from the Education Projects Committee, 1902 West Shore Drive, Garland, TX 75043.

Susan Ferré, committee chairman,

has issued this statement of purpose for the colloquium:

Philosophers, psychologists, aestheticians, and theologians all hold keys to knowledge which can expand a musician's wealth. If science is correct in showing us that the physical world is a closed system of energy which cannot expand or contract, then our true wealth lies in that which can expand; that is metaphysical phenomenon, intellect, know-how, which expands with every usage. If our wealth increases every time we use it, to take advantage of fabulous magnitudes of wealth by thinking can serve only to enrich our lives in the work-a-day world of technique and laws we call music.

The artist is inextricably involved with the metaphysical world, for without a human psyche to receive inspiration, and to shape it into art or express it in music, no symbol, religious or otherwise, has ever come into the reality of human existence. How does the relationship between consciousness and the unconscious take shape in the work of modern musicians? Are artists as free in their creative work as they may pretend to be, or are they controlled by laws of the psyche? And when a musician seeks to understand reality, what relation might that have to a spiritual expression of the cosmos, a music of the spheres, a harmony of color and forms?

The church has become a patron of modern art, symbolic of the constantly changing relationship between religion and the arts. What is resisted, even resisted, when verbalized, can be and often is expressed by the artist without awakening suspicion. Life-changing conclusions which an individual is reluctant to admit and apply to life can be accepted in art. To what reality does art, and its symbolism, refer?

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

SEPTEMBER, 1980

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Editor & Publisher ARTHUR LAWRENCE

Business Manager DAVID MCCAIN

Assistant Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRUCE GUSTAFSON
Musicology

Foreign Correspondents DALE CARR
Groningen

LAURENCE JENKINS
London

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Announcements

The Alexandra Palace, an entertainment and cultural complex in north London, England, was declared a total loss after it was ravaged by a five-hour fire on July 10. Included in the loss was a large 19th-century organ by Henry Willis, of which only 35 large case pipes are said to have survived. The "Ally Pally" organ had not been played since 1941, when a bomb struck the building, but efforts had been under way in recent years to raise money for its restoration. Alexandra Palace contained the largest concert hall in Europe, with room for a choir of 2,000, an orchestra of 200, and an audience of 12,000. It also contained the BBC studios from which the original TV broadcasts were made. The first Palace was built in 1873 and opened on the Queen's birthday; it was destroyed by fire only two weeks later, but was replaced by a second building on the same site. Both Alexandra Palaces had large Willis organs, both of which have now been consumed by fire.

Bach and the Organ is the title of a conference to be sponsored by the School of Music at the University of Nebraska, Lincoln, on Oct. 9-11. The conference will include lectures by Ernest May (University of Massachusetts, Amherst), George Stauffer (Hunter College), and Christoph Wolff (Harvard University), as well as recitals by Quentin Faulkner (the Art of Fugue) and George Ritchie (works inspired by Bach's study of Italian music), both of the UN-L

faculty. For further information, write George Ritchie, School of Music, University of Nebraska, Lincoln, NE 68588.

The Romantic Tradition, a week-end organ symposium at Oberlin College, has been announced for Oct. 31-Nov. 2 at the Ohio college. There will be masterclasses, lectures, and panel discussions, as well as two programs of romantic organ music performed by resident faculty members David Boe, Garth Peacock, William Porter, and Haskell Thomson. Visiting faculty will include Fenner Douglass, Charles Fisk, and Kurt Lueders. Further information is available from Prof. Garth Peacock, Conservatory of Music, Oberlin College, Oberlin, OH 44074 (216/775-8246 or 8200).

St. Bartholomew's Church in New York City has once again announced a season of major choral works to be performed at the church on Sundays at 4 pm, beginning with a gala opening concert with orchestra on Oct. 26. Among the works from several periods will be the Te Deums by Kodaly, Berlioz, Bizet, and Dvorak; the Requiems of Delius, Fauré, Brahms, Verdi, and Berlioz; and masses by Menotti, Schubert, Rossini, Mozart, and Dvorak. A "Salute to Women Composers" on Feb. 22 will include compositions by Boulanger, Daniels, and Beach. The programs are under the direction of Jack H. Ossewaarde, organist and choirmaster.

From among a number of letters received earlier in response to Lawrence Phelps' "The Future of the Organ" (Jan., p. 1), Mr. Phelps has chosen to respond at some length to two. Those letters and his response follow. — Ed.

Mr. Phelps' article, based as it is on a speech made nearly 10 years ago, contains little that we have not heard a number of times since. But there is one statement that appears to have been overlooked all this time, which I think needs discussing.

He seems to think it is quite OK for a church to pay for an organ, and give it house room, but that is about all. The church must not, it seems, have any ideas of its own about the make-up of the instrument, and even less, about what music is to be played upon it. . . .

People do not go to church to hear music; it is not a concert hall. They go to church to worship, and if the organ assists in that aim, then it has reason to be there. Many denominations do not, in fact, admit instrumental music to their worship services at all, and their devotions do not seem to be weakened by the lack. . . .

The church organs built between 1850 and 1900, by Hook & Hastings, Roosevelt, Hinners, Pilcher, and right into the 20th-century instruments of Ernest Skinner, had one thing going for them. They may have been all wrong for playing the polyphonic music of the Baroque era, but they were church organs, par excellence. They took part in the service, did their job, unobtrusively and efficiently. . . .

I think the church has the last word on this question, and if a congregation prefers to worship God with *Old Hundred*, or *A Mighty Fortress* or even *The Old Rugged Cross*, then that is their choice to make. I suggest that Mr. Phelps' organs, with their Prinzipals, Prestants, and Montres, are just as inappropriate for this music, as the Hook & Hastings or Estey Diapasons were for the music of Bach.

Sincerely,

John S. Carroll
Emlenton, PA

Lawrence Phelps' article ("The Future of the Organ") in the January issue seems to me to be another shopworn, tiresome restatement of the neo-classic viewpoint. Do we really think that the organ "got lost for more than a century"? Is there, in fact, "rapidly growing agreement that only an instrument with mechanical action can be considered to be truly and completely musical"? And are we really asked to accept the idea that Silbermann and Cavaillé-Coll (whose work is said to have influenced the American Classic organ most strongly) represent "both ends of the romantic decline"?

And then there is the familiar debunking of the "Anglican connection" — a point which has never been understood by Continental recitalists and neo-classic enthusiasts — namely, that the accompaniments to all those anthems and choral settings to the canticles (*Magnificat*, *Nunc dimittis*, *Jubilate*, *Te Deum*) by people like Vaughan Williams, Britten and Howells are organ literature — not solo literature, admittedly, but organ literature in the same way that chamber music is a part of the pianist's repertoire. A church which spends money at today's prices for an organ which is expected to handle this important literature deserves to get its money's worth. Not that there is any insurmountable difficulty — the same Swell division which makes crescendi in a Franck Choral can make crescendi in Parry's "I was glad", provided the sounds inside the box are intrinsically good and are voiced well for the room.

Mr. Phelps' "evolution in kind" principle raises more questions than it set-

les. Where, precisely, does evolution become "out of" kind? With the pneumatic lever? With the pitman chest? With water motor? With electric blowing? And considering the stress on the evolutionary simile, it was interesting to see no mention of the notable contributions of 19th-century builders other than Cavaillé-Coll. Admittedly, this was not intended to be a history of the organ, but one wonders if the author attaches much value to such firms as Hill, Willis, Ladegast, or whether they too are dismissed as so much decadence.

Ultimately, taste in organ design is tied to one's own taste in music — the music one considers most important. There is no denying that the 18th century saw the creation of much important music for the organ. It is also true that the greatest 19th-century composers did not write a great quantity of organ music. This does not mean that the organ works of Saint-Saëns, Liszt, Elgar, Franck, Mendelssohn, and Brahms are unimportant for that reason. Neither does it mean that even a significant percentage of organ works written before 1750 are "great" because they come from the "golden age" of the organ. In 1980 we have a full four centuries of repertoire at our fingertips, and it seems to me that the "Future of the Organ" depends on the recovery of our audience. Slavish preoccupation with the organ's first "golden age" could well preclude its having another.

Sincerely,

Thomas Murray
Boston, MA

In my lecture "The Future of the Organ" (January issue), I mention that there exists a body of thought that "is embarrassed to accept music" — including the organ — "on its own merits in the church, and therefore has to provide an excuse for its being there". Thomas Murray and John Carroll present various arguments demonstrating and supporting this view.

Mr. Carroll has even given us his definition of a church organ: an instrument that may be "all wrong for playing the polyphonic music" but does its job in the service "unobtrusively and efficiently." However much those holding these views like to cherish the thought that the American instruments of the dates mentioned by Mr. Carroll (1850 to 1900) are bad for Bach, this isn't necessarily true and some of them used carefully were successful in polyphony in spite of their limited pedal. There was a 3-man. E & G.G. Hook in a Lutheran church just a few blocks from where I lived in uptown Boston 30 years ago that gave a fine account of itself in polyphony. But in spite of much assurance and insistence that it was well worth preserving by a number of organists and builders, including Melville Smith, Walter Holtkamp, Sr., and myself, "the church" and its fashionable modern architect decided that although this fine instrument had served it well for three-quarters of a century it was not really a good church organ: not only did it have polyphonic tendencies, as Melville Smith beautifully showed later in a public recital, but it was obtrusive (some might say, impressive) both in sound and appearance, and most inefficient both as to the space it took up and the amount of wind it consumed. So it was abandoned and did not make the trip to the new church built in a better location. The new instrument that replaced it in the church's affections was not nearly so distinguished and indeed without much virtue other than that it fitted the skimpy space allowed for it.

Letters to the Editor

I think Mr. Carroll is not perhaps referring to instruments such as this by which most of us remember with justified reverence the work of our several fine builders of the last century. He is probably recalling the small "bread and butter" organs (sometimes called chapel organs) that all firms have made and which were the mainstay of some, like Estey. These more nearly meet his definition. They are not much for Bach and somewhat less obtrusive — but efficient? I think not! Unfortunately their modern counterparts take so much beef and potatoes to pay for, those who think they need one (to just melt into the service) usually end up with a less expensive electronic, which as a class certainly meet Mr. Carroll's criteria to a tee.

Although I think that music plays an important role in the life of many more church-goers than Mr. Carroll apparently knows about, I can agree with him fully on the point that "the church has the last word" on the matters we are discussing. The revival of interest in the organ and its music has been above all a revival of interest among people who go to church. Without this interest among those who make the decisions and pay the bills, nothing at all could have been done. The movement for better organs in America may have been the dream of musicians in the beginning, and later the hope of builders sharing those dreams, but its motive power was the awakened musical aspirations of the church, which more and more means people rather than authority. Fortunately, church people have taken their responsibility more seriously each year since the beginning of the revival and each year have taken the trouble to become better and better informed. It is in the interest of their being better informed and of offering them viable alternatives that we (those of us who write in these and other pages) set forth facts and ideas and outline principles to be considered when thinking about music, the organ, and the church.

It is also in these interests that I take up a small matter of hymnology with Mr. Carroll. I wonder why he feels that sound that may be appropriate for Bach may not be appropriate to accompany hymns such as *Old Hundred* and *A Mighty Fortress*. It is well-published knowledge that the tune we call *Old Hundred*, by Louis Bourgeois (c.1510-c.1561) first appeared in the Genevan Psalter in 1551 and that the words we most often sing to it (Doxology) are by Thomas Ken (1637-1711). I should think it is the commonest of knowledge that the tune to *A Mighty Fortress* is still called "Ein' Feste Burg" in most American hymnals, that both it and its words are by Martin Luther (1483-1546), and that Bach was somewhat more than familiar with it. I doubt that many of us would consider that it is to be classed historically or aesthetically with the *Old Rugged Cross* just because the English words we sing to it were translated from Luther's German at a much later date by Frederick H. Hedges (1805-1890). Mr. Carroll's position may be on firmer ground with respect to the *Old Rugged Cross* since its original copyright by its author George Bennard was in 1913.

The fundamental distance between Mr. Murray's and Mr. Carroll's viewpoints is clearly evident in their choice of terms for those present when organs are played. Mr. Carroll refers to the congregation while Mr. Murray is concerned with the audience. I am grateful that Mr. Murray expresses the view that an instrument adequate to the performance of pure organ music offers no obstacle to the accompanying of choral music of the same ilk. And his point that the area we call "organ literature" should include the masterly anthems and choral settings inspired by the traditions of the Church of England is well taken even if these are not so generally transportable as are the chamber music and accompanimental part of the pianist's repertoire. Those who love these choral settings seem generally as oblivious to their not faring well outside of the environment for which they were created as neo-classic enthusiasts seem to be of their existence.

The other points raised by Mr. Murray would take several large books to answer completely and even then few of us are objective enough to reach conclusions from facts independently of our tastes in music, as Mr. Murray points out. But tastes change. Individual tastes change drastically and quickly. I have long marveled at the way exactly the same facts are given to support changing tastes and viewpoints whatever direction they may take. Mr. Murray's questions have to do mainly with the lessons of history and how we should interpret them and apply them in the future. My lecture "The Future of the Organ", now nearly ten years old, addressed a small corner of this subject and dealt mainly with history's most recent lessons. However, it takes for granted the older history with which many of those present when the original lecture was given in Princeton were familiar. Also, a number of those present were aware of my views on the lessons of that older history through my much longer lecture "Towards a Rational Tonal Design" which traces the rise and fall of the organ's empire as reflected mainly in the composition of stop-lists over a period of about 500 years. Although, as Mr. Murray points out, it was not intended to be a history of the organ, "The Future of the Organ", and the conference of which it was the keynote address, took place in an atmosphere then prevailing at the Westminster Choir College which assumed the whole history of the organ as a context for considering what it ought to be now and in the future. As it developed, if my memory serves me well, it not only provided the keynote but in addition it ultimately provided a summary of the course and conclusions of the conference that followed it.

What seems not to have been noticed about "The Organ of the Future" is that although emerging amidst much talk about the past, its actual recommendations begin after this letter closes, that is after the organ has in it all that he implies he would like, or, as it says, after "we have satisfied the requirements of the existing literature in a particular instrument." It is really intended to be about what's next, a sort of sequel to Don Willing's talk "Where do we go from here?" appearing earlier in these pages. At no point do my recommendations exclude any worthy literature although, if followed, they would result in the smaller organs naturally being oriented more toward the classical repertoire with the potential toward romantic performance growing with instruments of increased size. "The Organ of the Future", looking forward to what might, or what must, happen next, suggests that we should not attempt leaps into the future without first assuring we can cope adequately with the past. At no point does it limit the extent of the organ to what Mr. Murray calls "neo-classic" but rather it espouses the neo-classic (or what I imagine is meant by neo-classic) only as a point of departure, that is to say, a base for expansion. It means that we cannot outgrow or abandon these basic ideas as the foundation for future instruments.

The text as printed I think clearly says or implies all this and it is enough for it to attempt to say in the space (originally: time) allotted for it. But people seem to love to read between the lines and not all are good at it, so, at the risk of spoiling their fun, let me give the key to what really lies between its lines. It is this: I believe that in just about all that we do a law called progress operates. It operates slowly but incessantly. It operates in harmony, and never in conflict, with the principles of the particular discipline or area we are considering — in our case organbuilding. Organbuilding, therefore, must be principled, and every step in its evolution must be principled, and this is the sole test as to whether or not an innovation is really progress. Awareness of this prevents antiquarianism. It prevents our actually travelling backwards in the name of progress. It prevents our innovating for the sake of innovating, or for just whim or fancy. But, it requires that we maintain a larger view and that every now and then we dig out and look clearly at the fundamentals, which in turn may require the occasional excursion into the past. Thus we keep our eye on the ball.

(Continued, page 18)

American Institute of Organbuilders to Meet

The American Institute of Organbuilders will hold its 1980 national convention in Los Angeles, Oct. 5-8, with headquarters at the Santa Monica Miramar-Sheraton Hotel.

Lectures will deal with such varying subjects as console controls, early organs and builders of southern California, economics of organbuilding, the American organ, and pipe voicing for the traditional wind system. There will be a lecture-demonstration on flue voicing, a tour of Mission San Gabriel, and organ crawls of area instruments and shops. Featured organs will be from both the 19th and 20th centuries.

Further information and registration forms are available from Co-Chairmen Larry Abbott & Pete Sicker, 2027 Pontius Ave., Los Angeles, CA 90025 (213/473-2058).

Music for Voices and Organ

by James McCray

Choral Music for the Christmas Season

"Ah, Christmas! The time of joy, of family and children, of unrestrained exhilaration." Are those your words or does "Bah, Humbug" more aptly reflect your sentiments? It is not that we dislike Christmas or its intent, but, let's face it, this season is usually the most demanding on musicians, and especially church musicians!

As one of the focal points for the Christian year, Christmas naturally requires special treatment and consideration, but with every passing year the statement, "I love Christmas, but I certainly am glad it is over" seems to have more and more converts. How sad it is that the time of celebration of love has become a dreaded existence.

The minister and congregation expect something special during this period of time, and the choir members know that this ultimately means more work for them. That is inescapable, but this year why not lighten your burden by careful planning? If you make definitive decisions regarding repertoire, additional music and musicians needed and how to best utilize your available resources so that the required responsibility is evenly distributed throughout the musical organizations of the church, then, perhaps, Epiphany will not be an arrival point of exhaustion, but rather a continuation of cheerfulness.

By carefully choosing and programming music for Advent and Christmas at this early point it is possible to cover all services and not overtax any one choral group. Feature a soloist or chamber ensemble on one Advent Sunday and release the choir from the added constraint of one more anthem in addition to that special cantata or service music typical of most churches. Choose, as the major cantata, something with a movement that could be performed separately as a Sunday anthem.

Instead of an Advent or Christmas cantata, why not try a major choral work for Epiphany so that the musical activity does not peak before Christmas, but rather after Christmas when the singers are less tired? If an extra rehearsal is needed, it would come after Christmas rather than before. Most churches have increased activities leading toward Christmas and then a gigantic letdown. By moving the major musical contribution for the season to a later time several possibilities exist. More people may hear it because they are less busy; more people may appreciate it because they are less fatigued; and, for a change, the choir has celebrated a different phase of the Christmas spirit.

Also, be reminded to place the music in the folders and let choir members start reading it earlier, so that there is not the frantic, last-minute rush just when everyone is overly pressured with other social details of the season. Make arrangements for your soloists and instrumentalists early enough to be certain you get the best musicians. With careful planning and early decision making, 1980 can be the year of "Ah, Christmas," not "Bah, Humbug."

Hodie, nobis de caelo (Peace Today Descends from Heaven). Allesandro Grandi (d.1630); SA and keyboard; Mark Foster Music Co., MF 803, 60¢ (E).

The keyboard (organ) part is simple and functions more as a realized continuo part. There are three main sections, each with a concluding Alleluia that employs antiphonal techniques between the voices. Both Latin and English versions are provided and the vocal ranges are limited, making this early Baroque motet accessible to young voices. Lovely music.

Stars of Ice. Thomas Fredrickson; SATB with organ; Mark Foster Music Co., MF 518, 60¢ (M).

The long melismatic instrumental line may be played on oboe instead of organ. Often the relationship between the chorus and organ is alternating, but the organ part is on three staves and eventually accompanies the choir. The vocal writing is homophonic and moves through a variety of textures with some repeated material that returns in altered shapes. The text is especially attractive in this sensitive setting.

Sweet Was The Song. David Herman; unison, oboe and organ; Augsburg Publishing House, 11-0342, 45¢ (E).

There is an atavistic personality in the vocal line that gives it an early music character, yet the meters are constantly changing as the rhythmic flow moves through 13/8, 15/8, 9/8, etc. This gives independence to the line. The organ music has mild and attractive dissonances which are conceived tonally. The oboe theme may be played on some other treble instrument. This simple setting is charming and perfect as a work for a soloist or unison choir. It will require very little rehearsal time, but will produce a performance of tender beauty.

Arise, shine, for your light has come. William Mathias; SATB and organ; Oxford University Press, A 327, 42458, \$1.80 (M+).

Often the choral parts move in ST/AB arrangement and the true four-part areas are very limited. This joyful and rhythmic setting by one of Britain's leading choral composers has a diversity of moods and dynamics that builds to an exciting Gloria Patri in English at the end. The organ material is independent, on three staves, and frequently bi-tonal, with two juxtaposed chords as the thematic content. The work is 12 pages long and will need some careful preparation, but it is certain to be a convincing anthem.

Hail The Day So Rich in Cheer. Joe McConathy; SATB and organ; National Music Publishers, WHC-118, 40¢ (M).

This anthem was the winner of the Hooper Young Composers Award and is a sensitive setting. At times the voices divide into three and four parts, but the writing is diatonically simple. The organ music has registration suggestions and a solo area. The final section is a setting of the chorale "Savior of the Nations Come," which is first instrumental, then closes with a unison male chorus line. This is a beautiful work and is highly recommended.

Love Came Down At Christmas. Allen Pote; SATB, keyboard, handbells, and optional C melody instrument; Hinshaw Music Co., HMC-404, 55¢ (E).

In this setting of the gentle Chris-

tina Rossetti poem, the four verses are musically set for a soloist, a two-part choir, and a four-part unaccompanied chorus. The two-part verses occur twice, in canonic arrangements. The handbells and optional instrument material are more for color and used as filler between the verses. The harmony is straight-forward and the keyboard music is strictly accompanimental.

Laetamini Cum Maria (Rejoice and be glad with Mary). Richard Dering (c. 1580-1630); STB and keyboard; Theodore Presser Co., 312-41265, 60¢ (E).

This three-part early Baroque motet has been edited by Susan Potter with a realized keyboard part. Typical of the period, the tempo shifts occur by changing meters from 3/4 to 2/2 and there are many short sections. The lines have limited vocal ranges and are predominantly homophonic. There is a closing Alleluia. Both Latin and English versions are suitable for performance.

Noel We Sing. L. C. Daquin (1684-1772), arr. by Robert DeCormier and E. Power Biggs; SATB and organ; Lawson-Gould Publishers Inc., 51436, 75¢ (M).

One of the most frequently-performed organ works during the Christmas season is this noel by Louis Daquin. Now we have an arrangement which features an alternation of chorus with the organ, instead of two separate organ divisions. The choral parts are sung unaccompanied in a block chord fashion and the organ parts are on two staves with ornamentation. The work is not difficult but provides an opportunity to feature the organist in a solo capacity. The music has a certain naivete yet remains happy and alluring. Your organist will greatly appreciate the opportunity to play this famous organ composition.

Christmas Fanfare. Brent Pierce; SATB and 6 trumpets; Plymouth Music Co., BP-100, 50¢ (E).

Much of the music is for the trumpets who are heard as antiphonal counterparts for the chorus. The choir music is easy although there is some division within the sections. Using triplets and fanfare chords, this piece is designed to set a festive occasion for a concert or service, and it does. The brief setting is unabashed and a real Hollywood opener that will start any Christmas event majestically. The trumpet parts occur in transposed form in the choral score so that the instrumentalists can read from the full score.

A Hymn to the Infant Christ. Francis A. Wapen; SATB, organ and two flutes; G.I.A. Publications, G-2218, 70¢ (M).

The organ music is on three staves and has a greater function than as an accompaniment for the chorus. The two flutes are used throughout the anthem and their music is lyric, but often doubled by the organ. The choral parts are in homophonic style and each brief section is separated by instrumental interludes. The text includes a Gloria and an Alleluia. The music is performable by most church choirs; it ends with a quiet Amen.

Advent Message. Martin How; unison and organ; Boosey & Hawkes, W 161, 40¢ (E).

There is some division of parts in this anthem which was originally intended for use as a singing procession. The modal character adds to a general mood of majesty. A soloist may be used for a recitative-like area and the procession begins at the midpoint in the anthem. The organ part on two staves is basically chordal.

Ave Regina Caelorum. Edwin Fisinger; SATB unaccompanied; Jenson Publications, 419-01014, 75¢ (M).

Only a Latin text is used in this Marian antiphon which is mildly dissonant, slow, quiet and brief. The music is very sensitive and effective but the price of 75¢ seems expensive for a short 3-page motet.

How Fair the Morning Star Doth Glow. Wilhelm Friedemann Bach (1710-84); SATB with soprano and alto solos, string orchestra and organ; Belwin-Mills, Inc. BC 4, \$3.00 (M+).

This Epiphany cantata by the eldest Bach son has a 23-minute duration and is based on the famous chorale. There are five movements; three are for chorus but two are little more than a four-part chorale setting. The middle keystone movement is an elaborate 140 measure contrapuntal movement for chorus. It is filled with long melismatic lines and is moderately demanding. The other two non-choral movements are solo arias and they will need competent singers. The organ music is very busy. This edition is well documented with prefatory remarks by the editors Oscar Föllmer and Friedrich Schall. Both German and English texts are provided for performance.

The Gifts of the Children. Arr. Michael Bedford; unison or two-part and organ; Shawnee Press (Flammer), E-5210, 50¢ (E).

This anthem for children's chorus has a text that asks, "What shall we children bring?" The vocal parts are easy and the accompaniment is mildly busy and keeps a gentle pulsation moving, but with only two staves used. The theme is based on the tune *Nyland*.

Fanfare and Vesper for Christmas. Gerald Brown; SATB unaccompanied; Alexander Broude Inc., BR 1011 (no price given) (M).

There are two brief movements which are intended to be used at the opening and closing of a carol service or concert. They are motivically related with the fanfare in a fast and generally loud character. The Vesper is quiet and uses only a Latin text. This is attractive music in a 7/8 meter.

Carols from Three Nations. Arr. Gerald Cockshott; SATB unaccompanied; Broude Brothers Ltd., BB 5042, (no price given) (M).

The three carols are: *In Celebration of Christmas* (French); *A Child is Born in Bethlehem* (Dutch); *On Christmas Night* (English). All three are simple with a mixture of contrapuntal and homophonic textures. A keyboard reduction is provided. They are engaging pieces that have comfortable voice ranges and could be performed by any church choir.



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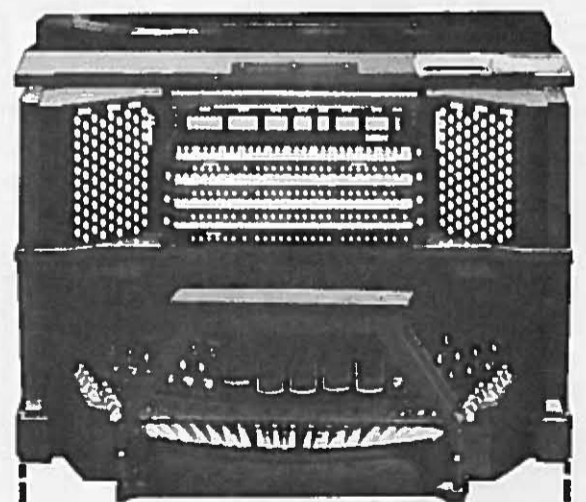
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Left: Dr. Pier Paolo Donati and helper working on a bellows; right: general view of the largest room in the old shop on Via degli Alfani. Note the crushed pipes in the left foreground; all have been restored.



Italian Workshop

(continued from p. 1)

Of all the organs being restored, one was particularly attractive to me. Its nameboard presents this information:

D. O. M.

[Deo Optimo Maximo]

Anno nostrae salutis Millesimo Octingentesimo Decimo Nono a Celeberrimo Michaele Angelo Paoli De Campis, sumptibus Populi S: Leonardi a S: Zeno et Angeli Paralli ejusdem Ecclesiae Rectoris Organus constructus vigesima quarta Maji primas edidit sonas.

To God, the Best and Greatest

In the year of our salvation 1819 this organ was built by the most celebrated Michelangelo Paoli of Prato, at the expense of the people of St. Leonard's in St. Zeno and Angelo Parallo the rector of that church where it gave forth its first sounds on the 24th of May.

Its original stoplist is:

Principale (8')
 Ottava (4', from c, 39 pipes)
 XV (2', from c, 39 pipes)
 XIX (1-1/3', from c, 39 pipes)
 XXII (1', from c, 39 pipes)
 Cornettino (1-3/5', from f1, 22 pipes)
 Cornetto dolce (2-2/3', from f1, 22 pipes)
 Flauto in VIII (4', from c, 39 pipes)
 Voce Umana (8', from f1, 22 pipes)

The close-up view of the stop board reveals a discrepancy, since the upper two knobs in the left row are clearly labeled "Sesquialter" and "Nasardo." That these are not original is demonstrated by the set of instructions for the use of the stops located just to the right of the knobs. "Cornettino" and "Cornetto dolce" are mentioned, but not "Sesquialter" and "Nasardo." Fur-

thermore, when this organ arrived at the *Laboratorio*, a sister organ, its twin in every respect but lacking the registration instructions, was just being finished. This twin had both "Cornettino" and "Cornetto dolce." The registration instructions will be discussed in detail below.

The dimensions of the organ are: height, 8' 2"; width above the shoulder, 3' 5"; depth, 1' 10"; the base is 6' wide and 2' 10 3/4" high. As is the case in every cabinet organ I saw, the base contains two bellows which nearly fill the space when inflated. They are operated by ropes which protrude from the right side of the base. Dr. Donati's practice is to restore the manually operated bellows system and also provide an electric blower so that both means of winding are available. Special effects are possible when the bellows are manually operated, but whether or not these constitute authentic performance practice is debatable.

The organ has 47 keys, from C to d³, with a short bottom octave, and eight pull-down pedals. The chest is a slider chest. Because of the space limitation, the lowest 14 pipes of the *Principale* are stopped wooden pipes. Since none of the other stops go below tenor c, the only pipes which sound the true pitch of the bottom octave are these stopped wooden pipes. To compensate for this, Paoli permanently coupled the keys of the short bottom octave an octave higher.

As was mentioned earlier, it was a long-standing tradition to display the largest pipes of the *Principale* in the facade of the instrument. But in what order should they be displayed? Even brief reflection suggests that the possibilities are numerous. Whatever order is established for the *Principale* is the

same for all the stops, since all the pipes of a given pitch breathe from the same channel. But since the pipes of the *Principale* are larger in diameter than the higher-pitched stops, they occupy more space and must be set off from the positions they would occupy were they of smaller scale.

How this was accomplished by Italian organ builders is seen in the picture of the toe board. Channels cut into the board were sealed on top with thin pieces of wood. Off-setting tubes were never used by Italian builders so far as I know.

In the Paoli organ, tenor f-sharp is the largest open pipe of the *Principale* and is featured in the center; the entire width of the facade is filled by nineteen pipes, from tenor f-sharp through c². The crossover system is: $\overbrace{c^1 d^1 e^1 f^1 g^1 a^1 b^1 c^2} \overbrace{d^2 e^2 f^2 g^2 a^2 b^2 c^3} \overbrace{d^3 e^3 f^3 g^3 a^3 b^3 c^4}$. The visual effect of this system may be seen in the picture of the sister organ. Note that the larger pipes are arranged in major thirds. The eight stopped wooden pipes of the bottom octave stand behind the main chest; the remaining six are set off toward the sides of the chest.

That the organ has a set of instructions for the use of its stops is unusual. These were probably supplied by Paoli; he gives six suggestions:

- 1) Il ripieno è composto del Principale, Ottave, XV, XIX, e XXII.
- 2) Per le zinfonie si può aggiungere Cornettino e Cornetto dolce.
- 3) Il Cornetto è composto di Principale, Ottava, e tutti due i Cornetti.
- 4) Il Cornetto dolce è composto di Principale, Flauto, ed Cornetto dolce.
- 5) Il Cornettino è composto di Flauto e Cornettino.
- 6) La Voce Umana va unita al Principale.

1) The ripieno is composed of the Principale, Ottave, XV, XIX, and XXII.

2) For symphonies one may add Cornettino and Cornetto dolce.

3) The Cornetto is composed of Principale, Ottava, and both Cornetti.

4) The Cornetto dolce is composed of Principale, Flauto, and Cornetto dolce.

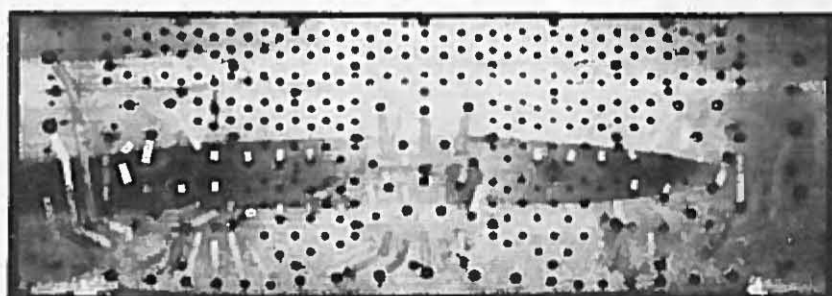
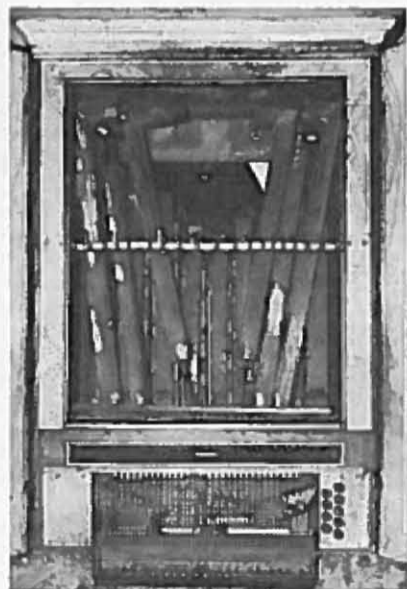
5) The Cornettino is composed of Flauto and Cornettino.

6) The Voce Umana is used with the Principale.

Suggestions 3, 4, and 5, those involving *Cornetti*, make use of the fact that the *Cornettino* and *Cornetto dolce* begin at f¹. If one draws the *Principale*, *Ottava* and both *Cornetti*, as in suggestion 3, it is possible to create the effect of a two-manual organ so long as melody and accompaniment stay on their respective sides of the e-f boundary. We tried all of the suggested registrations on the sister organ as soon as it was playable, and found that they worked beautifully.

Playing the music of the great Italian organ composers on instruments such as they knew and for which they conceived their works makes possible a greater appreciation of this music, and is certainly one of the reasons Dr. Donati spends his life in the restoration of these organs. I think another reason is simply the joy of preserving something beautiful as part of our cultural heritage. Let us all wish him continued success in his work.

Rudolph Kremer is professor of music at The University of North Carolina at Chapel Hill. He is grateful to the University of North Carolina at Chapel Hill for supporting this study through a travel grant from the University Research Council and the award of a Kenan leave.



Photographs by Rudolph Kremer



Left: the upper case of the Paoli organ, as it arrived in the shop; center: the toe board of the Paoli organ, showing many off-sets; right: the right stop jamb of the Paoli organ, showing registrations (compare with photograph on p. 1).



Pamela Decker has been awarded a Fulbright grant for the 1980-81 academic year, to study organ in Germany. She holds the B.A. and M.A. degrees in music from Stanford University, where she is presently a student in the DMA program. She has studied organ with Herbert Nanney, composition with Leland Smith, and harpsichord with Margaret Fabrizio. Miss Decker is organist of the First United Methodist Church of Los Gatos, CA, and has served as assistant university organist at Stanford. Two of her compositions for organ have been accepted for publication by Hinshaw Music.

Craig J. Westendorf has been awarded a grant from the Deutscher Akademischer Austauschdienst for the 1980-81 academic year. He will undertake research on early 17th-century German choral repertoire at the Institut für Musikwissenschaft der Universität Erlangen-Nürnberg under Professors Ruhnke and Sachs. Mr. Westendorf was a student of Frank B. Jordan at Drake University and of Russell Saunders at the Eastman School of Music, where he received

the BMus in organ with highest distinction. For the past three years, he has been organist-choirmaster at First United Methodist Church, Pittsfield, MA; he is immediate past-dean of the Berkshire AGO chapter.



Joseph Troxell, Jr., graduate assistant in organ at the University of Nebraska at Lincoln, has been awarded a Fulbright grant for 1980-81 at the Hochschule für Musik in Lübeck, Germany. Mr. Troxell, who received the MMus degree in organ this past May, will engage in further study of 17th-century north German organ literature and performance practices. His teachers include Everett O'Neal, Andrew Smith, and Quentin Faulkner.

Honors

(see also photograph on p. 23)



Myrtle Regier has retired from the faculty of Mount Holyoke College in South Hadley, MA, where she was honored with the appointment of Professor Emeritus on July 1. She joined the college faculty as organist of Abbey Chapel in 1951 and climaxed her 29 years of work with the signing of a contract for the building of a new chapel organ by C. B. Fisk. With degrees from Hastings College and Union Theological Seminary, she served in several church positions before going to Mount Holyoke, where she taught harpsichord as well as organ. Miss Regier has served as dean of the Springfield AGO chapter and as state chairman for Massachusetts. A native of Nebraska, she will now live in Lincoln, NE.



Michael Bloss, 19, of Toronto, was awarded the \$5,000 Healey Willan Prize in a national organ competition held May 15 as part of the Guelph Spring Festival in Canada. The award was donated by the Performing Rights Organization of Canada to mark the centennial of Willan's birth and was presented by the Lieutenant-Governor of Ontario. Mr. Bloss, a scholarship student at the University of Western Ontario, London, is studying for an honors degree in organ and piano performance. He has also studied at the Royal Conservatory of Music in Toronto and at the Conservatory and Trinity College in London, and has attended master classes in Switzerland, Czechoslovakia, and Holland.

Correction

Susan Tattershall, author of the review of the Mexican portion of the recent ISO Congress (July issue), contrary to the credit line given there, is an independent organbuilder and restorer located in Chicago. She is currently restoring a Swiss organ in the private collection of Ruben Frels.

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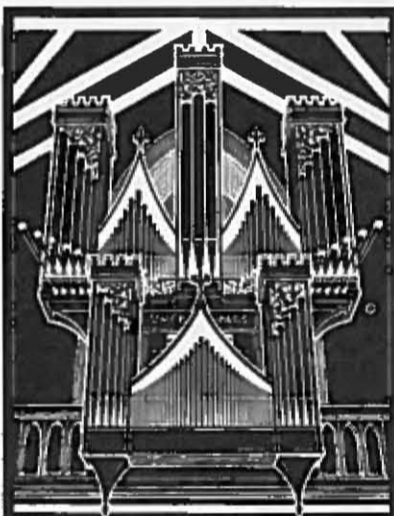
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Appointments



Noted English organist **Simon Preston** has accepted the position of Organist and Master of the Choristers at Westminster Abbey in London, effective May 1981. He will succeed Douglas Guest, who retires at that time.

Mr. Preston began his musical training as a chorister in the Choir of King's College, Cambridge. After studying organ with C. H. Trevor at the Royal Academy of Music in London, he returned to King's College as organ scholar under David Willcocks, and obtained his BMus and MA degrees. In 1962, he was appointed sub-organist of Westminster Abbey and embarked on a career as a concert and recording organist, making his first tour of the United States in 1965. Since that time he has played in most European countries, made two more tours of the US, and appeared on television, radio, and in films.

In 1970, Mr. Preston was appointed organist and tutor in music at Christ Church, Oxford, where he has concentrated on choral work, as well as lecturing and teaching. Under his direction, the Christ Church Cathedral Choir has made a number of widely-acclaimed recordings.



Michael Murray will join the staff of WOSU-FM89, a broadcast service of The Ohio State University, Columbus, beginning Sept. 1. He will broadcast classical music each weekday from 10 am to 2 pm, serving as a midday music host.

Mr. Murray has served the past 13 years as organist and music director at Heights Christian Church in Shaker Heights, Cleveland. After study with Marcel Dupré in Paris, he began concert appearances in 1968-69, playing the complete works of Bach in twelve recitals. He subsequently made his European debut in Holland in 1972. He has made nine recordings on the Telarc label and has appeared on National Public Radio, the Voice of America, the B.B.C., the Canadian Broadcasting Corp., Radio Free Berlin, the West German Radio, Radio Liban, and Radiodiffusion Francaise. Mr. Murray is currently engaged in the writing of a biography of Dupré.



Clark Kelly has been appointed assistant professor of organ and church music at the University of Oklahoma at Norman. He leaves a position as assistant professor of organ at the University of Central Arkansas. Mr. Kelly is a candidate for the DMA degree from the Eastman School of Music, where he has been a student of David Craighead. His forthcoming dissertation concerns historical, editorial, and cyclical aspects of J. S. Bach's eighteen Leipzig Chorales, including extensive revisions necessary to the New Bach Edition score and critical notes. He holds the MMus degree from Northwestern University, and was a Fulbright Scholar at the Hochschule für Musik in Vienna, where his teacher was Anton Heiller.

Laurence H. Berry has been named assistant organist and choir director at Trinity Church, Boston, MA, effective Sept. 1. He leaves a position at Pilgrim Congregational Church in St. Louis, MO. A native of Tennessee, Mr. Berry received his undergraduate and master's degrees from Southern Illinois University, where he served St. Andrew's parish in Edwardsville. He studied piano with Ruth Slenczynska and organ with Charles Heaton and Clyde Holloway. During 1977, he served as an apprentice to Allan Wicks at Canterbury Cathedral.

In his new position, Mr. Berry will serve as accompanist, play occasional preludes, sing in the choir, and assume fuller responsibilities in the absence of Ronald Arnatt, newly-appointed music director.



David P. Ouzts, 17, has been appointed organist at St. James United Methodist Church in Spartanburg, SC, where he assists Mrs. Carmen Minish, music director. Mr. Ouzts, a high-school senior in Woodruff, is a student of John Turnbull at Converse College. His previous studies have been with David Buice and Peggy Levensailor.

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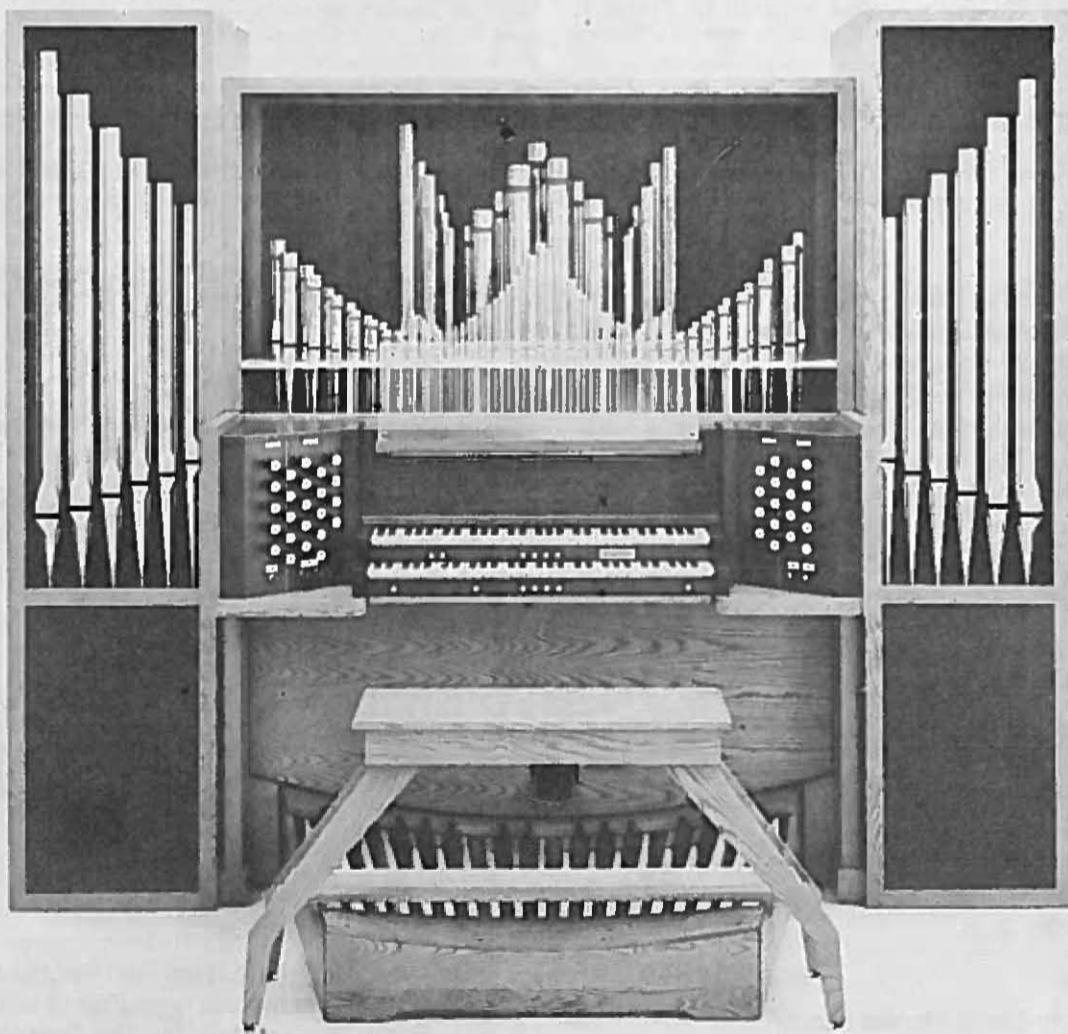
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Pictured above, reading left to right, are Stephen Fry, Music Librarian; Howard Swan, Choral Conductors Guild Representative; Russell Shank, University Librarian; Robert H. Gray, Dean of the College of Fine Arts; Orpha Ochse, A.G.O. National Representative; and Robert L. Tusler, Master of Ceremonies. These distinguished individuals representing the professional and scholarly communities participated in the dedication of UCLA's newest archive, on April 27, 1980 — the Clarence V. Mader Archive.

Preceding the dedication the following compositions by Clarence Mader were performed: *Fanfare Prelude*, Robert Prichard, organist; *Three Biblical Songs*, Nancy Holden, contralto, with Robert Prichard, organist; *Concerto for Organ* (solo), Ladd Thomas, organist. After the formal dedication of the archive the award-winning composition of the Ruth and Clarence V. Mader Memorial Scholarship Fund, Gordon Schuster's *Sonata for Organ*, was given its premiere by Cherry Rhodes.

The Concert-Dedication concluded with a reception hosted by the Los Angeles Chapter of the American Guild of Organists and the Choral Conductors Guild.

The following biographical sketch and description of the Mader Archive, prepared by Professor Tusler, is taken from the *UCLA Librarian*, Volume XXXIII Number 4 (April 1980).

The *Catalogue of the Clarence V. Mader Archive* compiled by Robert L. Tusler is available through Theodore Front, 155 N. San Vicente Bl., Beverly Hills, California 90211.

Concert — Dedication of the Clarence V. Mader Archive at the University of California, Los Angeles

by Robert L. Tusler

Clarence Victor Mader was born January 23, 1904, in Easton, Pennsylvania, to William H. and Elvenia C. Longnecker Mader. His life began in the parsonage of St. Peter's Reformed Church, of which his father had become pastor in 1895. There, at an early age, he played both piano and organ. It is recorded in *The Directory*, St. Peter's Reformed Church, Easton (May 1919), that, at the Flag Raising Service on November 3, 1918, Clarence Mader "presided at the organ with exceptional ability, surprising the people in the pews." It is also recorded that he was the pianist for the church orchestra.

Easton and the parsonage were the center of his life until June 1920, when his father, having retired from the ministry, moved to Pasadena. In August of that year Mader made his first impression on his new community by winning the local tennis championship. He would soon be known for his musical skills.

He became the organist at the Holliston Avenue Methodist Church, Pasadena, while he was attending Pasadena High School. He met Ruth Edna Goodrich at the school, and in March of 1924 they began a life-long marriage.

Mader heard Lynnwood Farnam perform at the First Methodist Church of Pasadena in November of 1925 and June of 1926. That fall, he took a leave of absence to study with Farnam in New York City while his wife, Ruth, served as interim organist at

the Holliston Avenue Church. The young musician's course was set. He would become one of America's outstanding organists, church musicians, and teachers.

Clarence Mader began his long and creative service to Immanuel Presbyterian Church, Los Angeles, when its new sanctuary was completed in 1929 with a new four-manual Skinner organ. For thirty-seven years Mader guided the musical life of the church with imagination and high standards. Though his primary devotion was to his church and family, Mader gave concerts throughout the United States and built an enviable reputation as a highly sensitive and authoritative performer. He became known as an exceptional teacher, and he continued to attract and to develop promising students into brilliant organists. Many of these have attained international acclaim, including David Craighead, chairman of the organ department of the Eastman School of Music, and Ladd Thomas, chairman of the Organ Department at USC. Mader's inquiring, ever-growing mind was reflected in the musical events conceived and performed for the church, as well as in his own recitals and those of his pupils. He was fully aware of the music of his own time and equally abreast with research into music of the past. The congregation of Immanuel Presbyterian Church and the community of Los Angeles were made better by the life and contributions of this man of wit, intelligence, good humor, and gentle kindness.

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As might be expected, Mader's creativity expressed itself in many ways in order to give release to an insatiable curiosity. His compositions prove his grasp of techniques and changing styles. Poetry, painting, and photography likewise afforded channels through which Mader could and did contribute.

A tragic automobile accident on July 7, 1971, brought the abundant, leavening, and productive lives of Clarence and Ruth Mader to a sudden end. A fitting and lasting tribute has been established by family and friends in The Ruth and Clarence Mader Memorial Organ Scholarship Fund. In another manner the work and life of Clarence Mader will continue to inspire and to further the cause of the arts: the establishment of the Clarence Mader Archive at the UCLA Music Library, made possible by the generous gift of the Mader family.

The collection affords insight into the development of American art and its growing independence from Europe. In similar fashion, it provides a historical source for the cultural life of Southern California provided by an active participant and observer. It is an especially valuable record of California's rapidly changing cultural life during the first half of the twentieth century.

Holographs, manuscripts, and sketches covering the years from 1927 through 1971 provide insight into Mader's development as a composer. The compositions range from songs, piano pieces, chamber works, and numerous organ solos to such works as music for T. S. Eliot's *Murder in the Cathedral* (1948), *The Vision of St. Stephen* (sacred opera, 1953), *The Fifth Mystery* (cantata, 1968, published 1969), *Concerto for Organ* (solo) (published 1969), and *Prologue, Partita and Fantasia for Organ and Orchestra* (1970).

Many of the compositions from the later 1940s show the influence of Schoenberg and serialism in general. Because of his interest in new music

and his fame as a performer, there are over thirty holographs and manuscripts by other composers, many of which contain annotations and performance markings by Mader. Of particular interest is the manuscript from which Clarence Mader and Rayner Brown played the first performance of Brown's *Sonata for Organ, Two Players* (1961) on June 4, 1962, on the Schlicker organ in Westminster Chapel of Immanuel Presbyterian Church, Los Angeles. Both Mader and Brown have generously marked the score with performance practice indications.

The playing of Clarence Mader and his music are well documented by tapes made from original 78-rpm discs owned by the Mader family, as well as by edited tape recordings of performances. Mader speaks on three of the tapes: an Immanuel Presbyterian Church service commemorating his thirty-fifth year as organist (1964), a lecture-demonstration dealing with twentieth-century organ music, and an interview on the Third Broadcast of Twentieth-Century Music presented by the A.G.O., L.A. Chapter, 1969.

Other areas of Mader's creative activities are well represented. The collection contains seventy-seven holographs and manuscripts of his poetry, forty-nine colored slides of his paintings along with seventy-nine colored slides of Ruth Mader's art works, manuscripts of unpublished and published essays and lectures, and manuscripts of organ specifications.

The many areas of interest and value to students are numerous, but special mention should be made of the extensive collection of printed musical programs by Mader and others which clearly show the performance trends of the times. The evidence of the music being performed may also be found in the scrapbooks. Attention is also warranted with regard to the materials dealing with the legendary Lynnwood Farnam. There is and will continue to be much to be learned from the numerous scores that have been so carefully annotated by Mader, show-

ing his thoughts on performance, from the details of fingering, pedaling, to those controversial issues of registration and articulation.

It is indeed appropriate that during our golden anniversary celebrations, the concert-dedication of the Clarence V. Mader Archive should take place in Royce Hall, for Mader performed there frequently as guest organist on our Skinner concert organ.

Recital Series by Women Organists

The Mabel Tainter Literary, Library, and Educational Society in Menomonie, WI, has announced a ten-year series of organ recitals to be performed once a year by women organists and dedicated to women organists and musicians of America. The series will begin on Sept. 19 with a recital by Peggy Marie Haas, which will also be sponsored by the Historic Organ Recitals series of the Organ Historical Society. The 1990 recital will coincide with the 100th anniversary of the dedication of the Mabel Tainter Memorial, a building on the National Register of Historic Buildings located 60 miles east of Minneapolis. The Dunnville sandstone building, with an interior evocative of the "Gilded Age," houses a 2-manual and pedal Steere and Turner organ, Op. 300, of 29 ranks, built in 1890. Proceeds of the series will be used for the renovation and endowment of the organ, which is in its original tonal state. Future recitalists will be Lois Regestein, Carol Teti, Yuko Hayashi, Ruth Tweeten, Rosalind Mohnsen, Kristin G. Johnson, Alice B. Damp, Permelia Singer Sears, and Susan Darrow Randall.



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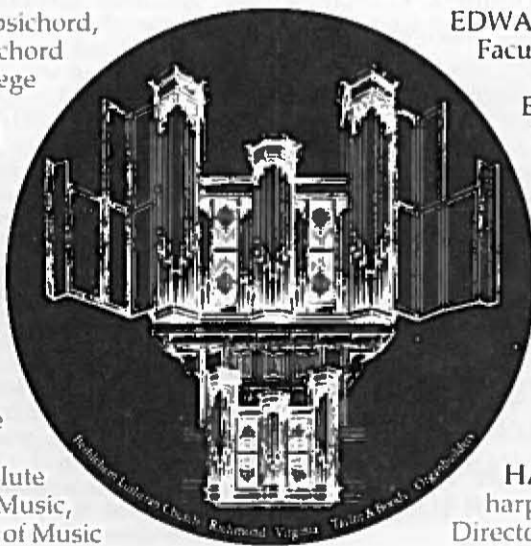
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Re-examining Rameau

by Larry Palmer



The publication, after considerable delay, of Kenneth Gilbert's edition of the *Pièces de Clavecin* of Jean-Philippe Rameau (Heugel, Paris: Le Pupitre 59, 1979) presents the harpsichordist with the finest available edition of the works of this most-popular of the French harpsichord composers. The new publication includes the three collections of keyboard music published by Rameau during his lifetime (1706, 1724, c. 1728), the five pieces transcribed by the composer from his own *Pièces de Clavecin en Concerts* (1741), and the single piece *La Dauphine* (1747) — all of which, however, have been available both in the now-historic edition by Camille Saint-Saëns (1895) and in the far more reliable edition by Erwin Jacobi (Bärenreiter Edition 3800, 1958; fourth, revised edition, 1972). The big addition to Gilbert's publication is the inclusion of 25 movements from the composer's own keyboard transcriptions of selections from his opera *Les Indes Galantes* (1735).

If I were without a copy of the Rameau works, I would choose this new edition; the readings of most of the pieces are closer to the original engravings, and therefore preferable, and the price (approximately \$41) is not bad for such a complete volume of 13 introductory and 163 music pages. If, however, I already owned the Jacobi edition (which now sells for approximately \$28) I would certainly consider an alternative to purchasing the Heugel edition: that of checking the readings against a library copy or against a facsimile of Rameau's originals, and of securing the *Indes Galantes* pieces in the fine separate edition published by Oxford University Press (1979), edited by Graham Sadler, available for \$15, — a selection of 21 of these works (the additional four in Gilbert's edition require either a second harpsichord or a second player).

Gilbert points out in his well-written preface that nothing replaces playing from the original notation, and fortunately for harpsichordists, two possibilities exist for us to acquire facsimiles of the two major Rameau collections (1724 and c. 1728). Broude

Brothers (New York) have issued luxurious prints of these two volumes, each bound in white linen and containing exceptionally clear reproduction of the engravings (*Monuments of Music and Music Literature in Facsimile*, first series, volumes 7 and 13, 1967). Volume 7 requires one to read C clefs rather fluently, for there is constant change, especially between alto and bass clefs, as well as a fairly-frequent use of the soprano clef. Volume 13, however, existed originally with only the G and F clefs normally used in present-day music printing; this would be an excellent choice for playing from facsimile, and this volume includes many of Rameau's most popular works (Suite in A minor, including the Gavotte with Variations; *La Poule*, plus the G minor pieces, etc.).

A serviceable edition of both these volumes, available for approximately \$10 each, is the xerox print made by Michael Lynn and available from him at Early Music Facsimiles, P.O. Box 1813, Ann Arbor, Michigan 48106. (It was from this source that I performed the A minor pieces at the AGO Convention in Minneapolis in June).

The use of facsimiles cannot be too highly recommended — but even this does not guarantee error-free copies! For example, in measure 8 of the *Allemande* (Suite in A minor, c. 1728) the second note of the soprano should almost certainly be D instead of the printed E. Here is a mistake never corrected in the original. Likewise, in *Les Trois Mains* (from the same Suite) in measure 40, the first note of the soprano (a G) is omitted in the original engraving. Clearly it needs to be there, as witnessed by the parallel passage in the reprise; here is another uncorrected omission in Rameau's publication. So, in using facsimiles, one must be certain to use musical intelligence to complement historical authenticity.

Although not quite as conscious of easy page-turns as the 18th-century engravings, Heugel's arrangement of pages has been done carefully to alleviate problems; the Jacobi edition is frequently a nightmare in this respect.

Gilbert is the first to call attention to the highly-unusual repeat following the unmeasured prelude section in the first movement of Rameau's first publication (1706). A facsimile of this page is included in the fine booklet accompanying Gilbert's recording of the Rameau harpsichord works for Archiv (2710 020, 3 records). By consulting this it is possible to see how Jacobi misread the conventional 18th-century markings for a first ending as a tie, thus making a strange and weak beginning for the 12/8 section which follows the prelude. This is one of many corrections made by Gilbert.

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It is not possible to say, however, that he prevails in every case. His reading of the appoggiatura at the beginning of the second section of the famous Sarabande in A Major does not convince me (granted, the original is quite unclear). In measure 17 of the same piece Gilbert rightly omits the tie between the F-sharps in the soprano just as it is omitted in the original. However I personally prefer the Jacobi reading where it has been added; the fault here is that he has not indicated it as an editorial addition.

Frequently Gilbert has restored to very fast note-groups the missing beams suppressed by former editors (*Les Trois Mains*, end of each section: possibly a glissando; *La Poule*, measures 35, 38, 43, 53, 55, for example); but in at least one case, Gilbert has added too much to the score: in *L'Egyptienne* he adds *pincés* to first beats in four measures (13, 15, 53, 55) although they do not appear either in opening section or reprise in Rameau's original. Jacobi's reading of these passages is correct! It is certainly a matter of taste if one prefers to add these *pincés* (I personally find that they make the passages sound too regular, and thereby weaken them) but an editor should in every case indicate what he has added to the text so that each player may make up his own mind.

The transcriptions from Rameau's *Les Indes Galantes* are a real addition to the classic French literature for keyboard, and should surely be as acceptable to players as the previously-known *Cinq Pièces* transcribed by the composer from his *Pièces de Clavecin en Concerts*. Among the newly-published works some of the treasures are the fine Overture (which, with some judicious filled-in chords indicated in small notes in Sadler's edition, is even grander); the *Air Polo-*

nois (the one piece from the transcriptions which had been known to an earlier player — that exemplary sleuth of early music, Wanda Landowska, who recorded it on her disc "Landowska Plays for Paderewski" [RCA Victor LM 2830, recorded in May 1951]); and an extremely-beautiful *Air Grave pour les Incas du Pérou* (one of the most moving of Rameau's creations).

Rameau's publications of 1724 and c. 1728 each included important writings by the composer: the first "concerning the technique of the fingers on the harpsichord" (which ends with the statement "All that I have said . . . applies in like manner to the organ") and the second "remarks on the pieces in this book and on the different styles of music." These writings are included in the new Gilbert edition only in facsimile, and are, therefore, in the original French. German and English translations are supplied in the Bärenreiter edition.

Jacobi includes as illustrations a fine engraving of the composer's portrait, and, in facsimile, Rameau's handwritten letter to the Marquess Giovanni Poleni, the title-page and ornament table of the 1706 publication, ornament table (1724), *La Timide* from the first edition of the *Pièces en Concerts*, and the autograph of Rameau's last harpsichord work, *La Dauphine*.

Gilbert's edition, also rich in facsimiles, has the 1706 title-page and ornament table; title-page and ornaments (1724); title-page of the *Nouvelles Suites* (c. 1728) and preface to *Les Indes Galantes*, as well as the *Entrée, Air tendre en Rondeau* and *Sarabande* from *Zoroastre* (1749), menuet from *Castor et Pollux* (1737), and *Tambourin en Rondeau* from *Les Fêtes d'Hébé* (1739) — the six opera excerpts for comparison with harpsichord pieces, to which they bear close resemblance.

A St. John Passion in London

by J. Bunker Clark

The University of Kansas, Lawrence

One can't always be sure of encountering musical treasures when travelling in Europe. London, however, is one of the world's musical capitals, and it was there that I experienced a memorable *St. John Passion of Bach*, on a Saturday evening, April 26. It wasn't even expensive — I took the cheapest ticket of £2 (about \$4.50 at the time). The Collegium Musicum of London was conducted by Laszlo Heltay, who was a 1956 escapee from Hungary. The place: the historic St. Martin's-in-the-Fields, on Trafalgar Square.

Americans will recognize the name of the evangelist, tenor Peter Pears, closely associated with the late Benjamin Britten. Pears is white-haired now. (I last saw him in 1963, at a concert honoring Britten's 50th birthday at the Royal Festival Hall. After the concert I first learned that President Kennedy had been shot.) I was in the right-hand gallery just above Pears, who sang from a miniature score in the high pulpit. This year he is 70, but his singing hasn't noticeably changed over the years — which is good and bad. He still has the tight throat and strained sound, and a constant wide vibrato accompanied by a shaking head. But his pitch was immaculate, even on the high head tones. And he is still a superb dramatist, making vivid the Passion story, even in German. (The 20p — 50¢ — program included parallel texts.)

About halfway through the program I realized the appropriateness of the church. The seats were wooden and hard. I was in a box and had to stand

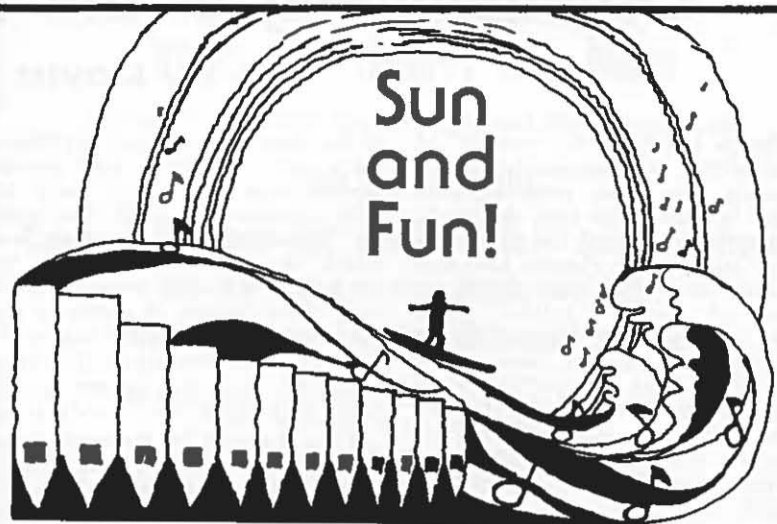
or crane my neck to see all the performers. But the freshly-painted gilt on the ceiling had the date 1725 — just one year after the *St. John Passion* was first heard.

London is also the world's capital for old music, and so there were the two *viola d'amore*, a *viola da gamba*, and a lute, all of which Bach specified but which we rarely hear. The organ, in an historic case in the rear gallery, accompanied Jesus, the chorales, and a few choruses; the harpsichordist played for the recitatives, arias, and the remaining choruses.

The amateur, but well-selected, mixed choir of forty was excellent, and represented the rich English choral tradition. The small orchestra of about fifteen modern instruments also represented the high quality of London players. (London has more professional full-time orchestras than any other city in the world.) The other vocal soloists were young and good; all were associated with either Pears or Britten's Aldeburgh Festival.

Choirs are often pushed by conductors to sing too loud. Not this one. Fast tempos were not excessively fast, nor did the slow ones drag. I especially liked the pure tone, without wobble, of the women.

Bach's masterpiece was brought to vivid life in an historic setting and in a musically rich city. As I write, I still haven't decided whether to attend the Westminster Abbey or St. Paul's Cathedral choirs of men and boys — or both — and which of the eight orchestral, chamber music, or solo recitals to attend on Sunday.



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Organbuilding in the 1980s — A New Course?

by David W. Cogswell

Change has been the "mother" of organbuilding development throughout recorded time. The most common reason for change has been the steady advance of technology, but social, political, and religious changes have also regularly affected the organ. While the advent of leathered bellows, slider chests and *werkprinzip* system, higher pressures, tonal concepts, electro-pneumatic windchests, electric and electronic actions have each significantly changed the organ, so have the Renaissance, the ending of the feudal system, the Protestant reformation, the French, English and Italian civil wars and concepts of separation of church and state also importantly affected the organ. The development of taste for listening to "old" music, led by Felix Mendelssohn in the mid-19th century, had perhaps one of the most significant effects on organbuilding. Throughout those periods, the practices of organbuilding preceded the various distinct schools of organ literature composition and these practices continually exemplified and exploited the latest developments of mechanical technology.

Certain builders' work achieved more note than others and such works have been considered models of each new era. Builders such as Praetorius, Schnitzer, Silbermann, Clicquot, Caillaud-Coll, Harris, Willis, Skinner, and Harrison all left distinct influences still respected. Since World War II, von Beckerath, Ott, Andersen (Marcussen), Frobenius, Metzler, Holtkamp, and Phelps have been considered leaders in our time. What made these people leaders among their contemporaries?

First, they each lived in an era of organbuilding lacking fully developed contemporary techniques, and they completed the techniques needed to achieve full satisfaction of the trends either started shortly before them or by them.

Second, they each lived at a time when there was hunger for change that was not being quite fulfilled.

Third, they each had an active group of composer-musicians eager to exploit new tonal designs and a market eager to support these musicians and "their" builders.

Organbuilders of today are now living in the glow of their already successful competitors. The neo-classic organ, inspired by the demand of Schweitzer in the early part of this century and finally fully realized in the 1960s, is now beyond further improvement except in extraneous or inconsequential detail. Further, the concept is still found lacking by many; the literature of the late 19th century and the music of Anglican Church and of the past century continues to be craved by a significant market which the classic organ does not fully satisfy. Attempts by the neo-classic advocates to insist that "good taste" in organ design demands adherence to the northern-European practices of the past two decades are being countered in some areas by a growing love of old romantic American organs, including those of E. M. Skinner. These new trends are sufficient to nearly terminate demand for more neo-classic organs in favor of continued business for rebuilders and builders of typically mediocre, characterless organs. The "production" builders of America or the output of the untrained amateur builders, whose main asset is their glib tongue and stationery, are the sources of such instruments. These "diddlers", uninspired technicians, and standardized designs are now preferable to some customers than the work

of the more expensive builders following a strict, neo-classic style copying exactly some old model which has more antiquarian appeal than musical. These builders have always been called "the artistic" professionals, but the market is leaning toward restored work of the builders of yesteryear who truly were creating something totally new and unprecedented for their time. Is this not really true artistry as compared with those who merely copy?

Thus, the need for the next change is not only here, it appears to have already started fulfillment. The policies of at least one major builder changed a few years ago when the company announced it no longer would stick to its neo-classic, *werkprinzip* policies of the past several years. Organs were immediately forthcoming from this builder with heavier and more 8' stops and somewhat less fiery reeds and mixtures. The demand for rebuilding older organs has steadily increased, and the Organ Historical Society finally decided it could be brave enough to press for authentic restorations instead of merely rebuilding, in order to preserve romantic or primitive American organs of the 19th century. Another authentic restoration enthusiast, Joseph Dzeda, has undertaken E. M. Skinner restorations. Other firms, such as Berkshire, Beaudry, and Outerbridge of New England have rebuilt and enlarged a number of older Casavant, Skinner, and Hook & Hastings electric-action instruments. The Andover Organ Company, Bozeman-Gibson, and others in New England have rebuilt a number of old trackers with additions and tonal changes, as well as strict restorations. All of those rebuildings have sought to preserve the finer stops and basic mechanical construction of their own elegant eras while being expanded with new tonal resources such as upperwork, mutations, and brighter reeds. This work is to be carefully distinguished from that of the unenlightened, incompletely trained "butchers" and neophyte amateurs using poor workmanship and inadequately designed parts produced by some mail-order houses. Such would-be builders use slow actions and old pipes — where nothing more than cleaning and perhaps slight regulation has occurred — with little or no regard for scaling, consistent voicing practices, or intelligent use of available pipework.

Of particular favorable note is work of Thad H. H. Outerbridge whose long experience started with a very successful rebuild at All Saint's Church in Boston and continued for several years while employed by Berkshire and, later, under his own name. His recently completed organ at First Baptist Church, Beverly, MA, is perhaps exemplary of what a new era might wish — a very full foundation sound with colorful flutes, full choruses including larger scale 2' stops, and bold, classically-scaled mixtures and equally bold reeds of large scale and strong fundamental tone.

The willingness of Walter Holtkamp, Jr. to preserve the Solo division of the E. M. Skinner organ at Church of the Ascension, New York City, and his subsequent interest in repeating similar projects and even broadening his entire tonal color palette seems to be indentifying him with significant change toward a "neo-romantic" movement. His new instrument at Union Theological Seminary, also in New York City, and one in process in Minneapolis are also representative of a definite new direction for Holtkamp.

Charles Fisk, long known as a scholar and student of early American organbuilding practices, has progressed through the time of the European neo-classic revival of the 1960s and early 1970s in this country and thence into various experiments now culminating in his largest opus at the House of Hope Presbyterian Church in St. Paul, Minnesota. This is another large instrument obviously eschewing many of the teachings of the strict classicists and Fisk's many contemporaries. Again, the trend is clearly toward a "romanticization" of the neo-classic organ.

What does all this mean in organbuilding terms? The answer will be the challenge to the 1980's organ designer. Some of the realization of the "new" sound comes from the following list of design trends:

1. An increasing proportion of 8' and 16' stops in the total flue ensemble. These stops represent less than 10% of the total flue pipework in the neo-classic organ. The future may increase inclusion of these stops to at least 10 to 13% of the fluework. A trend toward duplication within the same division of certain stops in the same tonal family, such as "1st" and "2nd" 8' Diapasons, "Octave" and "Principal" 4' stops, both open and stopped 8' flutes, strings at two 8' levels, etc., will again become common.

2. Still larger organs to accommodate the extra foundation stops. The cost of these organs will increase on a dollars per stop basis to reflect the change in proportion of the more costly 8' stops. In lieu of larger organs, limited budgets may make it necessary to resort to unit stops in secondary divisions and duplexing to yield the desired versatility and balance. The purity of attack and blend achieved by the artistically-voiced all-straight organ of the past may not have as great priority and may have to yield to practices traditionally less respectable but now improved by recent technological advances in action and solid-state controls. Fortunately, solid-state technology will permit duplexing and unification more effectively than previous eras' technology permitted.

3. An increase of one to two scale numbers for the 8' stops may be indicated depending on the size of the organ. The old standard 46 scale (-2 HT) 8' Diapason may now find itself playing second fiddle to a scale 44 (0 HT) neighbor with a "third fiddle" scale 48 (-4 HT) Geigen and strings starting at 50 and diminishing in other divisions to scale 56 (-12 HT). These trends will materially bring more "weight" to the sound and return a tonal horizontal dimension to the organ long missed by the lovers of romantic era. Each of these new stops will need to be very artistically voiced, with emphasis on developing maximum overtone structure from every pipe — rather unlike the usual past practices of E. M. Skinner, the older Casavants, and the later Hook & Hastings instruments. This refinement of voicing in the larger-scale foundation stops will represent a major and distinct departure from the older late-romantic organs and will be a key requirement of artistic organbuilding in the next era.

4. In the past, romantic registrations were "distilled" from the neo-classic organ by the organist who knew how to do so, using couplers

and flutes to increase the breadth and warmth of the sound. The future may require a reversal of this practice — the classic registrations will be "distillable" from the organ by judicious selection of the lesser 8' diapason and flute stops, the 4' stops to go with them and full use of the mutations and mixtures. Reeds will need to be doubled also — bigger ones for the main ensembles and the smaller versions for the classic ensembles. As before, large, reverberant buildings and large instruments with many 8' and 4' stops and a solid but clear 16' pedal bass will enhance the sound importantly to get true romantic effects. The need for better building acoustics will be an educational task for organbuilders to better inform architects.

5. Somewhat higher pressures, particularly on the part of the reeds and foundation stops, may be necessary to provide the weight and power desired in large organs. Along with this, return of semi-toe-regulated fluework and lightly nicked languids will be needed. Somewhat heavier pipe metal, particularly for the lower-pitch stops, will be valuable in achieving solid fundamental tone.

Mechanical changes in the organ will also be needed. The many lessons of the neo-classic era will serve to provide a very refined tonal performance, such as the use of slider chests, casework, precision wind supplies and solid-state controls. But chests will have to grow bigger to accommodate the greater number and fatter 8' stops with pallet and channel sizing to go with them. Cases may have to grow, too, to accommodate the increase in larger pipes. It may no longer be practical to completely encase divisions, and the building walls will again have to be brought into services to reflect the sound. The case may, once again, become solely a cosmetic consideration. Schwimmer wind supplies may not have sufficient accumulator effect to wind the big stops, and a greater use of bellows may be necessary. Solid-state control will be necessary for any tonal concepts involving unification or duplexing of stops. Here the improved performance of solid-state technology will be important to achieve excellent performance as well as the economic advantages in construction and maintenance of the instruments. Previous fault-finding with the complexities of duplexing may disappear with solid-state control.

Blowers will need some enlargement. Horsepowers in excess of 1 HP may again be needed with somewhat larger wind conveyances.

The passage of time, the ever-advancing technology, and the revolution in communications and transportation will force changes in the organ, as before. Those who wish to deny or ignore these trends will eventually pass and live to see their work thrown out, as they threw out the work of their forefathers. It is to be hoped that the builders with knowledge and experience will not refuse their help to those wishing to pursue new teachings and thus force another generation to pass before the "new" organ can be perfected and the basic skills to make these instruments learned. The musicians and technology experts seem ready for the change; are the organbuilders?

David W. Cogswell is President and Artistic Director of Berkshire Organ Co., West Springfield, MA. He is a Master Organbuilder of the American Institute of Organbuilders.



Convention members join organist Mary Ann Dodd in hymn singing at the Memorial Presbyterian Church of Bellona.

Organ Historical Society 25th National Convention a review by Arthur Lawrence

The Organ Historical Society held its 25th national convention in Ithaca, New York, June 24-26. A record 200 people turned out for the events of the three days and they were treated to a well-organized convention. With housing on the attractive campus of Ithaca College and the cooperation of sunny weather, the Finger Lakes region proved to be a pleasant location for an early-summer gathering. Instead of being organized around a few large and important historic organs, this convention used a number of smaller ones in several locations; perhaps none was exceptional in sound, but each had its own personality and charm. Several 20th-century instruments were heard also, giving a wider scope to the programs than would have been possible had only 19th-century organs been used. An optional fourth-day tour allowed some forty persons to see and hear additional organs of the area.

George E. Damp played a pre-convention recital on Monday night, using the 1975 Wolff organ (2-25, mechanical action) in the Unitarian Church of Ithaca to demonstrate *alternatim praxis* through four centuries, with music by Gabrieli, Scheidt, Buxtehude, Bach, Reger, Distler, Pachelbel, Couperin, and Duruflé.

The convention proper opened Tuesday morning with greetings from The Rev. Culver L. Mowers, president, followed by an all-morning business meet-

ing. In addition to the reading of committee reports, it was noted that the organization now has 1200 members. The 1981 convention was announced for June 22-25, in northeastern Maine; the 1982 convention will take place June 29-July 1 in the Pacific Northwest. The acceptance of a 45-box collection of archival material from the estate of the late Eugene Nye was acknowledged with a resolution of thanks. Honorary membership was extended to Joseph Blanton, Randolph Waller was named E. Power Biggs Fellow, and the OHS service award was given to Donald R. M. Paterson.

The afternoon began with Richard Konzen's demonstration of the 1892 Hutchings organ, Op. 293 (2-10) in the First Congregational Church (U.C.C.) of Berkshire: J. B. Bach: *Du Friedefürst, Herr Jesu Christ*; Rheinberger: Two Trios; Bonnet: *Romance sans paroles*; Brahms: *Herzlich tut mich erfreuen*. Mr. Konzen gave thoughtful performances of interesting pieces which were well-suited to the organ and announced his registrations in advance. (Throughout the convention, registrations were generally given either verbally or on mimeographed sheets, a device most helpful to the interested organist.) Following the OHS custom of singing a hymn with each instrument, we sang "Rejoice the Lord is King" to *Darwell's* 148.

(Continued overleaf)

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(continued from p. 15)

The next event took place at the United Methodist Church, Newark Valley, where Earl L. Miller played a program of transcriptions and other vintage works on a Steere & Turner of 1883, Op. 178, rebuilt in a new form in 1969 by A. Richard Strauss (2-27). Like so many of the trackers which have happily found new homes and life in recent years, this one had been relocated through the Organ Clearing House, and it appears to serve its church well. The program consisted of Suppé: *Poet and Peasant Overture*; Mendelssohn: *Spring Song*; Roeder: *Gavotte in E Flat*; Guilman: *Marche Funèbre et Chant Seraphique*; Fiqué: *Gavotte Humoresque*; Stainer: *Andante Con Moto*; Peake: *Festival March*. Mr. Miller played with flair and was assisted in the Ethel Smith Mendelssohn transcription by a large portable "Birdola" — in cage! Although the period pieces fitted the setting well, it would have been nice to have heard some of the more traditional literature, since both organist and organ were clearly capable. We sang "O Zion, haste" to *Tidings*.

To conclude the afternoon, David Jackson demonstrated the organ in McKendree United Methodist Church, Candor, with the following works: Krebs: *Prelude in F-sharp Major*; Scheidt: *Variations on a Galliard by John Dowland*; Mendelssohn: *Sonata V*. The interesting instrument, which appears to be a Möller of 1902, Op. 392 (2-15), actually contains large portions of a ca. 1860 Garrett House organ, the original location of which is unknown. We sang "The Lord our God is clothed with might" to *Detroit*.

Tuesday evening, the event was a recital by Kristin Gronning Johnson on the 1902 Möller, Op. 401 (2-16), in the Congregational Church at Candor: Reinken: *Toccata in G Major*; Walcha: *Den die Hirten lobten sehre*; Thomson: *Will There be any Stars in my Crown?* (from *Variations on Sunday-School Tunes*); Saint-Saëns: *Meditation*; Nalle: *Trio über "Alles was du bist"*; Nicholl: *Prelude*, Op. 30, no. 3. Although I felt that this program suffered from being a series of short, unrelated pieces, the playing was very good and the organist was obviously a favorite of the OHSers. The Reinken toccata displayed nice clear sounds, while the closing march throbbed with Victorian pomp. Billy Nalle's trio on "All that you are" showed the subtle humor of a theatre organist writing in strict, proper style. We sang "Jerusalem, my happy home" to *Land of Rest*.

The second day begin with Alice Damp's morning recital on a recent Wolff instrument (1972, Op. 6, 2-23, mechanical action) in Anabel Taylor Chapel at Cornell University. Organ, organist, and room — a gallery installation with good acoustics — combined to produce one of the finest performances of the convention: Böhm: *Partita on Jesu du bist allzu schöne*; Bach: *Duet (IV'n eilen mit schwachen)* from *Cantata 78* (with Katherine Gottschalk, soprano; Anne Kazlauskas, alto; and Emily Metcalfe, cello); Distler: *Trio Sonata*; Alain: *Deuxième Fantaisie*. The Böhm variations were tastefully ornamented on the repeats, and the pauses between variations were rhythmically paced; best of all, there was no banging of stops (a distraction at several programs), despite many quick changes. The Distler sonata provides enough performance problems that it is seldom heard, which is a pity inasmuch as it is a fine piece, as this performance demonstrated. The Alain showed an entirely different 20th-century style but one which was equally

effective. The Bach duet was a stylish change of medium, showing yet another facet of versatility from the forces involved. We sang "Love divine" to *Hyfrydol*.

A bus ride through the beautiful rural countryside peppered with 19th-century architectural gems, notably those in Greek revival style, brought us to Ovid, where David Porkola demonstrated the organ in Holy Cross Catholic Church with these pieces: Couperin: *Le Moucheron*; Murray: *Interlude on the Kyrie of the 4th Mass*; Haydn: *Andante, Minuet* (Flute-clock pieces of 1792); Pepping: *Jesus Christus herrscht als König*; Vierne: *Preamble*; Franck: *Larghetto*; Bach: *Prelude*, BWV 568. These brief works made an effective demonstration of the quiet, sweet sounds of the small organ (1-7) by unknown builders (ca. 1860/ca. 1896) in the rear gallery. An electronic imitation at the front of the building apparently provides the more usual music. We sang "Make us true servants" to *Slane*.

One of the visually more interesting organs was heard next, as Mary Ann Dodd played the 1894 Jardine & Son, Op. 1107 (2-21), in the Memorial Presbyterian Church of Bellona; her program was Frescobaldi: *Toccata Terza*; Buxtehude: *Now Pray We to the Holy Spirit*; DuMage: *Récit*; Pinkham: *A Prophecy*; Carr: *Variations to The Sicilian Hymn*; Brahms: *Fugue in A-flat Minor*; Near: *Sarabande on "Land of Rest"*; Albright: *Sweet Sixteenths*; Mendelssohn: *Allegro maestoso e vivace (Sonata IV)*. The warmth of the afternoon, the relative dullness of the pipework, and many brief pieces conspired to rob this recital of vitality, but the playing was good and the 20th-century pieces were particularly enjoyable. We sang "Rise up, O men of God" to *Festal Song*.

Earl Naylor's demonstration of the 1898 King & Son (1-6) in the First Baptist Church of Watkins Glen completed the afternoon with these pieces: Bach: *Kyrie-Christe-Kyrie*, BWV 672-4; Franck: *Offertoire*; 19th-century anonymous: *Voluntary*; Selby: *A Fugue or Voluntary*. Buried at one side of a dead building, this organ was difficult to hear to advantage, although the demonstration was a good one, with the three Bach pieces making an especially pleasing group. The instrument is the only known King which is both playable and unaltered, so stands as a document of its time and builder. We sang "The King of Love my shepherd is" to *Dominus Regit Me*.

A different kind of organ was heard in the Wednesday night recital, when Donald R. M. Paterson played the 1940 Aeolian-Skinner, Op. 1009 (3-67) in Sage Chapel, Cornell University; this instrument, which is advantageously placed across the rear of the building, incorporates some parts of the 1909 Ernest Skinner organ which preceded it and which was rebuilt from an 1898 King. The present instrument stands as a testimonial to the work of G. Donald Harrison, and it was expertly played by Mr. Paterson, who performed Jullien: *Prélude a Cinq Parties*; Marchand: *Tierce en Taille*; Buxtehude: *Prelude and Fugue in F-sharp Minor*; Bach: *Allein Gott*, BWV 656, and *Toccata in F Major*, BWV 540; Palmer: *Epithalamion*; Brahms: *Es ist ein Ros'* and *Herzlich tut mich verlangen*; Barrow: *Gregorian Prelude I*; and Franck: *Choral I in E Major*. The wide-ranging program was well-received, and we sang "All Glory be to God on high" to *Allein Gott*.

Thursday morning was taken up with a seminar on the life and work of Ernest M. Skinner, presented by Joseph Dzeda. Mr. Dzeda, who has



Left: Earl L. Miller playing rebuilt Steere & Turner in Newark Valley; right: Earl Naylor demonstrating King organ in Watkins Glen.



Left: St. Mary's Church, Cortland, scene of closing concert (1896 Morey & Barnes organ); right: 1950 Halkamp in Crouse College Auditorium, Syracuse University.



Lunch at Belhurst Castle, en route.



Lais Regestein at console of Cortland Morey & Barnes.

Nameplate of instrument pictured below.



Post-convention tour at 1896 Casavant in Oswego. Note carpeted bench.

Photographs by William Van Pelt

specialized in Skinner restorations, gave much interesting background on the builder and his work. He concluded with the playing of a tape recording Skinner made for a regional AGO convention in 1958, when he was over 90. A lively question-answer period followed, showing the interest many today have in Skinner's work.

Another bus ride took us to Westminster Presbyterian Church in Syracuse, where Robert Kerner demonstrated an 1855 Johnson instrument, Op. 43, the oldest extant example of that builder's work. Mr. Kerner played Bach: *Partita on O Gott, du frommer Gott*, BWV 767; Clara Schumann: *Prelude and Fugue in D Minor and B-flat Major*, Op. 16, no. 2-3; Brahms: *O wie selig, Schmücke dich, and Mein Jesu der du mich*, pieces which fitted the organ well and were made to sound very musical, despite the fact that the building does not enjoy particularly good acoustics. Prior to the demonstration, the Society officially cited the organ as an historic one and presented a plaque. The elegant balcony installation, enlarged around 1865, in a vintage building on the National Register, made this a memorable visit. We sang "Come, labor on" to *Ora Labora*.

At Crouse College Auditorium, Syracuse University, Will Headlee gave a lecture-demonstration at the famous Holtkamp organ (3-71) built in 1950, using many pipes from an 1889 Roosevelt. Among the points of interest mentioned were the fact that the Great has two choruses, and that each division is carefully positioned but not on the same kind of chest: Great in front center with basses in front and trebles behind (slider), Positiv to left with trebles in front (pitman), Swell behind and above (2 pitman chests), and the huge independent Pedal on both sides (mostly from the Roosevelt Great). Even today, 30 years after its creation, this organ looks spectacular, especially in a room with such a beautiful wood ceiling, and its sound is very clean, with bell-like softer sounds and brilliant ensembles. A uniquely American organ, it is arguably its builder's greatest work. Since the late Arthur Poister had been the moving force behind this installation, Mr. Headlee played several works from that teacher's canon, using his registrations: Bach: *Wir glauben all*, BWV 740 (double pedal), and *Concerto I*, BWV 592; Bruhns: *Prelude and Fugue in E Minor* (the lesser); Milhaud: *Préludes I-IV, IX*; Dupré: *Cortège et Litanie*. After this gracious demonstration, we sang "We know that Christ is raised" to Engelberg.

The last demonstration of the afternoon was by Susan D. Randall at the Unitarian-Universalist Church of Cortland: Bach: *Pastorale* (movt. 2) and *Wer nur den lieben Gott*; Walther: *Jesu meine Freude*; Pepping: *Pastorale*. The organ was Morey & Barnes Op. 162 of 1895 (2-13) and it was ably played. We sang "Jesus, the very thought" to *St. Agnes*.

The convention closed with an evening program at St. Mary's Catholic Church, Cortland, with Lois Regestein and Wayne Leupold playing the 1896 Morey & Barnes, Op. 165 (2-21). This organ was certainly the most thrilling of the historic ones heard; perched under a St. Cecilia rose window in the rear gallery, it flooded the huge church with magnificent, rich sound. Lois Regestein's playing matched the sound of the organ and provided real musical communication, especially in the Widor selection (with two busy registrants assisting). Her program was Mendelssohn: *Sonata I*; Dandrieu: *Magnificat in D*; Sweelinck: *Balletto del Granduca*; Parker: *A Collection of Arrangements and Transcriptions* . . . (selections by Schumann, Wagner, Rheinberger, and Saint-Saëns); Widor: *Allegro (Symphonie VI)*. The romantic works were

especially appropriate for this instrument, but the Dandrieu and Sweelinck pieces, not ones normally associated with organs of this period, also were very effective. The full house sang "Who trusts in God" to *Was Mein Gott Will*.

The second half of the program was devoted to Mr. Leupold's performance, with the Syracuse Symphony Orchestra and a community chorus organized for the occasion, of the *Concerto in E-flat Major, Op. 25*, for organ and orchestra with ad libitum chorus, by Richard Bartmuss (1859-1910), thought to be the American premiere. The three-movement work, in Prussian period style, excelled in bombast; although any given moment was impressive, it was easy to see why a composer having the musical personality of a pale Bruckner remains forgotten today. The spirited rendition was directed by Ernest Muquizz and the use of an accompanying chorus to sing "And when at last I shall have come to see Sweet Heav'n . . ." made an impressive finale.

The optional fourth-day tour included visits to and demonstrations of the 1889 Hutchings, Op. 201 (2-30) and the 1896 Casavant, Op. 69 (2-23, mechanical action) in Oswego; the 1879 Johnson, Op. 528 (2-15), in Skaneateles; and the 1890s Barchhoff (2-29) and 1883 House (1-9), rebuilt 1979 by Strauss, both in the same church, and the 1926 E. M. Skinner, Op. 579 (3-30), all in Auburn.

In addition to being a typical convention of recent years, this particular gathering may have marked the end of a period. The Organ Historical Society was founded twenty-five years ago with a mere ten people. Now, a quarter-century later, it has a membership more than 100 times that, and it is no longer an informal little group. Rather, the OHS today has all the apparatus and paraphernalia of a well-established, successful organization. Whether it will now enter a new period and carry on its original purposes with renewed vigor and enthusiasm will depend on the present membership and its leadership. It will certainly have a distinguished past to live up to.

Photographs of the 1855 Johnson at Syracuse, the 1972 Wolff at Cornell, the 1892 Hutchings at Berkshire, the 1895 Barnes at Cortland, the 1940 Aeolian-Skinner at Cornell, and the c. 1860 organ at Ovid were published in the May issue, page 13.



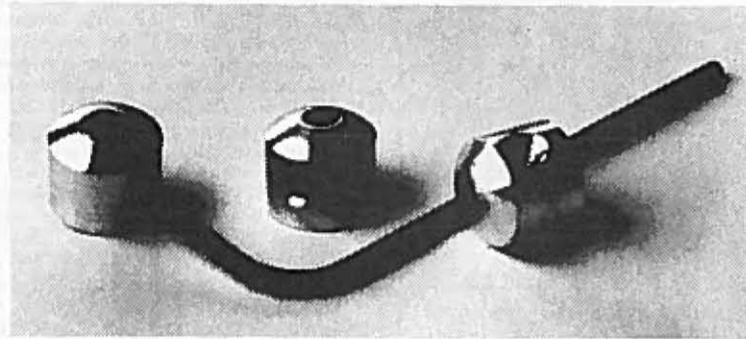
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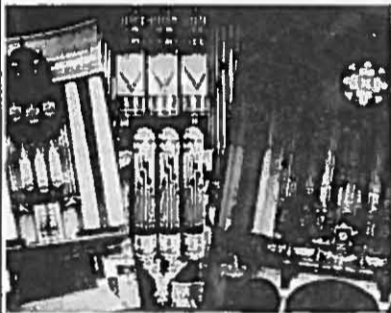
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Letters to the Editor

(continued from p. 3)

Thus we do not get led down strange and inviting garden paths. Thus all that we do adds up and moves onward. Ultimately we acquire an understanding and a feel for the total context in which we work that prevents us from just copying from the past. But getting and keeping a firm grip on the principles of our art requires that we see through the glare of the stares in our eyes and remain ever aware of the "realities" involved. Poetic license allows us to present an impressionist's view of these realities but we within ourselves must face them as they are and cope with them as they are. No matter how much we love the organ and wish it well for the future, we cannot wish away its past by denying it or hold back its progress by keeping our head in the sand.

Referring to the first question raised in Mr. Murray's letter, I must ask: If the organ did not get lost for a century where is its repertoire from 1750 to 1850? The few pieces by pupils of Bach at its beginning and by Mendelssohn towards its end do not redeem this era, nor did the prolific Rinck and Merkel help much, however popular they may have been in their time. In the next few years (after 1850) Franck and Liszt found the organ and left us reminders that some musicians of note still played it, but even Franck went long periods (sixteen and eleven years consecutively) without enriching our legacy though he was all the while organist at Ste-Clothilde. It was not till about 1875 that Lemmens' substantial influence managed to rekindle interest in the organ among students who were talented enough to produce a memorable repertoire. It is not insignificant, I think, that the number of young composers of real talent who attended Franck's "organ class" — a composition class in disguise — at the Paris Conservatory, while contributing beautifully to other repertoires, left us less than a handful of organ pieces between them.

Remembering that "The Future of the Organ" dates from nearly ten years ago it must indeed seem prophetic to anyone studying the items on new organs in these pages, for the number of organs with mechanical action is "rapidly growing", as are the ranks of those who build them, compared with a decade ago. This must certainly indicate that agreement concerning some aspects of the advantages of mechanical action has grown between builders and buyers. It is, of course, not possible, without conducting a survey, to know just what was considered in the decisions that lead to these purchases, most of them by churches, but the musical factors can hardly have been omitted altogether. Yet, as I have often pointed out, a mechanical link between key and wind pallet does not in itself assure a more musical result. Had the lines questioned been published at the time I wrote them, I would not have been too surprised by doubts concerning the growth of interest in mechanical action. Even though by then I had completed or had underway nearly 50 instruments of this type and several other builders were busily at work, the total number of finished mechanical instruments was still small. However, I cannot conceal my dismay in finding that organists are apparently unaware of the current state of things where there must by now be hundreds of mechanical-action instruments in North America and a significant number of builders who supply nothing else. Of course, significant numbers do not necessarily indicate significant instruments, but the statistical chances do improve and the growing number must reflect "growing agreement" which is diminished only slightly by Mr. Murray's resistance. It is clearly an idea whose time has come, even though its finer points are as elusive now as when "The Future of the Organ" was written.

While one's taste must surely settle one's preferences in music and organ design, can't we hope to be more objective when viewing history? Must our preferences keep us from grasping concepts and principles and appreciating their worth? Is there no room for a sense of logic and order in artistic pursuits and evaluation? I realize that terms such as "decline" and "decadence" used with regard to the events

of organbuilding are red flags to those who cherish the romantic. This may be because they look at the great exhilarating events of the period like the monumental instruments in Notre-Dame or St-Sulpice, and their German and English counterparts, and are content and thus make no attempt to understand the processes and undercurrents that gave us instruments like this in Berlin in 1909:

MANUAL I

- Principal 8'
- Seraphon-Gamba 8'
- Gedackt 8'
- Oktav 4'

MANUAL II

- Seraphon-Gedackt 8'
- Flöte 8'
- Salicional 8'
- Tuba Mirabilis 8'
- Orchestral-celeste Forte
- Orchestral-celeste Piano

PEDAL

- *Fundamentaltbass 16'
- *Principalbass 16'
- Subbass 16'
- *high pressure

and this in Akron in 1915:

GREAT (enclosed)

- *Open Diapason 8'
- Gross Flute 8'
- Violin Diapason 8'
- Erzähler 8'
- Flute 4'
- Tuba 8'
- Harp

SWELL (enclosed)

- Bourdon 16'
- Open Diapason 8'
- Stopped Diapason 8'
- Rohr Flute 8'
- Salicional 8'
- Celeste 8'
- Aeoline 8'
- Cornopean 8'
- Oboe 8'
- Tremulant

CHOIR (enclosed)

- Concert Flute 8'
- Dulciana 8'
- Harmonic Flute 4'
- Clarinet 8'
- Harp
- Tremulant

ECHO (enclosed)

- Chimney Flute 8'
- Viole d'Orchestre 8'
- Flute d'Amour 4'
- Vox Humana 8'
- Chimes
- Tremulant

PEDAL (enclosed)

- *Open Diapason 16'
- Bourdon 16'
- Lieblich Gedackt 16'
- Flute Dolce 8'
- Tuba Mirabilis 16'
- *unenclosed

One needs not much insight or imagination to see their origins in this Ladegast of 1883 for St. Andreas, Braunschweig:

HAUPTWERK

- Principal 16'
- Bordun 16'
- Principal 8'
- Doppelgedackt 8'
- Flöte 8'
- Gambe 8'
- Nasat 6'
- Oktave 4'
- Rohrflöte 4'
- Gemshorn 4'
- Doublette 2'
- Cornet III-V
- Mixtur IV-V
- Cymbel III
- Tuba 16'
- Trompete 8'

Five Silbermann Specifications Compared

HAUPTWERK	HAUPTWERK	HAUPTWERK	HAUPTWERK	HAUPTWERK
Principal 8'	Bordun 16'	Bordun 16'	Principal 8'	Principal 8'
Quintaton 8'	Principal 8'	Principal 8'	Quintaton 8'	Quintaton 8'
Rohrflöte 8'	Rohrflöte 8'	Rohrflöte 8'	Rohrflöte 8'	Rohrflöte 8'
Octave 4'	Octave 4'	Octave 4'	Octave 4'	Octave 4'
Spitzflöte 4'	Spitzflöte 4'	Spitzflöte 4'	Spitzflöte 4'	Spitzflöte 4'
Quinte 2-2/3'	Quinte 2-2/3'	Quinte 2-2/3'	Quinte 2-2/3'	Quinte 2-2/3'
Octave 2'	Octave 2'	Octave 2'	Octave 2'	Octave 2'
Mixtur III	Cornet III	Cornet III	Cornet III	Cornet III
Cymbel II	Mixtur III	Mixtur III	Mixtur IV	Mixtur IV

POSITIV

- Quintaton 16'
- Geigenprincipal 8'
- Rohrflöte 8'
- Flute harmonique 8'
- Viola 8'
- Fugara 4'
- Flautminor 4'
- Nasat 3'
- Waldflöte 2'
- Progressiv IV 2'
- Aeoline 16'
- Oboe 8'

SCHWELLKLAVER

- Gedackt 16'
- Viola d'amour 8'
- Flaut travers 8'
- Salicional 8'
- Gedackt 8'
- Flaut amabile 4'
- Salicional 4'
- Piccolo 2'
- Harmonica aethera III
- Aeoline 8'

PEDAL

- Untersatz 32'
- Principalbass 16'
- Flötenbass 16'
- Subbass 16'
- Principal 8'
- Bassflöte 8'
- Cello 8'
- Octave 4'
- Quinte 6'
- Posaune 16'
- Trompete 8'
- Clarine 4'

I think readers of *The Diapason* will follow along without much objection if we cite the first two stop-lists as examples of the decadent state of organbuilding before the first World War. If I cite the Ladegast scheme as a product of the same mechanism of decline that led to this ultimate decadence, certainly most readers will still follow along, though we may lose a few for I am sure Mr. Murray is not alone in his views. We can cite similar cases from Cavallé-Coll, though it may not be a popular thing to do these days. How about his 1846 scheme for the Madeleine, which seems to have been derived mainly by omitting the upperwork, mutations, and redundant reeds from the scheme of five years earlier from St-Denis. Although the Madeleine scheme is much smaller, it has three more manual 8' flute stops than St-Denis. for a total of 14 out of 48. (St-Denis has only eleven 8' manual flues in a total of 69 stops.)

This all becomes emotionally even more difficult when we skip further back to take a look at the origins of what I can think of no better term for than, "the decline", for to do so we must disturb an even more hallowed and serene countryside. The seeds of decline were being planted right where Old Bach trod, or at least while he was still treading, and indeed at the height of his powers and reputation. I think this is largely the reason why we may not take so many of our readers with us when we cite the following five stop-lists of Gottfried Silbermann's as loaded with some of the symptoms of decline, a decline which I think we must call romantic even at this early date. (What happened in organbuilding seems completely unrelated to the "classical" mainstream in music, that began its rise about this time, and certainly it was too much of a departure from the baroque ideal to remain classified under the title "baroque". Furthermore, some of its characteristics were a direct import from Italy through the venerable Casparini, alias Eugen Caspar, who returned home to Germany in his last years, and with whom Gottfried's brother, Andreas, worked at Görlitz before setting up shop for himself in Alsace about 1701).

OBERWERK	OBERWERK	OBERWERK	OBERWERK	OBERWERK
Gedackt 8'	Gedackt 8'	Gedackt 8'	Gedackt 8'	Gedackt 8'
Principal 4'	Principal 4'			
Rohrflöte 4'	Rohrflöte 4'	Rohrflöte 4'	Rohrflöte 4'	Rohrflöte 4'
Nazard 2-2/3'	Nazard 2-2/3'	Nazard 2-2/3'	Nazard 2-2/3'	Nazard 2-2/3'
Octave 2'	Octave 2'	Octave 2'	Octave 2'	Gemshorn 2'
		Waldfloete 2'		
Terz 1-3/5'	Terz 1-3/5'	Terz 1-3/5'	Terz 1-3/5'	Terz 1-3/5'
Sifflöte 1'	Quinte 1-1/3'	Quinte 1-1/3'	Quinte 1-1/3'	Quinte 1-1/3'
	Sifflöte 1'	Sifflöte 1'	Sifflöte 1'	Sifflöte 1'
	Mixtur III			
Cymbel II		Cymbel II	Cymbel II	Cymbel II
PEDAL	PEDAL	PEDAL	PEDAL	PEDAL
	Principal 16'		Principal 16'	
Subbas 16'		Subbas 16'		Subbas 16'
			Octave 8'	Octave 8'
Posaune 16'	Posaune 16'	Posaune 16'	Posaune 16'	Posaune 16'
Trompette 8'	Trompette 8'	Trompette 8'		

In these stop-lists note the absence of reeds in both manuals (though the pedals of the first three organs each have two reeds) made up for in all but the first scheme by the addition of the Cornet III to the Hauptwerk (an idea not common in Germany and undoubtedly adapted by Gottfried from the French work of his brother with whom he worked for several years before starting out on his own in Dresden about 1710). Note that the pedals are completely dependent on coupling for their upperwork. Also, after the first two organs, we see the Cymbel II no longer on the Hauptwerk but remaining in the Oberwerk; thus the coupler is necessary to complete the Hauptwerk ensemble. With the ensemble "reed" color dependent on Tierce effects in both manuals, the contrast between tapered (trumpets) and cylindrical (Krummhorn or Vox Humana) reeds, at this time already a tradition in both France and Germany, is lost along with the idea of divisional completeness and integrity. Yet, in these five schemes we see Silbermann still paying homage to a traditional idea which did not long survive him — the Werkprinzip notion that the basic pitch of the divisions of the organ should be separated by an octave. That this was the thought behind these schemes is seen in the 2' of the Oberwerk being called Octave, even though the 4' Principal is omitted in the last three schemes, and in the 8' flue of the Pedal being called Octave in the fifth organ even though there is no 16' Principal.

Furthermore, Gottfried eliminated the Rückpositiv from his work completely. He reduced the population of ranks in his Mixtures on account of the brighter nature of his Principals urged on by Casparini's quest for a more silvery tone. He homogenized his facade designs so they no longer expressed visibly the tonal content of the organ behind them in any way. Whether we think of Gottfried Silbermann as an ingenious innovator or just a meddling upstart, must I suppose to some extent depend on our taste in music, but, tastes notwithstanding, the evidence is overwhelming that his work foreshadowed, if it did not actually cause, the decline in clarity of concept that characterized most organbuilding for nearly 200 years.

It did not stop with Cavaillé-Coll, Sauer and Walcker, or with Willis, Hill, and Harrison, nor were instruments of comparable size and circumstances by our Roosevelt, Hutchings, and early Hook & Hastings, and in Canada Casavant, inferior in craft or musical effect to their counterparts overseas. It didn't even stop with instruments like those quoted above for Berlin and Akron, for next came unification to turn such skimpy schemes, as if by magic, into dozens of stops — perhaps a blessing at the time for it made possible a little brightness in an otherwise very dull world, but difficult to laugh off when proposed for our nation's leading concert hall as it was just a while ago.

As I re-read "The Future of the Organ", there is little I would change except to elaborate some points as I have above. I hope we will always continue to review and evaluate what we have done and constantly reconsider its worth for the future. How can ideas become "shopworn" or "tiresome" if

really understood or experienced? Taste becomes impatience only when it feels threatened, when it is not too sure of its footing.

If I were writing "The Future of the Organ" today, I would add a gentle warning for our neo-romantics for they are becoming neo-antiquarians and they are in as much danger of repeating the trappings of the period they love without ever capturing its essence as the neo-classicists ever were (or are). They may be in more danger actually, for whereas the baroque organ epitomized its era and perhaps even outdid it (we have only meager clues as to how the larger organs were used) the romantic organ distills and perpetuates only a very limited view of its era. Confining itself largely to the pomp and fatness of the 19th century, it seems to have succeeded mainly in reflecting the darkness and the gloom and the sense of brooding which was certainly there but by no means the sole mood of its times.

Where are the organs that mirror the exuberance of Berlioz? Perhaps Notre-Dame, built the year before his death, comes close, but too late to change his well known disparaging opinion of the organ in his day (see his treatise on orchestration). St-Sulpice is just brash, not exuberant. Notre-Dame, Montreal, comes closer. Instead of profiting from the message that their silence sends us. Mr. Murray seems to blame the composers for the meagerness of the 19th century repertoire as if the nature of the organ itself had no part in their wish to remain aloof from the musical mediocrity of their time. With a lifetime of effort, its most devoted servant, César Franck, managed to give us only a pale glimpse in his organ works of the light that bursts forth in his "Variations Symphoniques" and Symphony in D Minor.

I cannot agree that "we have a full four centuries of repertoire at our fingertips" for some of these centuries are far from full, but I do agree that such as we have we should provide for. I suggest that in time we will find that if we adequately cover Bach, Couperin, and Messiaen, we will not do much harm to the rest, however shocking this simplified view may seem at first thought. But, even so, we will still have dealt only with the past. And what of the future? When we remember that the large organs of the last century were around a long time before a meaningful repertoire evolved for them, are we not perhaps already a generation or two behind in our thinking? We got ourselves out of the doldrums some time ago and it seems that we have been going in ever smaller circles ever since. We must soon set a clear course forward if the 20th century is not to exit with an insignificance comparable to that at the end of the 18th. The 16th-century organ has produced a literature which we most certainly want to take with us, but we must carefully maintain our perspective if we are not to unduly burden ourselves. I wish the organ had its *Fantastic Symphony*, its Mahler *First*, its Rachmaninoff *Second*, its *Dream of Gerontius*. But, alas, it does not. Instead it has its Elgar *Sonata* which, with my very best effort, I am not able to sit through awake without squirming.

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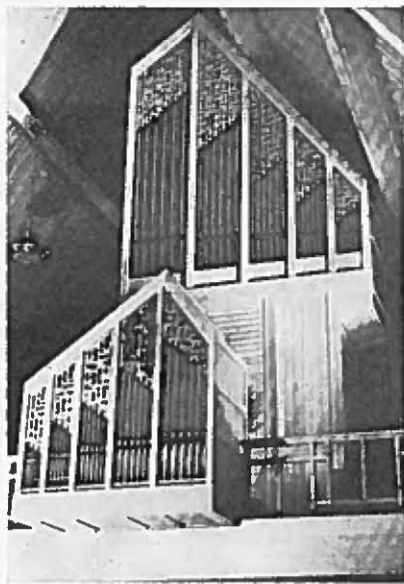
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New Organs



Casavant Frères of St. Hyacinthe, Quebec, has built a 3-manual and pedal organ (Op. 3386) of 31 stops and 47 ranks for Zion Lutheran Church, Kalamazoo, MI. The instrument has mechanical key and stop action and is situated at the forward edge of a large rear gallery. The pedal division has its own case behind the main case containing the Hauptwerk and Brustwerk. The Rückpositiv is cantilevered on the gallery rail. Wind pressure for the entire instrument is 71 mm. The organ was built under the direction of Gerhard Brunzema, with installation by Norman Giard and tonal finishing by Yves Champagne and Gilles Charest. Marjorie Klose is the organist, and the dedication recital was played by Kathryn Loew of Western Michigan University on June 10, 1979.

HAUPTWERK

Bourdon 16' 51 pipes
Praestant 8' 54 pipes
Hohlfloete 8' 56 pipes
Oktave 4' 56 pipes
Spitzfloete 4' 56 pipes
Quinte 2-2/3' 55 pipes
Oktave 2' 56 pipes
Kornett V (MC) 160 pipes
Mixture IV-VI 300 pipes
Trompette 8' 56 pipes
RP/HW

RÜCKPOSITIV

Gedeckt 8' 56 pipes
Praestant 4' 51 pipes
Rohrfloete 4' 56 pipes
Nasat 2-2/3' 56 pipes
Gemshorn 2' 56 pipes
Terz 1-3/5' 56 pipes
Quintfloete 1-1/3' 56 pipes
Scharf IV 224 pipes
Krummhorn 8' 56 pipes

BRUSTWERK

(enclosed)
Holzgedeckt 8' 56 pipes
Spitzgamba 8' 44 pipes
Spitzgedeckt 4' 56 pipes
Waldfloete 2' 56 pipes
Vox Humana 8' 56 pipes

PEDAL

Holzprinzipal 16' 32 pipes
Subbass 16' 32 pipes
Oktave 8' 32 pipes
Oktave 4' 32 pipes
Mixture V 160 pipes
Posaune 16' 32 pipes
Trompette 8' 32 pipes
HW/Ped

General Tremulant



Gress-Miles at Fairfax

The Gress-Miles Organ Co. of Princeton, NJ, has completed a new 3-manual and pedal organ of 34 ranks and 46 stops for the Fairfax Presbyterian Church, Fairfax, VA. Electro-mechanical action with solid-state switching was used, and the voicing is of classic style except for a few ranks in 19th-century style. Multiple-use ranks employ special compound scales. Wind pressures range from 2-1/4" to 3". Robert E. McCord is the minister of music, and Howard W. Wolvington, who played the inaugural recital, serves as organist.

GREAT

Gedecktpommer 16' 61 notes
Principal 8' (in case) 49 pipes
Rohrfloete 8' 61 pipes
Oktave 4' 61 pipes
Rohrpeiffe 2' 24 pipes
Mixture IV-V 201 pipes
Dulzian 16' (TC) 49 notes
Trompette 8' (SW) 61 notes

POSITIV

Montre 8' 61 notes
Holzgedeckt 8' 61 pipes
Flute Conique 8' (SW 4') 61 notes
Principal 4' (in case) 61 pipes
Rohrfloete 4' 61 pipes
Oktave 2' 61 pipes
Quint 1-1/3' 61 pipes
Scharf III-IV 232 pipes
Cromorne 8' (SW) 61 notes
Tremulant

SWELL

Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Spitzfloete 4' 61 pipes
Oktave Viole 4' 12 pipes
Oktave Celeste 4'
Nasat 2-2/3' (TC) 49 pipes
Principal 2' 61 pipes
Blockfloete 2' 61 notes
Terz 1-3/5' (TC) 49 pipes
Quintfloete 1-1/3' 12 pipes
Oktave 1' 61 notes
Zimbel III 183 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Cromorne 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

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

COUPLERS

Sw/Gt
Sw/Pos
Pos/Gt
Sw/Ped
Pos/Ped
Gt/Ped



Austin organs of Hartford, CT, has recently completed the installation of a new 3-manual and pedal organ of 57 stops and 60 ranks in five divisions, for the First and Calvary Presbyterian Church, Springfield, MO. The low-pressure instrument is placed across the front of the chancel. Thomas Richner was the recitalist for the dedication.

GREAT

Gemshorn 16' 61 pipes
Principal 8' 61 pipes
Rohrbourdon 8' 61 pipes
Gemshorn 8' 12 pipes

Oktave 4' 61 pipes
Nachthorn 4' 61 pipes
Superoktave 2' 61 pipes
Fourniture IV 244 pipes
Scharf III 183 pipes
Trompette 8' 61 pipes
Chimes

SWELL

Rohrgedeckt 16' 12 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' 49 pipes
Rohrfloete 8' 61 pipes
Principal 4' 61 pipes
Waldfloete 4' 61 pipes
Octavin 2' 61 pipes
Sesquialtera II 110 pipes
Plein Jeu IV 244 pipes
Fagotto 16' 61 pipes
Trompette 8' 61 pipes
Fagotto 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

POSITIV

Nasat Flute 8' 61 pipes
Koppelfloete 4' 61 pipes
Principal 2' 61 pipes
Quintfloete 1-1/3' 61 pipes
Siffloete 1' 61 pipes
Cymbel III 183 pipes
Zymbelstern

CHOIR

Metalgedeckt 8' 61 pipes
Erzahler 8' 61 pipes
Erzahler Celeste 8' (TC) 49 pipes
Praestant 4' 61 pipes
Spitzfloete 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockfloete 2' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture III 183 pipes
Cromorne 8' 61 pipes
Rohrschalmei 4' 61 pipes
Bombarde 8' 61 pipes (high pressure)
Tremulant

PEDAL

Resultant 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' (GT) 12 pipes
Gemshorn 16' (GT) 32 notes
Rohrgedeckt 16' (SW) 32 notes
Oktave 8' 32 pipes
Spitzfloete 8' 32 pipes
Rohrfloete 8' (SW) 32 notes
Choral Bass 4' 32 pipes
Flöte 4' 12 pipes
Mixture IV 128 pipes
Contra Posaune 32' 12 pipes
Posaune 16' 32 pipes
Fagotto 16' (SW) 32 notes
Trompette 8' 12 pipes
Cromorne 4' (CH) 32 notes



Wicks Organ Co., Highland, IL, has installed a new 3-manual and pedal organ of 47 ranks in St. Peter's Catholic Cathedral, Rockford, IL. The rear-gallery installation replaces a smaller Wicks installed when the building was completed in 1959. The new organ was dedicated on the same day that the church was dedicated as cathedral; Sister Theophane Hytrek was the organist.

GREAT

Violone 16' 61 pipes
Principal 8' 61 pipes
Violone 8' 12 pipes
Bourdon 8' 61 pipes
Oktave 4' 61 pipes
Spitzfloete 4' 61 pipes
Super Oktave 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes
Trompette en Chamade 8' (POS) 61 notes
Chimes

SWELL I

Lieblich Gedeckt 16' 12 pipes
Stopped Flute 8' 61 pipes
Geigen Principal 4' 61 pipes
Flute Harmonic 4' 61 pipes

Nazard 2-2/3' 61 pipes
Flautino 2' 61 pipes
Terz 1-3/5' (TC) 49 pipes
Plein Jeu IV 244 pipes
Trompette en Chamade 8' (POS) 61 notes
Tremolo

SWELL II

Viole d'Gambe 8' 61 pipes
Viole Celeste 8' 61 pipes
Contra Fagotto 16' 61 pipes
Trompette 8' 61 pipes
Vox Humana 8' 61 pipes
Clairon 4' 61 pipes

POSITIV

Rohrfloete 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Praestant 4' 61 pipes
Nachthorn 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Cymbel III 183 pipes
Krummhorn 8' 61 pipes
Trompette en Chamade 8' 61 pipes
Tremolo

PEDAL

Principal 16' 32 pipes
Bourdon 16' 32 pipes
Lieblich Gedeckt 16' (SWI) 32 notes
Violone 16' (GT) 32 notes
Oktave 8' 12 pipes
Bourdon 8' 12 pipes
Choralbass 4' 32 pipes
Flute 4' 12 pipes
Mixture IV 128 pipes
Bombard 32' 12 pipes
Bombard 16' 32 pipes
Contra Fagotto 16' (SW II) 32 notes
Bombard 8' 12 pipes
Clairon 4' 12 pipes
Krummhorn 4' (POS) 32 notes
Trompette en Chamade 8' (POS) 32 notes



Gebrüder Oberlinger, Windesheim, Germany, have built a 2-manual and pedal organ of 17 ranks for the residence of Mr. and Mrs. R. Juergen Petrenko in Brooklin, Ontario. The oak case has façade pipes of the Prinzipal 2' and the Quinte 2-2/3', and the center pipe of each tower is ornamented. Pipe shades are hand carved, overlaid with gold leaf. The manual naturals are of Grenadill, with ivory-covered accidentals. Keyboard ranges are 56 notes for the manuals and 30 for the pedals. The reeds have wooden resonators, and the tremulant is adjustable in speed and intensity.

MANUAL I

Rohrfloete 8'
Kleingedackt 4'
Principal 2'
Cymbel II 2/3'
Regal 8'
II/I

MANUAL II

Copula 8' (wood)
Quintatön 4'
Quinte 2-2/3'
Gemshorn 2'
Terz 1-3/5'
Oktave 1'
Tremulant

PEDAL

Gedacktbass 8' (wood)
Rohrpommer 4'
Oktave 2'
Sordun 16'
Dulzian 8'
II/Pedal
I/Pedal

Calendar

This calendar covers a two-month period ending Oct. 31. 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

3 SEPTEMBER
James Brown; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 pm

5 SEPTEMBER
Warren R. Johnson; State St Church, Portland, ME 12:15 pm

6 SEPTEMBER
Douglas Mears; Christ Church, Alexandria, VA 5 pm

7 SEPTEMBER
Earl Eyrich; St Thomas Church, New York, NY 4 pm
Johnnye Egnot; National Cathedral, Washington, DC 5 pm

10 SEPTEMBER
Hans Gebhard; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 pm

13 SEPTEMBER
Frederick Swann; Market Square Presbyterian, Harrisburg, PA

14 SEPTEMBER
Thomas Jones; St Thomas Church, New York, NY 4 pm
Frederick Swann; Allison Methodist, Carlisle, PA 4 pm
John David Peterson; 1st Congregational, Columbus, OH 8 pm

15 SEPTEMBER
Thomas Murray; Essex Institute, Salem, MA 8 pm

17 SEPTEMBER
Huw Lewis; Wayne State Univ, Detroit, MI 12:30 pm

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

20 SEPTEMBER
*Lloyd Pfautsch, Richard Enright workshops; Elmhurst College, IL 9 am-4 pm

21 SEPTEMBER
John Apple; St Thomas Church, New York, NY 4 pm
Sam Hammond, carillon; Covenant Presbyterian, Charlotte, NC 7:30 pm
John Peterson; 7th-day Adventist, Kettering, OH 8 pm
Chamber music; Independent Presbyterian, Birmingham, AL 4 pm

22 SEPTEMBER
Carol Teti, w/strings; Zion Lutheran, Indiana, PA 8 pm

25 SEPTEMBER
Marilyn Mason; Central Congregational, Galesburg, IL 8 pm

26 SEPTEMBER
Robert Glasgow, Klais dedication; Ohio Wesleyan Univ, Delaware, OH 7:30 pm
*Roberta Gary; Christ Church, Cincinnati, OH 8 pm

27 SEPTEMBER
Wolfgang Oehms, Klais dedication; Ohio Wesleyan Univ, Delaware, OH 8 pm
Thomas Murray masterclass; Valparaiso Univ, Valparaiso, IN 1 pm

28 SEPTEMBER
Rick Adam, troubadour; Trinity Church, Newport, RI 4 pm
Walter Baker; St Thomas Church, New York, NY 4 pm
Robert Glasgow, Klais dedication; Ohio Wesleyan Univ, Delaware, OH 3 pm
Thomas Murray; Valparaiso Univ, Valparaiso, IN 4 pm
*Jerald Hamilton; 17th Church of Christ Scientist, Chicago, IL 4 pm

*Carol Teti w/strings; Calvary Episcopal, Pittsburgh, PA 8 pm
James Biery; 4th Presbyterian, Chicago, IL 6:30 pm

29 SEPTEMBER
Wolfgang Oehms; Church of the Ascension, New York, NY 8 pm

30 SEPTEMBER
Marilyn Keiser; State College, W Liberty, WV 8 pm

1 OCTOBER
Music of Darke; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

3 OCTOBER
Jean Carr; State St Church, Portland, ME 12:15 pm
John Weaver; Illinois Wesleyan Univ, Bloomington, IL 8 pm
Bach festival; 1st Presbyterian, Nashville, TN 8 pm
Britten Curlew Rivers; Independent Presbyterian, Birmingham, AL 6 pm

4 OCTOBER
Klaas Bolt, workshop; 1st Congregational, Westfield, MA 3 pm
Virgil Fox; Fox Theatre, Atlanta, GA 8:30 pm
John Weaver workshop; Illinois Wesleyan Univ, Bloomington, IL am

5 OCTOBER
Don George; St Thomas Church, New York, NY 5:15 pm
Walter Hulse w/soprano & trumpet; Grace Lutheran, Astoria, NY 3 pm
Robert Edward Smith, harpsichord; Assumption Church, Bayonne, NJ 3 pm
Carolyn Scholt; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Susan Landale; Art Museum, Cleveland, OH 2 pm
John Pagett; Plymouth Church, Shaker Heights, OH 4 pm
Huw Lewis; Covenant Baptist, Bloomfield Hills, MI 4 pm
Bach festival; 1st Presbyterian, Nashville, TN 8 pm
Britten Curlew River; Independent Presbyterian, Birmingham, AL 5 pm

6 OCTOBER
Pocono Boy Singers; High School, Abington, PA 8 pm

8 OCTOBER
Music of Noble; St Thomas Church, New York, NY 12:10 pm
David Riley; St Johns Church, Washington, DC 12:10 pm

10 OCTOBER
Kenneth Wilson; Music Hall, Methuen, MA 8:30 pm
Charles S McClain; Ascension Lutheran, Baltimore, MD 8 pm

11 OCTOBER
Frederick Swann; 1st Baptist, Philadelphia, PA; workshop 3:30-5:30 pm, festival service 7:30 pm

12 OCTOBER
Schubert Mass in G; State St Church, Portland, ME 10:30 am
Thomas Murray; Dartmouth College Church of Christ, Hanover, NH 7:30 pm
William Partridge; St Thomas Church, New York, NY 5:15 pm
Frederick Swann; Westminster Presbyterian, Alexandria, VA 7:30 pm
Haydn Nelson Mass; Covenant Presbyterian, Charlotte, NC 7:30 pm
Daniel Hathaway, all-Brahms; Trinity Cathedral, Cleveland, OH 5 pm
Susan Landale; 7th-day Adventist, Kettering, OH 8 pm
Byron L. Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm
Marianne Webb; Unitarian Fellowship, Carbondale, IL 8 pm

14 OCTOBER
Fauré Requiem, Poulenc Concerto; St Thomas Church, New York, NY 7:30 pm
Robert Edward Smith, harpsichord; St Matthews Church, E Syracuse, NY 8 pm
Joachim & Eva Grubich, organ & harpsichord; Trinity Cathedral, Cleveland, OH 8 pm
*James Moeser; 1st Methodist, Atlanta, GA 8 pm

(continued overleaf)

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Calendar

(continued from p. 21)

15 OCTOBER

Music of Tallis; St Thomas Church, New York, NY 12:10 pm
Marion Metson; St Johns Church, Washington, DC 12:10 pm

17 OCTOBER

David Gallagher w/brass; Music Hall, Methuen, MA 8:30 pm
Virgil Fox; Proctors Theatre, Schenectady, NY 8 pm

Bach festival; Methodist Church, Red Bank, NJ 8 pm

Opus 1 Orchestra; Trinity Cathedral hall, Cleveland, OH 8 pm

David Hurd; St Michael Church, Cincinnati, OH 8 pm

Robert Anderson; Winthrop College, Rock Hill, SC 8 pm

18 OCTOBER

Rodney Hardesty, countertenor; Trinity Episcopal, Hartford, CT 8 pm

Bach festival; Methodist Church, Red Bank, NJ 8 pm

*John Weaver workshop; Holy Trinity Episcopal, Asbury Park, NJ am & pm

19 OCTOBER

Richard Provost, guitar; St Joseph Cathedral, Hartford, CT 3 pm

Mark Brombaugh & Lynn Edwards, duo harpsichord; Calvary Episcopal, Burnt Hills, NY 8 pm

Bach festival; Methodist Church, Red Bank, NJ 9:30 & 11 am

Gerhard Hradetzky lecture; Methodist Church, Red Bank, NJ 2:30 pm

Guy Bovet all-Bach; Methodist Church, Red Bank, NJ 4 pm

Ellen Landis; Presbyterian Church, Camp Hill, PA 7:30 pm

*Thomas Murray; Calvary Church, Pittsburgh, PA 8 pm

McNeil Robinson; Grace & Holy Trinity Church, Richmond, VA 4 pm

William Bates; St Stephens Lutheran, Lexington, SC 7:30 pm

Huw Lewis; Trinity Methodist, Grand Rapids, MI 8 pm

Richard Enright, Casavant dedication; 1st Congregational, Western Springs, IL 4 pm

Clyde Holloway; 1st Presbyterian, Oxford, MS 4 pm

20 OCTOBER

*Thomas Murray lecture-recital; Calvary Church, Pittsburgh, PA 8 pm

Huw Lewis masterclass; Trinity Methodist, Grand Rapids, MI 10 am

21 OCTOBER

*David Hurd; St James Episcopal, Richmond, VA 8 pm

22 OCTOBER

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

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

Michael Rudd; Starmount Presbyterian, Greensboro, NC 6:45 pm

24 OCTOBER

Lexington Boys Choir; Music Hall, Methuen, MA 8:30 pm

The Scholars; Trinity Cathedral, Cleveland, OH 8 pm

Bach Society; Univ of Louisville, KY 8 pm

25 OCTOBER

Bach Society; Univ of Louisville, KY 8 pm

26 OCTOBER

William Porter; Old West Church, Boston, MA 3 pm

Thomas Murray; St Thomas Episcopal, Taunton, MA 4 pm

William Dinneen; Trinity Church, Newport, RI 4 pm

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

Richard Taylor; St Thomas Church, New York, NY 5:15 pm

Hymn festival; Presbyterian Church, Bryn Mawr, PA 4 pm

Hymn festival; St Johns Church, Washington, DC 5:30 pm

Mark Brombaugh; 1st Presbyterian, Co-shocton, OH 8 pm

Evensong & music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm

Gillian Weir, dedication; Univ of Florida, Gainesville, FL 4 pm

Peter Schwarz; 1st Presbyterian, Nashville, TN 8 pm

27 OCTOBER

William Porter; 1st Congregational, Westfield, MA 7:30 pm

*Larry Smith; Christ Presbyterian, Canton, OH 8 pm

28 OCTOBER

*William Bates; Reid Mem Presbyterian, Augusta, GA 8 pm

Gerre Hancock lecture; Concordia College, River Forest, IL 11 am & 3 pm

Frederick Swann; Millar Chapel, Northwestern Univ, Evanston, IL 8:15 pm

29 OCTOBER

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

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

John Obetz; Monmouth College, Monmouth, IL 8 pm

31 OCTOBER

Warren R Johnson; State St Church, Portland, ME 11 pm

UNITED STATES

West of the Mississippi

6 SEPTEMBER

Douglas Butler; harpsichord & cello, Maryhill Museum, Goldendale, WA 7:30 pm

7 SEPTEMBER

Paul Manz, Holtkamp dedication; Bethlehem Lutheran, Mankato, MN 7:30 pm

14 SEPTEMBER

Stephen Roberts; Christ Church Cathedral, New Orleans, LA 4 pm

15 SEPTEMBER

*Todd Wilson; Old Mission Methodist, Kansas City, MO 8 pm

16 SEPTEMBER

John C Schmidt; St Marks Episcopal, San Marcos, TX 8:15 pm

19 SEPTEMBER

Wolfgang Oehms; Univ of Iowa, Iowa City, IA 8 pm

Clyde Holloway; Boston Ave Methodist, Tulsa, OK 8 pm

John Pagett; San Francisco Seminary, San Anselmo, CA 8 pm

21 SEPTEMBER

Viennese classical music; St Matthews Episcopal, Portland, OR 5 pm

John Conner; St Andrews by the Sea, San Diego, CA 7 pm

22 SEPTEMBER

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

26 SEPTEMBER

Terry Yaunt, Koehnken rededication; Covenant Seminary Chapel, St. Louis, MO 8 pm

Robert Anderson; University Park Methodist, Dallas, TX 8 pm

Virgil Fox; State Fair Park, Dallas, TX 8:15 pm

*John Rose; St Johns Cathedral, Denver, CO 8 pm

28 SEPTEMBER

Susan Landale; Hennepin Ave Methodist, Minneapolis, MN 8 pm

DeLores Bruch; Univ of Iowa, Iowa City, IA 2 pm

Gerre Hancock; 2nd Presbyterian, Little Rock, AR 3 pm

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30 SEPTEMBER
Susan Landale; Univ of N Iowa, Cedar Falls, IA 8 pm
Barbara Marquart; Caruth Aud, SMU, Dallas, TX 8:15 pm

5 OCTOBER
Haydn Creation; Christ Church Cathedral, New Orleans, LA 4 pm
Gillian Weir; 1st Presbyterian, Santa Barbara, CA 4 pm

6 OCTOBER
William Peterson, all-Bach; Pomona College, Claremont, CA 8:15 pm

10 OCTOBER
John Conner; St Johns Cathedral, Spokane, WA 8 pm
Brian Jones; St Marks Episcopal, Portland, OR 8 pm

12 OCTOBER
Douglas L Butler, German romantic works; St Marys Cathedral, San Francisco, CA 7:30

13 OCTOBER
Leonard Raver; St Pauls Lutheran, Brenham, TX 7:30 pm

19 OCTOBER
Gillian Weir; Arlington Hills Methodist, St Paul, MN 3:30 pm
Brian Jones; Grace Cathedral, San Francisco, CA 5 pm

24 OCTOBER
Guy Bovet; Plymouth Congregational, Lawrence, KS 8 pm

25 OCTOBER
David Craighead; RLDS Auditorium, Independence, MO 8 pm
Guy Bovet workshop; Univ of Kansas, Lawrence, KS 9:30 am-12
Guy Bovet masterclass; Univ of Missouri, Kansas City, MO 2:30-5 pm

26 OCTOBER
Ronald Stalford; Christ Church Cathedral, New Orleans, LA 4 pm
Gerre Hancock; Texas Lutheran College, Sequin, TX 7:30 pm
*Frederick Swann; 1st Baptist, Portland, OR 3 pm

Douglas L Butler, German romantic works; Lewis & Clark College, Portland, OR 4 pm
John Conner w/flute; St Michael & All Angels, Corona del Mar, CA 4 pm

INTERNATIONAL

17 SEPTEMBER
Lynne Davis; St Owen Church, Rouen, France 5 pm

27 SEPTEMBER
Susan Ferré; Olaus Petri Church, Helsinki, Finland

28 SEPTEMBER
Susan Ferré; Oulunkylä Church, Helsinki, Finland 5 pm

29 SEPTEMBER
Susan Ferré; Kaupungin Church, Jyväskylä, Finland 8 pm

1 OCTOBER
Susan Ferré; Alava Church, Kuopio, Finland

2 OCTOBER
Susan Ferré; Kuopio Music Institute, Kuopio, Finland

4 OCTOBER
Susan Ferré; Tapiola Church, Helsinki, Finland 3:15 pm

5 OCTOBER
Susan Ferré; Dom Church, Porvoo, Finland 3 pm

6 OCTOBER
Susan Ferré; Kouvola Church, Kouvola, Finland

8 OCTOBER
Susan Ferré; Alexander Church, Tampere, Finland

10 OCTOBER
Daniel Roth; Göttingen Cathedral, W Germany

30 OCTOBER
Virgil Fox; Center in the Square, Kitchen, Ontario, Canada 8 pm

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Competition Winners



Boyd M. Jones II, a member of the faculty of the Southern Baptist Theological Seminary School of Music in Louisville, KY, receives congratulations as first-prize winner of the International Organ Playing Competition held at the Bay View Music Festival in Michigan, June 24-25. Pictured are (left to right) August Huybrechts, judge from Patasky, MI; Elizabeth Farr, third-place winner from Grand Rapids, MI; Suzanne Spicer, judge and Bay View resident organist; Michael Farris, second-place winner from Bloomington, IN; Mr. Jones; Grigg Fountain, judge from Northwestern University, Evanston, IL; and Ernest G. Sullivan, festival director. Twelve contestants were selected from taped performances for the semi-finals, and five organists played in the final competition.



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organist at the Church of the Immaculate Conception in Boston. In the latter capacity, he was in charge of the use and care of the large E. & G. G. Hook organ, Op. 322, built in 1863.

A memorial service was held by his friends at the Minneapolis/St. Paul national AGO convention in June, when the Brahms chorale preludes were played at St. Mark's Cathedral. The Boston AGO chapter, of which Mr. Fisher was dean 1965-67, will hold a memorial program this fall.

Frank E. Fuller died on July 17 in Youngstown, OH, just two weeks short of his 92nd birthday.

Born in New York City July 31, 1888, Mr. Fuller was a choirboy at St. Michael's Episcopal Church in that city before entering Columbia University, where he sang in the Walter Henry Hall Choir. He studied organ, voice, and composition with Thomas Daniel, Charles Kitchell, Earl Kileen, Frank LaForge, Edwin Arthur Kraft, Vincent Matina, and G. Edward Stubbs. Mr. Fuller accepted his first regular church position at Trinity Episcopal Church in Saugerties, NY, and held similar positions in New Jersey, Iowa, and Michigan, before coming to St. John's Episcopal Church in Youngstown in 1921. He remained organist-choirmaster there for 37 years until his retirement in 1958. In addition to being an adviser to the Youngstown Symphony Orchestra and to other musical groups, Mr. Fuller was a founder of the Youngstown AGO chapter, which he served both as its first regent and later as its dean.

Boston organist Jack Fisher died June 14 at the age of 55. Originally from Texas, he had received his undergraduate degree from the University of Texas and his MSM degree from the School of Sacred Music at Union Theological Seminary in New York City. He taught at Boston University, Bradford Junior College, and Pine Manor Junior College. Organist-choirmaster at Emmanuel Church in Boston 1960-66, he served more recently at the Union Church, Waban. He held the A.A.G.O. and Ch.M. certificates.

A frequent recitalist, Mr. Fisher was a trustee of the Methuen Memorial Music Hall organ and titular

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Paul Manz at Mount Olive. Widor: Toccata (Symphony V); Peeters: Aria; Pachelbel: Vom Himmel hoch (1st verse); Bach: Alle Menschen müssen sterben (Orgelbüchlein); Buxtehude: Toccata and Fugue in F; Manz: Blessed Jesus, at Thy Word; Improvisations on "St. Anne"; Durufle: Veni Creator variations. Augsburg digital stereo 23-1783 (available from Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415), \$8.98.

Here is a collection of well-known pieces — perhaps everyone's favorites from the 80's — expertly played by the noted American improviser, Paul Manz. The interpretations of the standard works show a careful blending of elements, without debt to any particular historical style, all executed musically and accurately. The two works by the performer show his style of improvisation at its best, and the other pieces reflect many of the influences that go into the improvisations. Although both "Blessed Jesus, at Thy Word" (a short, quiet piece) and "St. Anne" (a longer set of variations) are published, the latter includes additional portions presumably done especially for this recording.

The large organ, a typical collaboration between Paul Manz and Herman L. Schlicker, is well-recorded, with lifelike sound and no appreciable reverberation. The disc surfaces are extremely quiet, and the packaging includes an insert of program notes and the specification of the instrument.

Organ Recital by Carl Staplin. Holtkamp organ (1975) at First United Methodist Church, Perry, Iowa. Couperin: Offertoire (Convent Mass);

Daquin: Noël sur les jeux d'anches; Bach: Prelude and Fugue in B Minor, BWV 544; Haydn: Musical Clocks (3 movements); Dupré: Vitrail; Gigout: Scherzo in E Major; Guillou: La Chapelle des Abimes. Lariam Associates, Inc. stereo LAS-142 (available from First United Methodist Church, Box 237, Perry IA 50220), \$8.50 pp.

Dr. Carl Staplin, Drake University organist, plays a convincing recital on this typical American 48-rank instrument. The playing is very accurate and musical, and the organ lends itself equally to a number of styles without being beholden to any particular one. From the standpoint of performance, I find the French works the most gracious (reflecting, perhaps, the performer's study with several French teachers), with the Bach prelude being a bit dogged. As for sound, on the other hand, it is the most charming in the Haydn clock pieces, where the color of the flutes is clear and infectious. From the standpoint of the literature, all the works are first-class, but the initial recordings of Dupré's last published work and of Guillou's "Chapel of the Depths," commissioned by Drake University, are particularly interesting.

The recorded sound is good, without having noticeable stereo effect, but having insufficient time between the bands that separate works is a major pressing flaw: three seconds from a big Bach work to a Haydn clock piece is simply not enough distance for ear and mind. Nevertheless, the performances themselves constitute a knowledgeable demonstration of this representative example of an important builder's work.

— Arthur Lawrence

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