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NADIA BOULANGER

A Diary of Lessons

by Richard Forrest Woods

Nearly halfway through my musical career, I decided it was necessary to study with some of the great master teachers of the day. Throughout my training and studies, I had heard and read about one teacher that I considered the greatest, Nadia Boulanger, about how her approach was characterized by a relentless effort to seek truth in the complexities and simplicities of all forms of music. I resolved to study with her, if possible.

By the age of thirty, most musicians have decided that they know the answers to the problems of music, and thus, become set in their ways. I was at this point in my life, so I embarked on my adventure with what I thought was an enormous understanding of the interpretation of organ music, and a superb background in choral and instrumental music. I had played brass in an orchestra for years, and directed many choral organizations and choirs, so I had come to believe that the approach to organ music was exactly the same. I was eventually stripped of the illusions that I carried with me to Paris. I soon became a novice in the shadow of Mademoiselle Boulanger, with her dynamic personality, her extremely superior intelligence, and her vast understanding of what music is. Studies with her at a mature age turned out to be the birth of my musical understanding.

I began planning my pilgrimage, realizing that there was an opportunity to study with two other great organists in France, Jean Langlais and André Marchal. I had met Jean Langlais in the United States and had taken a few lessons with him. He agreed to take me as a student in France. Two years elapsed from the time I first met Langlais, a period devoted to collecting as much French organ music as I could and a time devoted to fiscal austerity to cover the enormous expense of living in Paris. I began correspondence with Mademoiselle Boulanger. In her first reply, she told me it would be very difficult to manage on the budget I had proposed. She said, "Calculate well, for I am afraid you would have trouble, and to work well (there) must also be a certain feeling of freedom . . . I rather anxiously await for news. I leave you with my very sincere wishes." She was right, of course. I was to find that the freedom she spoke of was very important, for she eventually demanded all my time, and felt that even that was not enough.

In late summer of 1963, I met Jean Langlais in New York City, and we departed for Paris on the SS France. I became aware of what it is like to be around great people, not for just a lesson or two here or there, but to spend long periods of time in close



Nadia Boulanger

contact with them. During one of our regular lifeboat drills, I was assigned to the same group as Darius Milhaud, and took advantage of the opportunity to talk to this great composer. All this exposure heightened my anxiety about meeting Nadia Boulanger, and I began to feel less and less capable of surmounting the challenges before me. Upon arriving in Paris, we were met by one of France's finest singers, Jennine Collard. From this time on, I was constantly exposed to some of the best-known musicians in France. Two months passed, during which I began my studies with Langlais and Marchal. Finally, one day I received a note to make my appearance at the home of Nadia Boulanger on October 9th.

Our first meeting was the most memorable experience I ever had. This meeting and the lessons to follow are best described by excerpts from my diary.

I arrived on a rainy, gloomy day, five minutes before noon. A servant showed me into the drawing room, since Mademoiselle Boulanger had a student at the time. The room was filled with beautiful things. A harpsichord sat against one wall, topped by a large plant and a Renaissance triptych on red velvet. The walls held many pictures, some in ink, others in pencil, and large photographs of Gershwin, Stravinsky, Poulenc, Ravel, and other famous musicians, all with personal inscriptions to the Mademoiselle. Three yellow covered chairs were pulled close to a high-back sofa. The floor sported lovely oriental rugs, the windows were curtained in lace, and

the walls were covered with what seemed like millions of books.

I awaited anxiously. After fifteen long minutes, I heard her say goodbye to her student. The door to her studio opened, and in a moment, there she was. She was a little shorter than I. She walked briskly over to me, grabbed my hand, and said in the most beautiful English, "I have been waiting for you, and have tried to reach you at the American Express here in Paris." She invited me in. The studio was immense, full of exciting things. There was a pipe organ with ornate mahogany casework, and a Steinway between two windows. On the piano was a picture of purple flowers, three silver-framed photographs, a simple silver box, and a glittery rock. The box and the rock turned out to be the keys to our conversation that afternoon. I sat in a wicker chair close to the piano bench. As she sat on the bench, she said, "We must swim today until we arrive at something." I was fascinated by her appearance and gracious manners, and found it difficult to look away from her even for an instant. We were only a foot apart, and I could not move a muscle the whole hour I was there. Her hair was gray and neatly pushed back on her head, although a few loose strands floated out on each side of her head. Her eyes were deep-set and blue, and her face was the picture of kindness, understanding, and grace. She really looked very young. We began to talk about composition. "It is not possible to teach composition," she said, "only those things which help us appreciate it. I

can listen to the greatest work, a Beethoven symphony, for instance, a Mozart opera, and not at all understand them. I can visualize the score, I can realize the harmonization. All of these things I have at my disposal, and yet, I cannot for the life of me figure out how it is possible to understand this work. How can it be composed? You don't learn from any outside force how to create. It must be here," as she held her hands to her breast. "It is possible to develop this understanding of music however. The music itself is a search for God. It comes from God. It is God." She watched my every reaction as though I were a specimen under a microscope. She continued, "This summer on my vacation I had to go downstairs and look at a very neat little car, not too long or fancy, but very compact and neat. So after seeing this car, I decided that I needed one." Leaning close to me, she said, "You know, it turned out to be a Rolls Royce. My car is long and big and has a lot of fancy things on it, but it really does not have much of a motor inside. So it is with music. It must never be complex, but it must always say exactly what it is." She picked up the little silver box and showed it to me, turning it over and opening the lid. "You see how beautiful this simple thing is? Of no real value, and yet in the places where it shows, as well as in the corners, on the inside and the underneath, it is worked out with care and love. Music must be so, beautiful and simple in every detail." She picked up the rock and said, "People will ask me why I have things like this lying around. Well, I love beautiful things. I picked it up on the ground this summer. It cost me nothing, but the reason I like it is because its beauty is natural."

She turned on the piano bench to face me and then spoke, "What have you brought to show me today?" I handed her a score for an orchestral concert which I planned to conduct when I returned to the United States. It included the Samuel Barber *Adagio for Strings*. She said, "I have been weighing in my mind for years as to whether I like it or not. It is very good music, and well written. It's not that, but is it really Monteverdi I like or Samuel Barber. When Puccini writes, sometimes it is very bad music, but it is Puccini." I showed her some other scores from my orchestral concert. She did not say anything for several minutes, then asked if I really liked this music. "If some of these composers were here today," she said, "I would be afraid to speak to them of music, because they were such fine musicians. But, the music is not good,

(Continued, page 3)

Das alte Jahr

The passing of the old year is an occasion both to look forward to a new period and to consider the events of the recent past. One of the somber aspects of retro-reflection is recalling the deaths of professional colleagues, some famous, some not. 1980 claimed more than its share of celebrated organists and I would like to muse here on several of them. Individual and incomparable, they nevertheless shared the characteristic of advancing the art of organ playing and teaching to the fullness of their capacities.

Harold Gleason, André Marchal, and Arthur Poister were the master teachers. Each was a noted performer in his day, representing an unbroken link with the past through study with great mentors and through extensive knowledge of the literature in living performance traditions. Although each undoubtedly had his own stylistic preferences, all three were known for the ability to teach the gamut of organ music. Despite the fact that their work continues today through many talented students, I wonder who in this age of specialization will take their places as the master teachers of organ literature?

A different type was represented by Ernest White: teacher, performer, publisher, designer, builder. In his later years he was less noticed, but his early years were filled with performances of music the importance of which many did not then realize. Who is the equivalent today in resurrecting the old and remiering the new?

The most distinctive — and controversial — was certainly Virgil Fox. Having possibly the most amazing musical gifts bestowed on an organist this century, he made his mark as a phenomenal performer. Many disagreed with his style and taste but few could hear him and fail to admit the impact of his performance. What kind of mind permitted him to play so widely by memory and persist to the end, even when so tormented by cancer that he could scarcely walk?

A celebrated teacher who died the previous year is recalled in a feature article this month. Nadia Boulanger was known as a musician's musician and her teaching apparently transcended any given subject, such as organ or composition, reaching the essence of the music itself. To read of her informs us of a great figure. — A.L.

JANUARY, 1981

FEATURES

- Nadia Boulanger: A Diary of Lessons
by Richard Forrest Woods 1, 3, 26
William Albright's Four Fancies
for Harpsichord
by Douglas Reed 12-13
American Institute of Organbuilders
Eighth Annual National Convention
by Arthur Lawrence 14-15
A New Organ for Charlottesville,
Virginia
by Bruce Stevens 16-17

REVIEWS

- Music for Voices and Organ
by James McCray 4
Campmeeting Spiritual Book
New Organ Book
by Thomas Murray 21

EDITORIAL

- LETTERS TO THE EDITOR 22

NEWS

- Announcements 2
Appointments 6
Here & There 6, 17
Harpsichord 10-11
American Institute of Organbuilders 19

PROGRAMS OR ORGAN RECITALS

- NEW ORGANS 18, 20

CALENDAR

- CLASSIFIED ADVERTISEMENTS 27-29

- 1980 IN REVIEW — AN INDEX 30-31

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Announcements

The Hartt School of Music of the University of Hartford has announced two special organ weeks for the coming summer: the 11th International Contemporary Organ Music Festival will be held June 22-26, and a Bach/Reger Masterclass will take place June 28-July 3. The latter will feature Werner Jacob, while the former will take on an international nature. John Obetz and Mr. Jacob will be organists for the festival, and composers will be Martin Gumbel, Klaus Hashagen, and Morton Feldman, who will compose his first organ work for the occasion. Other artists will include Edward Clark, Bruce Henley, John Holtz, and Harmon Lewis. For further information, write John Holtz, chairman, Hartt School of Music, University of Hartford, West Hartford, CT 06117.

A Composition Contest has been announced by Agnes Scott College for a treble-voice choral work. A \$300 prize is offered. For details, write Prof. T. Mathews, Agnes Scott College, Decatur, GA 30030.

The Organization of American Kodály Educators has announced its 7th annual national conference, Music: the Art of the Kodály Educator, to be held April 3-5 in Baltimore, MD.

Presentations are planned to meet both the needs of the novice teacher and the experienced teacher seeking higher levels. Edwin Gordon will give the keynote address, and sessions in methodology, solfege, choral music, improvisation, and adaptation to instrumental teaching will be presented. A commissioned choral work will be performed by the Children's Chorus of Maryland. For further information, write OAKE National Conference, c/o K. E. Taylor, 7707 Greenview Terrace #60, Towson, MD 21204.

March 28 has been announced as the final date for auditions (tapes accepted) in the Music Talent Scholarship Competition held at Whittier College in California. Four scholarships of \$1000 each will be awarded to music majors entering the college in the fall of 1981. For further information, write to the Dept. of Music, Whittier College, Whittier, CA 90608.

The Organ Literature Foundation has released its catalog "N" which offers more than 1150 books, magazines, pamphlets, and recordings dealing with organs, organists, organ music, history, and building. The \$1.00 cost is deductible from the first order. The foundation may be reached at 45 Norfolk Road, Braintree, MA 02184.

In this Issue

(Page 1)



Nadia Boulanger in her studio.

(Page 14)



1852 Simmons in Long Beach, CA.

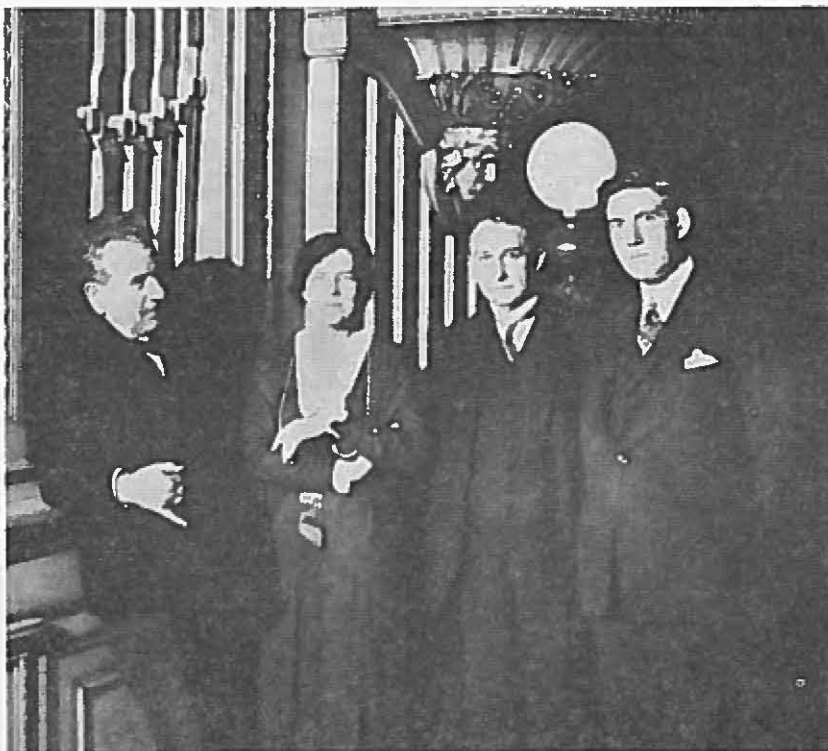
Nadia Boulanger

(continued from p. 1)

it is not great, nor is it from the soul. It takes advantage of the audience to sell the music. Undoubtedly, there are people in your audience who have gone through all of these things; however, it pushes the audience to the very precipice of despair. The story which surrounds the music could have done a better job by itself. In all your heart, do you really like this work better than the *Magic Flute* of Mozart?" I, of course, answered "No." "Then do not do it," she said. "If you perform this or any other music which is not a masterpiece you greatly endanger your soul, because music must be the very highest level, as close and as high on our toes as we can to touch God. There are great musicians who have really suffered and yet turned out masterpieces. Beethoven suffered, yet it must not be the other way around. We sometimes suffer when we create, yet we must not create to make others suffer. I am not able to enjoy music unless it has something to say that is natural, and which comes from God, and which then is great." The servant came and stood at the door. Mademoiselle said, "He is trying to tell me I must stop and have my lunch. I am glad you are here with me, and I shall see you on Monday." I felt as if I had spent an hour with J.S. Bach himself.

During the lessons that followed, she found out what I really knew and what was lacking. We started from the beginning, but moved quickly. First, we reviewed the basic principles of music. She drew the complete overtone system and described how it was utilized by so many composers, while she played examples of Krzysztof Penderecki, Alban Berg, and Igor Stravinsky. I had to memorize and write out all of the modes for her, ascending and descending. Together we wrote 16th-century counterpoint exercises. I made analyses of several Bach cantatas that she requested. There was exercise in clef reading. She would draw a new clef for each measure, write several notes after each and then ask me to sing them with solfege. Throughout all these exercises, I anticipated the time when we would get to the organ. We analyzed several of the works of Stravinsky, and talked at great lengths about his life and works. I was assigned his violin concerto to prepare and conduct from the score while she played from the full score at the piano. She would deliberately play an incorrect note in a part such as the 'cello and reprimand me strongly for not catching the mistake. We studied the Beethoven violin concerto at another lesson. I sat at the piano and conducted while she played a recording. I remember that my shoulder was black and blue at the end of that lesson, for she stood directly behind me and corrected every nuance of error in my direction by striking my shoulder.

Many times Boulanger referred to the five greatest composers of all times. According to her they were Bach, Beethoven, Mozart, Monteverdi, and Stravinsky. She said, "It is necessary for you to be at home with these great musicians." So, she asked me to make graphs on large pieces of paper showing every detail in the scores of some of their works. She asked that I graph some Penderecki also, commenting, "Watch that young composer . . . some day he will be very important." When I look at those graphs today, they are more like blueprints for the Paris street system, so complex and detailed. Not only was she relentless in exposing me to as much information about music as possible, but also, in her gentle but firm way, she insisted that I attend concerts in Paris. We went together on many occasions to hear great artists. One concert was the Alfred Deller Consort. She applauded the performance, but made no comment. In fact,



Famous organists (from left to right) Marco Enrico Bossi, Nadia Boulanger, Marcel Dupré, and Charles Courbein stand in front of the Grand Organ casework in the Wanamaker Store, Philadelphia, about 1923.

I was somewhat perplexed that she never commented about anything that we heard. Perhaps it was not necessary to say anything, or perhaps she was waiting for me to express my feelings. In any event, she left her opinions unspoken in public. She was very critical about herself, however. For instance, she had recorded the Fauré *Requiem* many times and would never release the recordings to the record companies because she felt the performances did not measure up to the standards of the work.

Finally, we began to work on organ music. At the time, I thought that so much effort was devoted to other things that we should have been working on organ from the beginning. But, after playing the Bach chorale *O Mensch, bewein' dein' Sünde gross* for her, her response made everything we had studied previously worth it. She said to me, "It goes very well. Your conducting of Stravinsky's concerto has made this piece natural and beautiful." All the ensuing work on organ was related to and inextricably intertwined with my study on conducting and analysis. She would often say that the pedal part of an organ piece does not breathe like the bassoon, or the violas in the left hand are not innocent enough. This is not to say she thought the organ was an extension of the orchestra, but rather she was permitting me to draw upon my experience in expressive environments. It was a completely new approach, more logical than ever before.

During one session, I told Mademoiselle that I needed to move from my rented room. It was too cold and too small to work in. "Nonsense," she retorted. She told me about her teacher, Gabriel Fauré, who was sent to study music at a boarding school. He had to write his counterpoint exercises in a room with twelve pianos, all playing at the same time. He had to stand and write on the back of one of the pianos. She said, "He wrote to his father to come and get him, he could not stand it there. His father told Fauré that he would come, but it would be the end of his study of music. Fauré said in later life that it was the blessing of his entire career. Because of that experience, now he could hear and appreciate music anywhere." Mustering as much courage as I had, I told her that I could never be a Gabriel Fauré. She said, "Fine then. Pack your bags and move into my home tomorrow morning." I lived in her home for the remainder of my time in France. This became an opportunity, because of my own interpre-

tation of hardship, to get closer to one of the last great master teachers of our times.

Her methods of teaching were, at first glance, indiscernible and indirect. Hours would be spent talking about diverse topics that appeared to be totally irrelevant. Weeks later, the point she was making would appear to me while looking at a piece of music, and some of her meanings have become clear to me only now. Everything she spoke of was connected with desire, the desire to succeed in understanding music, and yet she felt that ultimately it was impossible to completely be at one with a composer. Although she said it was impossible to have a complete understanding, nevertheless, the search was the most important thing. She spoke of a student of hers that was studying only because it was necessary for him to learn several works. She asked him to go to the library and read the inscription over the portico. The inscription read, "If you do not have the desire to learn, do not enter." Constantly she would ask her students, "Why did you play that note that way?" or, for instance, "What does this F# in the score mean? Why do you put yourself here instead of the music?" She felt that organists strive too much for perfection of execution, ". . . and instead of giving of themselves to the composition, work for their own end."

After her relentless questions about notes and phrases, finger articulation and pedal articulation, an amazing truth appeared to me about her method of teaching. That was, technique and expression in music are one in the same thing. How one finger is placed on a note and released embraces everything that goes into the expressiveness of the line. Music can never be mechanically learned. The soul of the organist and the understanding, as much as possible, of what the composer intended at the moment, as well as the technique to produce that note at the correct time, all must occur simultaneously from the beginning.

We spoke in detail at one lesson about the art of building a program. "Many organists do not know how to build a program that creates interest in the audience which may or may not be knowledgeable of the music." She said we tend to build concert programs like lopsided bouquets of flowers. "All of the roses are placed on one side of the vase. Why is it necessary to play all pieces of Bach together?" She was able to prove the effect of programming on an audience by once performing a group of French pieces that

spanned four centuries. Each piece was so carefully integrated that the effect was one of a continuous symphony rather than a group of fifteen different composers.

Not only were her feelings of color, style, and rhythm important in programming, but her sense of key relationships was uncanny. She demonstrated this at length at the piano, going as far back as the Greek modes to illustrate the effect of key relationships to the psyche of the listener. She claimed that the untrained ear can readily respond to the feeling of one tonality against another without knowing anything about music.

Mademoiselle was most opinionated on all forms of music, especially organ music. I was surprised to learn that she was not as fond of César Franck's music as I thought she would be; however, she would play measure after measure of his works and express great joy in the music. Then she might play certain measures in different ways and point out that the pieces would have been far superior if written that way. She was not always impressed with the contemporary French organ music, and these likes and dislikes did not arise from ignorance or prejudice. For example, she could instantly play a measure or two of any piece you would question her about, and explain why it was good or bad. She had an enormous appreciation for Alban Berg, a great dislike for Dmitri Shostakovich, and all of her opinions were backed-up by her well-founded facts.

The organ was her principal instrument, yet she taught everything. Piano, violin, voice — it was all the same — music. Not only was she a gifted organist and improvisateur, but she could readily differentiate whether a piece of Francois Couperin or Nicolas de Grigny was a true gem or an absurd piece of music. Very few composers of organ music could be accepted as genius in all that they did. She was certainly critical about American composers; however, she was able to point out phrases here and there in some works which she considered excellent.

One day I was shocked by her statement that the organ is a non-expressive instrument. With all the vast resources of tonalities and colorations, I felt the organ to be the ultimate in expression. I was very disturbed with her. She did not believe the organ was expressive, yet she was a fine organist. When she realized I was upset, her manner became light and jovial and, in a joking way, she made her point. She asked me to play one note on the instrument and cause the quality, volume, and intensity to vary. She said it was impossible. "Given a human voice or a stringed instrument, it is possible, therefore the organist must live in the illusion of expression. This, many are not aware of because they are not familiar with the limitations of the instrument. Of course, all instruments have their limitations, and there are things that can be done to somewhat cover these limitations with the organ; however, the expressiveness must take place in the imagination of the performer or the listeners." She told me that between the release of one note and the attack of the next, the expressiveness created in the heart and mind attempts to connect the two notes in a way the organ cannot. She demonstrated this by singing to me as she played the organ. "We can hear two great artists play the same piece on the same instrument and one will have that divine spark while the other will not. The one is able to make that brief moment in time between notes so precise that we are satisfied, because the lack of expressiveness is overcome by our appreciation of the rhythmic intensity. In music, stressed and non-stressed notes are the result of dynamic intensities between one note and the

(Continued, page 26)

The ancient poet of Psalm 150 commanded future generations to "Praise the Lord with the sound of the trumpet." This has been accepted enthusiastically by musicians of various denominations in all eras. Long associated with fanfares, trumpets effectively announce the coming or arrival of a significant event or person. This festive ceremonial spirit is associated with both sacred and secular occasions.

The history of the trumpet is unusually long. Even pre-historic times had a lip-voiced instrument often constructed from a shell or animal horn. By 3000 B.C. the Sumerians were using a type of trumpet made of wood which may have been the first such instrument, although it was the Persians in about 700 A.D. who produced an instrument which could be fingered. These contrivances were called cornets or zinks, and except for the addition of the valve, have undergone relatively few changes in comparison with the numerous developments and improvements of other modern instruments.

Composers of all periods and styles have added the sound of the trumpet to enhance the musical message. Anthems which use trumpets are plentiful and are generally of a celebrative nature. The trumpet material is often doubled by the organ or written so that to not have the instrument at each rehearsal creates no major problem for the conductor or chorus. The trumpets can be added at the final rehearsal after the choir has successfully learned its music. Then, only balance needs detailed attention. Also, bringing the trumpets in just before the performance adds a new excitement to the work which will stimulate the choir to a higher level of musical sensitivity.

Most communities have an abundance of trumpeters; high school bands frequently have an excessive number of players because of the popularity of the instrument, so finding performers should be simple enough. The trumpet lines are usually not particularly difficult, yet add a picquancy that will reach and exhilarate almost every member of the congregation.

The reviews this month are of single movement works which use one or more trumpets. Works which use trumpets as part of a brass choir will be reviewed in a future article.

Praise and Glory. Katherine K. Davis; SATB, keyboard, and solo trumpet; Galaxy Music Corp., 1.2885.1, 50¢ (E).

Almost anything by K. K. Davis is guaranteed to work comfortably for the performers and is certainly true in this five-page anthem. The trumpet is optional and only used on the third verse as a doubling of the melody. Its part is written in a transposed line above the choral music. There are three verses in unison, SA, and SATB. Each has a joyful alleluia closing. The harmony is traditional and the keyboard part is suitable for piano.

Music for Voices and Organ

by James McCray

Choral Music with Trumpets

Lord, Thou Hast Been. Gordon Young; SATB, keyboard and 3 trumpets; Hope Publishing Co., F 962, 50¢ (M).

The first section, which is repeated, has divisi writing; the middle section is a two-part canon above a syncopated keyboard pattern. The coda is a broad unison setting of "Lead on, O King Eternal" in which the congregation joins the choir. The character of this anthem is majestic as it builds to a dramatic "Amen" set above an ostinato keyboard part with trumpets hammering out the chords of the chorus in a driving contrasting rhythm. This will take a large choir for performance, but the parts are not difficult for the singers, keyboard player, or trumpets, and it would be suitable for any festive occasion.

God of Truth from Everlasting. David N. Johnson; SAB, organ, and optional trumpet; Augsburg Publishing House, 11-1842, 50¢ (E).

This simple strophic hymn in three parts uses the trumpet as a double for the melody on verse two and as an obligato theme for the final verse. The keyboard part is on two staves and is a four-part setting of the choral music. Between each verse is a brief organ interlude. A small church choir could easily perform this SAB anthem.

Praise the Lord with the Sound of Trumpet. Vaclav Nelhybel; SATB and 2 trumpets; European-American Music Co., B. 359, 45¢ (M).

The material for the trumpets is more extensive than that for the chorus. Their contrapuntal lines are, at times, canonic with some brief ornamentation while the chorus has short block-chord explosions and a contrapuntal closing area. The music is fast and jubilant, but is not particularly difficult, so that it could be sung by most church choirs. This would serve as an introit or anthem. Although published separately, it was conceived as the third movement of Nelhybel's four-movement setting of Psalm 150. It is lovely music that is highly recommended.

The Lord Is My Light and Strength. Heinrich Schütz (1585-1672), arr. by Douglas Wagner; SA/TB, keyboard, and 2 trumpets; McAfee Music Corp. (Belwin Mills), DMC 1208, 45¢ (M-).

This charming two-part setting treats the chorus in predominantly independent lines which, typical of Schütz, interact with each other in short phrases of imitation. The keyboard part is on two staves with the

bass line as a single walking part which could be doubled, by some appropriate instrument; the right hand has block chords. The trumpets are optional and are used only in the last half as contrasting polyphonic lines suitable for small church choirs.

For Freedom of Conscience. Ron Nelson; SATB, narrator, organ with 3 trumpets and orchestral chimes; Boosey and Hawkes, 6037, 95¢ (M).

In this dramatic setting Nelson combines the words of H. M. King, Psalm 100 and the Doxology into a five-minute setting that is destined to excite both performers and listeners. The choral writing is not difficult and is often in two parts (ST/AB) or unison. The organ part is on three staves, with some registration suggestions. The third trumpet doubles the first trumpet an octave lower and could be omitted. There is sophisticated musical writing with mild dissonances, changing meters, and contrasting tempi. The narrator is only used during the introduction, and instrumental parts are provided on a separate score at the end. Nelson has created a work of quality, yet one that will appeal to everyone. It could be used for church or concert performances and is enthusiastically recommended.

Faith of Our Fathers. Noel Goemanne; SATB, organ, congregation, and 2 optional trumpets; G.I.A. Publications, G-2144, 45¢ (M-).

The congregation joins on all of the four verses except the third, which is a newly-harmonized version for the chorus. Verse one is an unaccompanied hymn setting; verses two and four are in unison, to the same music. The trumpets have an extended solo introduction, then play flourishes between choral phrases and a counter-melody. The music is easy and could be performed by any small church choir.

Thy Hand, O God, Has Guided. Basil Harwood, arr. Carolyn Jennings; SATB, keyboard, and optional trumpet; Curtis Music Press, No. 8013, 60¢ (E).

Harwood was an early 20th-century British church musician. In this arrangement, the traditional harmony is maintained for all four verses. The organ doubles the voices in simple four-part writing with a unison second verse. The trumpet is optional and its music is in brackets in the organ part. This is a simple anthem suitable for almost any church choir.

Now We Have Received. Heinz Werner Zimmermann; SATB, organ, and trumpet in C; Carl Fischer Inc., CM 8101, 55¢ (M).

This Pentecost hymn-anthem has five verses, each having a separate musical treatment. Zimmermann indicates that if there are less than 30 singers, then the trumpet line should be played on oboe. The choral writing is rarely in four parts, yet has a freshness of sound and line in each stanza. The work begins with a series of triplets that dissolve into duplet eighth-notes, giving a regressive rhythmic quality that will possibly need careful rehearsing. The trumpet is used only on two of the verses and the organ writing is very limited.

What is Life but Christ? Philip Young; SATB and 3 trumpets; Broadman Press, 4562-51, 40¢ (E).

The trumpet part is provided on a separate score at the end; if possible, no keyboard should be used although a part is given. The choral music is homophonic and will have a few tricky intonation areas because of the harmonic shifts and unaccompanied singing. There is no tempo marking, but the character suggests a moderate pace for this anthem. Suitable for a church choir of moderate ability.

Choral Fanfare. Robert Rapp; unison and 2 trumpets; Agape of Hope Publishers, AG 7250, 40¢ (E).

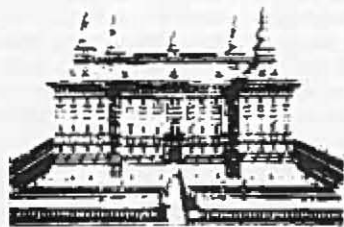
Although there are only two pages to this fanfare, it is a wise investment. The trumpet music is majestic but not taxing, with transposed parts given on the back page. The chorus has a limited vocal range and short phrases which could be sung by younger voices. This fanfare should be useful to any church choir and appropriate for most services. Easy but effective.

Gloria Ad Modum Tubae. Guillaume Dufay (1400-74); 2 voices with 2 trumpets; G.I.A. Publishers, G-2150, 45¢ (M-).

Transcribed and edited by William Tortolano, this setting is one of Dufay's four independent Glorias not written for a complete Mass setting. Only a Latin text is given, with all lines composed as imitative counterpoints. It could be performed by women, men, or mixed voices and closes with an "Amen". The chorus would work especially well if arranged antiphonally.

The Lord Is My Strength. Jean Berger; SATB with 2 trumpets; Augsburg Publishing House, 11-1911, 50¢ (M+).

The trumpets play running-eighth note passages in thirds and, except for the end, are always separate from the chorus. The choral writing is tonal with some mild dissonances and constantly shifting meters. There are many dynamic variations, some repeated material, and a festive "Amen" ending. This will require a good choir and would be useful at both church and concert performances.



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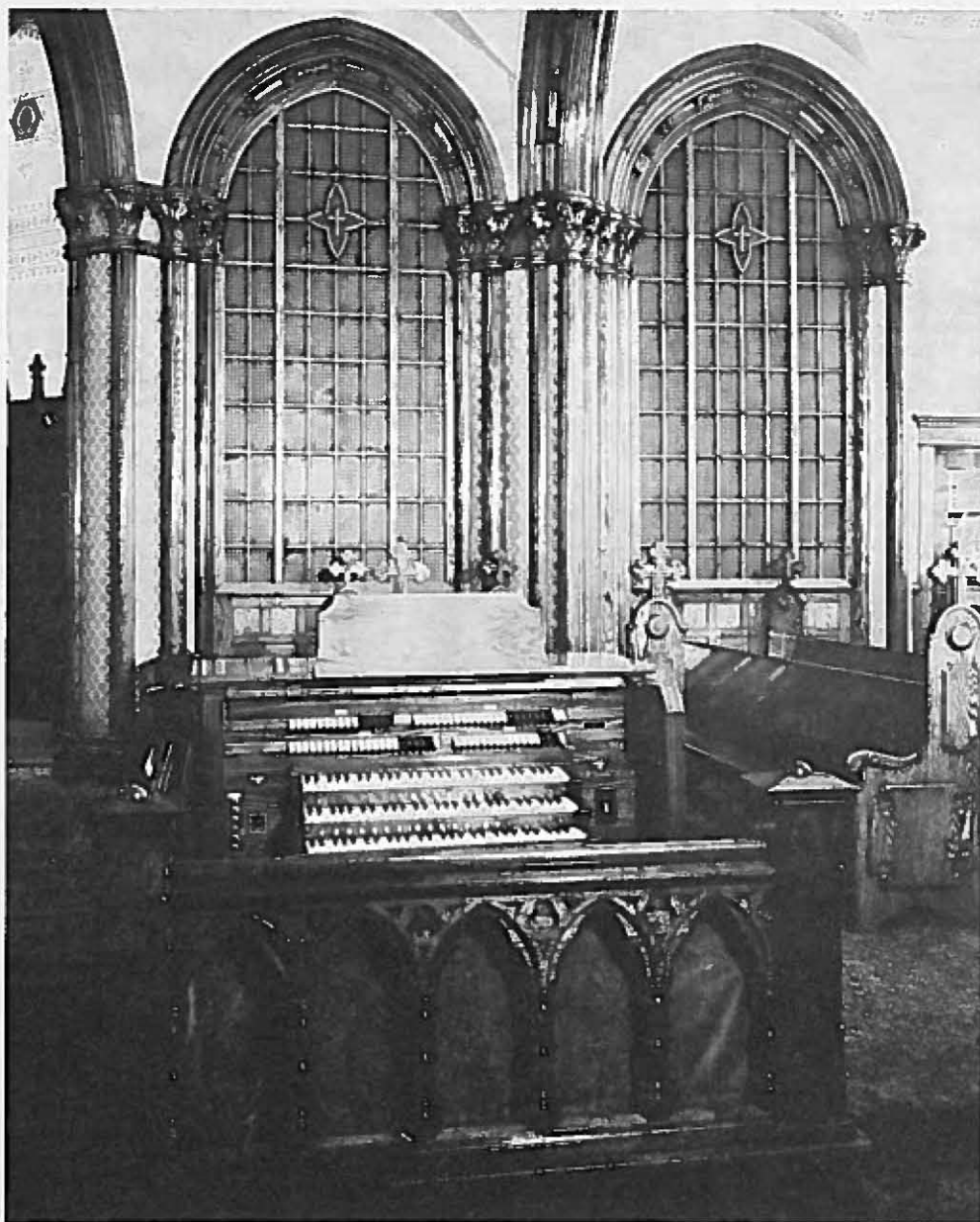
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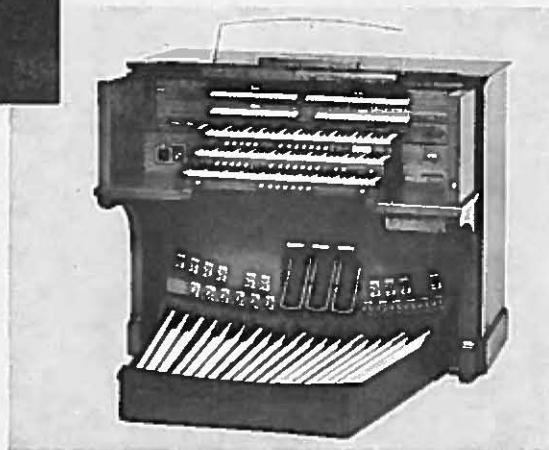
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Appointments



Julia S. Anderson has been appointed organist of Christ Episcopal Church Parish, Ridgewood, NJ. She leaves a position of ten years' standing at Grace Episcopal Church in Orange, NJ. Dr. Anderson will continue as head of the organ department at William Paterson College, Wayne, NJ, where she also teaches conducting and choral literature and conducts the 90-voice concert choir.



Michele Johns has recently been appointed organist of the First Congregational Church of Ann Arbor, MI. A 1980 graduate of the University of Michigan, where she was a student of Marilyn Mason, she currently serves also as an adjunct lecturer in organ and harpsichord at the Ann Arbor institution. Dr. Johns is an active recitalist and is currently preparing her fourth study-concert tour of Europe.



Frances Macdonnell has been appointed organist and music director at Christ Church Cathedral in Ottawa, Ontario, Canada, succeeding Godfrey Hewitt who has completed 50 years of service there. Miss Macdonnell holds the B.A. and F.R.C.O. degrees and has played recitals throughout Canada and the United Kingdom. She is currently chairman of the Ottawa Centre RCCO and directs the Cathedral Singers of Ottawa, a chamber choir which has broadcast on radio and television and has produced recordings.

Patricia McAuley Phillips has been appointed director of music at Dominion-Chalmers United Church in Ottawa, Ontario, Canada, where she succeeds William France who has retired after a tenure of 31 years. Mrs. Phillips, a graduate of Carnegie-Mellon University, is working toward the DMA degree in organ performance at Yale University and has held positions in Pittsburgh, New Haven, and Ottawa. She currently conducts choral ensembles at the University of Ottawa. Her teachers have included Donald Wilkins, Charles Krigbaum, Michael Schneider, Nadia Boulanger, and Jean Langlais. She was the second prize winner in the recent Healey Willan national organ competition in Guelph, Ontario.



Lee Kohlenberg Jr. has been appointed organist-choirmaster at the Cathedral of St. James in Chicago, IL. He holds the B.Mus. degree from the University of Texas and the M.S.M. degree from Union Theological Seminary. For the past ten years he has been organist-choirmaster at St. Stephen's Episcopal Church, Sewickley, PA. He is a former dean and sub-dean of the Pittsburgh AGO chapter.

In Chicago, Mr. Kohlenberg will be responsible for the music at all cathedral and diocesan events, for the training of the choir, and for leadership in the rebuilding or replacement of the organ. Musicians who have formerly served this church include Dudley Buck, Clarence Dickinson, Peter Lutkin, and Leo Sowerby.

Brady Johnson has been appointed assistant organist at the Cathedral Church of Saint Paul, in Detroit, MI. He received his B.Mus. and M.Mus. degrees from the University of Michigan, Ann Arbor, where he was a student of Marilyn Mason. In Detroit, Mr. Johnson will assist organist-choirmaster Gerald F. McGee.

Here & There



Six organ students at Mars Hill College, Mars Hill, NC, assisted by their teacher, Donna Robertson, presented two performances of *La Nativite du Seigneur* by Olivier Messiaen during Advent as a student guild project, at Mars Hill College, Dec. 2, and on the concert series at the Church of the Epiphany, Danville, VA, Dec. 7. The poetry of Reverend David Romig of Rochester, N.Y. preceded each organ meditation. The Mars Hill College Dance Company assisted the organists for the Mars Hill Presentation. Nellwyn Butterworth was reader for both performances. Pictured above are the participants (left to right) Donna Robertson, Melissa Knight, Nellwyn Butterworth, James Holland, Jr., Casey Dunaway, W. C. Lanning, Anita Miller, and Jane Criminger.



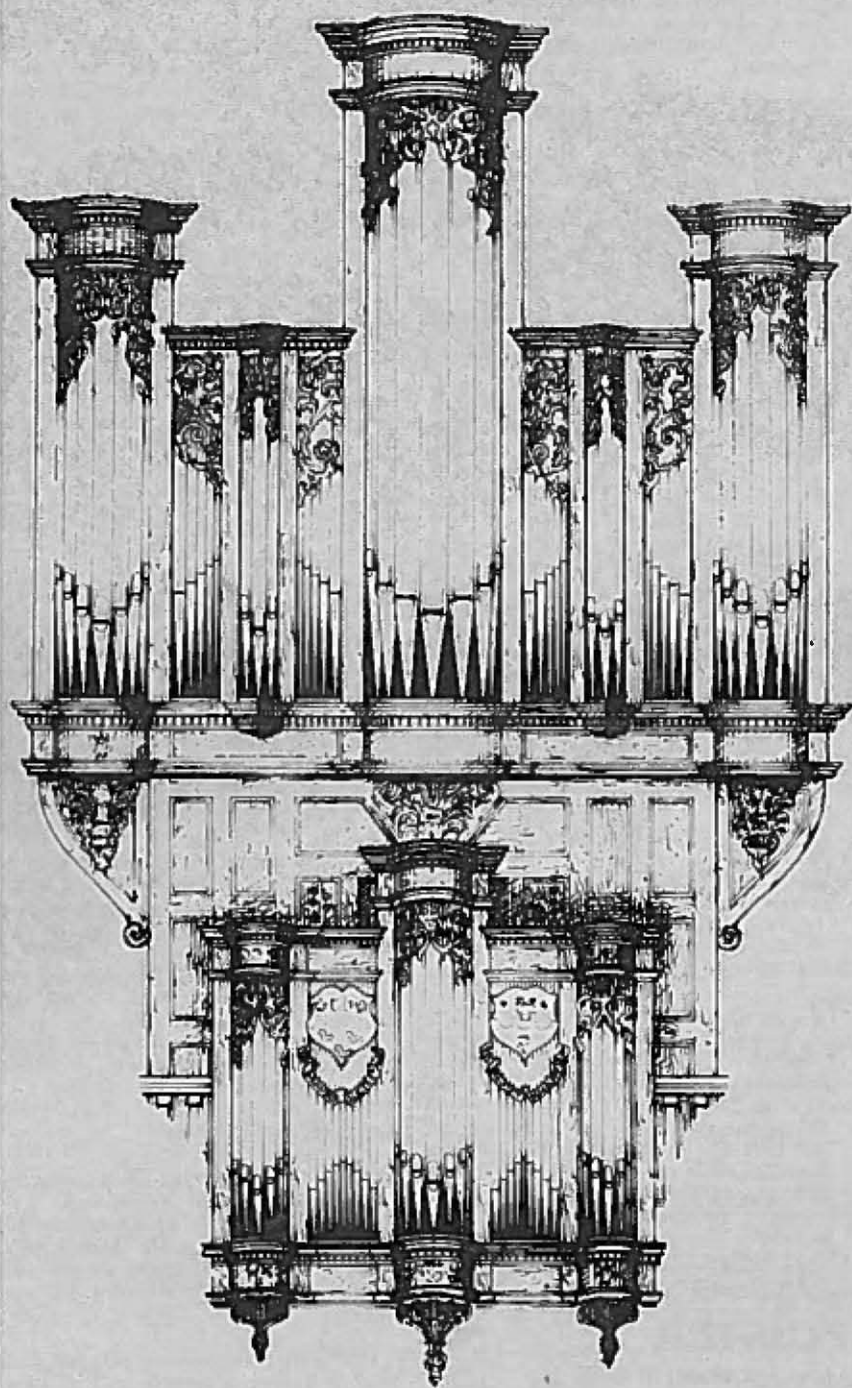
David Craighead, professor of organ and co-chairman of the keyboard department at the Eastman School of Music, was honored with a number of special events on Sept. 27, when the 25th anniversary of his teaching at the school in Rochester, New York, was celebrated. A recital at the Lutheran Church of the Incarnate Word included the premiere of *Fantasy on the Name Craighead* by Samuel Adler, played by J. Melvin Butler and commissioned by the Rochester AGO chapter. Joining in the recital were Roberta Gary, David Mulbury, Richard Heschke, and John Longhurst, all former Craighead students and Eastman graduates. Other participants in the two-day program of recitals and lectures were M. Alfred Bichsel, John Herr, Anne Labounsky Steele, Charles Brown, and Larry Palmer. A signed first-edition copy of the composition was presented to Mr. Craighead at a banquet attended by 100 of his former students and friends.

A former student of Clarence Mader, Olga Steeb, and Alexander McCurdy, David Craighead taught at Westminster Choir College and at Occidental College before his appointment to the Eastman faculty in 1955. He is pictured above with a special cake baked for the celebration — one which had edible keyboards!

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Programs of Organ Recitals

ROBERT ANDERSON played this recital at University Park United Methodist Church, Dallas, TX, on Sept. 26: Pieces from *Premier Livre*, Marchand; *Concerto in d*, BWV 596, Bach; *Herr Jesu Christ*, BWV 709, Bach; *Prelude and Fugue in C*, BWV 547, Bach; *Choral 1*, Frank; *Scherzo*, Duruflé; *Straf' mich nicht*, Op. 40/2, Reger (Kern organ).

CARLENE BEFORT, student of Leslie P. Spelman, played this program Oct. 24 at St. Paul's Episcopal Church, San Diego, CA: *Te Deum*, Langlais; *Veni Creator*, Grigny; *Wo soll ich fliehen*, BWV 646, Bach; *Meine Seele erhebet den Herrn*, BWV 648, Bach; *Fantasia and Fugue in g*, BWV 542, Bach; *Sonata on the 94th Psalm*, Reubke (Acolian-Skinner organ).

MARK BROMBAUGH played this recital at the University of Connecticut, Storrs, Oct. 12: *Toccata in d*, Buxtehude; *Magnificat I Modi*, Schild; *Prelude and Fugue in G*, BWV 541, Bach; *Sonata 6*, Mendelssohn; *Deux Danses*, Alain; *Impromptu*, Vierne; *Introduction and Passacaglia in d*, Reger (Brombaugh organ).

HERBERT BURTIS played this program at Memorial Church, Harvard University, Cambridge, MA, on Nov. 13: *Exsultet*, Kropfreiter; *Orgelpsalmen*, Zimmermann; *Variations on a Recitative*, Schoenberg (Fisk organ).

JEROME BUTERA, assisted by soprano Rae Hansen Kendrick, gave this program at Park Ridge Community Church, Park Ridge, IL, Oct. 19: *Prelude and Fugue in b*, Bach; Three arias, Handel; *Fantasia in A*, Franck; *Psalm 150*, Rorem; *Behold Thus is the Man, My Heart is Ready*, Ferris; *O God of Light*, Sowerby.

JOHN CHRISTIAN gave this recital Nov. 23 at Lakewood United Methodist Church, Lakewood, OH: *Emperor's Fanfare*, Concerto 3, Soler; *Paso in C*, Casanovas; *Obra de Octavo Tono Alto*, Heredia; *Concerto in d*, *Fantasia and Fugue in g*, Bach; *Musical Clocks*, Haydn; *Three Liturgical Dances*, Nelhybel; *Crown Imperial*, Walton (Austin organ).

JOHN A. DAVIS, JR., played this recital at North Yonkers Community Church, Hastings-on-Hudson, NY, Oct. 19: *Prelude and Fugue in c*, Bach; *Fantasia in f*, K.594, Mozart; *Two Sketches*, Schumann; *Sonata in G*, Elgar; *Clair de lune*, Vierne; *Prelude and Fugue on BACH*, Liszt.

HAZEL DETAWBEL played this program for the Sacramento AGO chapter on Aug. 31 at Pioneer Congregational Church of Christ, Sacramento, CA: *Litanies*, Alain; *Variations on Victimae Paschali Laudes*, Rópek; *Scherzo in E*, Gigout; *Triptych*, Goemanne; *Final (Symphony 1)*, Vierne.

JAMES BORROH played this program for the University of Alabama Church Music Workshop, 1st Presbyterian Church, Tuscaloosa, Aug. 4: *Prelude and Fugue in A*, BWV 543, Bach; *Wondrous Love*, Barber; *Toccata on Christ lag in Todesbanden*, Schroeder; *Prelude, Fugue, and Variation*, Franck; *Grand-Choeur Dialogue*, Gigout; *Prelude (Suite)*, Duruflé; *Te Deum*, Langlais.

JOHN EGGERT gave this faculty recital Nov. 9 at Concordia College, St. Paul, MN: *Passacaglia in d*, Buxtehude; *Dialogue*, Couperin; *Nun komm der heiden Heiland*, BWV 659, Bach; *Prelude and Fugue in a*, BWV 543, Bach; *Toccata*, Near; *Capriccio Cucu*, Kerll; *Sonata 1*, Mendelssohn.

JAMES W. GOOD played this program at St. Michael's Church, Raleigh, NC, Oct. 26: *Processional*, Mathias; *Voluntary 1*, Boyce; *Suite 2 (selections)*, Clérambault; *Schmücke dich*, BWV 564, Bach; *Prelude and Fugue in C*, BWV 547, Bach; *Choral 2*, Franck; *Partita on St. Anne*, Manz (Möller organ).

NANCY GRANERT played this recital Oct. 30 at Memorial Church, Harvard University, Cambridge, MA: *Tre glosas*, *Tiento de medio registro*, Arauxo; *Fantaisie 1*, *Postlude*, Alain; *Toccata*, *Adagio*, and *Fugue*, BWV 465, Bach.

FREDERICK GRIMES played this recital of Christmas music Dec. 21 at Holy Trinity Evangelical Lutheran Church in New York City: *In dulci jubilo*, BWV 751, Bach; two noëls, Dandrieu; *A lovely rose is blooming*, Brahms; three chorale preludes, Walcha; *Carol prelude on Greensleeves*, Purvis; *Von Himmel hoch*, Pachelbel (Turner organ).

JERALD HAMILTON gave this recital Nov. 9 at the University of Iowa School of Music, Iowa City: Pieces from *Premier Livre*, Marchand; *Allein Gott*, BWV 662, 664, Bach; *Parable VI*, Persichetti; Three BACH fugues, Schumann; *Chromatic Study on BACH*, Piston; *Fantasy and Fugue on BACH*, Liszt (Casavant organ).

STEPHEN HAMILTON played this faculty recital at Virginia Intermont College, Bristol, on Oct. 16: *Suite de Deuxième Ton*, Clérambault; *Wondrous Love*, Barber; *Passacaglia and Fugue in c*,

BWV 582, Bach; *Litanies*, *Ballade*, *Choral*, Alain; *Prelude and Fugue in B*, Dupré (Flentrop organ).

JEANETTE HASSELL gave this program Sept. 21 at St. John's Episcopal Church, Fayetteville, NC: *Sonata 3*, Mendelssohn; *Prelude and Fugue in g*, Buxtehude; *Nun komm*, BWV 659, Bach; *Komm heiliger Geist*, BWV 651, Bach; *Fantasia in f*, K.608, Mozart; *Six Pieces*, Steel; *Toccata in F*, BWV 540, Bach (Holtkamp organ).

YUKO HAYASHI played this recital Oct. 23 at Harvard University's Memorial Church: *Prelude, Fugue, and Postlude in g*, Böhm; *Vater unser, Freu dich sehr*, Böhm; *Schmücke dich*, BWV 654, Bach; *Fantasia and Fugue in g*, BWV 542, Bach (Fisk organ).

DAVID HERMAN gave this recital Sept. 14 at Drake University, Des Moines, IA: *Variations on a Noël*, Dupré; *Voluntary 1*, Lügge; *Voluntary for Double Organ*, Purcell; *Voluntary in d*, Stanley; *Voluntary in B-flat*, Wesley; *The King of Instruments*, Albright (with narrator William S. E. Coleman).

ROYAL D. JENNINGS played this program Oct. 19 at Grace Episcopal Church, Elmira, NY: *Grand Jeu*, Du Mage; *Prelude*, Purcell; *Flute Solo*, Arne; *Prelude and Fugue in a*, BWV 543, Bach; *Te Deum*, Langlais; *Middlebury*, Wood; *Litanies*, Alain; *Adagio*, *Toccata (5th Symphony)*, Widor.

PATRICIA JOHN gave this senior recital Nov. 17 at Bowling Green State University, OH: *Concerto*, Op. 4, no. 2, Handel; *Prelude in E-flat*, BWV 552, Bach; *Final (Symphony 1)*, Vierne; *Fantasia in A*, Franck; *Fantasia Profundus (1979)*, Romeo; *Communion*, *Sortie (Pentecost Mass)*, Messiaen.

ESTHER JOHNSON played this recital Oct. 12 at St. Johns Lutheran Church, Sacramento, CA: *Toccata and Fugue in E*, Krebs; *Trio*, Krebs; *Concerto in d*, BWV 596, Bach; *Wie schön leuchtet*, BWV 739, Bach; *Partita "Ach wie flüchtig"*, Pidoux; *Prelude and Fugue in b*, Willan; *Chant de Paix*, Langlais; *L'Ange a la trompette*, Charpentier.

CALVERT JOHNSON played this benefit all-Bach recital for the purchase of a new Andover practice organ Sept. 15 at Northeastern State University, Tahlequah, OK: *Prelude and Fugue in D*, BWV 532; *Schübler Chorales*, BWV 645-650; *Concerto in a*, BWV 593; *Fugue in G (Gigue)*, BWV 577; *Toccata in d*, BWV 565.

JOYCE JONES gave this program for the San Diego AGO chapter Nov. 2 at the Presbyterian Church, La Jolla, CA: *Concerto in a*, Bach; *Fantasy and Fugue in g*, Bach; *Variations on "America"*, Ives; *Chorale in b*, Franck; *Chollas Dance for You*, Leach; *Pastorale and Aviary*, Roberts; *Cantabile*, Clokey; *Pedal Study on "Ein feste Burg"*, Hilty; *Prelude and Fugue on BACH*, Liszt.

ROBERT BURNS KING, assisted by violinist Giorgio Ciompi, gave this program Nov. 23 at First Presbyterian Church, Burlington, NC: *Sonata in g*, Op. 1/10, Tartini; *Toccata and Fugue in d*, BWV 565, Bach; *Chaconne*, Bach; *Fantasy in A*, Franck; *Preludium and Allegro*, Kreisler; *Ride of the Valkyries* (trans. Lemare), Wagner.

JOAN LIPPINCOTT played this recital Oct. 17 at Memorial Church, Harvard University: *Prelude in D*, Buxtehude; *Canonic Variations*, Bach; *Epiphanyes (1978)*, Pinkham; *Toccata and Fugue in d*, BWV 538, Bach (Fisk organ).

ARTHUR LAWRENCE played this recital Nov. 10 at Davidson College Presbyterian Church, Davidson, NC: *Sonata 1*, Hindemith; *Swiss Noël*, Daquin; *Fantasy in C*, Franck; *Prelude and Fugue in a*, Brahms; *Passacaglia and Fugue in c*, BWV 582 (Wicks organ).

KATHRYN LOEW gave this recital Oct. 14 for the Elkhart County AGO chapter at Associated Mennonite Biblical Seminaries Chapel, Elkhart, IN: *Christum wir sollen*, BWV 696 & 611, Bach; *Prelude in e*, BWV 548, Bach; *Fantasia*, Milan; *Mit ganzem willen*, Paumann; *Alla danza*, de la Torre; *Sonata 1*, Kelterborn; *Scherzo*, A. Alain; *Basso Ostinato*, Op. 69/2, Reger; *Rosarios*, Farnaby; *Galiarda*, Bull (Schlicker organ).

MAX MILLER gave this program Nov. 6 at Harvard's Memorial Church: *Tiento del Primo Tono*, *Diferencias sobre la Gallarda Milanese*, Cabezon; *Concerto in d*, BWV 596, Bach; *Sonata 7*, Mendelssohn; *In Memoriam: Titanic*, Bonnet; *Prelude and Fugue in c*, Vaughan Williams (Fisk organ).

C. RALPH MILLS played this program of French music Nov. 23 at Bland Street Methodist Church, Bluefield, WV: *Suite de Deuxième ton*, Clérambault; *Desseins éternels*, Messiaen; *Choral in a*, Franck; *Adagio (Symphony IV)*, Widor; *Suite Brève*, Langlais (Möller organ).

ROBERT MUNNS gave this recital Oct. 8 at Trinity Church, Boston, MA: *Passacaglia and Fugue in c*, Bach; *Toccata and Fugue*, Op. 59, Reger; *Sonata Eroica*, Jongen.

PERRY G. PARRIGIN played this faculty recital at Missouri Methodist Church, Columbia, MO, Oct. 21: *Sleepers wake*, Jesu joy, Bach; *Rondo*, Rinck; *Concerto II*, Handel; *Westminster Carillon*, Vierne; *Humoresque Fantastique*, Edmundo; *Praise to the Lord, What God ordains*, Manz; *Thou art the rock*, Mulet (Acolian-Skinner organ).

WILLIAM PETERSON played this all-Bach recital on Oct. 6 at Pomona College, Claremont, CA: *Fantasia in c*, BWV 562; *Canonic Variations*, BWV 769; *Concerto in a*, BWV 593; *Komm heiliger Geist*, BWV 651; *Ricercar a 6 (Musical Offering)*, BWV 1079; *In dir ist Freude*, BWV 615; *Puer natus*, BWV 603; *O Mcnsh bewein*, BWV 622; *Alle Menschen müssen sterben*, BWV 643; *Passacaglia and Fugue in c*, BWV 582.

WILLIAM PORTER gave this recital Nov. 9 at First Congregational Church, Mansfield, OH: *Grande pièce symphonique*, Franck; *Symphonie VI*, Widor.

JOHN ROSE played this program for the Denver AGO chapter at St. John's Cathedral, Denver, CO, Sep. 26: *Pièce héroïque*, Franck; 3 chorale preludes, Brahms; *Prelude, Fugue, and Variation*, Franck; *Toccata*, Vierne; *Symphony V*, Widor; *Suite from "Star Wars"*, Williams (Kimball organ).

JOHN C. SCHMIDT played this faculty recital for Southwest Texas State University at St. Mark's Episcopal Church, San Marcos, TX, Sep. 16: *Toccata*, Villancico y Fuga, Ginastera; *Adagio and Allegro*, K. 594, Mozart; *Fantasy and Fugue on "Ad nos"*, Liszt.

ROBERT SHEPHERD gave this program with Paul Hilgeman, trumpet, on Oct. 20 at Second Presbyterian Church, Indianapolis, IN: *Sonata in C*, Purcell; *Fugue in g*, Reincken; *Voluntary in C*, arr. Peck; *Sonata in G*, Soler; *Blessed Jesus we are here*, BWV 754, Bach; *Sonata in D*, Martini; *Concerto in F*, Albinoni; *Choral in a*, Franck; *Sinfonies de fanfares*, Mouret.

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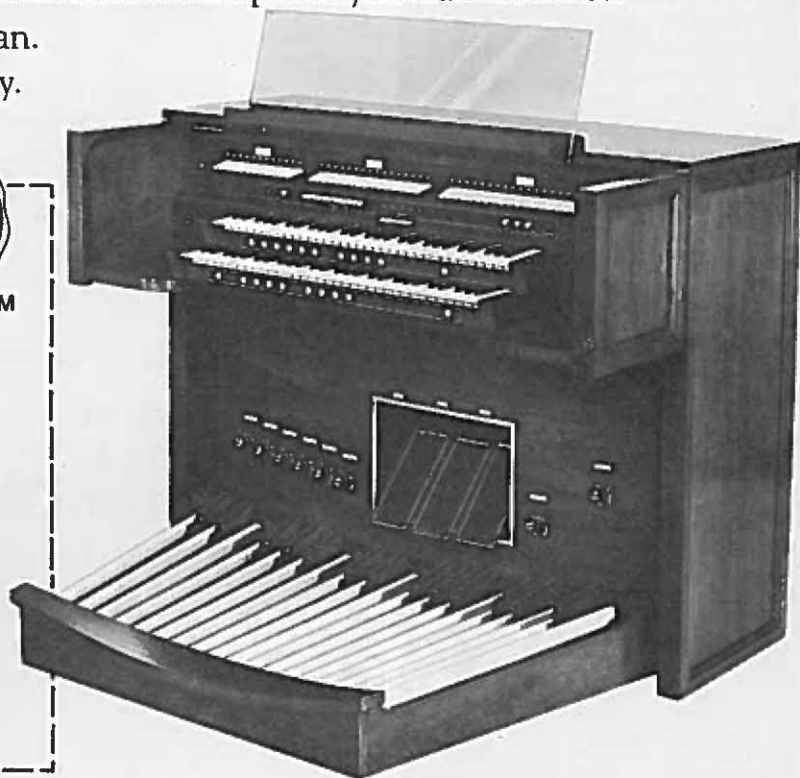
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Recitals

Victor Hill, Williamstown, MA, played an all-Froberger program for the Berkshire Chapter of the AGO on Jan. 28. The program: Toccatas 12, 8, 2, Suites 12, 20, and 30, Canzona 6, Tombeau Blancrocher, and Lamentation on the death of Ferdinand III. At the Sterling and Francine Clark Art Institute he played Bach Partitas 1, 4, and 6 in January and, in July: Adagio in G, Toccata in G, Prelude and Fugue in F-sharp Major (WTC/I), Partita 4, Prelude and Fugue in F-sharp minor (WTC/I) and the Italian Concerto. The instrument for these programs, Rainer Schütze, after Dulcken, 1968.

For the 25th anniversary of the Clark Art Institute Dr. Hill presented four half-hour programs on May 18. In a Renaissance gallery he played this program on his 1969 William Post Ross Flemish single after Ruck-

rs: Preludes and Fugues in A-flat, G minor, C, E, F-sharp minor, and B (WTC/I), Bach; Toccata 8/I, Partita sopra l'Aria di Monicha, Corrente e Ciaccona, Toccata 1/II, Magnificat secundi toni, Five Galliards, Frescobaldi. The Schütze harpsichord was placed in a French 18th-century gallery for this program: Pavane in D minor, Chambonnières, Tombeau de Chambonnières, d'Anglebert; Suite in D minor, Louis Couperin; Suite in E minor, Rameau; La Portugaise, La Rameau, Forqueray; La Forqueray, Chaconne, Duphy.

Douglas Reed, University of Evansville, IN, gave the first performance of a new harpsichord work by William Albright on March 11 in Wheeler Concert Hall at the University. Four Fancies for Harpsichord was written for Dr. Reed with a grant from the Mesker Music Trust. The harpsichord: by William Dowd, 1974.

On June 23 the monks of Our Lady of the Prairies, Holland, Manitoba, heard a concert inaugurating a new double harpsichord after Benoist Stehlin (1760) built by David Jensen of Winnipeg. Conrad Grimes, University of Manitoba, was the harpsichordist. The program included a wide range of music: from Elizabethan England to Claude Bolling, by way of a Suite in F Major (Louis Couperin)!

Virginia Pleasants, harpsichord, and Howard Boatwright, baroque violin, played the Bach Sonatas 1, 2, and 3 on July 22 at the Conservatoire of Vevey, Switzerland. The harpsichord, after Couchet, was built by the Zurich maker Rindlisbacher; it was heard for the first time at this concert.

The University of Michigan School of Music sponsored a Second International Keyboard Institute in August. Four harpsichord concerts were played on a 1980 instrument by Willard Martin (after Nicolas Blanchet, c. 1720). On Aug. 5 the artist was Newman Powell. His program: Preludes from the Tablature of Adam Heborgh and the Buxheimer Orgelbuch; Fantasia, FVB 231, Farnaby; Toccata 3/I, Frescobaldi; Lamento and Tombeau, Froberger; Prelude in A minor, Louis Couperin; Preludes by Lebègue, d'Anglebert, and Francois Couperin; "French" Overture, Bach. On Aug. 6 Eugenia Earle played: Suite in D minor, Louis Couperin; Suites in E Major and E minor, Handel; Sonatas, K. 209, 209, 492, Scarlatti. On Aug. 7 John Grew played: Ordre 3, F. Couperin; Les Niais de Sologne, Les tendres plaintes, Les Cyclopes, Rameau; Toccata in F-sharp minor, Partita in D Major, Bach. On Aug. 8 Michele Johns played Toccata in G and Preludes and Fugues 7 and 8 (WTC), Bach; Alman and Galliard, Fantasia in D, Byrd; Toccata 8/II, Frescobaldi; and the first Ann Arbor performance of William Albright's Four Fancies.

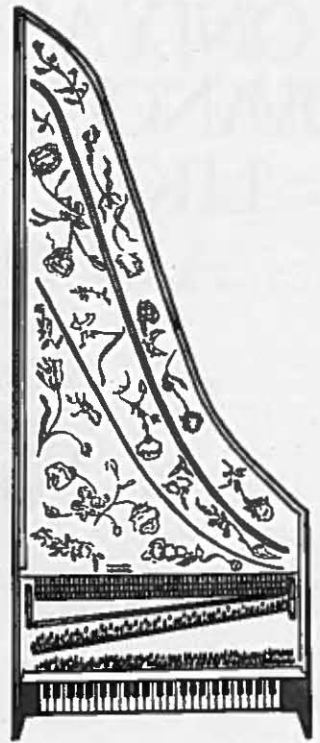
Sergio Vartolo, voice, organ, and harpsichord, gave a concert at the Church of Ste-Etienne-du-Mont, Paris, on Aug. 26 as part of the Festival Estival de Paris. Works by Frescobaldi, Antico, Tromboncino, Andrea Gabrieli, Strozzi, Colonna, and Poglietti were performed.

Lenora McCroskey and Ross Wood played music for two harpsichords in Kilbourn Hall, Eastman School of Music, Rochester, on Sept. 7: Allemande (Ordre 9), Couperin; Sonata in F, W. F. Bach; Concerto in C, J. S. Bach. Ms. McCroskey played Les Tricotets, L'Enharmonique, and Les Sauvages, Rameau; Dr. Wood, Le Tombeau de Stravinsky, Shackelford.

Larry Palmer was assisted by Jack Clay, narrator in a program entitled "The Composer as Teacher" performed in Caruth Auditorium, Southern Methodist University, Dallas, on September 22. The program: Eight Preludes, L'Art de toucher le Clavecin, La Couperin (Book IV), Couperin; Prelude in D minor, S. 926, "French" Suite in D minor, J. S. Bach; Sonata in F, Wq. 50 (Six Sonatas with Altered Reprises), C. P. E. Bach; Overture, Air Grave pour les Incas de Pérou (Les Indes Galantes), L'Enharmonique, L'Egyptienne, Rameau. Mr. Clay read selections from the prefaces to these works. Harpsichords: by William Dowd, 1968, 1979.

Ronald Cross, Wagner College, Staten Island, NY, played this program for the inauguration of a new harpsichord by Zeidler and Quagliata, 1980 (after Pascal Taskin): "French" Suite in E, Bach; Air and Doubles from Suite in E, Handel; Le Coucou, Daquin; Sonata, K. 502, Scarlatti; The Liberty Bell March, J. P. Sousa. The concert took place on Oct. 2.

Linda Skernick played this program at the Nantucket, MA Performance Center on Oct. 3 and at the Old Meeting House, Chester, CT on Oct. 10: Pavana, Galliaro, Byrd; The Right Honourable Lady Rich, Her Galliard, Dowland; "French" Suite in G, Bach; 12 Variations on "Ah, vous dirai-je Maman," K. 265, Mozart; Sonatas, K. 28, 380, 381, 208, 209, 27, 83, 105, 427, Scarlatti. The harpsichord: by Yves Albert Feder, 1978, after Taskin, 1769.



Victor Wolfram, Oklahoma State University, Stillwater, OK played this program on Oct. 14 at the Seretean Center Concert Hall, Stillwater, and on Oct. 19 at Westminster Presbyterian Church, Oklahoma City: Toccata in G, S. 916, Bach; Fantaisie in E minor, Telemann; Suite in G, Handel; Variations on a French Folksong (1950), Ton de Leeuw; Suite in A minor, c. 1728, Rameau. In Stillwater Mr. Wolfram played his 1971 William Dowd harpsichord; in Oklahoma City, a new French double by Richard Kingston.

George Lucktenberg played this program for the School of Church Music, Southern Baptist Theological Seminary, Louisville, KY and for the University of Kentucky, Lexington, on Sept. 29 and 30: Suite in D minor, Handel; Pièces de Clavecin, Forqueray; Sonatas, K. 368, 369, 370, 371, Scarlatti; Andante and Variations in F minor, Hob. XVII/6, Haydn; Sonata in C minor, ous 10/1, Beethoven; The Sufferings of the Queen of France, Dussek. Dr. Lucktenberg played a harpsichord by Keith Hill and a fortepiano by Thomas McCobb.

Janet Hunt played this program for Sigma Alpha Iota at the Texas Woman's University Center, Dallas, on Nov. 2 and for the School of Music, North Texas State University, Denton, on Nov. 10: The King's Hunt, Bull; Pavana Chromatica and Galliard, Tisdall; Toccata 10, Canzona 4, Frescobaldi; Preludes and Fugues in C and A-flat (WTC/II), Bach; Sonata for Harpsichord, Persichetti; La Rameau, La Guignon, La Sylva, Jupiter, Forqueray. She played her own harpsichord which she built from a Hubbard kit and a virginal which she constructed from a Zuckermann kit. For a program by the SMU Early Music Consort on Nov. 14 in Perkins Chapel, Ms. Hunt played Pavan and Galliard in D, FVB, Byrd; and joined Larry Palmer for a Fancy for Two to Play by Thomas Tomkins.

Margaret Irwin-Brandon, Mt. Holyoke College, played this recital at Memorial Church, Harvard University on Nov. 20: Toccata V, Michelangelo Rossi; Capriccio sopra ut re mi fa sol la, Frescobaldi; Toccata del secondo tono, Sonata cromatica, Merula. She accompanied Myra Durkin, soprano, in works of Caccini, Berti, Frescobaldi, Luigi Rossi, Barbara Strozzi, and Alessandro Scarlatti.



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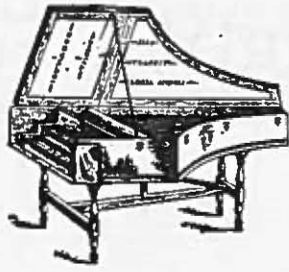
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Virginia Pleasants, fortepiano, was joined by Stoddard Lincoln, harpsichord, for this program at the Pennsylvania Academy of the Fine Arts, Philadelphia and at "Crosslands" (Oct. 25): Duetto in E-flat Major, opus 2/4, Jacob Kirkman; Sonata in D Major, opus 6, Beethoven; Duo in C minor, opus 14/2, Henri Rigel; Theme and Variations in G Major, K. 501, Mozart; Sonata IV in B-flat Major, J. C. Bach. The instruments: fortepiano by J. C. Neupert, harpsichord by William Dowd. On Nov. 3 she was joined by harpsichordist Larry Palmer and the SMU Chamber Orchestra for a performance of the Concerto in E-flat Major for Fortepiano and Harpsichord by C. P. E. Bach. (Harpsichord and Fortepiano by Richard Kingston). On Nov. 7 she appeared in this solo fortepiano recital as part of SMU's Connoisseur Series in Caruth Auditorium: Fantasy in D minor, K. 397, Menuett, K. 355, Eine kleine Gigue, K. 574, Mozart; Andante FAVORI, Beethoven; Sonata in E-flat Major, Hob. XVI/49, Haydn; five selections from Gradus ad Parnassum, Clementi; Variations on a Theme of Mozart, six Etudes, Cramer. She repeated this program in Kilbourn Hall, Eastman School of Music, Rochester, on Nov. 10.



David Harris played Manuel de Falla's Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello at Drake University's College of Fine Arts on Oct. 7. The work opened the first faculty centennial chamber music concert, "Music Composed Since 1881." The harpsichord: by William Dowd 1967, after Blanchet.

Kudos

Contemporary Keyboard Magazine announced in its December issue that for the third consecutive year Igor Kipnis has been voted "Best Harpsichordist."

Holland's \$75,000 Erasmus Prize for outstanding contributions to European culture has been shared this year by harpsichordist Gustav Leonhardt and conductor Nikolaus Harnoncourt for their work in baroque music, especially the in-progress complete recording of the Bach cantatas with period instruments.

Workshops and Meetings

"Playing the Harpsichord," a workshop for all who play a keyboard instrument, was offered by Victor Wolfram at Westminster Presbyterian Church, Oklahoma City, OK on Jan. 9 and 10. Included was a lecture-introduction to the harpsichord, a chamber music concert, a lecture on Bach's Inventions, and a harpsichord masterclass.

Thomas Foster played this program in the Chapel of All Saints' Episcopal Church, Los Angeles, CA on Oct. 12: The Lord of Salisbury, His Pavin, Gibbons; La Romanesca, Valente; Partita sopra la Aria Folia da Spagna, Pasquini; Allegro, Carvalho; Toccata in E minor, Bach; Sir Hugh's Galliard, Lambert's Fireside, Hughes' Ballet (Lambert's Clavichord), Howells; Pieces in D minor, L. Couperin; Sonatas, K. 238, 239, Scarlatti. The harpsichord: by Richard Kingston, 1978.

The Southeastern Historical Keyboard Society will have its annual meeting at the University of Georgia on Saturday, Feb. 28 (1981). For information about this event, which is the culmination of a weekend devoted to concerts of historical keyboard music, contact Professor Egbert Ennulat at the University of Georgia. For information concerning membership in the SEHKS, contact Professor George Lucktenberg, School of Music, Converse College, Spartanburg, South Carolina 29302.

Harpsichord Makers

Richard Cox handcrafted harpsichords has moved to 35 Fifth Street, Frenchtown, New Jersey 08825. Telephone: 201/996-4555.

Paul E. Kennedy harpsichords has moved from New York City to 6 Peach Tree Terrace, New City, New York 10956. Telephone: 914/354-0898.

Competition

The 1981 International Erwin Bodky Competition will be held on May 30, 1981 for contestants under 30 years of age. For information write Betty Burroughs, 9 Park Ave., Belmont, MA 02178. Application blanks and tapes must be returned to the Competition no later than Jan. 15, 1981.

Publications

Early Music, July 1980, includes in its usual opulent format an article by Eric Crozier on the musical allusions in the poetry of Thomas Hardy and Fausto Razzi's Polyphony of the Seconda Pratica: performance practice in Italian vocal music of the mannerist era. Bach, the quarterly journal of the Riemenschneider Bach Institute, (October 1980) includes part III of Ernest Harriss' Chronology of the Works of J. S. Bach; Wesley K. Morgan's Bach's Singet dem Herrn: An Old Problem, an article on the Magnificat of Kuhnau by Evangeline

Rimbach; and the first pages of a facsimile publication of Bach's last work, Die Kunst der Fuge.

For all fans of early music and intrigue (two areas obviously not mutually exclusive) we recommend The Philomel Foundation by James Gollin (St. Martin's Press, \$10), a first "whodunnit" by a Yale graduate who has constructed his own harpsichord. The book begins, "Once upon a time in New York City, four young men and one young woman got themselves together to perform old music upon old musical instruments . . ." continues, chapter by chapter with introductory quotes from C. P. E. Bach's Treatise on the True Art of Playing Keyboard Instruments, and manages throughout to give generally accurate references to the world of early music (although when the harpsichordist of the group is described as ". . . trading up: He turned in his brand-new Neupert Model Vivaldi for a sensational instrument, also modern, built to order by John Dowd in Boston . . ." we wonder if William Dowd has a hitherto-unknown relative?)

Since we have noted that many harpsichordists are also fans of the music of Wagner and Richard Strauss (the attraction of opposites?) we mention the appearance, from Dover Books, of Erté's Costumes and Sets for Der Rosenkavalier, the 1-80 Glynedbourne Festival Production (Dover 0-486-23-98-5, \$6.95). The famous designer has moved the opera's time to the mid-19th century; both sets and costumes are marvels of period detail. A recommended gift for that special friend; and remember that Strauss himself wrote a surprising number of notes for the harpsichord!

Features and news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

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William Albright's *Four Fancies* for Harpsichord

by Douglas Reed

William Albright has written a new solo harpsichord piece, *Four Fancies for Harpsichord*. The University of Evansville Music Department and the author commissioned the work with a grant from the Mesker Trust Fund, which supports a variety of musical activities in the Evansville area. The commission stipulated that the piece be playable on a double harpsichord with hand stops and a manual compass of FF to f³.

Albright started the piece while at the American Academy in Rome and finished it in May, 1979. The premiere took place on March 11, 1980, at the University of Evansville's Wheeler Concert Hall on a 1974 Dowd Harpsichord (after Taskin). The author performed the piece twice to give the audience a second opportunity to hear the new work. The four movements are titled *Excentrique*, *Mirror Bagatelle*, *Musette*, and *Danza ostinata*.

Albright gave the following spoken commentary at the premiere:

In terms of how I go about writing for any medium, which includes the harpsichord, I'd say that I try to get "inspired" (that elusive word, inspiration) by what the instrument can do, that is, what really excites me about that instrument. These pieces either take a novel approach to the harpsichord or they take an historical approach.

The overall title, *Four Fancies*, pins it distinctly back to former centuries. Interestingly enough, I didn't come up with that title until the piece was all copied and ready to go. I had another title on it entirely, and somehow, *Fancies* clicked. And I slapped it on the title page and sent it off. And that's what it's been ever since.

The word "fancy" in 17th- and 18th-century music was the English equivalent to fantasia, a spontaneous piece or a freely constructed piece. By the middle of the 17th century, the fancy was a dance suite. This was important to me in the piece because I think the harpsichord does dance music superbly because of its clang, clang, chang, chang sound; the rhythms are very clear on the harpsichord. And that's, I suppose, what I wanted to get out: a series of dances. That's why you hear so much metric rhythm, so much pulse, so much excitement of body movement in the music.

The first movement is a perverse, fun-house mirror glance at the French Overture. But by about the fifth second, the whole thing goes off its track; it gets derailed. It's called *Excentrique*, a title akin to a few 19th-century character piano pieces by composers whose names I've forgotten.

The second movement has one of the worst puns in all music: the *Mirror Bagatelle* ("a mere bagatelle"). But I've wanted to use that title for so long, and I finally got a chance to use it because of the mirror-like effect

I explore. And this is a spot in which I actually use a new capability of the harpsichord. There are two parallel sounds on each of the keyboards sounding at the same pitch. For this I created a texture based on a very fluid, spontaneous improvisation — sounding like an improvisation although it's very carefully notated — around the same pitches on two different sounds. The technique in music is called "heterophony," a word which means two or more lines sounding around the same pitches but at different times or rhythms. It's familiar enough in folk music, music of other cultures, and in jazz, but not all that much used in Western classical music.

The third movement is called *Musette*. "Musette" is the French word for bagpipes, and was a familiar movement in Baroque harpsichord suites. During a very simple melody you hear all kinds of funny glitches and squeaks and whizzes. It is accompanied by a very severe and plain left hand.

The last movement, *Danza ostinata*, is a kind of combination of Soler's *Fandango* and boogie-woogie from the thirties.

The notation of *Four Fancies* is mostly traditional. Typical of Albright's music, it is very explicit as to mood and style. The first movement alone contains the following indications: *interrupting; violent; lirico; obstinate; obsessive; dramatic; patetico; brusque*. *Excentrique* and *Mirror Bagatelle* are notated with traditional metri-

cal relationships but no barlines; the other two movements have traditional time signatures and barlines. Each movement contains a few passages marked "as fast as possible" (Example 1).

Unlike some 20th-century avant-garde harpsichord literature written for instruments with stops controlled by pedals, this piece does not rely on rapid stop or dynamic shifts except those achieved with manual changes. The most important new timbral effect is what Albright cites in his commentary as "heterophony" (Ex. 2). An improvisation between two keyboards in *Danza ostinata* (Ex. 3) also create unusual timbral and dynamic effects. In the latter passage, the composer exploits the thin sound of the four-foot stop alone.

One of the key elements in Albright's style is his use of opposites. He creates musical tension by juxtaposing contrasting elements: loud/soft, fast/slow, pulsed/unpulsed, diatonic/chromatic. In terms of general musical style, pop or jazz idioms coexist with what we might term "classic" elements. For example, *Mirror Bagatelle* is rhythmically complex, cerebral, and sophisticated; *Danza ostinata* is straight-forward and visceral with its boggie beat.

Example 1

Example 2

Example 4

Example 3

Example 5

Examples used by permission of the composer.

Equally interesting are the subtle shifts between contrasting elements which occur within movements. For example, in *Excentrique* the French overture style dissolves into passages reminiscent of certain jazz styles (Ex. 5). Rhythmically, the dotted figure at the beginning of the movement disintegrates into an unpulsed swoop covering nearly the entire range of the keyboard. These dramatic changes illustrate the mood suggested by the performance direction of the movement: "French style; pompous, but on the border of sanity." A similar shift occurs in *Danza ostinata* where the intrusion of unpulsed, unsynchronized passages in the right hand leads to the disintegration of the ostinato rhythm in the left hand (Ex. 6).

Melodic structure ranges from simple, traditional two- and four-measure phrases to relatively long, slow-moving linear continuities or progressions. The phrase structure of *Musette*, a chaconne, evolves from a one-measure cell into a four-measure ostinato theme repeated four times with increasingly rich ornamentation. Albright takes a different approach in *Mirror Bagatelle* where the highest notes in the first section gradually move upward from G to G-flat (Ex. 7). A similar progression evolves in *Danza ostinata* as cluster-like chords expand and contract (Ex. 8).

This introduction to William Albright's *Four Fancies for Harpsichord* gives a sampling of the richness of the piece. It is a most interesting work which has been extremely rewarding to study and perform.

Douglas Reed is Associate Professor of Music and University Organist at the University of Evansville. He holds B.M. and M.M. degrees from the University of Michigan and the D.M.A. and Performer's Certificate from the Eastman School of Music. His doctoral dissertation is titled *The Organ Works of William Albright: 1965-1975*.



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American Institute of Organbuilders

Eighth Annual National Convention

by Arthur Lawrence

The eighth annual national convention of the American Institute of Organbuilders took place Oct. 5-8 in Santa Monica, California. Headquartered at the Miramar-Sheraton on a foggy seaside, the group made several trips into other parts of the Los Angeles region, garnering a representative view of area installations. With more than one hundred in attendance, it was the largest AIO gathering to date, attesting to both the good work of the convention committee and the expanding membership of the group. In its balance of lectures, recitals, organ demonstrations, displays, and entertainment, it was a most successful meeting.

Pre-convention activities included examinations for Journeyman and Master Organbuilder, given on Oct. 4. Sunday afternoon events gave arriving delegates a choice of three organ crawls. The first went to Santa Monica locations: First Church of Christ, Scientist (Abbott & Sieker Op. 5, 1964, pitman action), St. Paul's Lutheran Church (Abbott & Sieker Op. 62, 1973, tracker action), Larry Abbott's entertainment organ, and the Lee Burns residence (Ahrend & Brunzema, 1967, tracker action). Hollywood and Beverly Hills were covered by the second: Hollywood Methodist Church (Casavant, 1930, rebuilt and enlarged by Richard Warne), Rosales Organbuilders Inc. shop tour, First Congregational Church of Los Angeles (Skinner, 1928/Schlicker, 1969, 217 ranks), and the chapel of All Saints' Episcopal Church, Beverly Hills (Abbott & Sieker Op. 40, 1969, electro-pneumatic). Westwood was the setting for the third crawl: Schoenberg Hall at UCLA (Hradetzky tracker), University Lutheran Chapel (Abbott & Sieker Op. 15, 1965, pitman), Westwood Village Lutheran Church (Banzhaf Op. 1, 1979, tracker — see article in these pages, June 1980), Mount St. Mary's College (Janke tracker, 1979 — see article in the pages, March 1980), and a tour of the Greg Harrold shop. The evening program was a slide-tape presentation by David J. Billeter on "Organ Building in the Alpine Countries," in which new and historic instruments in Switzerland, Austria, and southern Germany were viewed and heard. Among the builders represented were Matthys, Silbermann, Gabler, Kuhn, Metzler, and Muri.

Monday, the first complete day of the convention, opened with greetings from AIO President Jack Sievert. This was followed by Robert E. Coleberd's lecture on "Selected Topics in the Economics of Pipe Organ Building." Mr. Coleberd, whose 1977 AIO presentation was published in the May 1978 issue of *The Diapason*, concentrated on three topics: imports, parallels to the performing arts, and the outlook for the current decade. According to him, the exchange rate is the major factor in the purchase of imported organs; since the dollar has generally been fading on the international market, however, imports will probably be less important in the future than they have been in the recent past. The speaker's well-written handout documented past problems U.S. builders have encountered with imports. His second area dealt with the similarities between organbuilding and performance, both of which are highly labor-intensive. This fact has steadily driven the costs of organs up while technological advances in more conventional industries have permitted much greater productivity, making organbuilding even more expensive today when compared to the other industries. A decided non-parallel is that the organbuilder cannot look to government for subsidies. The need for some cost relief led to Mr. Coleberd's third

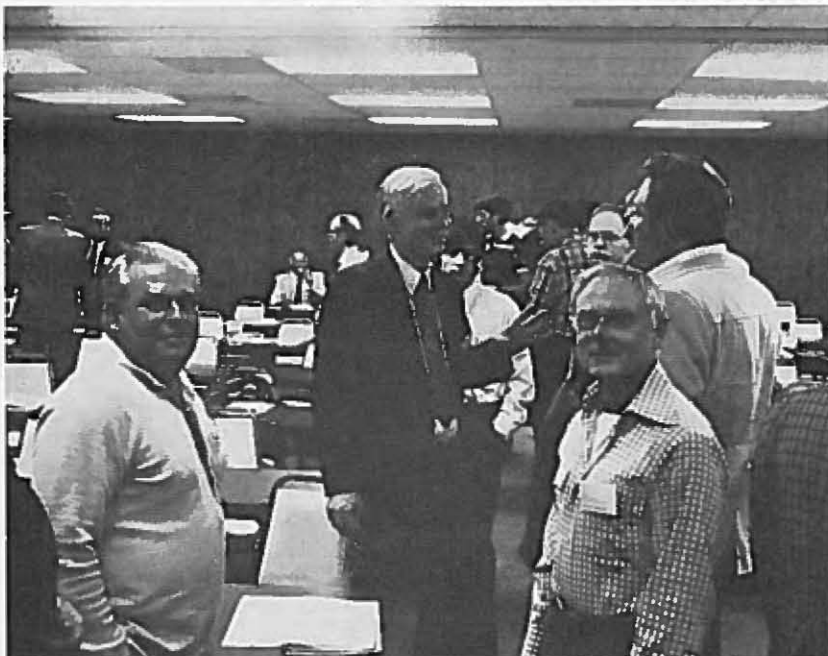
topic, the economic outlook for the '80s in organbuilding, which is rather gloomy. A major stimulus to organbuilding would be increased church contributions, which might be effected if current congressional legislation is passed to reform the charitable contribution deduction. The effect of this proposed change would be to reduce the price of giving and to provide individuals with a greater incentive to give. Past patterns have proved that organbuilding is the most in demand when contributions to churches are the highest, no matter the relative cost per rank.

A second presentation of the morning was the lecture by Charles B. Fisk on "The design of the House of Hope organ: an historic approach towards an eclectic result." Before devoting his attention specifically to the House of Hope organ (see this journal, Feb. 1980), Mr. Fisk gave background material on north German organs before the time of Bach, illustrating them with slides. He spoke of his learning, often hard and unpleasant, from the study of fine earlier instruments and how that process had forced him to concentrate on the ideas to be learned from such organs. In that respect, he felt that the current organ movement had not yet taught organbuilders all that might be learned from the resources of old organs. Mr. Fisk noted that some of the most prized instruments of Bach's days were already old at that time. With reference to the House of Hope organ, he pointed out that it embodied a framework of the northern European instrument of the pre-Bach period, with judicious additions which might have been made by 18th- and 19th-century Frenchmen. Although most of the St. Paul instrument is not copied from a specific historical example, its Brustwerk is patterned after the similar division of the small organ in Lübeck's Jacobikirche, as rebuilt in 1636 by Friedrich Stellwagen.

The first afternoon presentation was a lecture by Arthur Lawrence on "Console Controls from the Player's Standpoint." The term "controls" was broadened to include a number of items dealing with console design, such as keyboard ranges, lighting, stop controls, pistons, and the like. His main point was that the console should be designed so that it could be played as efficiently as possible, freeing the player to concern himself with musical considerations rather than mechanical ones. This was followed by a panel discussion on the same topic, in which Mr. Fisk and Mr. Lawrence were joined by Orpha Ochse and Jack Sievert. Various points raised in the lecture were discussed, as were further ideas from members of the audience.

After a break, Manuel J. Rosales spoke on "Early California Organs and Builders," illustrating his talk with many interesting photographs. He pointed out that, since organs of the Spanish colonial period did not survive, 19th-century instruments were the first which could be studied. After citing the work of several east-coast builders, Mr. Rosales devoted his attention to the work of Murray M. Harris, drawing on material from the dissertation of the late David Lennox Smith and examining several instruments in detail.

The evening program was a joint one with members of the Los Angeles and Pasadena chapters of the American Guild of Organists, held at St. Augustine by-the-Sea Episcopal Church in Santa Monica. After dinner, the ubiquitous Mr. Lawrence spoke briefly on "The Aims of the AIO," in order to acquaint



During a break: co-chairmen Pete Sieker (left and Larry Abbott (right), with guest speaker Robert Coleberd (center).



At panel discussion, Jack Sievert (left) makes a point, as Charles Fisk, Orpha Ochse, and Arthur Lawrence listen.

AGO members with the Institute's work and purposes. This was followed by a well-attended and well-received concert by The Guidonian Hand entitled "Music from Monteverdi's Venice." The Guidonian Hand, a San Diego-based consort — a singer and three instrumentalists — which specializes in the performance of late Renaissance and early Baroque music, provided sparkling renditions of motets, canzonas, and sonatas by Riccio, Castello, Buonamente, Donati, Schütz, Marini, d'India, Frescobaldi, and Corradini in a program sequence which was expertly ordered. Michael Collver is a counter-tenor of considerable ability, but he seemed equally at home as a virtuoso cornetto player, making an instrumental quartet with violinist Jeanne Clausen, recorder player Duane Lakin-Thomas, and organist Kenneth Herman, director of the group. Mr. Herman, who played a positive and a regal by Abbott & Sieker, was joined by James Presser at the larger Abbott & Sieker of the church in duo-organ works by Banchieri and Lucchinetti. The program was in every way an admirable and memorable one.

Tuesday's events took place at various locations in the greater Los Angeles area, to which the delegates were taken by bus. At the Los Altos Methodist Church in Long Beach, Orpha Ochse spoke on "Notes on the American Organ," in which she cited organs and their environments of one and two centuries ago, including political and cultural material. The historian's overview of the organ of 1780 compared to the organ of 1880, illustrated by contemporary stoplists and source material, yielded valuable insights. Dr. Ochse showed herself to be a true teacher in suggesting that we should maintain open mindedness for each style and period of organbuilding and music.

The site of the lecture was also the location of an 1852 William B. D. Simmons organ acquired in 1975 with the assistance of the Organ Clearing House and subsequently rebuilt by Rosales & Associates. It was a striking example of a fine old instrument which has been lovingly refurbished for a contemporary-style building, in which it undoubtedly serves far better than the chambered installation originally envisioned by the architect. The 25-rank organ is free-standing on one side of the chancel area, behind the choir, advantageously placed for both tonal and visual effect. Mr. Rosales recounted the work which had been done, then drew stops for an effective demonstration by Richard Unwin. New churches contemplating an older organ would do well to study this example. (See photograph, page 2.)

After a ride to Whittier and lunch and a tour at the shop of David Harris, the group heard a demonstration of the large (4/53) Harris organ built in 1976 for First Friends Church in Whittier. Mr. Harris explained his reasons for building an eclectic, unified instrument of large scope and considerable variety, and brief examples were played.

The remaining afternoon time was devoted to a tour of San Gabriel Mission, founded in 1771, followed by a Mexican-style dinner. The group subsequently returned to music — of a different sort — and a concert by George Wright at the San Gabriel Auditorium. Mr. Wright, who is pre-eminent in the field of popular organ playing, demonstrated the 3-manual Wurlitzer with such aplomb that anyone who entered with doubts about the theater pipe organ (if any did) certainly left charmed and entertained. Mr. Wright managed to use all the characteristic stops and percussions colorfully but behind everything he played was a sense of musicianship which reflects thorough training. This was one organ recital which seemed far too short; more than an hour's time seemed only minutes long and the audience would have stayed as long as the gracious organist played.

The last day's activities began with a lecture-demonstration on flue voicing by Pieter Visser, Charles Fisk, and Charles McManis. Each of the three was provided with three similar pipes, for an identical hypothetical specification, and asked to show his methods of voicing (a voicing machine was provided). Each easily achieved the desired result and the pipes were given speech, but most interesting was the way in which each man showed his own personality in going about the project. As was demonstrated, each voicer might employ different techniques to arrive at a similar end result.

An early-afternoon trip took the group to the Abbott and Sieker shop which is housed in several adjacent buildings. This physical arrangement prompted a series of short "mini" demonstrations on various aspects of practical organ construction: building unitized bass wood pipes, re-leathering regulators, and operating a small pipe shop. The convention then moved on to the United Methodist Church of Sepulveda, where a handsome new 2-manual and pedal instrument having 25 ranks and suspended mechanical key action has been built by Abbott & Sieker (see the Dec. 1980 issue, p. 9, for the stoplist). Boude Moore, organist of the church, played an effective demonstration, which was followed by an opportunity to examine the instrument.

The closing banquet was preceded by a cocktail hour in which Justin Kramer's "Jug Orgel" was heard. After dinner, Orpha Ochse spoke on "Facing the Music," in which she used the perspective of music history to compare the roles of the composer, the performer, and the organbuilder, suggesting that each must strive for artistic quality while developing stylistic quality, two related but different qualities.

The convention came to a conclusion with the announcements and awards which are reserved for the closing event. Newly-elected board members were Lynn Dobson, Pete Sieker, and Pieter Visser. Past presidents Earl Beilharz and Ronald Poll were recognized for their efforts on behalf of the Institute, and Mr. Beilharz received a special merit award. The Principal award, given to a person outside the group for outstanding work in organ field, recognized the contributions made by Orpha Ochse. Candidates successful in passing the AIO exams were Journeymen Stuart Goodwin and Kathleen Schmidt, and Master Organbuilders David Dickson, John Gumpy, and David Wigton. Thirteen new regular members of the group were named: Winfried Banzhaf, Don Dingler, Greg Harrold, J. William Herndon, Dennis Klug, Alan Jackson, Paul McNamara, David Poll, Patrick Quigley, Richard Ratcliffe, Manuel Rosales, Timothy Vaughan, and William Visscher, as were six new associate members: Anthony Bach, Frank Friemel, Robert Poll, William Rau, Kathleen Schmidt, and David Storey.

An aspect of the convention not otherwise mentioned in this report is that of the several business meetings. Much of the outcome need not be mentioned here, but an important matter was the adoption of a Code of Ethics for AIO members, printed elsewhere in this issue. (See page 19.)

The 1980 convention committee, co-chaired by Larry Abbott and Pete Sieker, should be recognized for its work in planning and presenting a successful convention, one of value and interest to all attending. Institute members and other interested persons are reminded of plans for the 1981 convention, which will take place in Cleveland, Ohio, Sept. 27-30.

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A New Organ for Charlottesville, Virginia

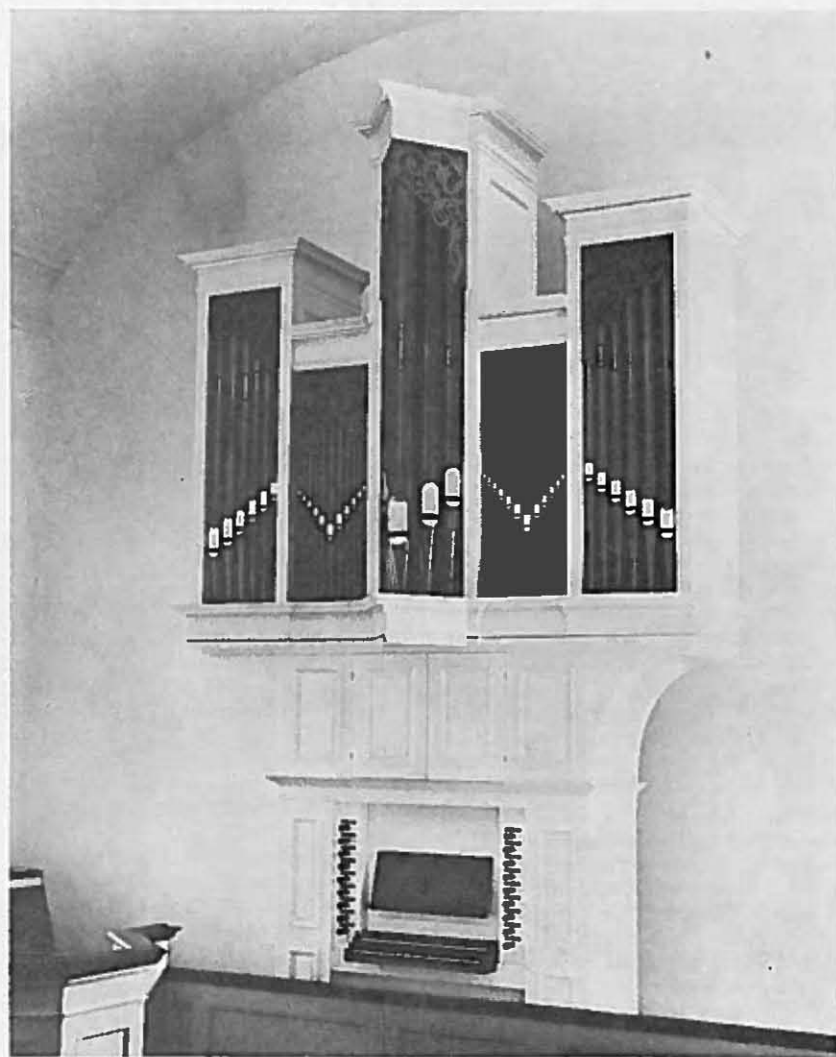
by Bruce Stevens

The old electronic is no longer considered suitable, and besides it is dying! We need a new organ, but we don't have much money to spend! The church has only 750 members, so we probably can't raise much, especially since we don't have rich members who will pay for all or most of an expensive pipe organ. What should we do? Help! Such are the realities faced by many American churches every year, and the dilemma which they apparently create can prove overwhelming and even devastating, destroying the good will and good sense of ministers, organists, choir members, organ committee members, and members of the congregation at large. Ignorance of the economics of the choices, of the theology of the alternatives, and of the relative musical and mechanical merits of the various possibilities usually is the real problem. The remedy for this — thorough education — can be extremely difficult, time-consuming, and even painful. But the sooner a committee wakes up to this responsibility and gets on with it, the better.

Such was the situation at the Westminster Presbyterian Church in Charlottesville, Virginia, in early 1975. Being Presbyterian, an official Organ Task Force had been duly appointed by the Church Session to tackle the problem head on, study it completely, and make recommendations for action. Being a university church with close ties to the University of Virginia, the members of the Task Force, although not knowledgeable about organs at all, were the type of individuals who were determined to *learn* and then make up their own minds rather than listening to advice from "experts" X, Y, and Z, and then choosing to believe one or the other.

First, a theological statement for seeking and spending a large sum of money on any kind of organ had to be developed. This statement, which addressed the sincere concerns of many in the congregation, was to become a central feature of the fund-raising brochure which was later printed and distributed. It deals with the essential role music plays in the worship of this church and the necessity therefore of a fine organ which ennobles the worship experience, making it more significant. It also deals with stewardship — to future generations as they use the organ over the next hundred years, and to the present community as it makes use of the instrument for practice and for recitals which will feed the spirits of many outside the church's own congregation.

Next, the Task Force sought to educate itself about what kind of organ would be the absolute best for their church, given the requirements of their worship format, of their music program as it stood at that point, and of the directions that they could foresee their worship and music taking in the future. It became apparent that they needed a "teacher" in the form of an advisor who would not tell them what he thought they should do, but who would lead sessions in which they would be able to arrive at correct answers themselves. How to find such an impartial, highly qualified individual? Through a series of inquiries at several universities and Presbyterian seminaries, Mr. William J. N. Stokes of Richmond was located and retained for the job. Director of Music at Second Presbyterian Church in Richmond, with a background of the highest caliber, including Eastman, Union Theological Seminary in New York, and the National Cathedral, he seemed a perfect teacher. Over the next several



Taylor and Boody Opus 3.

months a long series of sessions involving visits to all kinds of organs in the area was held. At each visit, as the organ was demonstrated by Mr. Stokes, the Task Force members sang, listened, asked questions, and registered their individual reactions by answering a series of short-answer questions pertaining to what they were experiencing. Electronic organs, electric-action and mechanical-action pipe organs, encased, unencased, and chambered — all these were visited. Although an upper limit of \$50,000 had been set as a guideline by the Church Session, the relative costs were not dwelt on at this stage.

Finally, all the reactions and thoughts were collated and discussed in the final sessions. From this, a consensus among the Task Force members, who began their quest with widely-divergent opinions, was objectively reached, as they wrote the specifications for the most desirable new organ for their church: 1) two manuals, one manual under expression, with pedals, and about 15-20 stops; 2) placement in a free-standing wooden case in the front of the church; 3) bright but pleasing, balanced, lively sound; 4) mechanical key action. Proposals for such an organ were solicited from nine builders who had been suggested by Mr. Stokes. These included the leading tracker builders in North America and Europe. Specific proposals were received from five of the nine. With the advice of John Brombaugh and Charles Fisk, the Task Force recommended and the Session approved that the organ be built by George Taylor and John Boody, both associates of Mr. Brombaugh at the time but who were planning to go into business for themselves.

During the selection process, the Task Force had determined that the ideal instrument for their church would be one which would last and be used without major repairs for over one hundred years. Their inspiration in this regard was the nearby Tannenburg organ at Hebron Lutheran Church in Madison, Virginia, which had been given only minimal repair by Mr. Taylor several years ago and which is still going strong and beautifully after 178 years of continuous use! When looked at from such a long-term perspective, the initial higher expenditure — some \$10,000 over the originally projected guideline — was seen to be entirely justified and appropriate, as opposed to the less expensive and less durable alternatives, which in any case had not been perceived as desirable. It was also comfortable to realize that over the hundred-year time frame, the church would actually be spending far less than if it had selected one of the other possibilities. The approval of the project was contingent upon a successful financial campaign. To this end, a brochure was printed and presented to the congregation at a dinner involving many slides, tapes, pictures, and a wonderful demonstration of voicing and talk by Mr. Taylor. The organ fund, which already contained about \$10,000, began to swell. People, without direct solicitation, began to give and pledge in a surprising manner. Once a certain percentage of the total had been raised, the contract was signed, the organ was started, and a new era for the church was begun.

All of this groundwork came to splendid fruition when the new instrument finally was completed after meticulous voicing in the church. The

builders were challenged to produce something extraordinary, since the church building, a copy of an 18th-century church not far away, is visually and acoustically a gem. With hard plaster walls and ceiling, which is a barrel vault in both nave-chancel and transept directions, the reverberation is about three seconds, even though the building is small and seats only about 330. The white wall and ivory woodwork, together with the lack of any decoration whatsoever, made for a clean, bright, even stark look. The front wall behind the central choir loft was entirely blank and demanded some focusing element. Mr. Taylor took care to design and execute a case that would appear to be a part of the building from the standpoint of proportions, moldings, color, and restraint in decoration. The case fills the wall perfectly, being neither too broad, narrow, tall nor short. The moldings and paneling are inspired by the simple, elegant woodwork in the church, and the organ is painted ivory to match it exactly. Several bands of gold leaf add a subtle touch of elegance, as do the carved mahogany pipe shades, which are left natural to echo the wood color of the pews, floors, and railings. The dark, polished lead pipes are set off by gold leaf applied to the mouths. This creates a spectacular effect in the sunlight of the morning or the artificial lighting at night. The high cut-ups in this gilded area give the pipes not only a vocal sound but also a vocal appearance!

The sound of the instrument has real weight and gravity, which, coupled with the bold, open voicing, makes it sound much larger than it is. The building acoustics and the resonating case of solid woods aid in creating this effect. The principal chorus on the Great is at once polyphonically clear yet blended, reminding one of 16th- and 17th-century instruments in Holland. The mixture adds intensity and brilliance without penetrating glitter. Both the 2-2/3' and the 1-3/5' strike the fine balance of forming a beautiful Sesquialtera with the Rohrflöte and of still being perfect in their respective chorus roles; they blend in completely. The Bourdon 16' is one of the special glories of the instrument, making one wonder why it is so frequently omitted by builders today. The sound of the plenum with this stop added is unforgettable in richness, as are smaller ensembles, such as the Bourdon added to principals 8' and 4'. The Rohrflöte has a full-bodied lusciousness which is reminiscent of the Schnitger in Steinkirchen. It, like all the flutes, has a lovely, "tonguing" attack but no chuff at all. Although there is no flute 4' on the Great, a gorgeous flute 8' and 4' combination is made by playing the Bourdon and Rohrflöte one octave higher.

A unique feature of this organ is the swell shutter location on the back of the Positive. The front doors to this division were left solid to match the other case panels. They can be easily opened to provide a traditional Positive in the "breast" of the organ. The layout in this division is also in typical Brustwerk fashion, with the shorter ranks to the front and the pipes in chromatic arrangement. Thus there is no obstruction to easy access to these pipes. With the doors closed, however, regular, vertical shutters on the back of the case, controlled by a normal, balanced swell pedal, give a measure of swell effect useful in accompanying the various choirs of the church. This works primarily because of the hard

wall behind the organ which bounces the sound out, and the live acoustics.

Everything in the organ, with the exception of the Swiss blower, was handmade by the organbuilders. All is of the finest quality and finish available today. Simplicity, elegance, and longevity are the goals in every piece of the instrument, and it is a pleasure to see how these goals have been completely realized. It takes little imagination to understand how this organ could well be playing 100 or 178 years from now, given reasonable care and the optimistic hope for mankind held by the members of Westminster Church and by the Taylor & Boody firm.

Bruce Stevens is Director of Music at Westminster Presbyterian Church in Charlottesville, VA, a position he assumed in 1977. He holds degrees from the University of Richmond and the University of Illinois, was a Marshall Fund grantee for organ study in Denmark, and was a student of Anton Heiller in Vienna. He is active as a concert organist, specializing in playing music written for tracker organs on such instruments. Persons interested in having a copy of the fund-raising brochure prepared by Westminster Church are invited to send a stamped (40¢), self-addressed, 8" x 10" envelope to Mr. Stevens at the church: 190 Rugby Road, Charlottesville, VA 22903.

**Westminster Presbyterian Church
Charlottesville, Virginia**

**Taylor and Boody Organbuilders
Staunton, Virginia
Opus 3, 1980**

Great
Bourdon 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Quinte 2-2/3'
Superoctave 2'
Gemshorn 2' (prepared)
Tertia 1-3/5'
Mixture IV

**Positive
(expressive)**
Gedackt 8' (oak)
Rohrflöte 4'
Octave 2'
Quinte 1-1/3'
Zimbel III
Regal 8'

Pedal
Subbass 16' (poplar)
Octave 8'
Trompet 8'

Couplers
Positive to Great (shove)
Great to Pedal
Positive to Pedal

Mechanical key and stop action
Tremulant to entire organ
Zimbelstern
Balanced expression pedal
Flexible winding
Unequal temperament (Kirnberger III)
Metal pipes of hammered lead alloy
Natural keys of polished cow bone
Sharps and stop knobs of ebony
Case of solid poplar and oak
Number of pipes: 1117



Left: the manuals and drawknobs; above: a service in progress, showing the organ in its primary accompanying role.

Here & There



On Oct. 16 and 17, 1980, Virginia Intermont College hosted its annual Organ Institute, featuring recitalist Stephen Hamilton of the college, and teacher Russell Saunders, from the Eastman School of Music. Shown above with Mr. Saunders prior to the Hamilton recital are college students who performed in the organ masterclass. From left to right: Gerald Herring, Mr. Saunders, Susan Robinson, Patricia Van Doren, Pamela Smith, Mr. Hamilton, Danny Fleming, and Bradley Jones. Sixty-two people from ten states registered for this event.

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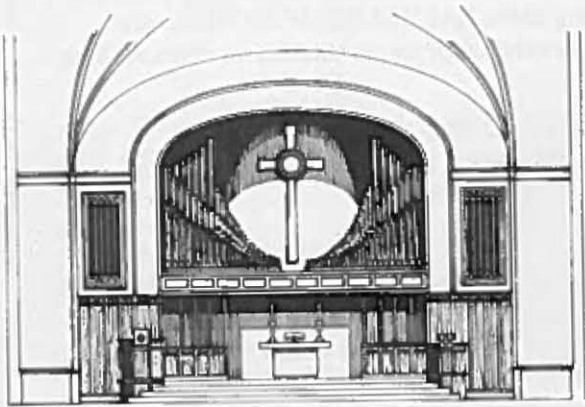
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New Organs



Casavant Frères, Saint-Hyacinthe, Québec, have completed a 3-manual and pedal organ, Op. 3455, of 43 ranks for the First Presbyterian Church of Davenport, IA. The electric-action instrument is placed at the front of the sanctuary, above and behind the altar. Doris Hamel Eicher played the dedication recital April 13, 1980; June Kirlin's "Song of the Sun," for choir, orchestra, and soloists was also performed. Ruth Baker is the church organist, and Philip Aley is music director.

GREAT

Spitzflöte 16' 12 pipes
 Prinzipal 8' 56 pipes
 Spitzflöte 8' 56 pipes
 Oktave 4' 56 pipes
 Quinte 2-2/3' 56 pipes
 Oktave 2' 56 pipes
 Terz 1-3/5' 56 pipes
 Mixtur VI 2' 336 pipes
 Trompette 16' 12 pipes
 Trompette 8' (hooded) 56 pipes

SWELL

Bordun 16' (wood) 12 pipes
 Spitzgeigen 8' 56 pipes
 Vox Coelestis (GG) 8' 49 pipes
 Bordun 8' (metal) 56 pipes
 Oktave 4' 56 pipes
 Rohrflöte 4' 56 pipes
 Gemshorn 2' 56 pipes
 Scharf IV 1' 224 pipes
 Klarinette 16' 56 pipes
 Trompette 8' 56 pipes
 Klarine 4' 56 pipes
 Tremulant

CHOIR

Dulzflöte 8' 56 pipes
 Schwebung (TC) 8' 44 pipes
 Rohrgedackt 8' 56 pipes
 Traversflöte 4' 56 pipes
 Italienisch Prinzipal 2' 56 pipes
 Komet II (TC) 88 pipes
 Quinte -1/3' 56 pipes
 Englisch Horn 8' 56 pipes
 Tremulant

PEDAL

Kontrabass 16' (wood) 30 pipes
 Spitzflöte 16' (GT)
 Bordun 16' (SW)
 Oktave 8' 30 pipes
 Spitzflöte 8' (GT)
 Bordun 8' (SW)
 Oktave 4' 30 pipes
 Mixtur IV 2-2/3' 120 pipes
 Posaune 16' 30 pipes
 Trompette 16' (GT)
 Trompette 8' 12 pipes
 Klarine 4' (SW)

COUPLERS

SG 16', 8'
 CG, SC
 CC 16'
 GP, SP, CP



Wicks Organ Co., Highland, IL, has completed a 3-manual and pedal organ of 41 ranks for the First Presbyterian Church of Maitland, FL. The direct-electric-action instrument is encased on either side of a central column bearing the chancel cross and is elevated behind the choir loft. The Trompette en Chamade is mounted at the bottom of both cases. Alexander Anderson played the dedication recital; Robert Eshenaur is the church organist.

GREAT

Quintaton 16' 61 pipes
 Prinzipal 8' 61 pipes
 Holzflöte 8' 61 pipes
 Oktave 4' 61 pipes
 Spillpfeife 4' 61 pipes
 Octavin 2' 61 pipes
 Mixture IV 244 pipes
 Trompette en Chamade 8' 61 pipes
 Trompette 8' 61 pipes
 Chimes

SWELL

Rohrflöte 8' 61 pipes
 Viola Pomposa 8' 61 pipes
 Viola Celeste 8' 61 pipes
 Geigen Prinzipal 4' 61 pipes
 Nachthorn 4' 61 pipes
 Klein Oktave 2' 61 pipes
 Scharf III 183 pipes
 Basson 16' 24 pipes
 Trompette 8' 61 pipes
 Hautbois 4' 61 pipes
 Tremolo

ROSITIV

Pommer 8' 61 pipes
 Erzähler 8' 61 pipes
 Prinzipal 4' 61 pipes
 Koppelflöte 4' 61 pipes
 Nasat 2-2/3' 61 pipes
 Flachflöte 2' 61 pipes
 Terz 1-3/5' 49 pipes
 Rohr Schalmel 16' 12 pipes
 Trompette en Chamade 8' (GT) 61 notes
 Rohr Schalmel 8' 61 pipes
 Tremolo

PEDAL

Principalbass 16' 32 pipes
 Subbass 16' 32 pipes
 Quintaton 16' (GT) 32 notes
 Quinte 10-2/3' 5 pipes
 Oktavebass 8' 32 pipes
 Gedacktbass 8' 32 pipes
 Choralbass 4' 32 pipes
 Flöte 4' 12 pipes
 Mixture III 96 pipes
 Bombarde 16' 32 pipes
 Basson 16' (SW) 32 notes
 Rohr Schalmel 16' (PS) 32 notes
 Bombarde 8' 12 pipes
 Rohr Schalmel 4' (PS) 32 notes

ANALYSIS

Gedeckt 16' 85 pipes
 Prinzipal 4' 61 pipes
 Hohl Flute 4' 73 pipes
 Fagot 8' 61 pipes

GREAT

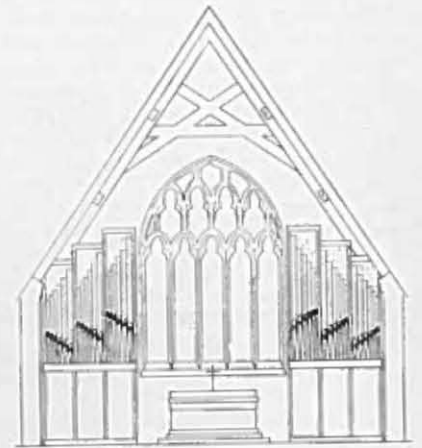
Gedeckt 8'
 Hohl Flute 8'
 Prinzipal 4'
 Gedeckt Flute 4'
 Twelfth 2-2/3'
 Prinzipal 2'
 Siffloete 1'
 Fagot 8'
 Fagot Clarion 4'

POSITIV

Hohl Flute 8'
 Hohl Flute 4'
 Gedeckt Flute 2'
 Quint 1-1/3'
 Prinzipal 1'
 Fagot 8'

PEDAL

Bourdon 16'
 Gedeckt 8'
 Prinzipal 4'
 Gedeckt Flute 4'
 Prinzipal 2'
 Fagot 8'
 Fagot Clarion 4'



Gross-Miles Organ Co. of Princeton, NJ, has completed a 2-manual and pedal organ of 26 ranks for the Chapel of the Good Shepherd at Bishop Whipple Schools, Faribault, MN. The instrument has electro-mechanical action with solid-state switching and classic-style voicing. Parts of the Great and Pedal were installed in 1974, and the remainder was completed in late 1980. A windpressure of 2 3/4" was employed.

GREAT (left case)

Quintaton 16' 61 pipes
 Prinzipal 8' 49 pipes
 Rohrflöte 8' 61 pipes
 Oktave 4' 61 pipes
 Rohrpfleife 2' 24 pipes
 Mixture IV-V 201 pipes
 Trumpet 8' 29 pipes
 Clarion 4' 12 pipes

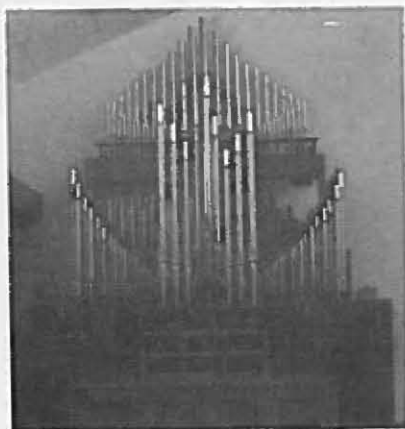
SWELL (right case)

Holzgedeckt 8' 61 pipes
 Gemshorn 8' 61 pipes
 Gemshorn Celeste (TC) 8' 49 pipes
 Spitzflöte 4' 61 pipes
 Nasat (TC) 2-2/3' 49 pipes
 Oktave 2' 61 pipes
 Terz (TC) 1-3/5' 49 pipes
 Quintflöte 1-1/3' 12 pipes
 Superoktave 1' 12 pipes
 Scharf III-IV 232 pipes
 Kunstzimbäl 1 61 notes
 Cromorne 8' 61 pipes
 Tremulant
 Octaves Graves (couplable)

PEDAL (left case)

Acoustic Bass II 32' 32 notes
 Subbass 16' 12 pipes
 Quintaton 16' (GT)
 Prinzipal 8' 32 pipes
 Rohrgedackt 8' (GT)
 Oktave 4' 12 pipes
 Schwiegel 2' 12 pipes
 Mixture III-IV 116 pipes
 Basse de Cornet IV-V 32' 32 notes
 Posaune 16' 12 pipes
 Trumpet 8' 32 pipes
 Cromorne 4' (SW)

3 unison couplers



The Hoyer Organ Co., Lawrence, KS has installed a 2-manual and pedal organ of 4 ranks in Faith Lutheran Church, Bentonville, AR, where it is placed in the rear of the church next to the choir area. The same firm is constructing a 3-rank unit organ for the Rev. Herman Mayer, pastor of the church. Both instruments have electro-pneumatic action.

Campmeeting Spiritual Book

Glory, Hallelujah! The Story of the Campmeeting Spiritual, by Ellen Jane Lorenz. Nashville, Tenn.; Abingdon, 1980. 144 pp., paperbound, \$5.95.

This highly-readable book reflects the lifelong interest of the author and draws on the church music heritage of her own family. In it, she describes the songs and songbooks of the Northern, English-language camp meetings and revivals. Four main sections cover the beginnings of the meetings, the evolution of the spirituals, their coming into print, and their persistence today. A final division gives forty-eight examples of the spirituals, with annotations. An index, glossary, notes, and bibliography are included. The small volume is serviceably printed.

Although this is a work which is informative, it is also entertaining, for the author has a vivid style and she has peppered the text with many quotes

from contemporary sources. For instance, she relates that "The campmeeting spirituals spread like the kudzu vine, and soon covered the country with their catchy, fervent melodies" (p. 42); or "I joined the Methodist Church because Methodists sang a lot, and I loved to sing hymns. Not those old Yankee psalm-tunes. They're too slow, but the lively ones from the West" (p. 36). With such colorful writing, she tells her story and transports the reader into an earlier time of hand-clapping, foot-stomping excitement.

Glory, Hallelujah! deals with a combination of religion and music which comprises an important part of America's cultural history. It is especially suggested for reading by those who have spent much time in solemn pews.

— Arthur Lawrence

American Institute of Organbuilders

CODE OF ETHICS

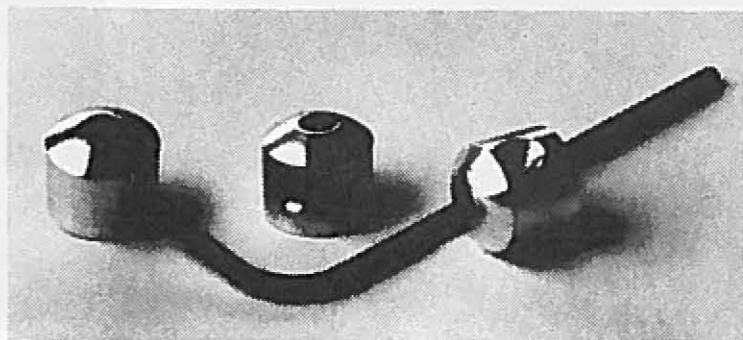
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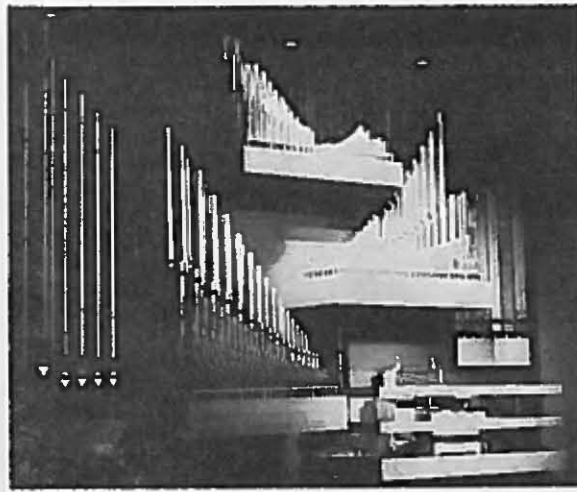
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New Organs



Fratelli Ruffatti of Padua, Italy, has installed a 5-manual and pedal organ of 83 ranks in St. Paul's Lutheran Church, Orlando, FL. The rear-gallery instrument is in a new church which forms the top floor of an 18-story total-care retirement facility — Orlando Lutheran Towers. An additional chancel organ is planned, with a duplicate 5-manual console. The organ has adjustable tracker-touch manuals, Proper Automatic Pedal, adjustable pedal clavier, and Ventilabrinaction windchests. The tilting-tablet console has abony finish with African rosewood interior.

The organ was given by Dr. Duke C. Trexler as a memorial to his wife. It was dedicated Aug. 24, 1980, and a continuing series of recitals is being held. A major playing competition is planned for the future. Keith E. Bailey is the organist-choirmaster.



Holtkamp Organ Co., Cleveland, OH, has built a 3-manual and pedal organ of 38 ranks for Wingate College, Wingate, NC. The exposed installation cantilevered from the left front wall of Austin Auditorium has electro-pneumatic key and stop action, with a solid-state capture combination system. The console has plumwood manual naturals, palisander manual accidentals, and cherry stop tablets. David L. Klepper of Klepper Marshall King Associates, White Plains, NY, served as an acoustical consultant for the extensive refurbishing of the auditorium. Gerre Hancock played the dedication recital on Nov. 14; Bonnie Harkey Geist is the college organist. The instrument was a gift of Thelma Rivers.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT
Basso 16' 61 pipes
Principal 8' 61 pipes
Rohr Gedackt 8' 61 pipes
Octave 4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes

SWELL
Gamba 8' 61 pipes
Hohlfloete 8' 61 pipes
Geigen Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Dulzian 16' 61 pipes
Oboe 8' 61 pipes
Clairon 4' 61 pipes
Tremolo

POSITIV
Copula 8' 61 pipes
Principal 4' 61 pipes
Rohrfloete 4' 61 pipes
Blockfloete 2' 61 pipes
Cornet II 122 pipes
Scharf III 183 pipes
Cromorne 8' 61 pipes

PEDAL
Principal 16' 32 pipes
Basso 16' (GT)
Octave 8' 12 pipes
Octave Basso 8' (GT)
Choralbass 4' 32 pipes
Rauschbass IV 128 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes

COUPLERS
GP, SP, SP 4', PP
SG, PG, SP

GREAT (II)
Montre 16' 29 pipes
Spitzflute 16' 12 pipes
Principal 8' 61 pipes
Spitzflute 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Flute Harmonique 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture IV 244 pipes
Cymbal III 183 pipes
Trompette 8' 61 pipes
Trompette 4' 61 pipes
Trompette en Chamade 8' (SO)
Tremulant
Chimes
Harp 8'
Celesta 4'
Great to Great 16', 4'
Great Unison Off

RUCKPOSITIV (I)
(Gallery rail)
Holzgedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Koppelfloete 4' 61 pipes
Octave 2' 61 pipes
Fife 2' 61 pipes
Quinte 1-1/3' 61 pipes
Siffloete 1' 61 pipes
Sesquialtera II 112 pipes
Scharf V 2/3' 305 pipes
Dulzian 16' 61 pipes
Cromorne 8' 61 pipes
Mussette 4' 61 pipes
Trompette en Chamade 8' (SO)
Zimbelstern
Tremulant
Positiv to Positiv 16', 4'
Positiv Unison Off

SWELL (III)
Bourdon Doux 16' 12 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' 61 pipes
Flute Celeste II 8' 110 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Flauto Veneziano 4' 61 pipes
Nazard 2-2/3' 61 pipes
Piccolo 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein Jeu III 2' 183 pipes
Cymbal II 2/3' 122 pipes
Contre Trompette 16' 61 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Vox Humana 8' 61 pipes
Clairon 4' 61 pipes
Tremulant
Swell to Swell 16', 4'
Swell Unison Off

SOLO (IV)
(enclosed)
Cello 8' (prepared)
Cello Celeste 8' (prepared)
Flauto Mirabilis 8' (prepared)
Flauto Mirabilis 4' (prepared)
French Horn 8' (prepared)
Corno di Bassetto 16' (prepared)
English Horn 8' (prepared)
Tuba Magna 16' (prepared)
Tuba Mirabilis 8' (prepared)
Clairon 4' (prepared)
Grand Fourniture VII-IX (prepared)
Tremulant (prepared)
Trompette en Chamade 16' 12 pipes
Trompette en Chamade 8' 61 pipes
Trompette en Chamade 4' 12 pipes
Chimes (GT)
Solo to Solo 16', 4'
Solo Unison Off

CHOIR (I)
(enclosed)
Erzahler 16' 12 pipes
Flute a Cheminee 8' 61 pipes
Erzahler 8' 61 pipes
Erzahler Celeste 8' 61 pipes
Principalino 4' 61 pipes
Flute a Pavillon 4' 61 pipes
Block Flute 2' 61 pipes
Larigot 1-1/3' 61 pipes
Ridieno III 1' 183 pipes
Petite Trompette 8' 61 pipes
Oboe d'Amore 8' 61 pipes
Petite Trompette 4' 12 pipes
Tremulant
Harp 8'
Celesta 4'
Choir to Choir 16', 4'
Choir Unison Off

PEDAL
Open Wood 32' (electronic)
Contre Bourdon 32' (electronic)
Principal 16' 32 pipes
Soubasse 16' 32 pipes
Erzahler 16' (CH)
Spitzflute 16' (GT)
Bourdon Doux 16' (SW)
Octave 8' 32 pipes
Spitzflute 8' (GT)
Bourdon 8' (SW)
Flute 8' 32 pipes
Erzahler 8' (CH)
Bourdon 4' (SW)
Mixture VI 2' 192 pipes
Contre Bombarde 32' 12 pipes
Bombarde 16' 32 pipes
Contre Trompette 16' (SW)
Dulzian 16' (PS)
Trompette 8' 12 pipes
Petite Trompette 8' (CH)
Clairon 4' 12 pipes
Petite Clairon 4' (CH)
Mussette 4' (PS)
Trompette en Chamade 8' (SO)
Trompette en Chamade 4' (SO)
Chimes (GT)

KLEIN PEDAL
(Gallery rail)
Bourdon 8' 32 pipes
Choral Bass 4' 32 pipes
Rohrpfeife 4' 32 pipes
Fife 2' 32 pipes
Rauschquinte II 2-2/3' 64 pipes
Schalmei 4' 32 pipes
Tremulant

CHANCEL (III)
(Chancel left, enclosed)
(Prepared)
Principal 8'
Gemshorn 8'
Gemshorn Celeste 8'
Bourdon 8'
Flauto Dolce 8'
Flauto Dolce Celeste 8'
Principal 4'
Koppelfloete 4'
Nazard 2-2/3'
Octave 2'
Flute a Bec 2'
Tierce 1-3/5'
Larigot 1-1/3'
Fife 1'
Mixture 2/3'
Trompette 8'
Clairon 4'
Tremulant
Harp 8'
Celesta 4'
Chancel to Chancel 16', 4'
Chancel Unison Off

CELESTIAL (V)
(Chancel right, enclosed)
(Prepared)
Flute de Jubal 8'
Aeoline 8'
Vox Mystica 8'
Chest of Violes III 8'
Flute Harmonique 4'
Tuba 8'
Clarinet 8'
Schalmei 8'
Vox Humana 8'
Herald Trumpet 16', 8', 4'
(horizontal, unenclosed)
(mounted with wood-carved flying angels)
Tremulant
Chimes
Celestial to Celestial 16', 4'
Celestial Unison Off

CHANCEL PEDAL
(Chancel left, enclosed)
(Prepared)
Contre Bourdon 32'
Soubasse 16'
Flauto Dolce 16'
Octave 8'
Bourdon 8'
Principal 8'
Flauto Dolce 8'
Posaune 16'
Posaune 8'
Schalmei 4'
Chimes
Chancel Pedal Unison Off

INTERMANUAL COUPLERS
Swell to Great 16', 8', 4'
Choir to Great 16', 8', 4'
Solo to Great 16', 8', 4'
Positiv to Great 16', 8', 4'
Great on Choir/Positiv
Swell to Choir/Positiv 16', 8', 4'
Solo to Choir/Positiv 16', 8', 4'
Choir to Swell 8', 4'
Great on Solo
Choir on Solo
Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Solo to Pedal 8', 4'
Choir to Pedal 8', 4'
Positiv to Pedal 8', 2'
Celestial on Solo
Celestial on Swell
Celestial on Great
Celestial on Choir/Positiv
Celestial to Pedal 8', 4'
Chancel on Celestial
Chancel on Solo
Chancel on Great
Chancel on Choir/Positiv
Chancel to Pedal 8', 4'

12 reppels for reeds and mixtures
14 reversibles
20 general pistons
10 divisional pistons
4 memory banks
6 floating expression controls
3 expression pedals
crescendo pedal
all swells to swell



Austin Organs of Hartford, CT, has recently completed the installation of a 2-manual and pedal organ of 27 ranks, Op. 2647, at Central Presbyterian Church, Fort Smith, AR. The Great and Pedal divisions are free-standing in the chancel, with the Swell directly behind an acoustically-transparent grillecloth. The wind pressure is 2 1/2". Contract negotiations were handled by area representative Bill Moore. Ronald Pearson was the consultant, and Frank Taylor is the organist.

GREAT
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Gemshorn 8' (SW) 61 notes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Spitzprinzipal 2' 61 pipes
Fourniture IV 244 pipes
Cromorne 8' 61 pipes

SWELL
Rohrgedackt 16' 12 pipes
Rohrfloete 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Koppelfloete 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockfloete 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Rohrschalmei 4' 61 pipes
Tremolo

PEDAL
Principal 16' (GT) 12 pipes
Gemshorn 16' (SW) 12 pipes
Gedackt 16' (SW) 32 notes
Octave 8' 32 pipes
Rohrfloete 8' (SW) 32 notes
Choralbass 4' 32 pipes
Rauschquint II 64 pipes
Trompette 16' (SW) 12 pipes
Cromorne 4' (GT) 32 notes

New Organ Book

reviewed by Thomas Murray

The Organ in New England, by Barbara Owen. Raleigh, NC: The Sunbury Press, 1979. 629 pp., \$72.00.

The 1970s saw the publication of two milestone textbooks on American organbuilding history. One of these, Orpha Ochse's *The History of the Organ in the United States* (Indiana University Press, 1975), quickly became an indispensable resource for every serious student. Barbara Owen's *The Organ in New England, an account of its use and manufacture to the end of the nineteenth century* will assume a similar position. To make too close a comparison of these books is to do neither complete justice: suffice to say that those who treasure "Ochse" will find in "Owen" a volume of comparable length (384 pages of text) and an example of superlative scholarship.

Barbara Owen brings a lifetime of research to her task as chronicler of the old New England organmakers. She was one of the founders of the Organ Historical Society and its first president. She gained an excellent working knowledge of the organ from her former, long association with the firm of C. B. Fisk — a comprehensive knowledge not only of the care and restoration of old instruments, but of the art of building new instruments as well. She has much practical experience as a performer and has taught organ history and literature at Westminster Choir College and the Peabody Conservatory. Combine all these qualifications with a sterling writing technique, and you have a surpassingly fine production.

As the title page indicates, this is a study of those organbuilders (and the imported organs which influenced them) located in the six New England states. It will be seen immediately, therefore, that the text is devoted to a field narrower than that of Dr. Ochse's book, and is correspondingly more detailed. The biographical treatment of William Goodrich, the "father" of the Boston organbuilding industry, is just about as complete and specific as is our current knowledge of him. The two chapters devoted to George and Elias Hook (two of Goodrich's apprentices) and to the Hook & Hastings firm account for nearly 100 pages, and again, the completeness of the presentation is exemplary. A chap-

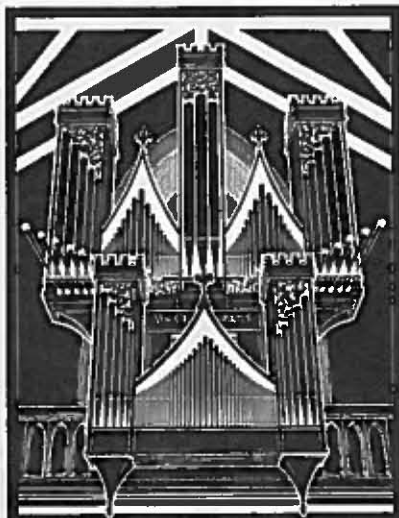
ter covering the "Great Organ" (the 1863 Walcker imported for the Boston Music Hall) is likely to remain the last word on that famous instrument for some time, and readers will be delighted to have the original specification of this organ, meticulously annotated, along with 125 other stoplists given in one of the four appendices.

Virtually all of the organbuilders, great and small, who were active in New England before 1900 are represented in the book; but this is not merely a mountain of stoplists, footnotes and biographical material, however. It is (like Dr. Ochse's book) a study which offers a perspective — a stylistic understanding and interpretation of the 19th-century organ based as much on the organ music of the period, on our knowledge of the admired performers of the day — in short, on the use made of these instruments — as on the instruments themselves. This is apparent in the text and is supported by excerpts from three organ "methods" from the mid-century, quoted in another appendix.

The visual qualities of the organs, along with portraits of all the major organists and organbuilders, are well-illustrated in the photographic plates (191 photographs in all) at the back of the volume. Many of the photographs found here have never been reproduced before, including detailed pictures of line drawings, reed pipes, views of factory buildings and pipe shops, and gatherings of shop workmen. The oldest known photograph of an American organ, taken in 1846, is one of the treasures in the illustration department.

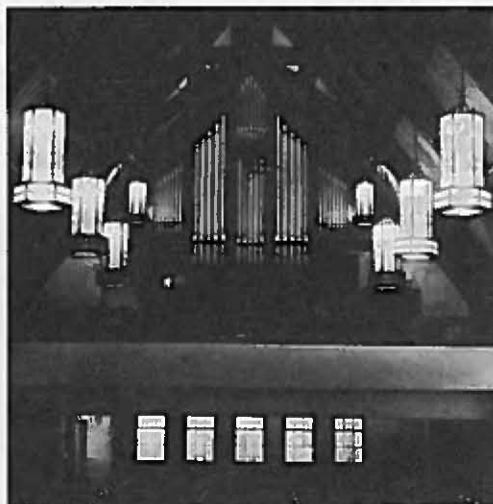
A good bibliography and discography complete the list of highly admirable features of this book, and it only remains to be said that for those who know and love old American organs or who are seriously interested in understanding them with greater perception, this book is a must and is well worth the somewhat intimidating price!

Thomas Murray is well-known for his recordings of historic American instruments, particularly organs in the Boston area. Organist of St. Paul's Cathedral (Episcopal) in Boston from 1973 to 1980, he now maintains an active schedule of recitals, teaching, and recording.



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|----------------|----------------|-----------------|---------------|
| GREAT | | PEDAL | |
| 8' Principal | 8' Quintadena | 16' Subbass | 16' Rohrflöte |
| 4' Principal | 4' Gedackt | 8' Principal | 8' Gedackt |
| 2' Flachflöte | Mixture | 4' Chorale Bass | 16' Fagott |
| 8' Krummhorn | Chimes | 4' Krummhorn | |
| SWELL | | | |
| 8' Rohrflöte | 8' Salsicional | | |
| 4' Gemshorn | 2' Principal | | |
| 1 1/2' Larigot | 8' Trumpet | | |

Letters to the Editor

Passing of Virgil Fox

The passing of a friend is always a great loss. When that friend is Virgil Fox, the loss is immeasurable. There are people in our lives we just assume will always be there. Virgil was such a person. A more dedicated champion of the organ is hard to imagine. Music was his life, and he lived it to the fullest. Virgil's unswerving belief in his convictions is an example of the kind of dedication all of us would do well to emulate.

In the review of Virgil's New York debut in 1984 at the Wanamaker Auditorium, T. Scott Buhrman wrote:

He feels his music . . . No funeral processions around him anywhere. He doesn't even know that the organ is a dignified, musty old religious job. He thinks the thing is musical. He thinks it's colorful, lively, vivacious, rhythmic. And it certainly is when he gets at it . . . It's a time for rejoicing. And what a genuine chap young Fox is. He hasn't learned a single trick of haughtiness. Heaven preserve him from it, and he'll do the organ a world of good before he dies.

To this I would like to add a resounding, "AMEN".

James Dale

Organist, U.S. Naval Academy Chapel
Annapolis, Maryland

I think the time is right for the organists to get organized and work with union contracts where they can earn a decent wage, and have medical, retirement, and the other benefits enjoyed by other people.

Get organized and earn a salary you can live with!

Sincerely,

Ann Cunningham
Greensboro, NC

On Cogswell & Phelps

The Diapason is to be commended for its inclusion of Lawrence Phelps' sequel letter to "The Future of the Organ" and David Cogswell's "Organbuilding in the 1980's - A New Course?" in the same (September 1980) issue. Mr. Phelps' picturesque appeal to "maintain a larger view . . . look clearly at the fundamentals," and "not get led down strange and inviting garden paths" nicely balances Mr. Cogswell's thoughtful meanderings.

Considering how many nicely written words both organbuilders produced for non-technical ideas of less than universal interest, I wonder if the "main asset" Mr. Cogswell mentions of "glib tongue and stationery" might apply to more than just amateurs.

Many of Mr. Cogswell's design trends, such as heavier pipe metal, higher wind pressures, solid but clear 16' pedal tone, modified encasement, and solid-state controls, have already been in use by some organbuilders for several years with absolutely no intent of "romanticization of the neo-classic organ." His typical organ of the 80s will be prevented from happening by two factors working together: good organists and poor economic conditions.

The paucity of 8' stops on current American organs has nothing to do with a repugnance toward foundation tone. A look at stoplists of modest size prototypes from the 17th and 18th centuries tells us two things: (1) duplication of 8' and 4' pitches in the same division was not an invention of Romanticism, and (2) such duplication was then often preferred over a second manual and pedal. As a result of post-Romantic practices, not "classic" ones, no responsible 20th-century American organist is going to sit still for reducing a proposed organ to one manual or omitting the upperwork to include more foundation stops. Small two-manual and pedal organs are now understandably desired over hefty one-manual instruments.

Very few organs large enough to include additional foundation and reed stops are likely to be built any time soon. Such stops make the cost of an organ too high for present economic conditions. Ten and twenty years ago many newer congregations bought sizeable three- and four-manual instruments as their first pipe organs. Now comparable churches, even in fat Houston, are buying six to fifteen stop instruments as their first organs, even for buildings seating 600 to 1000.

There is, undoubtedly, a revived interest in America's Romantic and post-Romantic organs. For the 1980s, however, the revival's impact on new organs might remain mostly in the imagination.

Thomas Turner
Houston, TX

It is bad enough that David Cogswell's "New Course" for organbuilding is the least artistically rational idea since Hope Jones' Unit Orchestra. It is sadly ironic that his nutty idea will, as he points out, cost much more per stop than the already-high prices we must of necessity charge, in a time when the nation is hardly in any mood to splurge on waste such as he advocates. He also points out in his own article that more energy will be required to blow his monstrosities, in a time when energy is at a premium!

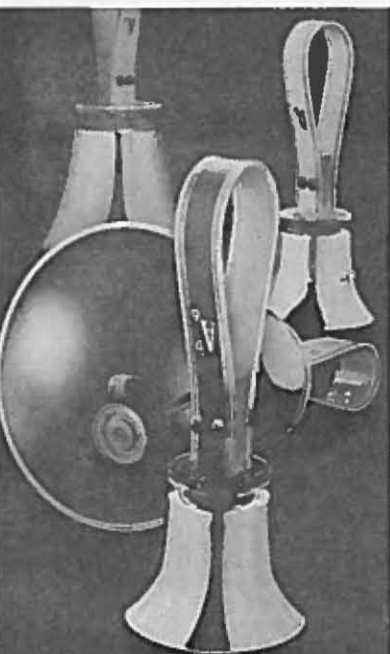
The politics of his own state have been such that rampant taxation and welfare state mentality have driven out much industry and talent, leaving New England in less of a position to afford his ludicrous ideas. This same economic disadvantage has prevented him, it seems, from travelling this nation to see what the true leaders in organbuilding trends are doing. It seems he is really trying to generate an excuse for the common-place patching up of old 8'-heavy organs in his area due to necessity!

The Letter to the Editor by Lawrence Phelps in the same issue in which Mr. Cogswell's article appeared contains vastly more wisdom and foresight!

Sincerely,

Jan Rowland
Visser-Rowland Associates, Inc.
Houston, TX

The second to last sentence in Mr. Phelps response (Sept., p. 19) was printed with a regrettable type-setting error: it should read "The 19th-century organ has produced . . ." (rather than "The 16th-century organ . . .").



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Calendar

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

UNITED STATES East of the Mississippi

16 JANUARY

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

18 JANUARY

Ockeghem Missa Mi-Mi; St Ignatius Church, New York, NY 11 am
Rossini Messe Solennelle; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 3; Holy Trinity Lutheran, New York, NY 5 pm
Paul Scheid; St Thomas Church, New York, NY 5:15 pm

Scott Trexler; Cathedral of All Saints, Albany, NY 4:30 pm

Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am

Keith Nash; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Alexander Anderson; Washington, DC Cathedral 5 pm

Douglas Rafter; 1st Baptist, Wilmington, NC 7:30 pm

Joseph Schwartz, piano; 1st Presbyterian, Naples, FL 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Hymn festival; 1st Congregational, Columbus, OH 4 pm

Carolyn Stahl; St Pauls Church, Akron, OH 8 pm

John Obetz; 7th-day Adventist, Kettering, OH 8 pm

Danald Renz, dedication; Westminster Presbyterian, Ann Arbor, MI 4 pm

James Winfield; 1st Congregational, Western Springs, IL 4 pm

19 JANUARY

Wayne Earnest; Newberry College, SC 8 pm

20 JANUARY

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

21 JANUARY

Music of Candlyn & Bullock; St Thomas Church, New York, NY 12:10 pm

William Crane; St Johns Church, Washington, DC 12:10 pm

Gerre Hancock workshop; Stetson Univ, De'and, FL 10:45 am

22 JANUARY

Bruce Gustafson, harpsichord; St. Marys College, Notre Dame, IN 8pm

23 JANUARY

Chamber music; St Johns Lutheran, Allentown, PA 8 pm

Chicago String Ensemble; St Pauls Church, Chicago, IL 8:15 pm

Robert Anderson; 1st Methodist/1st Presbyterian, Laurel, MS 7:30 pm

24 JANUARY

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

25 JANUARY

Donald Funk; St Joseph Cathedral, Hartford, CT 3 pm

Lassus Douce memoire Mass; St Ignatius Church, New York, NY 11 am

Mendelssohn St Paul; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 151, Motet VI; Holy Trinity Lutheran, New York, NY 5 pm

Jane C Gamble; St Thomas Church, New York, NY 5:15 pm

James Lazenby; Cathedral of All Saints, Albany, NY 4:30 pm

Handel festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am

Timothy Albrecht w/orch; Grace Lutheran, Lancaster, PA 4 pm

Hershey Glee Club; Calvary Reformed

Church, Reading PA 4 pm

Donald Sutherland w/percussion; Bradley Hills Presbyterian, Bethesda, MD 4 pm

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

Stephen Ackert; Washington, DC Cathedral 5 pm

Peggy Marie Haas; Westminster Presbyterian, Charlottesville, VA 3:30 pm

*William Bates; 1st Baptist, Anderson, SC 3 pm

Ted Alan Worth; 1st Presbyterian, Ft Lauderdale, FL 8 pm

Janina Kuzma, harpsichord; Art Museum, Cleveland, OH 2 pm

Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm

26 JANUARY

*William Bates workshop; 1st Baptist, Anderson, SC 7:30 pm

Nancy Akins; Newberry College, SC 8 pm

Searle Wright; Andre Hall, Miami, FL 8 pm

27 JANUARY

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

Neil Larson; Univ of Louisville, KY 8 pm

28 JANUARY

Music of Noble & Sowerby; St Thomas Church, New York, NY 12:10 pm

Bach Cantata 4, Schubert Mass in G; Lincoln Center, New York, NY 7:30 pm

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

Searle Wright; Trinity Cathedral, Miami, FL 8 pm

1 FEBRUARY

Alan D Wingard; All Saints Parish, Peterborough, NH 3 pm

Tribute to Joseph Beebe; South Congregational, New Britain, CT 4 pm

Richard Heschke; Zion Lutheran, Stamford, CT 4 pm

Byrd Mass for 5 Voices; St Ignatius Church, New York, NY 11 am

Mozart C-Minor Mass; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 14; Holy Trinity Lutheran, New York, NY 5 pm

Sandra Watters; All Saints Cathedral, Albany, NY 4:30 pm

Robert N Roth w/inst; Church of St James the Less, Scarsdale, NY 4 pm

Bernard Lagacé; West Side Presbyterian, Ridgewood, NJ 4:30 pm

Robert Plimpton; Trinity Cathedral, Trenton, NJ 3:30 pm

John Rose, dedication; Lutheran Theological Seminary, Philadelphia, PA 4 & 7:30 pm

Mt Vernon Brass; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Kenneth Axelson w/flute; 1st Presbyterian, Naples, FL 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

David Hurd; 1st Presbyterian, Ft Wayne, IN 8 pm

Luther College Choir; Grace Lutheran, Glen Ellyn, IL 7 pm

Emily J McAllister; Holy Communion Church, Memphis, TN 5:3 pm

2 FEBRUARY

Leonard Raver; United Church of Christ, Midland, MI 8 pm

3 FEBRUARY

Robert S Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon

4 FEBRUARY

Emily Gibson; St Johns Church, Washington, DC 12:10 pm

6 FEBRUARY

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

Marilyn Stulcken; Our Saviors Lutheran, Rockford, IL 8 pm

7 FEBRUARY

*Frauke Haaseemann workshop; St Johns Lutheran, Summit, NJ 10 am-3 pm

Leonard Raver w/orch; Blessed Sacrament Church, Midland, MI 8:15 pm

Hymnology workshop; Our Saviors Lutheran, Rockford, IL 9 am

Pocono Bay Singers; Silver Lakes College, Manitowoc, WI 8 pm

(Continued overleaf)

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Calendar

(continued from p. 23)

8 FEBRUARY
Daniel-Lesur Messe du Jubilé; St Ignatius Church, New York, NY 11 am
Handel Samson; St Bartholomews Church, New York, NY 4 pm

Bach B-Minor Kyrie, Gloria; Holy Trinity Lutheran, New York, NY 5 pm
Stravinsky Mass, Symphony of Psalms; Church of the Ascension, New York, NY 8 pm

Keith Williams; All Saints Cathedral, Albany, NY 4:30 pm
John F Schuder; Congregational Church, Scarsdale, NY 4 pm

St Michael-All Angels Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Eileen Guenther w/trombone; Chevy Chase Presbyterian, Washington, DC 4 pm

Carlene Neihart; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karen Paukert; Art Museum, Cleveland, OH 2 pm

Daniel Hathaway, all-Alain; Trinity Cathedral, Cleveland, OH 5 pm

10 FEBRUARY
Frederick Grimes & Rollin Smith, Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm
John Rose; Church of the Saviour, Syracuse, NY 8:15 pm

Classical guitar; Christ Church, Cincinnati, OH 12:10 pm

11 FEBRUARY
Albert Wagner; St Johns Church, Washington, DC 12:10 pm

12 FEBRUARY
Raymond Bohr; Kirk of Dunedin, FL 8:15 pm

13 FEBRUARY
Raymond Bohr; Kirk of Dunedin, FL 8:15 pm

Mozart C-Minor Mass; Trinity Cathedral, Cleveland, OH 8 pm
Henry Lowe; Christ Church, Cincinnati, OH 8 pm

14 FEBRUARY
Raymond Bohr; Kirk of Dunedin, FL 8:15 pm

15 FEBRUARY
Lassus Missa "Guand io pens"; St Ignatius Church, New York, NY 11 am
Dvorak Mass in D; St Bartholomews Church, New York, NY 4 pm

Bach B-Minor Credo; Holy Trinity Lutheran, New York, NY 5 pm
Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm

Betty Valenta; All Saints Cathedral, Albany, NY 4:30 pm
Michael Radulescu; Methodist Church, Red Bank, NJ 4 pm

Girls' Choir concert; St Peters Church, Morristown, NJ 5 pm
David Hurd; 1st Baptist, Philadelphia, PA 4 pm

Christopher Berg, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 7 pm

Pittsburgh Symphony Quartet; 1st Presbyterian, Naples, FL 5 pm
Karen Paukert; Art Museum, Cleveland, OH 2 pm

Columbus Symphony Quartet; 1st Congregational, Columbus, OH 8 pm
Wolfgang RübSam; Univ of Louisville, KY 3 pm

*Larry Smith; Cathedral of St John Evangelist, Milwaukee, WI 3 pm
William Passavant Roth; Carthage College, Kenosha, WI 4 pm

Handel Coronation Anthems; St. Lukes Church, Evanston, IL 8 pm

20 FEBRUARY
Robert Edward Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm
Organ & brass; St Johns Lutheran, Allentown, PA 8pm
Choral concert; Glenn Aud, Emory Univ, Atlanta, GA 8:15 pm

21 FEBRUARY
Wayne Earnest workshop; St Andrews Lutheran, Columbia, SC 11 am; recital 4:30 pm

22 FEBRUARY
Ronald Stalford; All Saints Parish, Peterborough, NH 3 pm
David Cox; St Joseph Cathedral, Hartford, CT pm

Porta Missa Tertii Toni; St Ignatius Church, New York, NY 11 am

"Salute to Women Composers"; St Bartholomews Church, New York, NY 4 pm
Bach B-Minor Sanctus, Agnus; Holy Trinity Lutheran, New York, NY 5 pm

Betty Mathis; All Saints Cathedral, Albany, NY 4:30 pm
Organ & instruments; St Pauls Church, Owego, NY 4 pm

South Hills Choir Festival; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm
Leonard Raver; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Boaz Sharon, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Thom Robertson; Westminster Presbyterian, Charlottesville, VA 3:30 pm

Irene Feddern; St Philip Cathedral, Atlanta, GA 5 pm

René Saorgin; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm

Organ restoration concert; Church of the Covenant, Cleveland, OH 7:30 pm
Richard Benedum; 7th-day Adventist, Kettering, OH 8 pm

Church soloists; Zion Lutheran, Ann Arbor, MI 4 pm
Gerre Hancock; Immanuel Lutheran, Grand Rapids, MI 8:15 pm

W Thomas Smith, hymn festival; St Pauls Episcopal, La Porte, IN 4 pm
*Richard Heschke; Zion UCC, Indianapolis, IN 4 pm

Handel Judas Maccabaeus; 1st Presbyterian, Nashville, TN 8 pm

24 FEBRUARY
*Gerre Hancock; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
David Craighead; Plymouth Church, Shaker Heights, Cleveland, OH 8 pm

Sally Lewin, piano; Christ Church, Cincinnati, OH 12:10 pm

25 FEBRUARY
Brenda Ferré; St Johns Church, Washington, DC 12:10 pm

27 FEBRUARY
English choral music; National Shrine, Washington, DC 8:30 pm

UNITED STATES
West of the Mississippi

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

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

18 JANUARY
Marilyn Keiser; Christ Church Cathedral, New Orleans, LA 4 pm
Justin Colyar; United Methodist, Costa Mesa, CA 3 pm

John Weaver; Sacred Heart Church, Coronado, CA 4 pm

19 JANUARY
*Marilyn Keiser workshop; Louisiana State Univ, Baton Rouge, LA 7:30 pm

20 JANUARY
*Marilyn Keiser; Trinity Episcopal, Baton Rouge, LA 7:30 pm

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

24 JANUARY
Choral Jubilee; Chandler Pavilion, Los Angeles, CA 8:30 pm

25 JANUARY
Nancy Lancaster w/trumpet; House of Hope Presbyterian, St Paul, MN 4 pm

Frederick Swann; 1st Methodist, Lubbock, TX 7 pm

John Pagett; Plymouth Congregational, Seattle, WA 4 pm

Robert A Gaylord; St Cross Episcopal, Hermosa Beach, CA 4 pm

La Montaine Service; Neighborhood Church, Pasadena, CA 8 pm

26 JANUARY

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

27 JANUARY

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

1 FEBRUARY

John Obetz; Wesley House, Univ of Nebraska, Lincoln, NE 8 pm

2 FEBRUARY

Peter Fennema; St Marks Episcopal, Glendale, CA 8:15 pm

3 FEBRUARY

Delores Bruch; Northwestern College, Orange City, IA 8 pm

*James Moeser; Mormon Tabernacle, Salt Lake City, UT 8 pm

4 FEBRUARY

Delores Bruch masterclass; Northwestern College, Orange City, IA am

6 FEBRUARY

James Moeser; All Saints Episcopal, Palo Alto, CA 8 pm

8 FEBRUARY

Festival String Quartet; Christ Church Cathedral, New Orleans, LA 4 pm

Church Circuit Opera; Grace Episcopal, Muskogee, OK 8 pm

John Weaver; Arkansas College, Batesville, AR 4 pm

Guy Bovet; Walla Walla College, Col-lige Place, WA 8 pm

Organ & clarinet; 1st Congregational, Pasadena, CA 3 pm

Solemn vespers; Blessed Sacrament Church, Hollywood, CA 4 pm

"Te Deum Laudamus"; St Albans Episcopal, Westwood, CA 4 pm

Jubilee Singers; Presbyterian Church, La Jolla, CA 7:30 pm

9 FEBRUARY

Larry Palmer w/contralto; Caruth Aud, SMU, Dallas, TX 8:15 pm

James Walker; 1st Methodist, Glendale, CA 8:15 pm

10 FEBRUARY

*John Weaver workshop; Kirk of the Hills, Tulsa, OK 8 pm

13 FEBRUARY

John Pagett, Dupré Stations; American Lutheran, Billings, MT 8 pm

David Britton; Mt St Marys College, Los Angeles, CA 8 pm

14 FEBRUARY

*John Pagett workshop; American Lutheran, Billings, MT 9 am

David Britton workshops; St Marys College, Los Angeles, CA 10 am, 2 pm

15 FEBRUARY

August Humer; Concordia College, St. Paul, MN 8 pm

Ruth Plummer w/brass; Wilshire Methodist, Los Angeles, CA 4 pm

16 FEBRUARY

Robert Anderson; Caruth Aud, SMU, Dallas, TX 8:15 pm

20 FEBRUARY

Paul Riedo; St Lukes Episcopal, Ft Collins, CO 8 pm

22 FEBRUARY

Paul Riedo; Immaculate Conception Basilica, Denver, CO 3 pm

23 FEBRUARY

*George Baker; St Thomas Aquinas Church, Dallas, TX 8:15 pm

24 FEBRUARY

John Pagett; 1st Congregational, Berkeley, CA 7:30 pm

27 FEBRUARY

Thomas Richner, piano; 1st Methodist, Palo Alto, CA 8 pm

Gerre Hancock; St Pauls Church, Bakersfield, CA 8 pm

Robert Anderson, all-Bach; 1st Congregational, Los Angeles, CA 8 pm

28 FEBRUARY

Texas Bach Choir; St Lukes Episcopal San Antonio, TX 8 pm

Hymn festival; Green Lake 7th-day Adventist, Seattle, WA 4 pm

Gerre Hancock workshop; St Pauls Church, Bakersfield, CA 9 am

Junior Bach Festival; 1st Congregational, Los Angeles, CA 2 pm

INTERNATIONAL

15 JANUARY

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

16 JANUARY

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

18 JANUARY

David Hurd; All Saints Cathedral, Edmonton, Alberta, Canada 3 pm

22 JANUARY

Juergen Petrenko; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

23 JANUARY

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

24 JANUARY

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

25 JANUARY

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

29 JANUARY

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

5 FEBRUARY

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

8 FEBRUARY

Evensong; St Pauls Church, Toronto, Ontario, Canada 4:30 pm

12 FEBRUARY

Ronald Jordan; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

19 FEBRUARY

Edgar S Hanson; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

26 FEBRUARY

Ruta Azis; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

28 FEBRUARY

Gillian Weir; Town Hall, Rochdale, England 3 pm

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Nadia Boulanger

(continued from p. 3)

next. Success depends not only on understanding the instrument and its limitations, but also on the organist's ability to release himself and let the music speak. In educating ourselves, it is sometimes necessary to like what we once disliked and to dislike what we once liked. Only when we put our own selves out of the way and let the music speak through us, will we discover the difference."

Eventually, my studies with Nadia Boulanger had to end. Our last session together was emotional for both of us. She said she felt she had awakened me to the great inner sense and power of music. This tremendous gift she gave me years ago is just now beginning to bear full fruit. Sometimes, during an organ recital, I can hear her say, "Do you really mean to do that?" or "that must be exactly as the composer intended."

Her contributions to my musical career are immense. I have, to the best of my ability, embraced the precepts she taught and tried to pass them on to musicians I work with, whether they are organists, orchestral instrumentalists, or vocalists. I believe, as did she, that no musician can interpret a composer's intentions correctly 100% of the time, but striving to do so will result in the very finest musical product. All good music, no matter how complicated, must be simple, well-ordered, when reduced to its basic elements, just as our confusing universe is simple and understandable when explained by basic laws of nature. In addition, the quality of naturalness is essential to good music. To Nadia Boulanger, this meant that music must come from the soul, therefore ultimately from God. Her devout religious

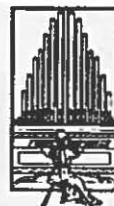
Organist-Choirmaster of St. John the Divine Episcopal Church in Houston, Texas, Richard Forrest Woods has concertized the United States, Europe, and Mexico, where his playing received government recognition. Formerly Adjunct Professor of Church Music at the Episcopal Seminary of the Southwest in Austin, Texas, and founder of the New Orleans Concert Choir, he has been a member of the Pittsburgh Symphony Chamber Orchestra and of the U.S. Navy Band. Mr. Woods studied in France with Nadia Boulanger, Jean Langlais, and André Marchal, and received the Diploma from the Schola Cantorum in Paris, with distinction.

convictions could never be separated from her concepts of creativity and beauty. One of the gifts she passed on to me was the desire to motivate others towards achieving the finest understanding of music possible. That is, to realize that technique and expression are one in the same. This concept holds true whether the instrument is inherently expressive or not. Ultimately it is the musician, permitting the music to flow, acting on it as a catalyst, who imparts the qualities of excellence or mediocrity.

I cannot begin to explain in this short article the total effect she had on my career. She imparted to me such a vast wealth of musical knowledge that I will surely spend the rest of my life trying to apply that wealth. Some of the areas I did not cover that she taught are how to approach a new piece of music, how to get musicians to readily understand what you want of them, how to work with professional instrumentalists, and so much more. Perhaps one of her finest attributes was the ability to raise a student's aspirations four rungs higher up the ladder, to show the student that he or she can reach for the heavens and attain that goal.

She was shrewd and relentless, tender and kind. She could always see the goal, and she led all of her students up the same path; the organists and pianists, the other instrumentalists, the composers, conductors and vocalists, all following the course she set toward the ultimate understanding of music. For, after all, that is simply what she taught: music.

I had always hoped to see Nadia Boulanger again. That was not possible; however, she will always be with me, in my heart and mind, whenever I perform beautiful music or direct others in that noble pursuit.



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1980 IN REVIEW — AN INDEX

ARTICLES, REPORTS, and REVIEWS

by author and subject

- American Guild of Organists. See Kratzenstein
American Institute of Organbuilders. Sep 3, Oct 15
American Institute of Organbuilders. See also Lawrence
Andover. See Miller
Articulation. See Uhl
- Bach. See Clark, Faulkner, Uhl
Baker, Linda. The Academy of Italian Organ Music at Pistoia. Apr 19
Banzhaf. See Wild
Becker, Warren. Tribute to Harold Gleason. Nov 10
Bellatti, Ruth Melville. Tribute to Harold Gleason. Nov 11
Brazil. See Welch
Britton, David. New Janke Organ in San Francisco.* Mar 20
Brown, Charles S. A Hartt Review: Impressions of the 10th Contemporary Organ Music Festival.* Oct 1
Bruges. See Gustafson
Butler, Douglas L. Mendelssohn Update. Feb 10
- Charleston. See Welsh
Chartres. See Lord
Choirboys. See Clark
Choral Music. See McCray
Clark, J. Bunker. Dr. Gyles and the Choirboys.* Oct 3
Clark, J. Bunker. A St. John Passion in London. Sep 13
Cogswell, David W. Organbuilding in the 1980s—a New Course? Sep 14
Competitions. See Lord
Concert reviews. See Clark, Jenkins, Slater
Conferences. See Brown, Dawson, Frank, Gustafson, Van Fange
Contemporary organ music. See Brown, Frank
Conventions. See Kratzenstein, Lawrence, Stulken, Turner
- Dallas. See Lawrence
Dawson, Ronald. University of Iowa Organ Workshop.* May 10
- Faulkner, Quentin. J. S. Bach's Keyboard Fingering: New Evidence.* Apr 14
Fingering. See Faulkner
Fisk. See Lawrence
Fox.
Frank, Gerald. Nebraska Conference on Creativity and the New Organ.* Feb 20
French organ music. See Lee, Van Fange
- German organs. See Hettrick
Glasgow, Robert. Tribute to Harold Gleason.* Nov 10
Gleason, Harold, 1892-1980.* Aug 1
Gleason. See also Becker, Bellatti, Glasgow, Johnson, Marrocco, Ochse, Tusler
Guillou. See Slater
Gustafson, Bruce. Bruges-1980: review of the 6th International Harpsichord Week.* Oct 1
Gyles. See Clark
- Harpsichord. See Gustafson, Palmer
Hamilton, John. "Tracker Alley": The I-5 Corridor. Jul 12
Hartt festival. See Brown
Hettrick, Jane Schatkin. The German Organ of the Early Renaissance.* # Nov 1
Holden, Dorothy J. The Tonal Evolution of the E. M. Skinner Organ, Part V.* Jan 4
Hollywood. See Slater
Hopkins. See Slater
Hymn Society of America. See Stulken
- Iowa. See Dawson
International Society of Organbuilders. See Turner
Italian organs. See Kremer
Italian organ music. See Baker
- Janke. See Britton
Jenkins, Lawrence. A Conversation with Gillian Weir.* Mar 1
— Royal Festival Hall Organ Concerts. Apr 20
Johnson, Ellen. An Interview with Harold Gleason.* Nov 16
- Kasling, Kim. Mozart Organ Works Recording. Apr 5
Kehl, Roy. Remembering a Master Teacher: a Tribute to Arthur Poister.* Apr 1
Kern. See Lawrence
Kratzenstein, Marilou, and Bruce Gustafson. The Minneapolis-St. Paul AGO National Convention.* Aug 3
Kremer, Rudolph. A Workshop Dedicated to Italian Organ Restoration.* Sep 1
- Lawrence, Arthur. American Institute of Organbuilders Sevent Annual Convention.* Jan 6
— Book reviews. Mar 2, May 7, Oct 2
— The New Fisk Organ in Saint Paul.* Feb 14
— A New Organ for Dallas.* Jan. 12
— Organ Historical Society 25th National Convention.* Sep 15
— Organ music reviews. Feb 4
— Record reviews. Mar 4, Apr 6, May 4, Jun 4, Aug 7, Sep 24, Oct 14, Nov 24, Dec 18
— Virgil Fox 1912-1980.* Dec 3
Lee John M. The Earliest Organ Works of Olivier Messiaen.* Feb 6
London. See Clark, Jenkins
Lord, Robert Sutherland. International Concours for Organ at Chartres 1980. Nov 19
Los Angeles. See Mader
- Mader. See Tusler
Marrocco, W. Thomas. Tribute to Harold Gleason. Nov 14
McCray, James. Music for Voices & Organ. Jan 3, Feb 4, Mar 4, Apr 4, May 4, Jun 4, Jul 4, Aug 6, Sep 4, Oct 4, Nov 4, Dec 4
— Ned Rorem's Music for Chorus & Organ. Feb 16
Mendelssohn. See Butler
Messiaen. See Lee
Miller, Earl L. In Search of a Church Organ.* Mar 8
Minneapolis. See Kratzenstein, New Mozart. See Kasling
- Nebraska. See Frank
New Sipe Organ in Minneapolis.* May 1
- Ochse, Orpha. Tribute to Harold Gleason. Nov 14
Organ Historical Society. May 13
Organ Historical Society. See also Lawrence, Van Pelt
- Organbuilding. See Cogswell
Organs, historic. See Kremer, Van Pelt
Organs, new. See Britton, Lawrence, Miller, New, Wild
Pachelbel. See Welsh
Palmer, Larry. Alfred Deller Memorial. Feb 5
— Re-examining Rameau. Sep 12
—, ed. Harpsichord News. Feb 8, Jul 8
Pasadena. See Slater
Patchable. See Welsh
Pedaling. See Speller
Performance practice. See Faulkner, Speller, Uhl
Phelps, Lawrence. The Future of the Organ. Jan 1
Pistoia. See Baker
Poister. See Kehl
Pro, George H. Memorization: Acquired Skill or Intuition? # May 3
- Rameau. See Palmer
Record reviews. See Kasling, Lawrence
Renaissance. See Hettrick
Restorations. See Kremer
Rorem. See McCray
Royal Festival Hall. See Jenkins
- St. Paul. See Kratzenstein, Lawrence
San Francisco. See Britton
Schlick. See Hettrick
Sipe. See New
Skinner. See Holden
Slater, Richard. Ladd Thomas at Hollywood Bowl. Nov 20
— Pasadena Chamber Orchestra plays Guillou & Hopkins premieres. May 9
Speller, Frank. Some Different and Perhaps Heretical Thoughts on Pedaling. Aug 8
Stulken, Marilyn. The Hymn Society of America National Convocation. Jul 3
- Technique. See Pro, Speller
Thomas. See Slater
Tonal design. See Cogswell, Holden, Phelps
Toulouse. See Van Fange
Turner, Thomas, and Susan Tattershall. Eleventh ISO Congress Jul 1
Tusler, Robert L. Concert—Dedication of the Clarence V. Mader Archive at UCLA.* Sep 10
Tusler, Robert L. Tribute to Harold Gleason. Nov 15
- Uhl, Danny J. A Rationale for Determining Articulation.* Apr 8
- Van Pelt, William. Organ Historical Society Recognizes Exceptional Instruments.* Jan 12
Van Fange, Janice. The Third Summer Academy at Toulouse, France.* Dec 16
- Weir. See Jenkins
Welch, James B. The Organ in Brazil.* Part I, Jun 1; Part II, Jul 1; Part III, Oct 16
Welsh, Wilmer Hayden. Mr. Patchable of Charleston.* Dec 12
Westwood. See Wild
Wild, Rick. New Organ for Westwood, California.* Jun 8
Workshops. See Brown, Dawson, Frank, Gustafson, Van Fange

HONORS and COMPETITIONS

OBITUARIES

- Allen, Larry, wins Premier Prix in France.* Jan 15
- Bellinger, Cynthia, awarded NEA grant.* Dec 6
- Billmeyer, Dean, wins Dublin competition.* Oct 12
- Bloss, Michael, wins Willan competition in Canada.* Sep 7
- Bruch, Delores, awarded research grant. Jan 15
- Caffey, Richard, wins Premier Prix in France.* Jan 15
- Cramer, Craig J, wins Ft Wayne competition.* May 11
- Decker, Pamela, wins Fulbright grant.* Sep 7
- Dello Joia, Norman, receives honorary degree. Oct 12
- Dillard, E. Margo, wins Chicago AGO competition.* Jul 6
- Greene, J. William, wins ITT international fellowship.* Mar 12
- Groom, Rebecca, awarded Fulbright grant.* Oct 12
- Jones, Boyd M. II, wins Bay View competition.* Sep 23
- Kibbie, James, wins Chartres competition.* Nov 2
- Lee, Paul, wins MTNA competition. Jul 6
- May, Marsha S, wins San Antonio contest. Jul 6
- McManis, Charles, granted AIO Master Organbuilder status. Mar 12
- Moss, Grant, wins Ottumwa competition. Jun 2
- Pardee, Katharine F, awarded Hays-Fulbright grant.* Jun 2

Randall, Susan Darrow, awarded Rotary Foundation Fellowship. Jan 15
Regier, Myrtle, honored by Mount Holyoke College.* Sep 7

Sieker, Pete, granted A10 Master Organ-builder status. Mar 12
Sirata, Victoria Rasmeyer, awarded Woodrow Wilson grant.* Mar 12
Staplin, Carl, awarded Iowa Arts Council grant. Jan 15
Stout, Michelle Graveline, wins CCWO competition. Jul 2

Traxell, Joseph, Jr, wins Fulbright grant.* Sep 7

Visser, Pieter, granted A10 Master Organ-builder status. Mar 12

Weir, Gillian, named Performer of Year in New York City.* Nov 2
Westendorf, Craig J, awarded German grant. Sep 7

APPOINTMENTS

Adams, Robert T, to Central Congregational Church, Fall River, MA. Feb 3
Andersen, Paul D, to assistant dean, Univ of Southern Mississippi, Hattiesburg.* Jun 3
Anderson, Robert, to Howard Ross Concert Management.* Mar 12
Armbruster, Kim, to St Dunstons Episcopal, San Diego, CA.* Mar 12
Arnatt, Ronald, to Trinity Church, Boston, MA.* May 12
Axelson, Kenneth L, to 1st Presbyterian, Naples, FL. Apr 16

Barry, James R, to St Andrews Episcopal, Meriden, CT. Dec 6
Baxter, Hilton, to St Thomas Episcopal, Washington, DC. Aug 17
Beattie, Michael, to St Paul Methodist, Louisville, KY.* Apr 16
Beck, William Charles, to Artist Recitals management.* Jun 3
Bender, Jan, to composer-in-residence, Gustavus Adolphus College.* Oct 5
Berry, Laurence H, to assistant, Trinity Church, Boston, MA. Sep 8
Best, Stephan H, to representative, Casavant Frères.* Dec 6
Bodinger, John, to apprentice, St Paul's Episcopal, San Diego, CA.* Jun 3
Boeringer, James, to Moravian Music Foundation.* Jul 6
Bavat, Guy, to Univ of Oregon, Eugene.* May 12
Brainard, Jerry, to New York Society for Ethical Culture.* Jan 11
Brombaugh, Mark, to 1st Presbyterian, Lansdowne, PA. Jun 3
Brunelle Philip to Minnesota State Arts Board.* ul 6
Bunbury, Richard R, to St Theresa of Avila RC, West Roxbury, MA.* Mar 12
Buonemani, James P, to Church of the Good Shepherd, Corpus Christi, TX.* Dec 6
Butler, Douglas L, to St. Matthews Episcopal, Portland, OR. Mar 12

Carr, Don, to Miller Co, Cleveland, MO. Apr 16
Christie, James David, to Howard Ross Concert Management.* Dec 6
Clark, Robert, to Phillip Truckenbrod Management.* Feb 3
Coburn, Daniel Nelson II, to executive director, American Guild of Organists.* May 12

Egan, Raymond, to St Pauls Episcopal, Richmond, VA. Jul 6
Emmons, Paul, to Grace Episcopal, Ellensburg, WA, Jun 13
Eyrich, Earl, to Trinity Church, Concord, MA. Mar 12

Funfgeld, Greg, to Bethlehem Bach Choir, PA. Aug 17

Hamilton, John, to sabbatical in Denmark.* May 12
Harris, Donald, to dean, Hartt School of Music.* Jun 3
Haselböck, Martin, to Howard Ross Concert Management.* Mar 12
Higdon, James, to Univ of Kansas, Lawrence.* Jun 3
Huff, Harry, to Calvary-Holy Communion parish, New York City.* Feb 3
Hunsberger, David R, to 1st Presbyterian, Santa Barbara, CA.* Mar 12
Hurford, Peter, to president, Royal College of Organists, London.* Dec 6

Irwin-Brandon, Margaret, to Oberlin Conservatory.* May 12; to Mt Holyoke College, MA. Dec 6

Jennings, Royal D, to St Pauls Episcopal, Owego, NY.* Jun 3

Kallstrom, Wayne, to Northwestern Oklahoma State Univ, Alva.* Oct 5
Karl, Lather, to Miller Co, Cleveland, MO. Apr 16
Kelly, Clark, to Univ of Oklahoma, Norman.* Sep 8
Knehan, Colleen, to assistant, Air Force Academy Chapel. Dec 6
Kosnik, James W, to Villa Maria College, Buffalo, NY.* Jun 3

Major, Douglas, to associate, Washington Cathedral. Feb 3
McGahan, Christopher D, to Bucknell University. Feb 3
McGee, Gerald F, to St Pauls Cathedral, Detroit, MI. Dec 6
Murray, Michael, to WOSU, Ohio State Univ, Columbus.* Sep 8

Neutel, Albert, to Reuter Organ Co, Lawrence, KS.* Apr 16
Newton, Robert C, to representative, Schantz Organ Co. Oct 5

Obetz, John, to Howard Ross Concert Management.* Jul 20
Ouzts, David P, to St James Methodist, Spartanburg, SC.* Sep 8

Planyavsky, Peter, to Musikhochschule, Vienna. Apr 16
Preston, Simon, to Westminster Abbey, London.* Sep 8
Proulx, Richard, to Holy Name Cathedral, Chicago, IL.* Aug 17
Psalmonds, Marjorie, to 2nd Baptist, St Louis, MO.* Dec 6
Pulfer, Jean-Marc, to Howard Ross Concert Management.* Jul 20

Raines, Charles W, to Christ Church Cranbrook, MI.* Oct 5
Rakish, Christa, to New England Conservatory and Harvard University.* Mar 12
Reese, William H, to Bethlehem Bach Choir, PA. Aug 17
Roth, Daniel, to Strasbourg Conservatory.* Jul 6

Shewitz, Bruce, to assistant curator, Cleveland Museum of Art. Feb 3
Soderlund, Sandra, to Samira Barody management.* Jan 11
Steed, Graham, to St Marys Basilica, Halifax, NS. Jul 6
Sten, Arnold H, to 1st Congregational, Battle Creek, MI. Dec 6
Swartz, Phillip J, to representative, Austin Organs.* Apr 16

Tidwell, Burton K, to Reuter Organ Co, Lawrence, KS.* Apr 16
Tinney, Herbert Wills, to St Pauls Cathedral, Buffalo, NY. Oct 5
Townsend, Steven Craig, to 1st Congregational, Santa Barbara, CA.* Aug 17

Wilson, Todd, to Cathedral of the Incarnation, Garden City, NY.* Aug 17
Wollard, Margot Ann Greenlimb, to Church Organist Training Program, University of Nebraska. Feb 3
Wynkoop, Rodney Alan, to Univ of Chicago, IL.* Dec 6

Zuiderveld, Rudolf, to Illinois College, Jacksonville.* Oct 5

ORGAN STOPLISTS

Abbott & Sieker
United Methodist, Sepulveda, CA. 2-man tracker.* Dec 9

Andover
Church of the Epiphany, Danville, VA. 3-man tracker.* Mar 8

Arndt-Carlson
Dennis C Johnson residence, Ames, IA. 2-man unit.* Jul 16

Austin
Pompton Reformed Church, Pompton Lakes, NJ. 2-man.* Jun 17
North Phoenix Baptist, Phoenix, AZ. 4-man.* Jul 16
St Michaels Church, Pawcatuck, CT. 2 man.* Aug 10
1st & Calvary Presbyterian, Springfield, MO. 3-man.* Sep 20
1st Congregational, Scarborough, ME. 2-man.* Oct 24

Banzhaf
Village Lutheran, Westwood, CA. 2-man tracker.* Jun 8

Beckenholdt
Central Methodist College, Fayette, MO. 2-man tracker.* Oct 24

Beckerath
Bowling Green State University, Bowling Green, OH. 2-man tracker.* Jun 15

Berghaus
Gloria Dei-Bethesda Evangelical Lutheran, Milwaukee, WI. 2-man tracker. Jan 19

Berkshire
Gustavus Adolphus Lutheran, New York, NY. 2-man tracker.* Feb 19

Blakely
Unity Presbyterian, Denver, NC. 2-man tracker.* May 19

Casavant
Zion Lutheran, Kalamazoo, MI. 3-man tracker.* Sep 20

Dobson
Bethlehem Lutheran, Cedar Falls, IA. 1 man tracker.* Mar 18
Bethany Lutheran College, Mankato, MN. 2-man tracker.* May 16

Fisk
House of Hope Presbyterian, St Paul, MN. 4-man tracker.* Feb 14
1st Presbyterian, Charleston, WV. 3-man tracker.* Dec 10

Fientrop
Chapel, Cathedral of St Mary, Gaylord, MI. 1-man tracker.* Mar 18

Fritzsche
Redeemer Lutheran, Columbia, SC. 2-man. Mar 18
Zion's United UCC, Windsor Castle, PA. 3-man rebuild. May 20
1st Reformed UCC, Greensburg, PA. 3-man. June 16
St Pauls Evangelical Lutheran, Telford, PA. 2-man. Jul 17

Greenwood
1st Baptist, Brewton, AL. 2-man. Mar 18

Gress-Miles
1st Presbyterian, Ramsey, NJ. 2-man.* Jan 19
Immanuel Lutheran, Holden, MA. 2-man.* Apr 17
Presbyterian Church, Fairfax, VA. 3-man.* Sep 20
St Johns Lutheran, Meriden, CT. 2-man.* Oct 13
Chapel, 1st Congregational, New Britain, CT. 2-man.* Dec 8

Harris
St Michaels Episcopal, Anaheim, CA. 1-man.* Jun 15
James W Dierberger residence, Camarillo, CA. 2-man unit.* Nov 20

Hawkins
Chapel, 1st Baptist, Rome, GA. 2-man. May 20

Hendrickson
St Marks RC, St Paul, MN. 3-man.* Dec. 8

Halkamp
St Johns Episcopal, Fayetteville, NC. 2-man tracker.* Jul 16
James Chapel, Union Theological Seminary, New York, NY. 3-man tracker.* Dec 11

Janke
David Britton studio, San Francisco, CA. 2-man tracker.* Mar 20

Kern
University Park Methodist, Dallas, TX. 3-man tracker.* Jan 12

King
Carr Chapel, Texas Christian University, Ft Worth, TX. 3-man. Dec 10

Kney
Christ Episcopal, Charlotte, NC. 3-man tracker.* Jun 14
Cathedral of St Mary, Gaylord, MI. 2 man tracker.* Jul 17
Robertson-Wesley United Church, Edmonton, Alberta, Canada. 3-man tracker. Aug 19
1st Community Church, Dallas, TX. 2-man tracker.* Dec. 10

McManis
Asbury Methodist, Prairie Village, KS. 2-man.* Dec 8

Miller
1st Methodist, Paola, KS. 2-man.* May 18

Möller
St Chrysostoms Episcopal. Church, IL. 4-man.* May 17
1st Methodist, Moultrie, GA. 2-man tracker.* Aug 18

Noack
1st Methodist, Corvallis, OR. 2-man tracker.* Dec 15

Nordlie
Atonement Lutheran, St Cloud, MN. 2-man tracker.* May 18

Oberlinger
R Juergen Petrenko residence, Brooklin, Ontario, Canada. 2-man tracker.* Sep 20

Ott
Our Lady of Providence, Grantwood, MO. 2-man tracker.* Jun 15

Reuter
Avondale Methodist, Kansas City, MO. 2-man tracker.* May 17

Rieger
William R Walton residence, Kingwood, TX. 2-man tracker.* Jun 17

Schantz
St Johns Lutheran, Topeka, KS. 3-man. Apr 17

Schlicker
Messiah Lutheran, Downey, CA. 2-man unit. Apr 17
St Johns Evangelical Lutheran, Rome, NY. 2-man.* Jun 17

Schneider
Concordia Lutheran College, Ann Arbor, MI. 1-man.* May 20

Schoenstein
Presbyterian Community Church, Pleasanton, CA. 2-man.* Jan 19
St Francis of Assisi RC, San Francisco, CA. 2-man.* Jun 14

Sipe
Hennepin Ave Methodist, Minneapolis, MN. 4-man tracker.* May 1

Steiner
St. Thomas Aquinas RC, Madison, WI. 2-man tracker.* May 19
Edison Community College, Ft Myers, FL. 2-man unit.* Oct 13

Van Daa'en
Calvary Lutheran, Edina, MN. 2-man tracker. Mar 19

Visser-Rowland
Church of the Holy Spirit, Houston, TX. 2-man tracker.* Mar 19
St Cecilia Catholic, Houston, TX. 2-man tracker.* May 20
1st Lutheran, Temple, TX. 2-man tracker.* Jun 14

Wicks
Zion Lutheran, Elgin, IL. 2-man.* Feb 19
Glassboro State College, NJ. 3-man.* Mar 19
St Matthews AME, Philadelphia, PA. 3-man.* Apr 17
North Trinity Evangelical Lutheran, Milwaukee, WI. 2-man.* Jun 16
1st Baptist, Salem, IL. 3-man.* Jul 16
St Johns Lutheran, Portage, WI. 2-man.* Aug 19
St Peters Catholic Cathedral, Rockford, IL. 3-man.* Sep 20
Boger City Methodist, Lincolnton, NC. 2-man.* Oct 24
Bruce E. LeBarron residence, Elkhart, IN. 2-man unit.* Nov 20
Hope Lutheran, Aurora, CO. 2-man.* Dec 14

Zimmer
Zion Evangelical Lutheran, Marietta, PA. 2-man. May 20
St Patricks Cathedral, Charlotte, NC. 2-man.* Jun 16

*with photograph
+with musical examples
#with diagram

Murtagh-McFarlane Artists, Inc.

127 Fairmount Avenue

Hackensack, New Jersey 07601

201-342-7507



Marie-Claire Alain



George Baker



Robert Baker



David Craighead



Catharine Crozier



Gerre Hancock



Judith Hancock



Clyde Holloway



Marilyn Keiser



Susan Landale



Joan Lippincott



Marilyn Mason



James Moeser



Martin Neary

European Artists Season 1980-1981

Oct.-May



Guy Bovet



Peter Planyavsky



Simon Preston



George Ritchie



Daniel Roth

Mar. 15-
Apr. 15



Peter Hurford



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver

Feb. 15-
Mar. 15



Michael Radulescu

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

Mar. 8-30



Heinz Wunderlich