

THE DIAPASON

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

Seventy-second Year, No. 7, Whole No. 860

A Scranton Gillette Publication

ISSN 0012-2378

JULY, 1981



Noack organ opus 90, in Beckley, West Virginia

Beckley's New Organ From Inception to Dedication

by Barbara Huey Schilling

A new organ is cause for excitement in any church. In West Virginia, installation of a three-manual and pedal tracker organ of 36 stops in the Beckley Presbyterian Church became a celebration event for a whole city and region.

Located in southern West Virginia, Beckley provides the main cultural opportunities as well as shopping centers, medical services, and entertainment for some 100,000 people, including those of the numerous coal mining communities which surround it. An organ of significant quality, how-tracker organ of 36 stops in the Beckley's offerings. Until Joan Lippincott's dedicatory recital on the new Noack organ, it was a rare person in the area who had ever heard an organ recital; even fewer had seen or heard of a tracker organ.

That has all changed, and the change is a remarkable success story of a church's determination, vision, leadership, and desire to nurture and combine a taste for excellence in worship with enrichment opportunities for the community. It was a long way from the old organ's increasing disrepair of worship services and costly repairs, which prompted the organ

search initially, to the musically inspiring services, recitals, and community activities of today.

When Beckley Presbyterian's Organ Task Force began its work of determining the need, type, and means for purchasing an organ, it had an educational job before it of major proportions, including first educating itself. The group was composed of two musicians, two interested lay people, along the organist and senior minister in advisory capacities. This group soon came to several basic conclusions: an organ should support and enhance congregational singing, accompany the church's choirs, serve as a solo instrument for both worship and recitals, and be of the best and most enduring quality the available money would allow. But the Task Force added another requirement: a major function of the instrument would be to serve the larger community. It needed to be capable of the finest recitals, and conveying the great wealth and variety of good organ music, they agreed, yet open to and within the potential of students and local organists for whom such an organ would present a challenge. They decided this was ministry a downtown

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A Letter to My Students

by Guy Bovet

Dear Marianne, Nancy, Julia, Margaret, John David, Robert, Brock, Everybody:

I'm not that much older than each of you and basically not better at all, I believe. Yet I happen to be your teacher and also one of the lucky people who "have made it," more or less, in the world of performance, and I enjoy my work and my life thoroughly. This is, I believe, because I do exactly what I want, and I have always tried to do so, to avoid compromises with myself.

Our job is to communicate joy, to talk to people through music — this is the first important thing. So we have to love the people to whom we talk, and *because* we love them, we have (this is already a consequence) to do it as well, as professionally, as we can. That's second. If we want to be able to do so, we need to be very, very rich ourselves. We cannot invent such a wealth; we have to receive it from somewhere. Therefore, we have to be as open as we can to all sources of warmth, of light. There is a huge treasure of beautiful people and things in the world. And, there is the world itself, nature and the whole creation, which we have to receive with our hundreds of antennas. That's third.

Let me talk a little about these three things, which together materialize into the basic attitude we should have in our work. First, be sure that you are doing exactly what you want. You may have different reasons for starting a musical career. Of course, you have to love music. Remember, however, that music is nothing but a means of communication and that if you want to keep it for yourself and never feel as good as when you play alone with nobody listening, then you're going the wrong way. You may have to work hard to make contact with listeners. Also, audiences aren't always listening to you the way they should. There is a lot of competition, of nasty professionals, of uninspiring teachers and uninspired critics in this profession, and you have to change this atmosphere rather than become contaminated by this unfriendliness. You must be extremely well prepared and feel very good about what you are doing. But, from there, don't be panicked by a few wrong notes. They're unimportant. Technique is more than that. You have to know, for example, whether the things you try to make in and with your music reach your audience. So you must learn to listen to yourself, and also to your instrument, to the room, and, last but not least, to the audience itself. You may be surprised just by recording yourself, and matching what you hear with what you think you have been doing. Be sure you are understood. Constantly reach out of yourself; invent new things all the time. Never let yourself fall asleep. In general, never take anything as being established; never think you've found the final solution.

Don't play music you don't like. You have, however, to keep making an effort to understand musical fields you don't particularly care for, since the reason may simply be that you have never heard it well performed on suitable instruments or that you don't know the background. Later you may have an opportunity to go to Northwest Virginia and experience a workshop on Northwest Virginian 11th-century music given on Northwest Virginian 11th-century instruments by the director of the Northwest Virginia Early Music Academy and it may change your life. So do collaborate if your teacher tries to make you swallow something that doesn't taste as good right away as your good old hamburger. But, in performance, don't take a chance, thinking that "it may work after all." Play only things you are sure you can do. I waited fifteen years in my performance career before I started playing trio sonatas in public.

If you want to become a teacher, make sure you don't do it because you cannot make it as a performer. This kind of teacher is never a great teacher. Make sure you want the contact with your students and can learn to have the means to convince them and the heart to care for them. It's relatively easy to live, work, and die without ever leaving the school system. I believe it needs more than a doctorate to make a convincing teacher.

If you're going to be a musicologist, never forget to practice. Musicologists have a way (as almost all music theory people) of being atrocious, boring players, because they lose contact with the problems of performance, thus making their theories fruitless and stillborn. Without performers they're useless anyway. With a skill for beautiful performance, however, they become the most perfect musicians. Even if some all-Bach or all-Liszt players object to the fact that Mr. Tagliavini does not play all Bach or all Liszt, he turns old treatises into living, delightful, intelligent, and deeply mysterious musical pleasures.

You will probably have to do things you don't really want to do, just to survive; do them well. Invest all you can, even if you have to accompany a saxophone player performing a Bach gamba sonata on a Neupert harpsichord. If you're not willing to do as many rehearsals with your saxophonist as you would do with Wieland Kuijken, don't do it, and forget the dollars. In the long run, I'm sure it is better to starve a little than to take a job you don't really want, and which takes study and practice time away from you. In any case, a part-time office or condominium manager or garbage-collector job will be better than an almost half-time-but-finally-turning-into-a-more-than-full-time music teaching job at Gethsemane Last Day Seventh Baptist College. You may be stuck there for the rest of your life, like pickles in vinegar!

(Continued, page 3)

Teachers traditionally impart good advice to their students; most of us have been fortunate enough to have had one or more good teachers along the line who told us things that were important to our future success. I'm not speaking here of technical matters, such as how to play or what to perform, but about the common-sense topics which are *not* discussed in textbooks: how to get along with others, how to make the most of opportunities, etc. This month it is a particular pleasure to be able to publish an essay which deals with these things, as viewed by an internationally-acclaimed and much-traveled European organist who is currently teaching in this country. Guy Bovet's "letter" gives good suggestions to budding organists in a way that many of the rest of us would like to have been able to express. For anyone receptive to friendly advice, it is warmly recommended reading.

The process of planning and purchasing a new organ, when it is carefully and thoughtfully done, is a long, drawn-out process. Usually it is a one-time experience for the persons involved, since they are more likely to be working in the interests of their church or school than as professional planners. Usually it is also an educational process, for the majority of any organ committee will necessarily lack technical expertise regarding the construction of the instrument. Concerned laymen and laywomen, however, are perfectly capable of making wise decisions, when they allow themselves to be guided by experts and when they refuse to compromise on the two things which defeat many such committees, namely taste and cost. While the process must be undertaken anew for each situation, much can be learned from the experience of others. This month's feature on a new organ in West Virginia relates some of these experiences and is another in a series of such articles in these pages.

Violence

The same day that an attempt was made to assassinate the President, my hometown newspaper greeted me with the headline of a local murder. The story detailed the violent and apparently unprovoked death of a young church organist in the community. It was the third time in two years that an organist I personally knew had died by the hand of a savage killer.

In recent months, similar deaths of several other organists have been reported in these and other pages. One made it into a *Time* feature on violence in America. To the best of my knowledge, all were, in effect, innocent bystanders who were suddenly mowed down. I shudder to think of the senseless killings of yet other organists which will probably occur in the future.

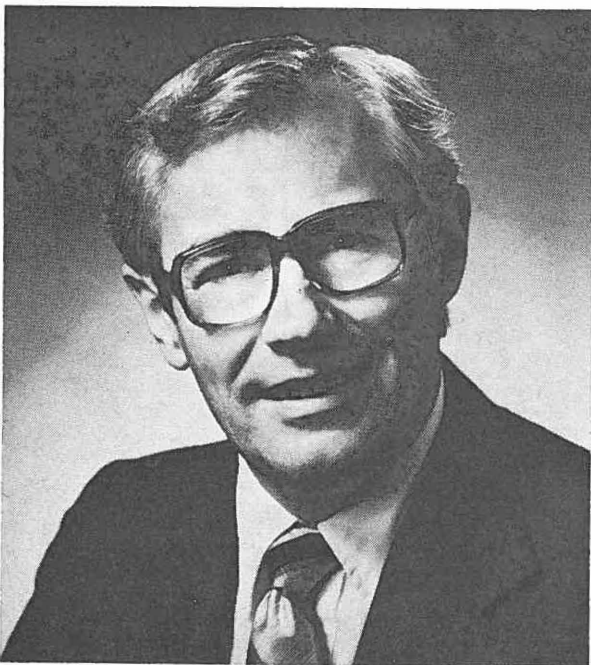
This is not the proper forum to campaign for the needed gun-control laws which a majority of citizens have favored for more than forty years nor is it the place to advocate the reforms which our hopelessly inadequate criminal justice system so desperately needs. But perhaps it is the appropriate place to say something about organists and the kind of lives they tend to live.

I do not think that organists as people are any more or less prone to be victims of violence than others, but our work does sometimes make us vulnerable to attack. Sad to say, many churches, particularly older inner-city ones, are in locations where violence is now likely to occur. Organists often practice in deserted churches, coming and going at night. We may have a late rehearsal. We may be the last to leave a darkened building. We may have a risky walk to transportation. We may be off guard, not anticipating trouble.

A high proportion of organists are single. Being otherwise does not ensure safety, but singles are automatically likely to be going places alone or returning to an empty apartment or house. Social activities often revolve around strangers and we may find ourselves trusting situations when better judgment would urge caution.

Without becoming prisoners, we can't do much to protect ourselves if someone is really after us, any more than the Pope or the President can. We can't immobilize ourselves with worry. But we can take precautions for ourselves, and we can try to look out for each other. I hope we can all do more of that.

—A.L.



Edward A. Hansen, chairman of the organ and church music department at the University of Puget Sound in Tacoma, WA, has been elected president

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Prices:
1 yr.—\$10.00
2 yrs.—\$18.00
3 yrs.—\$26.00
Single Copy—\$2.00

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177, which can supply information on availabilities and prices.

THE DIAPASON (ISSN 0012-2378) is published monthly for \$10 per year by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Second class postage paid at Des Plaines, IL and additional mailing offices.

POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

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

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

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

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Announcements

of the American Guild of Organists at the organization's recent biennial meeting in New York City. Dr. Hansen, who is also organist-choirmaster of Seattle's Plymouth Congregational Church, began his two-year term of office on July 1. He has served previously as dean of the Seattle chapter, chairman of the Pacific Northwest region, and chairman of the national constitution revision group.

Other officers elected at this time were Ronald Arnatt (Boston), vice president; Prudence Curtis (Elizabeth, NJ), secretary; Kenneth Lowenberg (Washington, DC), treasurer; Philip Gehring (Valparaiso, IN), registrar; and The Rev. Walter B. Funk (Austin, TX), chaplain.

New councillors-at-large will be Corliss Arnold (East Lansing, MI), Betty Jean Bartholomew (Seattle), Charles S. Brown (Denton, TX), Eugene Hancock (New York City), and John Pagett (Berkeley, CA). Remaining councillors-at-large whose terms expire in 1983 are Paul Manz, Ruth Milliken, John Obetz, Orpha Ochse, and Alec Wyton.

The following regional chairmen were elected: Barbara Owen (I) of Boston; James P. Autenrith (II) of Potsdam, NY; Mary Louise Herrick (III) of Ambler, PA; Joseph W. Schreiber (IV) of Birmingham, AL; Margaret M. Kemper (V) of Northfield, IL; George Ritchie (VI) of Lincoln, NE; Fred Elder (VII) of Tulsa, OK; David P. Dahl (VIII) of Tacoma, WA; and Wilbur C. Held (IX) of Claremont, CA.



The American Institute of Organbuilders has announced its annual convention for Sept. 27-30 in Cleveland, OH. An additional "Bonus Day" will be held Oct. 1 for those who wish to stay an extra day. Among the speakers will be Lynn Dobson, John Brombaugh, Homer Blanchard, and Joseph Chapline. A number of notable organs will be visited and heard, and the convention will coincide with the visit of Jean Langlais to the Cleveland Museum of Art on Sept. 27. More detailed information will be published in a forthcoming issue.

A Letter to My Students

(continued from p. 1)

I believe that since I love you all I will be able to turn each of you into a wonderful musician, but I may be mistaken. Life will make a choice. But you will have more chances if you also make choices about the *quality* of your professional life. Never settle for less; always settle for more. And finally, *forget yourself*. If your reason for going into this business is to become famous or rich or both, you're bound to fail. You're a medium, nothing more, and all you can wish is that, when you are gone, other people will continue the things you were doing, and have firm ground from which to operate.

Second, there are the people. Frankly, they were the main reason I went into this work. It gives us a unique opportunity to share emotions with very different individuals to whom we normally cannot even talk: Russians, Finns, Japanese, Germans, Italians, Spaniards — (you may end up studying their spoken language which can only improve the communication) — but not only with foreign, exotic people, but also with your fellow Americans. So many people TALK to you after performances, so many concerts start friendship, love, communication of all kinds! Try to stay open to all kinds of relations, give each person who comes up to you full credit, as if he or she is the most wonderful person in the whole world! This may mislead you once in awhile, but it's better to find out that it wasn't worthwhile than denying everyone, and yourself, chances to share experiences.

Thinking of the people often helps. When everything is rotten, the instrument awful and out of tune, the hall bad and half-empty, the hotel lousy and the weather rainy, there's still a handful of people who went out of their way to hear you and who look forward to it. So you owe them the best you can give. Since you're never going to do the best you can (because one always can improve oneself), you will have to keep studying. Nowadays, studying is indispensable if you want to play the early repertoire. Interpretation practices and instruments change so quickly that we now even have to study in order to give professional performances of works by Mozart, Franck, or Alain, not only for what is sometimes called "pre-Jesus" music. Speaking of God and Jesus, they're unfortunately often used as an excuse for detestable musical performances as well as for some tasteless musical compositions — exactly as the Dutch think that any uninteresting performance is great if played on the Müller organ at Haarlem. Well, only first-class performances are good enough for God, Jesus, or the Müller organ, so we're still where we started from. Work, work, work; that's the only way.

Never say that you're unable to do or learn something. If you are, all you really are is a bunch of lazy bums. I have always believed that if someone really wants to do something he or she can learn it. Don't say "I'm unable to improvise." Go, find someone to teach you and learn. Don't say "Time is too short." Sit down and just *do* it. Be prepared to learn every day of your life.

Third, there's *you*. If you want to be strong and rich enough so you can give away to your public all the unique wonderful things they have the right to expect from you, you should in return grant yourself all the good things of life you can possibly grab. Some of these good things will be for your body, the machine that contains your person, and also that you use to perform, walk, feel, and think. This machine also is a means of communication. Your face, the way you move, tell people things that sometimes you don't know yourself. I don't try to tell you that you have to appear always in an impeccable razzle-dazzle outfit (although in performance it helps your public feel that this is a very special occasion to enjoy, and it also helps you to feel special doing the work). You have to feel well and comfortable in your clothes, but also in your body. A body that works well, comfortably and smoothly, doesn't even need to be beautiful by Hollywood standards. It will inspire sympathy, confidence, and relaxation. So give your body all it needs and indulge once in awhile in a little more. Learn to enjoy it, to live in it, never be embarrassed by it. Give it food, drink, sleep, air, sun, and water. It's more valuable than any automobile you will ever have.

You'll need lots for your spirit and soul, too. The best work, the best information you can possibly get. A great variety of different information, from *all* areas of music and life. You will soon be a very, very dull person if you restrict yourself to your specialized area. Listen to other people, other instruments. Go to the theater, ballet, and whatever you can. Read the papers and watch T.V. Try to be a *person* and not just an organist.

Finally, oh yes, there's the other people again. Since you're supposed to give them all you can, they're supposed to owe you the same. Squeeze all the juice out of them. Give everybody a chance to be wonderful to you, provided you return all you can to them. Reach out to them. Everyone will be richer in the end.

If now you're a perfect artist and a perfect person (See what I mean? If not, start reading the above all over again!), you want to get on the road.

What should you do? In the old times, people having completed their apprenticeship went out travelling for a time. You should do the same. And of course, the place to go is Europe. Don't expect wonders to happen as soon as you arrive. All of Europe is terribly crowded and hectic. People are naturally grouchy and they don't like strangers. Most of them have very exotic ideas about Americans. They think that America is full of plastic and hamburgers and skyscrapers and Hammond organs and, of course, dollars. They don't see that they're pretty much on their way, too, and since they're more crowded, it may be rather awful there. They don't imagine that there are fantastic coasts, mountains, deserts, forests, and prairies in America, and that their place is much more spoiled than similar places in America. For most of them, an American without gobs of money isn't an American. (They're as inhospitable to their fellow Europeans as they will be to you, incidentally.) Life there is outrageously expensive. Although getting from Rome to Paris is not much further than from Iowa City to Detroit, they manage to make it as expensive (and much more difficult) as getting from New York to Los Angeles.

I like the story of France's vineyards being completely destroyed by some awful disease in the 19th century and the plants being reimported from New York State where they had been exported before. That's a true story that Europeans have long forgotten, as they have also forgotten what the U.S. did for them during the Second World War. If they keep going, they will have to reimport their own culture too!

However, you need to go there. All the music we make, or almost, comes from there, and you need to experience the background, the places, the culture, the language, the art, the food — and, of course, the instruments. Again, studying foreign languages will be a big help. But still, be prepared for difficulties. Be also prepared to stay long enough to assimilate some of the things happening there. You shouldn't go there simply as a tourist.

Back home, you need some kind of job. If you are going to be a teacher and that's really what you would like more than anything in the world, look for a job. I still think that a teacher, if he or she wants to teach people to become performers, has to have been a performer him or herself. But this may be difficult.

In any case, remember that the more you have learned and achieved, the better your chances are going to be. Since the money situation is difficult now, many schools look for organ/harpsichord people. Schools also want your name to advertise for them, and not to advertise for yourself with their name. If you want to be a performer, you should, I think, avoid the comfort of teaching. I know it is very, very hard, but you will need all your time.

Don't believe just because you're good that concert engagements will fly to you without any effort. It will take you about ten years to get to that point. But in the meantime, there are several things that you may — or may have to — do:

1. Write *hundreds* of letters. Personal letters. I would say about three or five each day. You have to sell a product. So be professional. Do not think that a manager will help. Managers need to make their living too (it's hard enough for them) and they won't take anyone who hasn't already achieved some things by him/herself. If you want the manager to spend two or three hours a day just trying to sell *you*, you'll have to pay for it. That's all dirty work, but you must go through it. However, there are other ways.

2. Go to competitions. We all agree that competitions are stupid, whether or not you win. But if you win, it will help you. If you don't, it may help anyway. It's a goal for yourself, and you will meet people from all over the world. Someone important may hear you. You will make friends among other competitors. Later, these people may help you and you may be of help to them. Judges at the competition may like your playing and want to help you. You will see other places and gain experience.

3. Start something exciting where you live, a concert series or a program to make it exciting; use any means you can to make people attend. Invite people from outside. Support your enterprise by creating a society with membership fees. Be very eclectic; people need to know about all kinds of music. This will, if you get it together, also give you credit elsewhere.

4. Some people have become well-known through records, starting their own company, or recording for a company already existing. I think that now the market may be too crowded, but you may have better ideas, or find something wonderful that hasn't yet been recorded.

5. Keep in touch with other people trying to do the same things. They may give you ideas or help you in some way.

6. At the beginning, keep absolutely available for your work. Marriage and babies never help. And it's not too good for marriage and babies to have moms and dads fighting to get established. Wait for that. Don't get caught by any routine. Be imaginative all the time, in your life and in your work. Be as generous as you can. In the long run, life will give you every opportunity you need. Work hard, fast, but don't be impatient. Never forget, you have to be sure that you're doing the right thing as well as you can. Trust yourself!

Announcements

Colorado State University has announced a **Church Music & Liturgical Dance Workshop**, to be held at the Fort Collins campus July 20-21. The clinicians will be Dr. James McCray and Ms. Therees Tkach; sessions will be devoted to various aspects of choral music, as well as to demonstrations of dance techniques. Organ recitals by Mary Lou Kallinger and Robert Carvarra will be included. For further information, write Summer Workshops — Church Music, Colorado State University, Dept. of Music, Ft. Collins, CO 80523.

Sir David Willcocks will direct courses for singers and choirmasters at Christ Church Cathedral in Victoria, British Columbia, Aug. 9-16. Inquiries should be directed to the cathedral office at 912 Vancouver St., Victoria, BC V8V 3V7.

An **Organ Workshop**, with focus on hymnody and improvisation, will take place July 17-18 at Concordia College in Bronxville, NY. The clinicians will be Gerre Hancock, W. Thomas Smith, and Richard Heschke. Information is available from the college at Bronxville, NY 10708.

An **English Handbell Ringers Workshop** will take place at Indiana University in Bloomington July 20-24. David R. Davidson, President of the American Guild of English Handbell Ringers, will be the director. For additional information, write Special Sessions,

School of Music, Indiana University, Bloomington, IN 47405.

A **Conference on Music in Parish Worship** will be held at Bethel Lutheran Church in Madison, WI, July 20-22. The staff will consist of Richard Proulx, James Litton, John Ferguson, and Allen Pote; sessions will be directed to musicians of both liturgical and non-liturgical traditions. Further information is available from the University of Wisconsin-Extension Music Dept., 610 Langdon St., Madison, WI 53706; 608-263-2954.

Music for Workshop in the Small Church will be three 2-day workshops for organists and choir directors July 13-14 in Duluth, MN; July 15-16 in Brainerd, MN; and July 21-22 in Twin Cities, MN. Leaders will be Ronald Gauger and Cleo Kuelbs. For information, write University of Minnesota at Duluth, Continuing Education & Extension, 403 Administration Bldg., Duluth, MN 55812.

A **Summer Course in French Music 1680-1730** will be offered by the Academy for the study and performance of Early Music in Ann Arbor, MI, in cooperation with the University of Michigan, July 20-Aug. 1. Instruction will include voice, chorus, baroque violin, baroque flute, recorder, baroque oboe, viola da gamba, and harpsichord. Further information is available from the Secretary, ASPERM, 801 Minor, Ann Arbor, MI 48103.

Music for Voices and Organ

by James McCray

Gebrauchsmusik

Gebrauchsmusik is usually a term which means "utility music" or "workaday music" and is often associated with music designed for amateurs in home gatherings. Perhaps I am stretching a point here from what Paul Hindemith, a composer associated with this kind of music, originally had in mind, but in a broad sense, music used in church services for certain functions such as prayer responses, intonations, offerings, and other similar occasions is, in effect, a type of *Gebrauchsmusik*. Other characteristics associated with the term include the avoidance of technical difficulties, forms of moderate length and simplicity, and adaptability to available performers and instruments. For the most part, church choirs are usually comprised of "amateur musicians." Thus, much of the music employed in Sunday church services is *Gebrauchsmusik*.

The reviews this month concern music for some of these special situations. This is not to suggest that the music is necessarily inferior, only that it conforms to certain conditions making it particularly useful for that purpose. Many of these works could be used as anthems or in some other circumstance, but each is recommended for consideration as this type of "utility music" under one of three broad categories necessary to most churches.

Benedictions

A Blessing. William Ferris; unison and organ; G.I.A. Publications, G-2265, 40¢ (E).

This quietly serene unison setting has repetitive choral material above a gentle organ background that changes slightly with each repetition. The organ part is on three staves, with registration suggestions. The vocal line is tender, with a calm sensitivity and a gentle closing amen. This is a beautiful blessing that could be used for benedictions or as a response for special prayers.

Benediction. Bebe Snyder; SATB unaccompanied; Theodore Presser Co., 342-40135, 45¢ (E).

On two pages, this four-part block-chord setting of the famous text "The Lord bless you and keep you" has mild dissonances and an average voice range for all parts. Lasting only 45 seconds, it really functions only as a benediction. It is of moderate tempo and is generally soft throughout.

In Peace and Joy I Now Depart. Bartholomäus Gesius (1555-1613); SATB with optional keyboard; Jack Spratt Music Co., (Plymouth Music Co.), MS 2019, 30¢ (M-).

Three are three verses in this late Renaissance style motet which has both the original German and an English text for performance. Using the familiar style rather than an elaborate contrapuntal style, it would be possible to use separate sections of this work for different needs within a service. The second verse would be fine as an intonation and the opening title verse as the benediction, with the middle verse possibly serving as a prayer response. The music is almost the same for each of the verses so this is, in effect, a strophic part song.

Two Benedictions. John Horman; mixed voices and keyboard; Hinshaw Music Co., HMC-487, 70¢ (M-).

The first is *May the Lord Watch*, a round for four equal voices with keyboard. In the first thematic statement, the 6/8 meter is broken up occasionally into several 5/8 measures, but, when the round begins in canon, those measures are not used. The mood is joyful with a hemiola as the main musical characteristic. The keyboard part is simple. The second benediction is called *Blessing*. It too is unusual, because there are movement instructions for additional choreography making this four-page work a liturgical dance composition. The vocal music is in two parts with a quiet and flowing background on the keyboard. Both of these verses are simple yet attractive and offer some new dimensions for benedictions. Highly recommended.

Communion Music

Jesus and the Children. Robert Kreutz; unison/2 part with optional 3 part and keyboard; Choristers Guild, A-227, 80¢ (E).

The title is somewhat misleading in this four-movement communion service. The movements follow a modern mass text but exclude the *Credo*. The *Lamb of God* movement is a repetition of the second movement, *Glory to God*. Parts are designated for the cantor and the amount of divisi singing is very limited. This is a gentle and generally pretty version which is quite well-suited for young voices and is sure to be enjoyed by the congregation.

Bread and Wine. Natalie Sleeth; unison, 2 or 3 part with keyboard or guitar; Choristers Guild, C-8, \$2.25 (E).

The guitar is not to be used with the keyboard and consists of chord symbols above the keyboard part. The work has 20 pages and 8 short movements. In addition to the traditional mass movements, again excluding the *Credo*, Sleeth also has music for *Alleluia, Christ will Come, Amen* and *Go in Peace*. When in two or three parts, the music is canonic, so that it never becomes too difficult for young voices; they merely sing as in a round. The keyboard part is easy, strictly an accompaniment. The final movement, *Go in Peace*, is particularly effective and would be a charming benediction for any service sung by children.

Communion Rite. Tom Parker; SATB, cantor, congregation and organ/piano with optional guitar; G.I.A. Publications, G-2395, 70¢ (M-).

There are two pieces in this setting. *Lamb of God* is predominantly in unison above a flowing keyboard part. There is a brief four-measure bridge to the Communion Song, *Praise the Lord, My Soul*. In the bridge, the celebrant and people have some spoken text above instrumental (transitional) music. This song has material for the congregation which may be printed in the program for parish use and this serves as a refrain sung between the 7 verses of the chorus. The verses have three sets of music so that with each verse fresh music is sung, rather than repetitive strophic sounds. The style of the first piece is somewhat folk-like.

An Easy Communion Service (Missa de Sancto Albano). Healey Willan; SATB and organ; C.F. Peters, No. 66850, 90¢ (M).

Although this music dates from 1929, it continues to have warm appeal. There are seven movements, including a *Credo*. All are in English except the opening *Kyrie eleison*. Often the organ merely doubles the choral writing, but there are places where its function is more involved yet still accompanimental. The *Sanctus, Benedictus* and *Agnus Dei* movements are brief, but the final movement is a joyful and longer *Gloria in excelsis*. The modal harmony and sensitive choral lines combine into a work of beauty that merits use.

Prayer Responses

Five Short Anthems or Responses. Vaclav Nelhybel; SATB and organ; E.C. Kerby Ltd., 9378-924m, 55¢ (E).

All are based on Psalm texts and are brief, ranging from 1-3 pages. The organ part usually is only a doubling of the choral lines, which are predominantly homophonic with some internal passing activity notes and short melismas. The modality and introspective nature are consistent throughout all of these pieces. Because of their length, they seem more appropriate as responses than as anthems. The titles are *O come, let us worship, I wait for the Lord, Out of the depths, Unto Thee, O Lord* (two settings).

Versicles, Responses, and The Lord's Prayer. Donald Hunt; SATB with brief solos for priest; Basil Ramsey of Alexander Broude Inc., 1021, 60¢ (M).

This clearly is functional service music. The responses used are for various circumstances and are usually in

a four-part setting lasting only a few measures. They are always preceded by the chant material for the priest. The Lord's Prayer setting is the longest musical example in this 7-page leaflet containing 16 different responses, including some Amen settings. The music is mildly dissonant and interesting. It is recommended for use in various church denominations.

An American Anthem Book. Compiled and edited by Leonard Van Camp; SATB and keyboard; Unicorn Music Co., 1.0017.2, \$3.95 (M-).

These are 13 works in this 30-page collection, many by less-familiar early American composers. Composers included are I.B. Woodbury, Timothy B. Mason, Edward L. White, Thomas B. Hastings, Lowell Mason, Dr. G.K. Jackson, William Bradbury, William G. Tomer, T.C. O'Kane and Rev. Robert Lowery. Van Camp, the editor, includes a page of instructions with suggestions for using these selections and believes that these works have multiple purposes. Four are long enough to be used as anthems. The others are suggested as opening sentences (call to worship), prayer response to scripture reading, offering, final responses and amsens. All are quite simple, usually in a homophonic style with parts doubled in the keyboard, and they are useful for various times in the Christian year including Christmas and Easter.

Cause Us, O Lord. Ron Nelson; SATB and organ; Boosey and Hawkes, 5441, 50¢ (M).

This is taken from his larger work, *Three Ancient Prayers*, but should not be confused with his other setting of the same text for unison voices. This is a 10-page anthem but it would serve well as a prayer response on a special occasion. Most of the choral writing is in unison or two parts and the organ plays an important and equal role. Registrations are suggested and the piece has several tempi and a wide range of dynamics, but ends with a quiet amen.

Two Canons. Wolfgang Amadeus Mozart (1756-91); four equal voices unaccompanied; Alexander Broude Inc., AB 954, 60¢ (M-).

The first canon is a setting of the two words *Ave Maria*; the remainder of the familiar text is not used. The canon is 12 measures in length and has a range of a ninth, which should fit most voice combinations well. *Allelujah* is the title and only word used in the second canon. It is longer and more involved, with a theme is stately whole notes and melismatic flowing lines. The range extends from B \flat to high F, which makes it more taxing.

Amen. Alessandro Scarlatti (1660-1725); SATB and organ; European American Music Corp, EA 231, 45¢ (M-).

In this 7-page contrapuntal setting of the word amen, the keyboard has an optional interlude which could be eliminated if used as a prayer response. The organ part is on two staves and is somewhat busy, providing a driving rhythmic background and often doubling one or more of the vocal lines. The piece is chromatic and moves through many tonal areas. It would be possible to use either half of the setting as a response to two different prayers in a service.

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pianist
Thomas Richner

classical guitarist
Giovanni DeChiaro

organists
Robert Clark
Nicholas Danby
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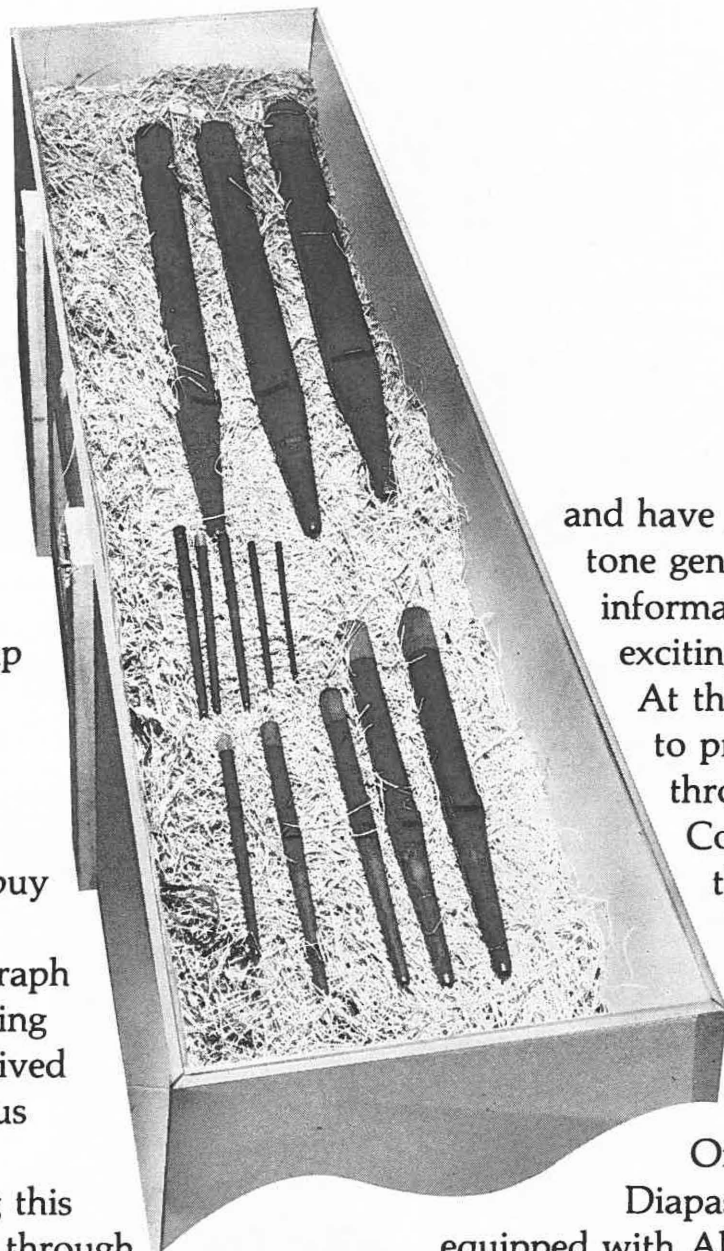
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Acoustics in Worship Spaces

A New Sound at All Saints' Church, Beverly Hills, California

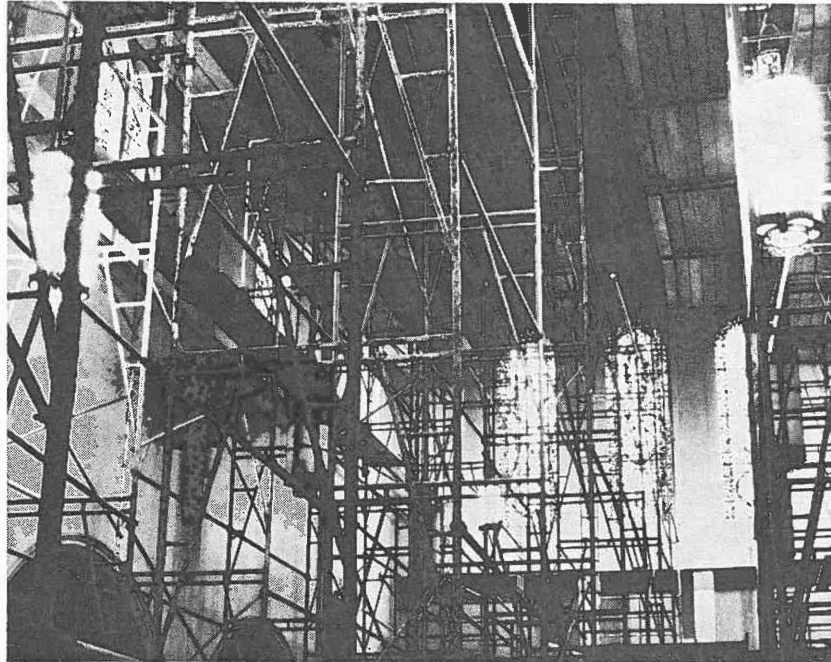
by Thomas Foster, in conjunction with John H. Chequer and Manuel Rosales

All Saints' Church has just completed a project to refurbish and acoustically renovate its worship space. For many years, there have been discussions of the need to improve the acoustical properties of the church. Written in recognition that what may be "good" acoustics to some may be "bad" acoustics to others, the following sets forth the reasons for undertaking the recent renovations.

In the long uninterrupted history of the Christian Church, all of the five senses have been utilized in worship. Of all the senses, however, hearing, and coupled with it, speech and singing, have been of prime importance in illuminating the word of God. Thus, the transmission of sound in a worship space is of high importance.

Beginning with the construction of great cathedrals and churches more than a thousand years ago, large worship spaces have been built with wood, stone, concrete, plaster, and other "hard" materials. Linked with traditional architectural shapes, the results produce an aesthetically pleasing and acoustically effective worship space in which sounds of all kinds travel well, reflect off the hard surfaces, then decay, or die away slowly and naturally. It is in this acoustical ambience that the great majority of corporate worship has been enacted over the centuries. Most importantly, it is the setting in which our liturgy and virtually all great church music was conceived.

In the period when All Saints' Church was built, the "science" of acoustics was in a period of over-reaction. Experts from coast to coast were advising the wide-spread use of absorbent materials to be applied to interior surfaces lest there be too much "echo" in the building. At All Saints', the



View of acoustical renovation in progress at All Saints' Church

upper side walls, rear wall, and the ceiling were covered with soft or absorptive materials to the extent that most reverberation time was eliminated. As a result, these large surfaces absorbed so much sound as it was produced that neither the organ, choir or spoken word was ever as effective as it should have been in a building of its size. (It is interesting to note that the architectural function of the shell-shaped apse behind the high altar is to focus and project sound into the nave. This function was destroyed when the apse was coated with absorptive plaster.) The attempts to minimize rever-

beration time were excessive, thereby ignoring the aesthetical necessities of liturgy and music.

We are fortunate that in 1950, the builders of the new church had the vision to reproduce, on a larger scale, the same ageless classic shape of the existing chapel. The church's thick walls, hard floors, and high wooden ceiling make it possible to achieve greater reverberation in this fine building by covering the sound-absorbing surfaces. The soft acoustical tile on the ceiling has been covered with 5/8" sheets of gypsum, which satisfies the fire code requirements as well as pro-

viding a reflective surface. The gypsum was cut to fit each ceiling panel, and was applied with a heavy coat of adhesive, followed by nails penetrating into the ceiling structure. Finally, molding to frame each panel was applied for further strength and to provide a finished appearance. The porous plaster on the walls was filled and sealed, then painted. These things were accomplished through the guidance of nationally-recognized professional consultants Jack Purcell of Los Angeles, and Lawrence Kirkegaard of Chicago.

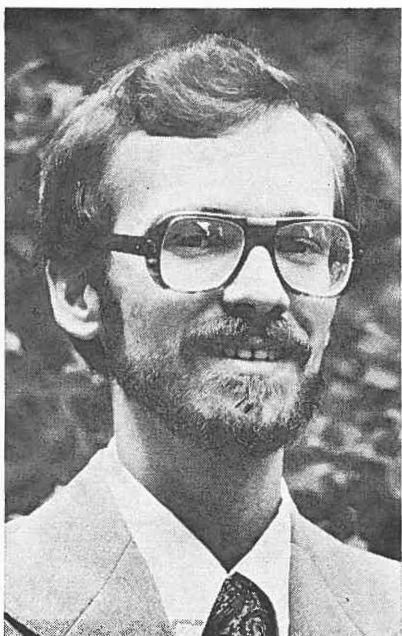
The cost of the project, approximately \$65,000.00, was funded from private gifts.

Hymn singing will take on a new dimension! Worshippers will hear their voices as a part of the larger body of sound. Corporate prayers and responses will seem to "float" in the building, and have new life. The sound of the choir and organ will more completely surround members of the congregation, no longer seeming distant to those seated in the rear of the nave. The sound of the spoken word will be more resonant and dynamic; but, yes, if rendered too quickly or indistinctly, may seem to blur. Fortunately, speech reinforcement systems solve such problems.

Alec Wyton, formerly of New York's Cathedral of St. John the Divine, and a leading Anglican liturgist and musician, has said, "Vigorous corporate worship is impossible in a dry room." Let us rejoice now that all the features of such a "dry" room are gone, and in their place are surfaces designed to reflect the sounds of worship rather than absorb them.

"Let everything that has breath praise the Lord. Hallelujah!" (Psalm 150, v. 6).

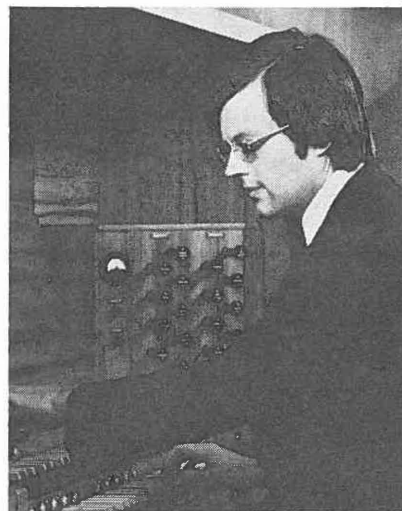
Appointments



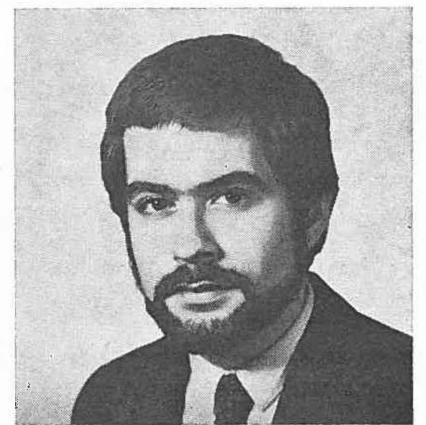
Stephen Rapp has been appointed organist-choirmaster of Christ's Church in Rye, NY, where he succeeds William Self, who has served the church in an interim capacity. Mr. Rapp, currently a doctoral candidate at the Institute of Sacred Music of Yale University, holds degrees from the Eastman School of Music and

Yale, and will begin his new duties on Aug. 1. He has studied with Michael Schneider in Cologne under the auspices of a German government grant. His other teachers include David Craighead, Robert Baker, and Charles Krigbaum. Mr. Rapp has appeared as a soloist and accompanist in the eastern United States, as well as in Germany, France, Denmark, and India. He has been organist-music director at St. Paul's on the Green, Norwalk, CT since 1977.

Larry Sandberg has been named advertising manager at Theodore Presser Co. He was previously editor at Oak Publications, co-director of the Denver Folklore Center School for Music, and instructor at Boston University. A musician and author with interests in early and traditional music, Mr. Sandberg has written several instruction books for fretted instruments.



James Kibbie has been appointed to the organ faculty of the University of Michigan in Ann Arbor for the coming academic year. He received the DMA degree from that institution as a student of Marilyn Mason, and has won both the Grand Prix de Chartres and the International Organ Competition of the Prague Spring Festival.



James Russell Brown has been appointed organist-director of music at St. Peter's Episcopal Church, Weston, MA, leaving a similar position at First Parish Unitarian, Norwell. A graduate of Oberlin and New England Conservatories, where he studied with David Boe, William Porter, and Yuko Hayashi, he has served as organist-choirmaster at Christ Church, Huron, OH, and Church of the Advent, Williamston, NC. Mr. Brown was summer organist and choir director at Harvard University's Memorial Church in 1980 and has taught at Bradford College in Haverhill, MA. He will continue in his present position as organist of Temple Sinai, Brookline.

Appointments



Robert Clark has accepted an appointment as professor of music at Arizona State University in Tempe beginning in September, where he will supervise organ instruction on all levels and develop a D.M.A. program in organ. He succeeds David L. Johnson who retired at the end of the last academic year, and he leaves a position of 17 years standing at the University of Michigan.

Mr. Clark holds his undergraduate degree from Central Methodist College in Fayette, MO, which recently honored him with a distinguished alumni award, and the M.S.M. degree from Union Theological Seminary. Prior to his Ann Arbor tenure, he held positions at Baker University, Cornell College, and Christ United Presbyterian Church in Canton, OH. He has appeared extensively as an organ recitalist and concertizes under the representation of Phillip Truckenbrod.



Jean-Louis Coignet has been appointed Tonal Director of Casavant Frères Limitée, the organbuilders located in St. Hyacinthe, Québec. He holds a doctorate from the University of Paris and has been active in the European organ scene for twenty-five years. He has contributed many articles to international organ journals, including several in these pages: "The Great Organ of Sacré-Coeur in Paris, France" (Oct. 1978), "The Rebuilding of the Organ in St. Eustache, Paris" (March 1981), and, in this present issue, "A Large Puget House Organ." Recently appointed "expert-organier" for the City of Paris, Jean-Louis Coignet will divide his time between France and North America.



William Partridge has been appointed minister of music and organist at Christ Church Cathedral in St. Louis, MO, where he succeeds Ronald Arnatt. A Fellow of the College of Church Musicians, Mr. Partridge also received his M.M. degree in church music from that institution, where he studied with Leo Sowerby and Paul Callaway. In addition, he studied in England with George Thalben-Ball, Sir William McKie, and the late Gerald Knight. He has held teaching positions at Peabody Conservatory, American University, Converse College, and Catholic University of Puerto Rico. He is married to the pianist Patricia Pruden.

Ed Dunbar has been appointed chairman of the Division of Music at Bob Jones University in Greenville, SC, where he has taught organ and served as university organist since 1978. He is a graduate of Henderson State University and holds M.M. and D.M.A. degrees in organ from Louisiana State University, where he studied with Richard Heschke and Herndon Spillman. He will continue in his teaching and performing positions at the South Carolina institution.



Douglas L. Butler has accepted the position as organist-choirmaster at the Church of the Advent of Christ the King in San Francisco, CA, effective this month. He will direct a male chorus which will sing Solemn Mass, Stations, and Benediction, and he will work with the rector to expand the liturgical/musical program at the Anglo-Catholic parish. He also plans to establish an organ studio and to continue concertizing under the representation of Artist Recitals.

Dr. Butler leaves positions at Jefferson Center for the Performing Arts, Lewis and Clark College, and St. Matthew's Episcopal Church in Portland, OR, where he has been active for the past thirteen years. In addition to his work as an organist and choral conductor, he has been a regular keyboard performer for the Oregon Symphony Orchestra and has directed the Portland Chamber Artists.

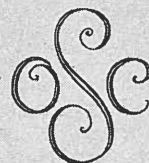
Susan Armstrong has been appointed minister of music at the Church of SS. Peter and Paul in Waterbury, CT. She holds degrees in organ performance and church music and assumes the position after five years of study in Europe. She was a student of the late Anton Heiller in Austria and of Michel Chapuis in France.

Donald Neuen has been appointed professor of conducting and director of choral activities at the University of Rochester's Eastman School of Music. A graduate of Ball State University, he studied privately with Julius Herford and Robert Shaw before serving in choral positions with the Indianapolis Symphony Chorus, Ball State University, the University of Wisconsin, George State University, and the Atlanta Symphony. He leaves a position as director of choral activities at the University of Tennessee.

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A Buxtehude Festival

at the Westfield Center for Early Keyboard Studies

by Cleveland Johnson

If after the birthday revelries for Bach and Schütz in 1985 musicians still have the energy to celebrate, an equally important birthday, that of Dietrich Buxtehude (1637), will follow in 1987. As an "appetizer" to forthcoming festivities, The Westfield Center for Early Keyboard Studies, in Westfield, Massachusetts, presented a "Buxtehude Festival" on the weekend of April 4th and 5th which attracted a representative cross-section of performers, instrument builders, and musicologists from the United States and western Europe.

The weekend was ably planned and organized by the Center's directors, Lynn Edwards and Edward Pepe, who assembled a distinguished group of speakers for a unique conference combining the best of current musicianship and scholarship. Although Buxtehude's name is most frequently connected today with his organ works — surely the most popular German works in the repertoire, outside those of J. S. Bach — all sides of his output were considered.

The lectures presented the first day sought to give insight into the religious, cultural, and physical surroundings in which Buxtehude worked. "The German Pietist Movement" presented by Ann Matter (University of Pennsylvania) provided an excellent view of the religious climate of 17th-century Lübeck and gave a good background for the next lecture on "Buxtehude and the Marienkirche" by Kerala Snyder (Yale University). Dr. Snyder, currently preparing the first exhaustive monograph in English on Buxtehude, supplied useful detail on the organs in the Marienkirche as Buxtehude knew them, on his responsibilities as church organist and director of the *Abendmusiken*, and on his non-musical duties as *Werckmeister*, a senior administrative position in the church.

Lectures the second day dealt with Buxtehude's music. Eva Linfield (doctoral candidate, Brandeis University) spoke on the chamber works, her dissertation subject. This presentation included a good comparison of two varying versions of the B \flat Major Sonata. The cantatas — their varying forms of text and treatment — were discussed later by Dr. Snyder.

Alternating with the lectures, organ masterclasses were held by Harald Vogel, director of the North German Organ Academy. Vogel acted in many ways as a pivotal figure between the musicologists and performers. His years of practical scholarship and insight gleaned from his work with the meantone-tuned Schnitger organ in Stade — considered the most ideal Buxtehude instrument at present — were shared with the participants in three stimulating sessions on the Fisk organ of the Westfield First Congregational Church.

For a panel discussion on "Editing the Keyboard Works," Vogel and Snyder were joined by Christoph Wolff (Harvard University) and Owen Jander (Wellesley College). Wolff, who is beginning work on a new scholarly edition of the keyboard works, explained the history of the many editions to date: the sources used, the varying editorial approaches represented, and the strengths and weaknesses of each. The dilemma of editing Buxtehude, from whom no autograph manuscripts have survived, was made clear to participants by comparing the contents of the numerous sources for the *pedaliter* preludes. Two particular problems were discussed: how often the bass voice was intended to be played as an obligato pedal line, and the possibility that numerous compositions survive today only in a transposed form.

At the conclusion of each day a public concert was held. The Saturday evening concert offered secular works

by Buxtehude and his contemporaries Thomas Baltzer, Heinrich Biber, Johann Kerll, and Johann Schop. Vogel was joined by Thomas Albert, baroque violinist, and Sarah Cunningham, gambist. Albert, playing a well-preserved violin by Jacobus Steiner (1680), gave the audience the treat of hearing an old violin sounding as it was built to sound, with natural intensity and resonance. Making his second appearance in the United States, this young German violinist showed a fine understanding and mastery of the instrument. Among his best efforts was Biber's sonata, the "Crucifixion of Christ" from the *Mystery Sonatas* of c. 1675, in which the technical advantages of the baroque violin and bow are exploited. Sarah Cunningham showed herself to be a superb continuo partner and a virtuosic soloist.

Vogel played the pedal harpsichord by Keith Hill with the thrilling fury for which he has become known and proved himself the master of those outbursts of frenzy so often found in Buxtehude. The instrument (tuned modified Kirnberger) was shown off to stunning effect in the G Major Toccata and the Preludes in a, d, and e minor. The audience was allowed to judge here the hypothesis that many of Buxtehude's "organ" works were practiced at home on the pedal harpsichord and were perhaps specifically conceived for that instrument.

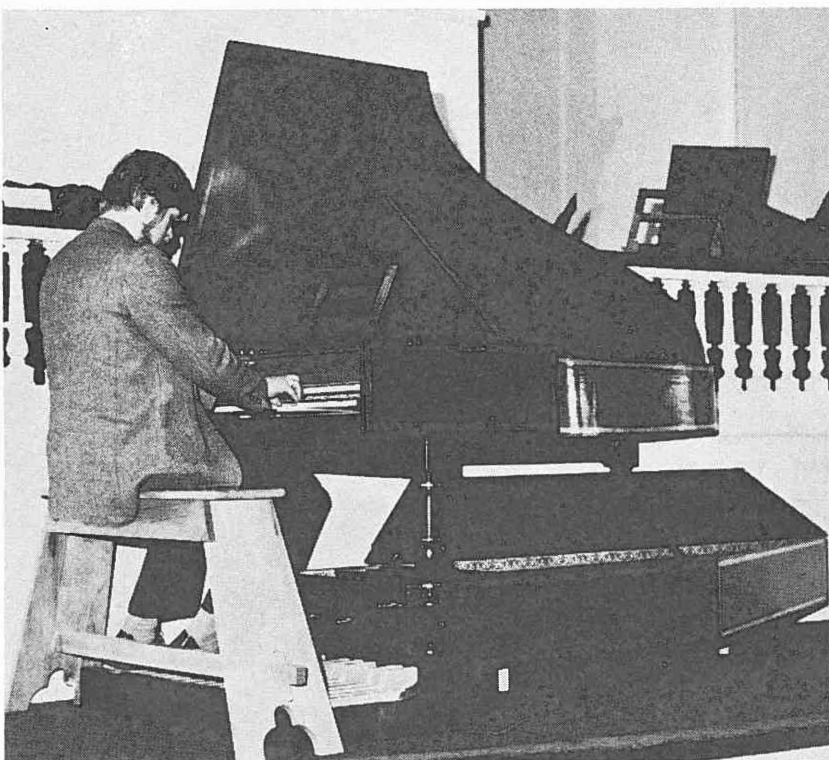
The concerts were enriched by a variety of other keyboard instruments supplied by Hill, all well played by Vogel. A rarely heard suite (d minor) was performed on a fretted clavichord which filled the room with its intimate sound. A novel single-manual harpsichord (tuned modified meantone) with three eight-foot registers was used

for continuo as well as in the G Major Toccata, and a clavicytherium (tuned strict meantone), exhilarating both visually and tonally, was also used for continuo.

The Sunday afternoon concert featured free organ works, the harpsichord Prelude in g minor, and the d minor trio sonata as well as a selection of Buxtehude's sacred works. Vogel performed several chorale preludes and the fantasy on "Wie schön leuchtet der Morgenstern," but the real highlights were the cantatas "Gen Himmel zu dem Vater mein" and "Singet dem Herrn ein neues Lied," both of which had been discussed earlier in the day in some detail. For these works the trio of the previous evening was joined by the soprano, Nancy Zylstra, a specialist in early vocal technique and frequent performer with Max van Egmond. Ms. Zylstra's voice, with a clear and unforced tone and controlled use of vibrato, was well-suited to Buxtehude's music.

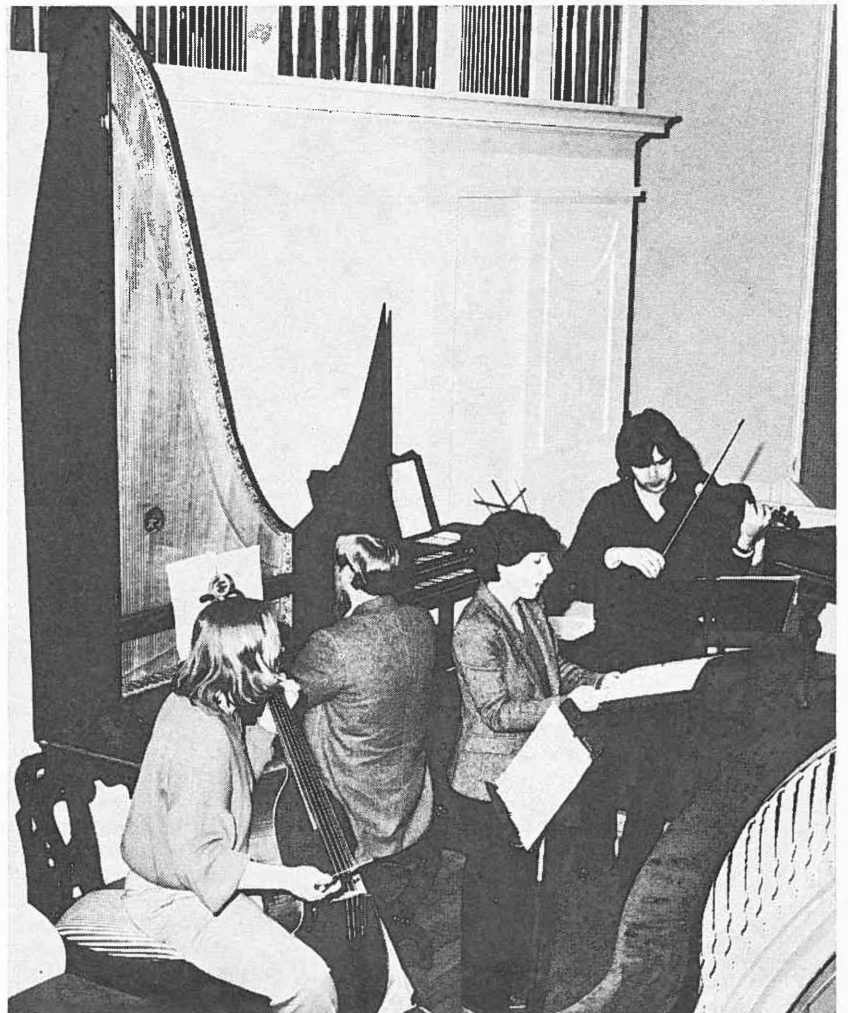
Since much of the festival was recorded it is to be hoped that transcripts of the lectures and discussions will be made available. By bringing together the scholars who are working on the new complete edition (Broude Brothers) and the performers who are spearheading the Radio Bremen complete recording, the Westfield Center has started toward what promises to be a successful Buxtehude Year in 1987.

Cleveland Johnson is a doctoral candidate at Christ Church College, Oxford University, where his dissertation topic is *Keyboard Intabulations in German Tablatures of the 16th and 17th Centuries*. A graduate of Oberlin College Conservatory, he is presently doing research at the University of Göttingen under a Fulbright scholarship.



Above: Harald Vogel playing a pedal harpsichord by Hill & Tyre (Grand Rapids, MI).

Right: rehearsing for Buxtehude concert are (left to right) Sarah Cunningham, Harald Vogel, Nancy Zylstra, and Thomas Albert.





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Beckley's New Organ

(continued from p. 1)

church of 800 members, blessed with esthetic and social concern and a measure of musical and financial leadership, might offer the community. (They laugh now as they tell you how at times these basic considerations were about all on which they did agree!)

Designer-builder Fritz Noack and consultant Joan Lippincott successfully caught the church's vision and helped develop it. At different times and in different ways, each conveyed technical information understandably to the Task Force, the church officers, and the whole congregation. Also, early in the process, Richard Peek of Covenant Presbyterian Church, Charlotte, N.C., presented his analysis and general recommendations which were helpful in giving the church direction.

And so it came to pass, after several years of inquiry followed by the Organ Task Force's two-year intensive process of research, travel to organ companies, countless hours of discussion,

debate, and finally hard-won consensus among themselves, that the issue was brought before the congregation. An informed, enthusiastic congregation voted (with only one negative vote!) to contract for the Noack organ proposed by the Task Force and renovate the front of the church to accommodate it — if the money could be raised. That was a very big "if." The approved proposal required that the money be raised or pledged through a voluntary outside-the-budget campaign between December and May. If enough could not be raised by the May deadline to commission the minimum-sized organ drawn up, with future additions allowed for in the design, then the project would be dropped and alternate plans made.

The next step was to organize the campaign. A finance committee was formed, headed by a businessman whose enthusiasm was contagious and whose financial competence was especially trusted. He emphasized that no gift was too small, that this was a congregational effort, not just a pet project of a few wealthy donors and interested musicians. At the same time he and his campaign committee (which included two of the Task Force members) set out to uncover the larger gifts from those they felt could both afford and might respond to a definite challenge to do something special.

With three months, to the amazement of even the most optimistic supporters, enough pledges, gifts, and memorials were secured to sign a contract and begin plans for renovating the sanctuary. In six months, there was enough for the maximum plan. Three-fourths of the church's members had contributed. And contrary to the prediction of some, the regular church budget was met and in fact, increased. The church found that a campaign stressing excellence in the church's worship and ministry, along with education and vision for what that can mean in the life of both church and community, has spill-over value in overall stewardship.

At this point, to help deal with the renovation process, the Task Force was expanded to include additional members with either special expertise or those who had responsibility for certain aspects of buildings and property. But the Task Force felt it was of particular importance to have had the same core of people on board from beginning to end, serving on the finance committee and larger organ committee.

The dedication week-end drew participants from a wide area for a workshop led by Noack and Lippincott, concluding with a panel of the Task Force members answering questions on their "process." The service of dedication and evening recital filled the church to overflowing. Musicians and music lovers came from afar. A number of tracker organbuilders wound their way through the West Virginia hills to observe a creation by one of their own. But the most excited participants of the weekend were, without question, members of the congregation and their friends in the community coming to hear and behold this once seemingly-impossible dream. If proof was needed to affirm the community's interest, it came on Saturday morning as Beckley awakened to find a full-page picture of the Noack organ on the cover of their newspapers' weekly TV supplement with accompanying story.

Response to the dedication events was a good omen of things to come. As would be expected, there is a marked difference in the stress placed on music in worship, and a great improvement in congregational singing and willingness to try new hymns. The scope of selection and possibilities available to the organist and choir di-

rector for enriching the church's musical offering has been stretched considerably. It has not gone unnoticed that a sharp increase in church growth seems to have coincided with the enthusiasm generated by the addition of this outstanding instrument.

In the Appalachian coalfields where poverty has attracted much federal funding over the years, an unwanted by-product has been an erosion of people's confidence to tackle any large financial goal for themselves, even when circumstances have changed for the better. Although this particular church has a history of support and openness to new ideas, many members believe that achieving the goal of this organ has been a pivotal event in the church's life. It is very hard now to say of any worthwhile goal, financial or otherwise, that it just cannot be done. The argument against that attitude stands in front of them every Sunday morning!

The church is especially excited over the community participation stirred up by noontime recitals. These bring school children piling in along with downtown workers and shoppers, retired people, housewives, and college students. Efforts to attract outstanding artists and groups are made a great deal easier, not only by having the instrument available but also by the commitment to excellence the organ represents. An unexpected side-effect has come to light also: the chairman of the Beckley Environmental Improvement Committee sent the church a letter of appreciation for the part these "well attended programs are playing in the effort to revitalize and support the downtown."

What about the object of this success story? Does this magnificent instrument stand in a structure of overwhelming beauty and acoustical perfection? Hardly. Fritz Noack was not denied the satisfaction of overcoming obstacles. The church, built in 1924, is far from an organbuilder's dream. The interior of the gray stone building might be described as a cruciform shape with shallow transepts and long nave. The high ceiling is interrupted by overhanging balconies running the length and across the back to the church. Until the recent renovation the front had a low false ceiling which was added (the organ pipes were above it) so that most sound originating underneath was trapped. This had caused the choir several years earlier to move to the rear balcony while the organ remained in front, producing an impossible situation for accompaniment.

Bringing choir and organ together in a place where the organ would speak toward the congregation was a first priority. Locating an organ of adequate size for the building in the rear balcony was out of the question because of height. So, to the delight of the congregation and gradually to that of the choir, by now in the habit of being inconspicuous, the low front ceiling was removed. The installation brought ministers, choir, and organ back together up front, all facing the congregation. "If we can't stand to look at each other's faces during a worship service, I think there's something wrong with the people or the service or the whole thing," commented Noack.

There were two other major problems to consider. Heavy carpet and padded seat cushions throughout the church were absorbing high-frequency sounds, and at either side of the rear balconies there were added classrooms built of thin wall board, which were eating up the low-frequency sounds. Carpeting in the chancel area was removed. Gradually other carpeting is expected to be replaced with runners.

The organ had to overcome the acoustical handicap of recently-installed memorial seat cushions, which

could not be thrown aside at the present time without alienating some of the needed congregational support. ("Blessed are organbuilders with some sense of reality," commented one member!). The flimsy walls in back have a short life, since expanded balcony space is needed for a growing church.

We asked Mr. Noack if he feels he puts his reputation on the line when he builds an organ in a situation which is not going to present his instrument to its greatest advantage. He replied, "I try to remember that to a degree the organbuilder is in a servant role, that the purpose of the organ is not just one's reputation. Of course, one's artistic reputation will be better if he deals only with ideal circumstances. But do you deprive people of the best that is possible in their particular situation because it won't do a lot for your own reputation? The only instance where I feel I do not want to waste my time is when a congregation is working in the opposite direction, not willing or trusting enough to let me try to do the best possible in their situation."

The casework of this organ is crafted of quarter-sawn and fumed white oak, with tracery in cherry, highlighted with 14 carat gold leaf. The front pipes and most of the inside pipes are an alloy of 20% tin and 80% lead, with some stops from 70% tin, 30% lead and others from Honduras mahogany. The main case level contains the Great, its front pipes grouped in five flats and two V-shaped towers. The Great contains a big Principal chorus with the rather unusual duplication of 8' Principals. There is also a Cornet using 2 $\frac{3}{4}$ ', 2', and 1 $\frac{3}{4}$ ' ranks that are actually hybrids of flutes and principal-type stops. The Trumpet 8' and Clarion 4' are the typical reeds for this division, except that the Clarion breaks back to 8' and even 16' in order to maintain its intensity all the way to the top.

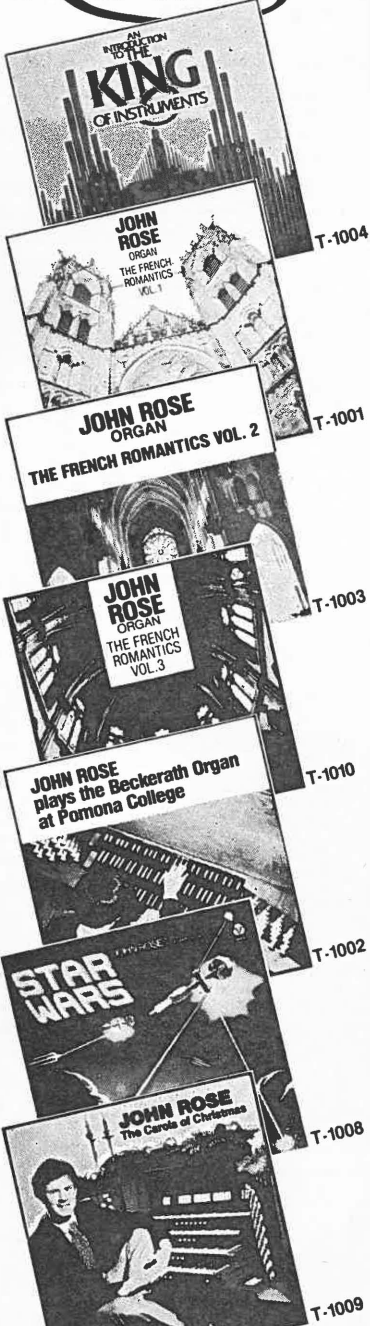
Above the Great are the two flats and the round tower of the Positive. This division is almost as powerful as the Great, but is generally crisper and thinner in sound. The Swell division provides different accompaniments, a small echo-chorus (based on the Viola 8') and the oboe-like Hautbois. Behind the tall pipes of the Principal 16', the Pedal division provides not only a variety of bass stops (such as the wooden 16' Trombone) but a full plenum with two mixtures, and stops for playing a treble melody in the pedal, such as the Clarion 2'.

The music desk is done with fancy veneer inlay, stop knobs are turned in classical pattern, and the keyboards' naturals are covered with ebony; the sharps are bone-capped. The temperament of the organ favors the more common keys, while allowing all keys to be used. The wind pressure used is 80mm (3 $\frac{1}{4}$ ").

Before shipment of the organ to Beckley, Barbara Bruns played a recital in the Georgetown shop to an overflow audience. Technical installation was done by shop foreman Eric Kenney and Richard Aylward with adjustment and tonal finishing by Fritz Noack and John Farmer.

"Sometimes," Noack points out, "when a new organ is to be built you have church organists riding their own hobby horses based mainly on what they are used to playing. Thus, convenience features outweigh the aesthetic considerations. This was not so with organist Doug Gilmer or the church's organ committee. They tried to educate themselves to what was best for this particular situation. In the long run the Beckley organ is going to be aesthetically more interesting and cause much less trouble maintenance-wise than if we compromised with electronic pulls and other such convenience features."

JOHN ROSE,



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Mr. Gilmer says he has grown accustomed to operating the stops which are in convenient position and reach, without the aid of pistons, and has someone pull stops for him if the situation requires it. He has also adjusted to the flat pedalboard and feels the change from a radiating concave pedalboard to a flat one poses less problems than most organists anticipate who have never played one. The pedals of the Noack organ are slightly wider than average which he finds helpful. He says he is more accurate on these pedals but does not know whether to attribute that to the flat pedalboard, the wider pedals, or his increase in practice which the new organ has inspired!

In retrospect, those most involved agree there were several key points in the story. One was the enabling role of the minister, especially his willingness to be in the learning process with the Task Force and his skill in helping the group and the church deal with questions and conflicts along the way. Another very significant factor was to have the money or pledges in hand before signing a contract. They mention the help of the consultant and the choice of their campaign leader as vital to success, too.

"Choosing an organ is a lot like choosing a husband," began the Chairman of the Organ Task Force as she introduced her group's proposal to the congregation for the crucial vote. "What suits one person doesn't necessarily suit someone else. The organ that is best for one church is not always best for another. And once you've decided, you must live with it a long, long time." Beckley Presbyterian Church seems to have made a happy marriage and the entire community is the beneficiary. They are expecting to live with and enjoy the Noack organ for a long, long time.

Barbara Huey Schilling, a graduate of Agnes Scott College with major in organ, is currently a free-lance writer living in Beckley, West Virginia, and is working on a book designed to help organ committees in their self-education, evaluation, selection, and fundraising process. She has been organist-choir director at the Church of The Good Shepherd, Richmond, Virginia; editorial assistant, Presbyterian U.S. Board of Christian Education; and reporter, Richmond News Leader.

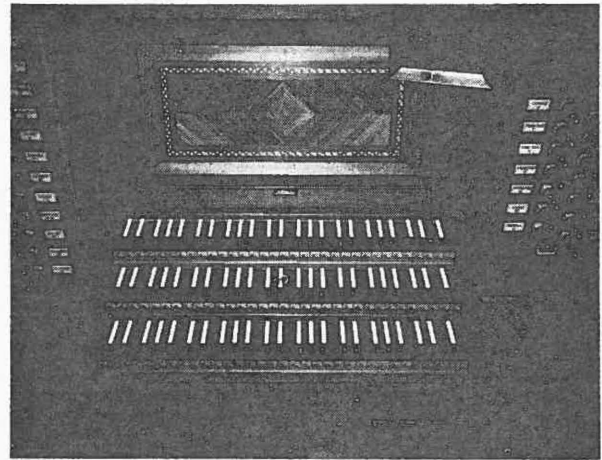
GREAT
(56 notes)
Bourdon 16'
Principal 8'
Second Principal 8'
Chimney Flute 8'
Octave 4'
Nasard 2-2/3'
Doublet 2'
Tierce 1-3/5'
Mixture II-III
Sharp III
Trumpet 8'
Trumpet 4'

POSITIVE
(56 notes)
Stopt Flute 8'
Praestant 4'
Spire Flute 4'
Gemshorn 2'
Sesquialtera II (f°)
Sharp III
Cremona 8'

SWELL
(56 notes)
Stopt Diapason 8'
Viola 8'
Principal 4'
Claribel 4'
Octave 2'
Larigot 1-1/3'
Vox Humana 16'
Hautbois 8'

PEDAL
(30 notes)
Principal 16'
Bourdon 16'
Open Bass 8'
Choral Bass 4'
Mixture II
Sharp IV
Trombone 16'
Trumpet 8'
Clarion 2'

Positive to Great
Swell to Great
Great to Pedal
Positive to Pedal
Swell to Pedal
Pedal Ventil 1
Pedal Ventil 2
Tremolo



Music desk, keyboards, and drawknobs of Beckley Noack.



Flat pedalboard of Beckley instrument, showing wide keys.

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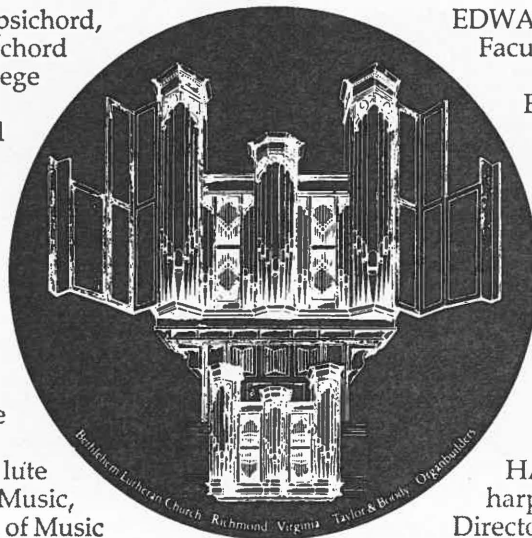
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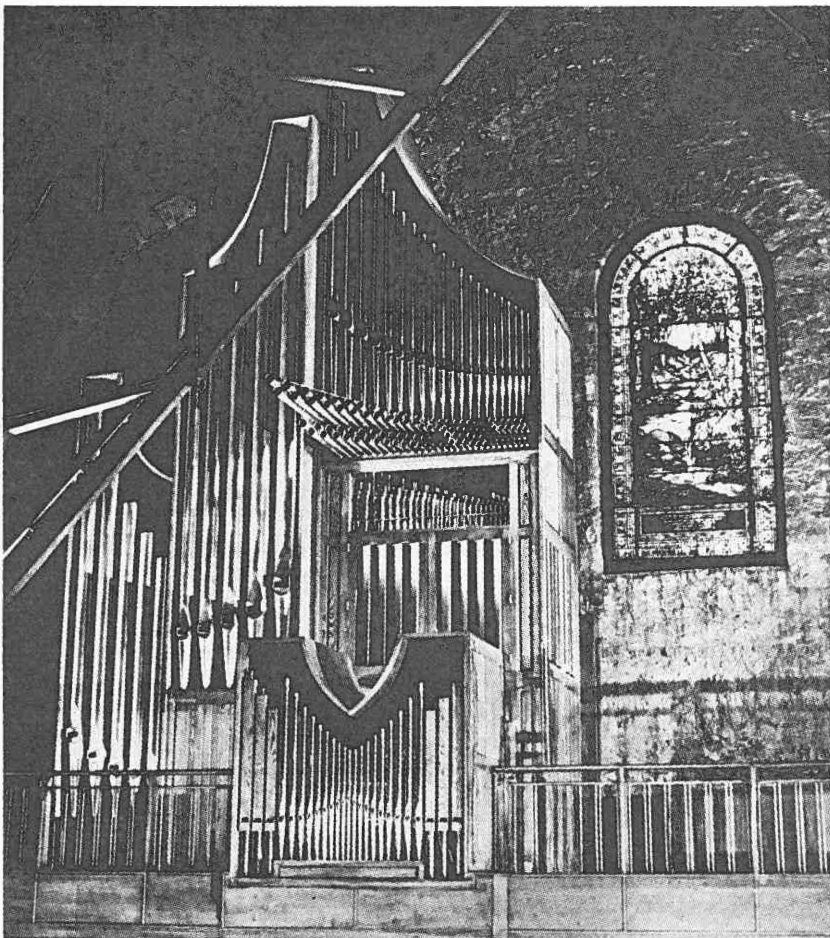
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Grace and Holy Trinity Cathedral
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London, Ontario, 1981

John L. Schaefer, director of music
John Obetz, dedication recitalist, April 26
Mechanical key action — electric stop action

In a newly-built west end gallery, the instrument is encased in oak, with the Pedal to the left of the organist, the Swell, Fanfare, and Great above the console, and the Rückpositiv behind the organist. It replaces a 1929 Austin rebuilt in 1969-70, which in turn replaced a 1904 Hutchings. The specification was planned by Gabriel Kney, John Obetz, Bill Wilson, and John Schaefer. The dedication series continues with recitals by James Moeser, John Schaefer, Gillian Weir, and Guy Bovet.

RÜCKPOSITIV (I)

(58 notes)
Holzgedeckt 8'
Quintad 8'
Praestant 4'
Rohrflöte 4'
Oktav 2'
Quint 1-1/3'
Sesquialter II 2-2/3'
Scharff III 1'
Rankett 16'
Krummhorn 8'
Swell to Positiv
Tremulant

GREAT (II)

(58 notes)
Gedeckt 16'
Praestant 8'
Rohrflöte 8'
Oktav 4'
Spitzflöte 4'
Tier e 3-1/5'
Oktav 2'
Mixture IX 1-1/3'
Zimbel II 1/3'
Trompete 8'
Swell to Great
Positiv to Great
Fanfare to Great

SWELL (III)

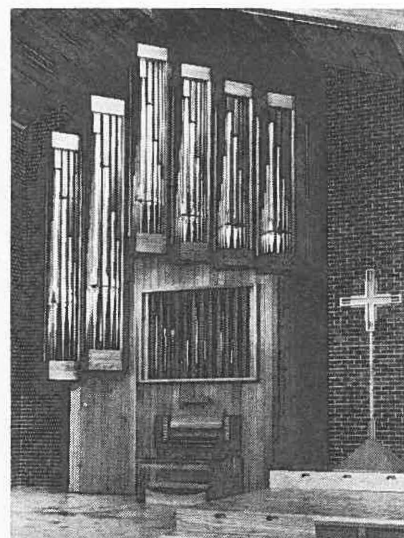
(58 notes)
Offenflöte 8'
Gamba 8'
Vox Coelestis 8'
Prinzipal 4'
Traversflöte 4'
Nasat 2-2/3'
Blockflöte 2'
Terz 1-3/5'
Plein Jeu V 2'
Basson 16'
Trompette 8'
Regal 8'
Clairon 4'
Tremulant

FANFARE (IV)

(58 notes)
Spanische Trompete 8'
Spanische Trompete 4'
Cornet V

PEDAL

(32 notes)
Untersatz 32'
Praestant 16'
Subbass 16'
Oktav 8'
Gedeckt bass 8'
Choralbass 4'
Prinzipal 2'
Hintersatz V 2-2/3'
Bombard 32'
Posaune 16'
Trompete 8'
Zink 4'
Swell to Pedal
Great to Pedal
Positiv to Pedal



Lynn A. Dobson* of Lake City, IA, has completed a 2-manual and pedal organ of 31 ranks for his own church, the Lake City Union Church. The instrument has mechanical key and stop action and is located at the front of the building. The case is of white oak with natural finish, while pipeshades are of padauk, as are the hand-carved stop levers. Woods used around the console are black walnut, padauk, rosewood, ebony, and poplar, as well as ivory. The façade pipes are of 70% polished tin. Audrey Williams is the music director for the church and Jon Thiesen, a member of the Dobson firm, is the organist.

*Lynn A. Dobson, member, American Institute of Organbuilders.

GREAT

(58 notes)
Praestant 8'
Gedackt 8'
Octave 4'
Koppelflöte 4'
Nasard 2-2/3'
Waldflöte 2'
Tierce 1-3/5'
Mixture IV
Dulzian 16'
Trumpet 8'
Tremulant
Swell to Great

SWELL

(58 notes)
Rohrflöte 8'
Salicional 8'
Celeste (TC) 8'
Spitzflöte 4'
Principal 2'
Gemsquinte 1-1/3'
Scharf III
Schalmei 8'
Tremulant

PEDAL

(32 notes)
Subbass 16'
Praestant 8'
Choralbass 4'
Mixture III
Fagott 16'
Great to Pedal
Swell to Pedal



Robert L. Sipe, Inc., of Dallas, TX, has completed a 2-manual and pedal organ of 26 stops and 35 ranks for the First United Presbyterian Church, Las Cruces, NM. The mechanical-action instrument has electric stop action with solid-state combination action and a detached console, and is located at the front center of the building. It was dedicated in recital by organist Janet Loman on Oct. 19, 1980.

GREAT

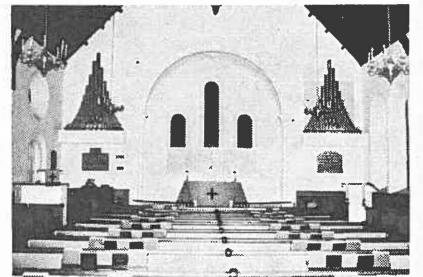
(61 notes)
Bourdon 16'
Principal 8'
Gedeckt 8'
Octave 4'
Spillflöte 4'
Super Octave 2'
Sesquialtera II
Mixture IV-V
Trompete 8'
Tremulant
Swell to Great

PEDAL

(32 notes)
Subbass 16'
Octave 8'
Spitzflöte 8'
Choralbass 4'
Mixture III
Fagott 16'
Trompete 8'
Great to Pedal
Swell to Pedal

SWELL

(61 notes)
Viole de Gambe 8'
Viole Celeste 8'
Rohrflöte 8'
Principal 4'
Nachthorn 4'
Gemshorn 2'
Quinte 1-1/3'
Scharf III-IV
Basson 16'
Hautbois 8'
Tremulant



Austin Organs, Inc., of Hartford, CT, has recently installed a new functional Great division to the organ in St. Andrew's Episcopal Church, Staten Island, NY, where the Principal Chorus is divided on two "A" chests mounted on the front walls of the nave. The original instrument is the firm's Op. 216, built in 1908 and used continuously since then. Area representative Charles L. Neill handled the negotiations.

GREAT

Principal 8' 61 pipes
Octave 4' 61 pipes
Super Octave 2' 61 pipes
Mixture II-IV 194 pipes

Announcements

"The Organ and the Concert Hall" has been announced by the University of Nebraska-Lincoln as its fifth annual organ conference, to be held Oct. 14-17. Its purpose will be "to explore and bring into perspective what appears to be a crisis in the relationship between the organ and musical life in the concert halls of the United States." Lectures will provide an overview to the problem of combining organ with other instruments during the past and concerts will include the premieres of new works for organ and instruments by William Albright and other composers, as well as works by Handel, Bach, Jongen, and Rayner Brown. Presentations will also address the acoustical problems of organs in concert halls. Leaders will include William Albright, Eugenia Earle, Charles Fisk, Richard French, Robert Newman, and Maurice Peress. For further information, write Dr. George Ritchie, UNL Organ Conference, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588.

Theodore Presser Company has been named sole U.S. selling agent for Editions Bornemann of Paris. The Bornemann catalog of over 200 organ works centers around the editions and compositions of Dupré. A complete listing is available from the company at Bryn Mawr PA 19010.

The Hymn Society of America has awarded church music scholarships to Karen Fish and Sylvia Fogal, students at Wittenberg University in Springfield, OH. The society awards an annual scholarship in return for the university's provision of office space.

The office of Murtagh/McFarlane Artists, Inc. will move to 3269 West 30th St., Cleveland, OH 44109, effective July 10. The new telephone number will be (216) 398-3990. In its new location, the agency, directed by Karen McFarlane, plans to continue to offer the current roster of concert organists from the United States and Europe.

An International Organ Week has been announced by the city of Brussels, Belgium, for Nov. 2-8, 1981. Recitals will take place each day at 12:30 pm and at 8:30 pm, and will be given at the Cathedral of St. Michael, the Reformed Church, the Church of St. Servais, the Church of St. Peter, the Church of the Dominican Fathers, the Church of Notre-Dame de la Chapelle, St. Guido's Church, and the Church of Notre Dame de Laeken. Performers will be Stanislas Deriemaeker (works of Cornet, van den Kerckhoven), Michael Radulescu (Bach), Hubert Schoonbroodt (Babou), Werner Jacob (Reger), Ewald Kooiman, André Luy (Mendelssohn), Heinz Schnauffer (Souht German organ music), Christopher Dearnly, Jozef Sluys (Lemmens, Bach), René Saorgin, Robert Kohnen, and Françoise Renet (Dupré).

A Choral Subscription Service has been announced by the firm of Boosey and Hawkes. Upon payment of a one-time fee, subscribers will receive the new choral octavos published by the company. Further information is available from Boosey & Hawkes, Inc., P.O. Box 130, Oceanside, NY 11572.

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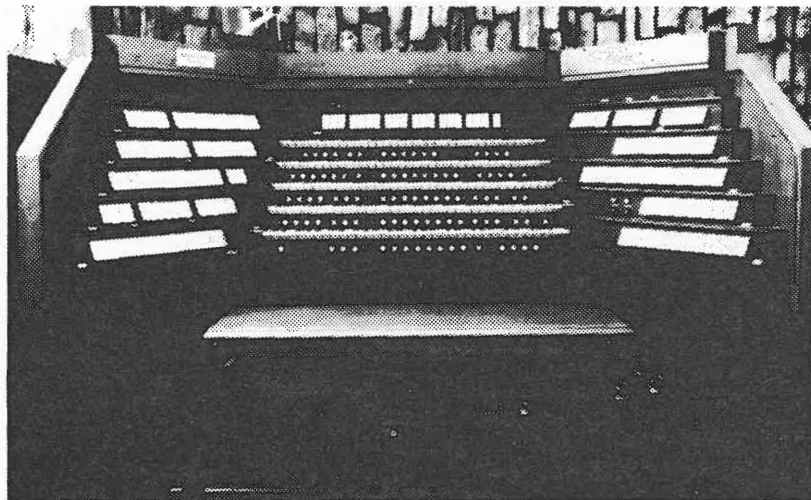
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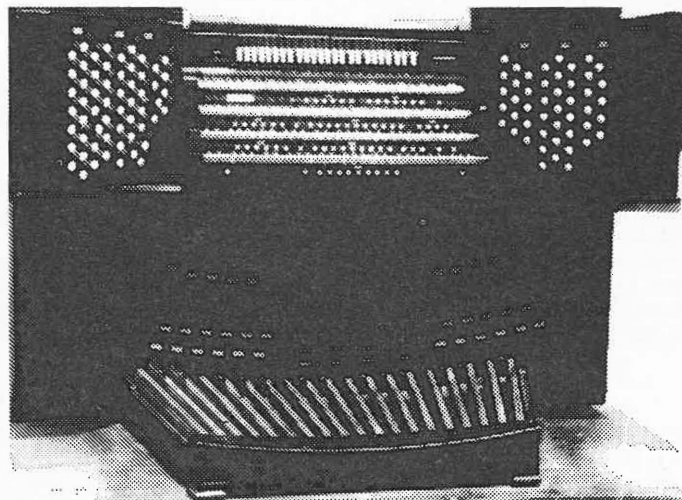
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The five manual Ruffatti solid state console from the Garden Grove Community Church controlled 116 ranks with 24 generals and 62 manual and pedal pistons, controlling 9 divisions- Great, Swell, Choir, Positiv, Bombarde, Pedal, Antiphonal: Great, Swell and Pedal; 67 couplers and Great on Choir transfer.



The four manual Aeolian-Skinner electro-pneumatic console from Philharmonic Hall at Lincoln Center in New York City controlled 100 ranks with 12 generals and 50 manual and pedal pistons, controlling 6 divisions- Great, Swell, Choir, Positiv, Bombarde, and Pedal; 36 couplers and Great on Choir transfer.

These two consoles are being offered because the above two instruments are being merged and added to by the firm of Fratelli Ruffatti. A new five manual solid state movable drawknob console, designed by Virgil Fox, is now being completed in Padova, Italy. It will control one of the world's greatest organs, The Hazel Wright Memorial Organ, in the magnificent new Crystal Cathedral in Garden Grove, California, where it will be an integral part of the ministry of Dr. Robert H. Schuller.

The sale of each of these consoles will be by sealed bids, and awarded to the highest bidder on October 8, 1981. Organ Arts, Ltd. and the Crystal Cathedral reserve the right to refuse any bid under \$15,000.00.

Further information may be obtained from Organ Arts, Ltd. Both consoles may be inspected in Southern California by appointment only. Bids for either console should be sent to Organ Arts, Ltd. and postmarked no later than September 30th, 1981.

Organ Arts, Ltd.

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CHARLES CAMILLERI

An Original Mind at Work

by Laurence Jenkins

Part One: The Man



Charles Camilleri

Charles Camilleri's position in the English musical world is almost unique. To start with, he is not English, but was born in Malta. He has managed by talent and perseverance (an enormous amount of both) to establish himself in an extremely crowded and competitive world, and his position seems now to be secure. His is a presence that is being felt in North America as well, with recent works being premiered in New York and recordings being released on both sides of the Atlantic.

Camilleri seems to have come to his present point in life via several different and unusual routes. His influences, he claims, are African, Asian, and Western — not such an unusual claim for a rock composer, but perhaps for a “serious” composer a little hard to mix? He has lived in North Africa, Canada, the Far East, and now lives in London, and has published over 100 works, some involving substantial length and content, all of which are currently available in print.

Camilleri the man is a direct, uncompromising person, and I shall attempt in two articles to expose him through interview and examination of the works for organ. I met Charles Camilleri in the theatre district of London, the West End, where he is “at home” twice a week in his capacity as consultant for one of London's oldest and most respected music publishers. I asked him to fill me in on his background and he began to do so in his very Mediterranean accent:

CC: I was born in Malta and migrated to Canada, but there have been Camilleris there since the beginning of the century. I also have a connection with this country, through a grandfather who was Scottish.

LJ: How long were you in Canada?

CC: I went over there in 1959 as a conductor-composer and was with the Canadian Broadcasting Corporation in Toronto for four years. In 1965, when I was on my way to Chicago in a blinding snowstorm, I found that I was talking to myself. I was spending so much time as a conductor-arranger, that I had no time for composition. So, I quit my job and decided to devote my time to composition and I've never done anything else since then.

LJ: Did you find it difficult after that?

CC: Of course. My income was reduced by nine tenths, I moved to London, and it was an enormous struggle, but I had to do it. Now that I look back, it was during that time of financial struggle, when I was getting going, that I consolidated my style, which now seems rather odd.

LJ: Was your life then taken over by the necessity to promote your music and yourself as a composer?

CC: I had a bit of luck. In 1966, I think (I don't keep diaries or scrapbooks), I was interviewed by Arthur Jacobs on the BBC and, when we finished, he asked who was publishing me. I told him I hadn't found a publisher in England, and he went out of his way to make an appointment with Novello's for me — that's how it all started.

LJ: What had he heard that so impressed him?

CC: I played some tapes of various works, one of them my violin concerto, nothing to do with organ music . . .

LJ: No, but I am interested in what you came from to the organ and what you had composed up until then.

CC: At that time I was revising some works, including the “Divertimento” for clarinet and piano, dedicated to Jack Brymer, which is now published by Novello, but I received much encouragement at Novello's from Basil Ramsey, who is well-known in the organ world. In fact, once when I was playing a tape for Basil Ramsey, a rather unkempt American gentleman, whose name I didn't at first catch, gave me a lot of encouragement. He turned out to be Bernard Hermann. We became terribly good friends and used to meet once a week, as he was living over here at the time. He told me that he had introduced Charles Ives's music to the American public on NBC.

And so it would appear that Camilleri has had more than his share of “the breaks.” In the course of our talk it was revealed that he had written his “Concerto Americano” for Bernard Hermann, but that august figure had never heard it, for he died before its premiere.

LJ: Talking about your style, how would you describe it, especially since those days when you were struggling and managed to consolidate it at the same time?

CC: Well, this is what a critic says about it, which is probably clearer than when a composer talks about his music . . . and I was handed an article from the English journal *Musical Opinion* of Jan. 1980, by Ates Orga, lecturer in music at Surrey University, which describes Camilleri's musical idiom as

. . . using the resources of the ritual genius of Africa, of the mystical heritage of Asia, as well as of the rational discipline of the West . . . a personal synthesis of unique originality and communicability.

CC: What I really try to do is to free myself . . . I did a lot of research on North African music, of Black African music, which took me all the way to India, by the way . . . I found out that none of this music was written down. So my first task was to create, not a new form of notation, but a kind of *grouping*, and this became known as the “atomisation of the beat.”

LJ: Is that your term, the “atomisation of the beat”?

CC: Yes, My first piece in this idiom was written in 1957, but I never told anyone. Boosey and Hawkes published it twenty years later and it has recently been recorded by Angela Brownridge. But stylistically I would like to say that I try to combine four elements: the complexities of non-Western music, the meditative aspects of Asian music, European rationalisation, and jazz. I am very fond of jazz, and I don't mean the Benny Goodman kind. I am talking about the Charley Mingus — Cecil Taylor kind. I try to make an abstract out of an abstract, if you know what I mean. I don't quote.

LJ: Many diverse elements, it would seem on the surface. Of course the history of jazz has long ago been traced back to its African origins, but throwing in the Asian elements seems to be mixing the pudding a bit thick.

CC: Well, I am trying to fuse some things that I was led to believe don't go together when I was young.

We then discussed the musics he had heard on the radio as a child in Malta — an island so situated in mid-Mediterranean as to make it the fusion of all old world cultures. Malta has been owned and “protected” by everyone from the Phoenicians to the British, and these cultures have, of course, left their various marks. Therefore, the Maltese have unusual musical ears . . .

CC: The radio there is unique. You hear types of music that you don't hear anywhere else in Europe . . .

LJ: Not the African drumbeats, surely . . .

CC: No, but the music of North Africa, along with Middle Eastern music, Greek music, and so on.

Camilleri claims to be a self-taught composer, who used to write band marches when he was nine. From Malta he came to London, where he composed some “light music” for plays and did some conducting (Irma la Douce!) for a time, then to the USA, to New York for a time, and on to Canada to do some work with the CBC orchestra. He was a full-time conductor there. Someone told him to prepare to be a teacher in order to have something to “fall back on,” and he did a degree at the University of Toronto, which seems to have been his only formal university training. He had his only instruction in composition there from John Wiemzweg, “. . . the doyen of Canadian composers.” He has mixed feelings about having arrived this way, but he claims to have learned much by studying scores by Mozart, in particular, among other great composers.

CC: I learn a lot from what I call the “logic of the period.” Mozart perfected a certain logic in his time; I don't mean music; it's an academic sort of thing — the length of the composition, the length of the pauses — I find that this kind of thinking belongs to the period and, of course, is not just style of composition.

LJ: And do you think that this has anything to do with the style of living of the period?

CC: Yes, and in our own time it is quite apparent that the style of living is very much the logic of our own period, a new style of logic which would have been absurd in Mozart's own time.

LJ: Rosalyn Tureck says that we tend to view old music with our modern style of thinking and that this is bad. Not only that, but we lose sight of the fact that we are doing this.

CC: In this century, also, much talk has been bandied about concerning the virtue of complexity, yet what is most apparent in all great music is the element of simplicity.

LJ: But this simplicity is not always apparent in a first hearing, and so much modern music is rarely heard a second time.

But, on to music of and for the organ. Camilleri's first piece for the organ, *Battaglia*, was written between 1959 and 1964, when he was in Canada.

CC: . . . at that stage, I was busy conducting and writing very quickly, influenced by Stravinsky and Bartok, as was everyone in those days, and what I really wanted to do was undecided. Also, I was not very fond of the organ in those days.

LJ: Are you now?

CC: Yes, very fond, and I feel that composers are looking at music in a different way nowadays, since about 1973, and the potential of the organ is very large. Messiaen opened a lot of doors, but he didn't close them.

LJ: No, but the potential being exploited now is different. Messiaen's music, innovative as it was rhythmically and harmonically, set people to thinking about color, but of course French organ color, which is almost impossible, or was then, to achieve outside France. Now composers have to be more universal in their appeal.

CC: That's what I try to do. The last five years have been a fight for liberty — to get away from every influence.

An interest in the organ as a serious medium for his voice was not aroused until after he settled in England in the middle sixties. The aforementioned Basil Ramsey took him to hear Gillian Weir play a Messiaen concert in the Festival Hall.

CC: I was impressed. I had never heard the organ sound so warm. I immediately decided I would write for the organ if Gillian would play what I wrote. The result was the *Missa Mundi*, which she premiered and eventually recorded for Argo.

LJ: And how did you approach composing for the organ this time?

CC: Well, of course I went and played the organ some myself. I wanted to approach composing for the organ as if it were, say, composing a violin concerto. I refuse to think of the organ as an orchestra. In my approach, it is an instrument in its own right. I could see the possibilities and the dangers.

LJ: But the difference is that every organ does not sound like every other organ, and a violin may easily be indistinguishable from other violins. Which organ did you experiment with — the Royal Festival Hall organ, which was used for the premiere? Was it there that you conceived the *Missa Mundi*?

CC: Yes, because that sound spoke to me, got me excited. The biggest problem in writing for the organ for me was that in thinking "organ" I was tempted to think polyphonically. I had to consciously think "sounds."

LJ: Much of that work (the *Missa Mundi*) is homophonic against a very sustained and slow moving accompaniment. Was this in reaction against polyphony?

CC: The ear is only challenged by one idea, no matter how complicated it gets, and this is the premise from which I work. This probably explains it.

LJ: Why do you so often title your pieces with Latin words associated with liturgy, for example "Missa," "Invocation," etc.? Do you consider the organ so closely connected with the Church that you can't divorce the two?

CC: I am a religious person and not a religious person, if that can be. I study Eastern philosophies, especially the writings of Teilhard de Chardin . . .

LJ: Are you connected to an orthodox, organized church?

CC: I am a Catholic, yes.

LJ: Do you find that this has influenced all your work?

CC: Yes, and it has also hampered me at times, especially when I was young. I understand it a little bit better than I did before. I have to go away from that kind of thinking to put it in its proper perspective. Perhaps the difference between the works of Camilleri and, say, Messiaen, is that Messiaen so pointedly bases his works in religion and on religion, so that one almost needs to perform them in a church. . . .

LJ: . . . Oh, I disagree! I know that Messiaen is devout and labels everything with religious titles and quotes scripture at the beginning, but to me all of his works have come across as much more universal than that and much too powerfully evocative to be confined to religion. In fact, I have always found them intensely sexual in feeling, which gives them a much more human appeal.

CC: Funny that you should ask me about this, for the work I have just finished, which will probably be my last for organ, is a concerto, and I wrote it for Jane Parker-Smith.

LJ: So you've gone through all these free forms and now finally arrived at a classical form for the organ. Is it to be a classical concerto in form?

CC: Well, it will be in three movements and scored for strings and four percussion players. In the slow movement, though, the strings play on harmonics and the organ plays several solo sections, interrupted by percussion.

LJ: Are the interludes improvised or composed?

CC: Oh, everything is composed. Again, I try to treat the organ as I would any solo instrument and to compose for it without concern for it as a polyphonic instrument of a church-related entity.

LJ: And what are you working on now, after the concerto?

CC: Well, I have an idea in my mind for a ballet. It's about oil.

LJ: About oil! How timely!

On this lighter note, our talk came to an end and Charles Camilleri went on to his next appointment. I was left with an impression of a dynamic and original man who is determined to convert the modern musical world to his music and has a good chance.

In part two of this study of Charles Camilleri, I shall be talking about the works for organ and referring to what others have said about the man.

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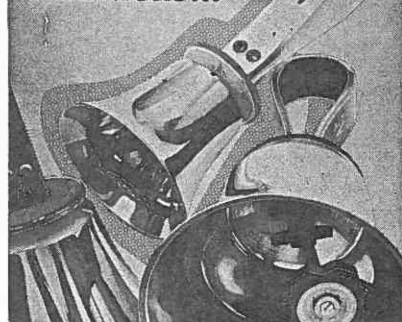
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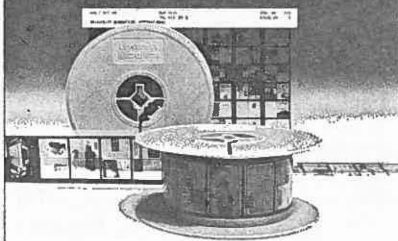
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2' Doublette
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V Fourniture
IV Cymbale
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4' Cymbelstern
Chimes
Tremulant

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8' Hautbois
8' Voix Humaine
4' Clairon
Tremulant

Choeur

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8' Montre
8' Bourdon
8' Gambe
8' Gambe Celeste
4' Prestant
4' Flute a Fuseau
2 1/2" Nasard
2' Doublette
2' Flute a Bec
1 1/2" Tierce
1 1/4" Larigot

Recit

16' Bourdon
8' Viole de Gambe
8' Viole Celeste

III-V Fourniture
8' Cromorne
8' Trompette
4' Clairon
Tremulant

Bombarde

8' Grand Principal
8' Flute
4' Octave
V-VII Tierce-Cymbale
16' Bombarde

Pedale

32' Montre
32' Resultant
16' Contre Basse
16' Soubasse
16' Montre
16' Contre Gambe
16' Bourdon
10 1/2" Quinte
8' Montre
8' Flute Courte
8' Octave
4' Prestant
4' Flute
II Mixture
IV Fourniture
32' Contre Bombarde
16' Bombarde
16' Basson
8' Trompette
8' Basson
4' Clairon
4' Cromorne
Chimes

A Large Puget House Organ

with some notes on the dynasty of Puget organbuilders

by J.-L. Coignet

The organ which is going to be described here was built by Theodore (see N.B.) Puget for Mr. Paulilhac's arms museum, in Paris, in 1913. It should be noted that Mr. Paulilhac was not a professional organist, but a rich amateur who had two passions: the organ and collecting arms; his collection was one of the finest in the world (for example, he had a suit of armor which had belonged to King Henry IV, four full-sized bronze horses with their armor, hundreds of rapiers, arquebuses, cross-bows, guns, etc.), and when he died, some twenty years ago, it was valued at about 6 million dollars. Most pieces from that collection are now in the Museum of the Invalides in Paris.

The room is 90 feet long, 40 feet wide, and 30 feet high; the organ case is 38 feet wide, 27 feet high, made of walnut, and the wood carving is quite elaborate and beautiful. The organ itself has 50 stops, but some Pedal stops are borrowed from the Grand-Orgue (Bombarde 16', Trompette 8', Clairon 4') or gotten by extension (Flutes 16', 8', 4', Quintaton 32', Soubasse 16').

SPECIFICATION

(I) Grand-Orgue

- *Montre 16'
- Bourdon 16'
- *Stentor Diapason 8'
- Principal 8'
- *Flûte 8'
- Salicional 8'
- Bourdon 8'
- Prestant 4'
- *Doublette 2'
- Fourniture III-VI
- *Cornet V
- *Bombarde 16'
- *Trompette 8'
- *Clairon 4'

(II) Positif (enclosed)

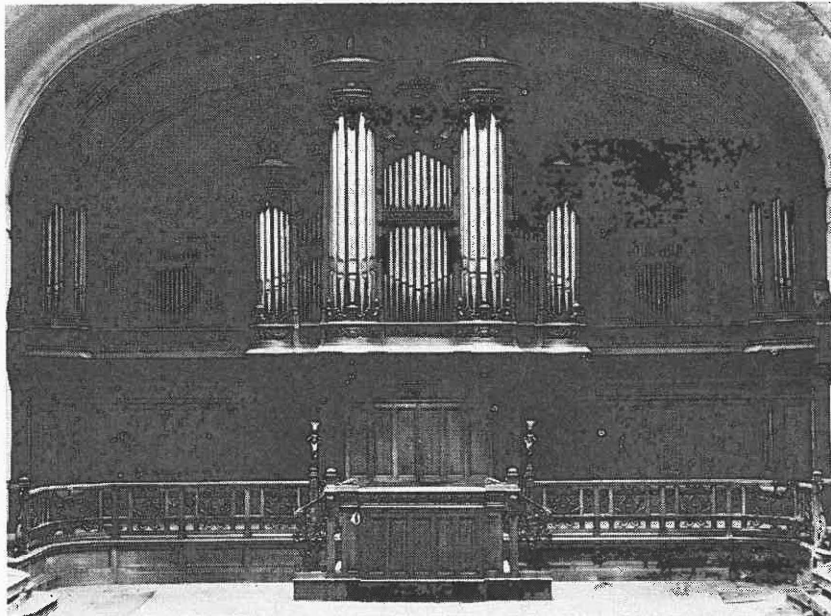
- Flûte Harmonique 8'
- Violon 8'
- Keraulophone 8'
- Quintaton 8'
- Dulciana 8'
- Unda Maris 8'
- Flûte de Vienne 4'
- Flûte Douce 4'
- Carillon I-III
- Trompette 8'
- Cor Anglais 8'
- Timbres 8'
- Tremolo

(III) Récit (enclosed)

- Bourdon Doux 16'
- Flûte Harmonique 8'
- Gambe 8'
- Cor de nuit 8'
- Quintadène 8'
- Eoline 8'
- Voix Céleste 8'
- Flûte Octavante 4'
- Piffaro 4'
- Octavin 2'
- Trompette Harmonique 8'
- Hautbois 8'
- Voix Humaine 8'
- Clairon Harmonique 4'
- Tremolo

Pedal

- Quintaton 32'
- Flûte 16'
- Soubasse 16'
- Flûte 8'
- Violoncelle 8'
- Flûte 4'
- *Bombarde 16'
- *Trompette 8'
- *Clairon 4'



The case of the Puget house organ

	Couplers			Fourniture III-VI				
Pos./G.O.	C	15	19	22				
Réc./G.O.	g#	12	15	19	22			
Réc./Pos.	g# ¹	8	12	15	19	22		
Pos./Pos. 16'	C ²	5	8	12	15	19	22	
Réc./Réc. 4'	g# ²	1	5	8	12	15	19	

Accessories

- I free combination
- 6 prepared combinations
- Basses mélodiques Ped./G.O.
- Dessus mélodiques Réc./Pos.

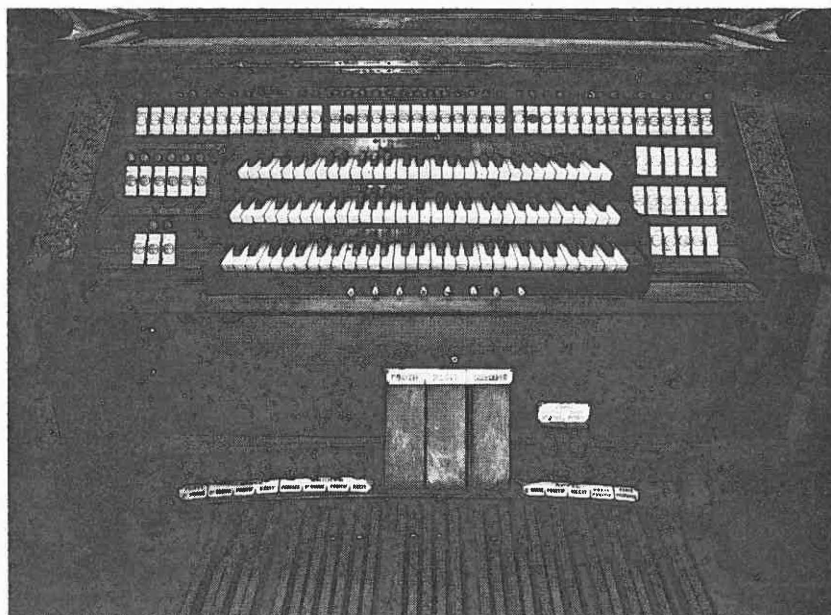
Pedals

- Appels Grand-Orgue
- Appels Positif
- Appels Récit
- Appels Stentor
- Seize Pieds
- Anches Pédale
- Anches Grand-Orgue
- Anches Positif
- Anches Récit
- Forte Grand-Orgue
- Crescendo Général
- Tirasses G.O., Pos., Réc.
- Appel Jeux préparés

* enclosed in Grand-Orgue swell boxes.

The action is pneumatic. One of the most characteristic features of this instrument is the liberal use of enclosure: the Récit, Positif, and part of the Grand-Orgue are enclosed, but the Grand-Orgue enclosure is not intended for allowing progressive crescendo effects; the pedal "Forte G.O." opens or closes the two boxes (C, C#). The Récit and Positif boxes are operated by traditional swell pedals.

The internal structure of the organ appears clearly on the draft: the Pedal pipes are placed in the middle of the instrument along the rear wall, on the ground floor; on both sides there are the two Grand-Orgue swell boxes. On the first floor, the unenclosed part of the Grand-Orgue is in the middle, built into the projecting part of the case, and the Positif and Récit swell boxes are behind, on either side. The blowing plant is under the organ in the cellar.



The console

It may not be out of place to add a few explanatory points concerning the "Basses mélodiques Ped./G.O." and the "Dessus mélodiques Réc./Pos." When the first device is on, the lowest note played on the Grand-Orgue keyboard is automatically coupled to the Pedal; when the second one is on, the highest note played on the Positif keyboard is coupled to the Récit.

From a tonal point of view, this organ is unequivocally romantic, and the symphonic organ literature is rendered beautifully on it. Its tonal scheme can be compared with that of a Cavallé-Coll organ. The mellowness of the Positif and Récit foundation is striking, and so is the fullness of the Grand-Orgue foundation. The traditional romantic "ensembles" sound wonderful. On the Grand-Orgue, the Montre 16' curiously is enclosed and the Principal 8' is "en montre". The Diapason 8' is a "stentor" voiced on a fairly high wind pressure (3 3/4" in the bass, 6" in the treble) with open toe and generous nicking; this stop is located on a separate windchest in the Grand-Orgue boxes. The Fourniture is a harmonic progression following more or less Cavallé-Coll's pattern; its effect is very luminous, and, even in full organ, it displays a characteristic sparkling quality.

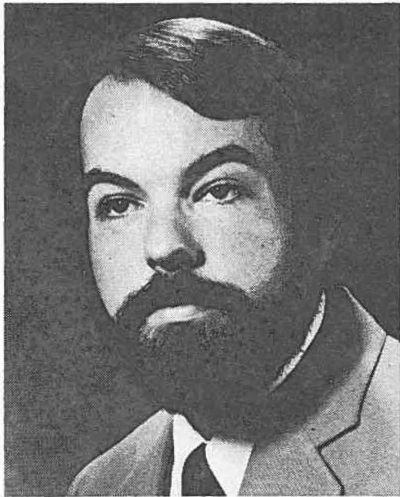
Some flue stops have an exquisite sound, for example the Grand-Orgue Flute 8' (harmonic), the Positif Quintaton 8', Dulciana 8', Flute de Vienne 4', the Récit Quintadène 8', Eoline 8', and the chorus of Flutes Harmoniques 8', 4', 2'. The undulating stops and solo reeds are noteworthy for their beauty too, and the chorus reeds for their splendid blaze.

With its many very effective swell boxes this organ is able to produce considerable dynamic effects, and when full organ is played with boxes open, the effect is of real grandeur and brilliance.

The organs built at the beginning of this century have often been belittled, especially when they have a pneumatic or electric action. I must confess I had preconceived ideas against that kind of instrument before seeing this one and listening to it; but, when the quality of material and craftsmanship became evident to me, when I heard the beauty of the sounds, I realized that such an organ, which has in no way been altered since its construction (which is rare indeed!), is worth being scrupulously conserved for posterity.

After Mr. Paulilhac's death, the maintenance of the organ was no longer kept up and the room was no longer heated, so moisture did a lot of harm to the action. Since Mr. Paulilhac's granddaughter wanted to sell the building site to a building society, she tried to give the organ to a church (which had only an electronic instrument), but the vicar told her "I shall be delighted to get the organ if you pay for its dismantling, carriage, and rebuilding!" Then she tried to sell it, but its size made it difficult to handle by amateurs; some second-hand dealers wanted to sell it piece-by-piece. I persuaded her not to agree to this. Finally the instrument was bought by an institution which intends to have it carefully restored. We hope they will do so.

(Continued, page 18)



Management

Ms. Terry holds the B-Mus. degree from Southern Methodist University, the M.Mus. degree from the Eastman School of Music, and the D.M.A. degree in early music performance practice from Stanford University. She has studied organ with Robert Anderson, David Craighead, and Herbert Nanney; harpsichord with Larry Palmer, Erich Schwandt, and Margaret Fabrizio and early piano and clavichord with Joan Benson. She has appeared as soloist and chamber musician on both organ and harpsichord, and with her ensemble, the Trio de Bon Gout.

In addition to solo recitals, Carole Terry will be available to present workshops in various areas of early music performance practice.



Classical guitarist Giovanni DeChiaro has joined the management of Phillip Truckenbrod, who indicates that this availability will broaden the variety of recitalists available to church concert series in this country. Mr. DeChiaro will assume faculty duties this fall at the University of Southern Mississippi, leaving a similar position at St. Elizabeth's College in New Jersey. He is a graduate of Kean State College and New York University. His recordings are on the Towerhill label, and his compositions and arrangements for guitar are published by Alexander Broude.

Michael Corzine, a faculty member at Florida State University in Tallahassee since 1973, has joined the list of concert artists represented in North America by Phillip Truckenbrod. He is a graduate of the University of Wisconsin at Superior and holds masters and doctors degrees, the Performer's Certificate, and the Artist Diploma from the Eastman School of Music, where he studied with Russell Saunders.

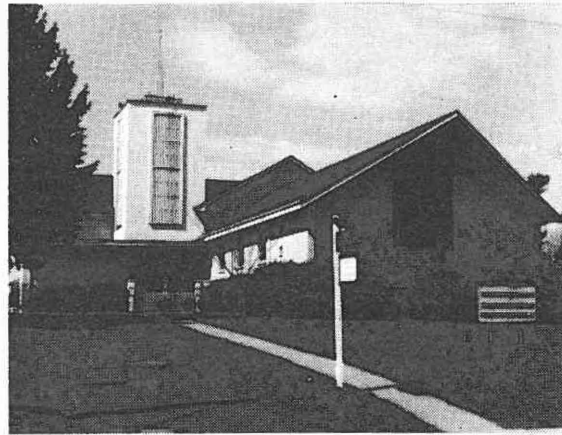
Dr. Corzine was the 1973 winner of the Fort Wayne competition and took second-place honors at the 1970 AGO competition of the Buffalo national convention. In addition to his duties at the FSU School of Music, he is organist-choirmaster of the First Presbyterian Church in Tallahassee.



Carole R. Terry, organist and harp-chordist at the University of Washington, has been added to the roster of artists represented by Howard Ross, Inc., Concert Management of Dallas, TX.

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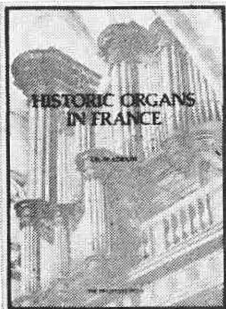
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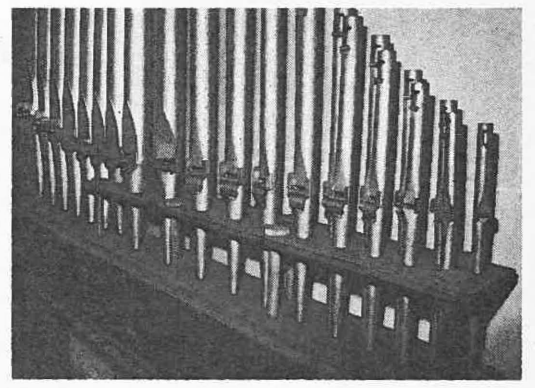
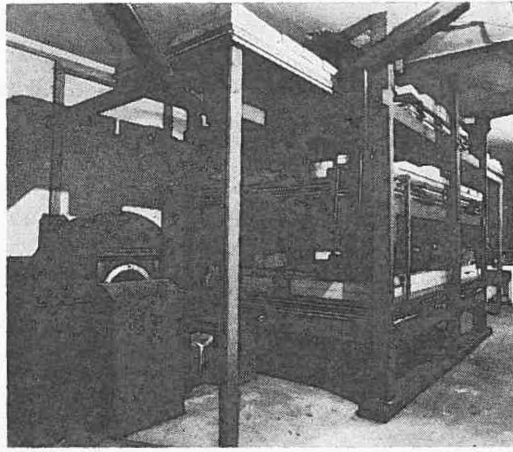
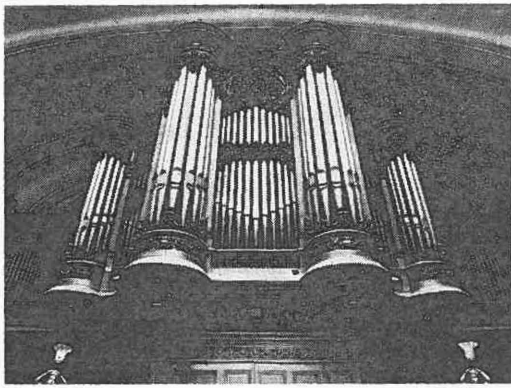
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8' Bordun	8' Gemshorn	8' Octave Bass
4' Octave	8' Celeste	8' Bass Flute
2' Hellflöte	4' Nachthorn	4' Choralbass
III-IV Mixture (1 1/2')	2' Principal	II Rauchquint (2 3/4')
	1 1/2' Quint	16' Bassoon
	II Cymbale (3/4')	4' Clarion
	8' Hautbois	

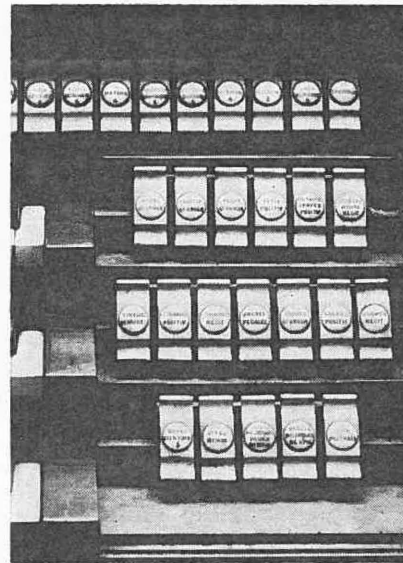
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Clockwise from top left: central portion of the Puget façade, housing parts of the manual divisions; the blowing plant; pipes of the Stentor Diapason; the unenclosed part of the Grand-Orgue, viewed from the rear; and the right stop jamb of the console, showing couplers and accessories.



A Large Puget

(continued from p. 16)

The Dynasty of Puget Organbuilders

Théodore Puget, the founder of the Puget House, was born in Montréal (South France) in 1800. As a child he was taught the violin by his father and began studying the organ when he was 15; he was very gifted and soon was appointed organist of Montréal Collegiate church where he had to deal with an 18th-century organ. As he complained of the very bad state of repair of the instrument, the canons answered "Well, try to overhaul and tune it yourself," and so he began to learn organbuilding at work. Soon afterwards he became organist and music teacher of the Royal College of Lagrasse, but, after the fall of the Bourbons, the college was closed and Théodore Puget settled down in Toulouse. He then got into touch with Abbé Larroque, a Parisian organbuilder, for whom he set up the small organ in St. Exupère in 1835. From that time, Théodore Puget devoted himself more and more to organbuilding.

He had nine children; the eldest, François, worked with him and was very clever at voicing and finishing organs. He died from cholera just as he was completing the organ of the Carmelite Friars in Montpellier in 1855. At that time, his younger brother, Eugène, was studying piano and organ in the Toulouse Conservatory. When he heard of his brother's death, Eugène gave up his music studies and joined the family staff. He soon became recognized as a first-class voicer and promising organbuilder; he built some beautiful instruments in Béziers, Carcassonne, Limoux, Rodez, and Toulouse (Notre-Dame-de-la-Dalbade, Notre-Dame-du-Taur). He died while at work in Lavelanet in 1892.

The youngest brother, Jean-Baptiste (see N.B.), then aged 43, took over the business. He was very inventive and highly interested in pneumatic and

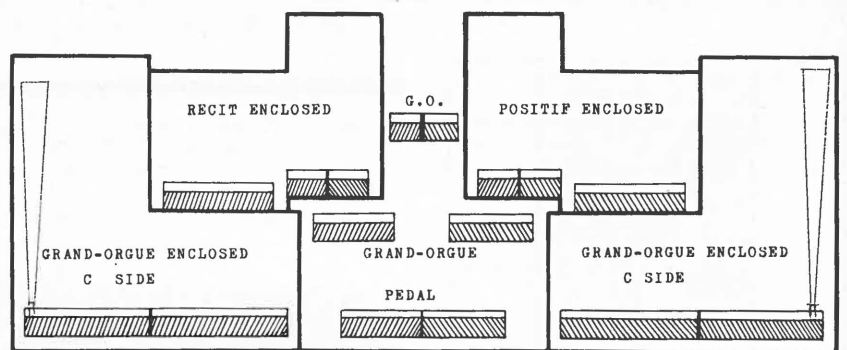
electric actions. Most organs fitted with pneumatic action in the south of France were built by him and by his son Maurice (born in 1884); this was one of the reasons for his falling out of favor with the Parisian organ school, and especially with Widor, who hated that kind of action. Jean-Baptiste and Maurice Puget were in close relationship with Dr. G. Bédart, professor of medicine at Lille University, a rather eccentric and fascinating personage who was a passionate advocate of pneumatic action, high-pressure voicing, and total enclosure. Amongst Jean-Baptiste's and Maurice's most important works, one can point out the organs in Albi Cathedral (74 stops), Perpignan Cathedral (72 stops), Narbonne Cathedral, Carcassonne, Béziers, Théâtre des Champs Elysées (Paris), and Chapelle de l'Institution des Jeunes Aveugles (Paris). Jean-Baptiste died in 1940 and Maurice in 1960; the firm was closed at that time.

N.B. It should be noted that though his first name was Jean-Baptiste, most people used to call him Théodore. Here is an excerpt of a letter Mr. J. Puget, Jean-Baptiste's grandson, wrote to me in February 1979: "Mon grand-père, né en 1849, était appelé Théodore (ma grand-mère l'a toujours appelé ainsi, ou bien Théo dans l'intimité), mais en réalité, son premier prénom officiel était Jean-Baptiste."

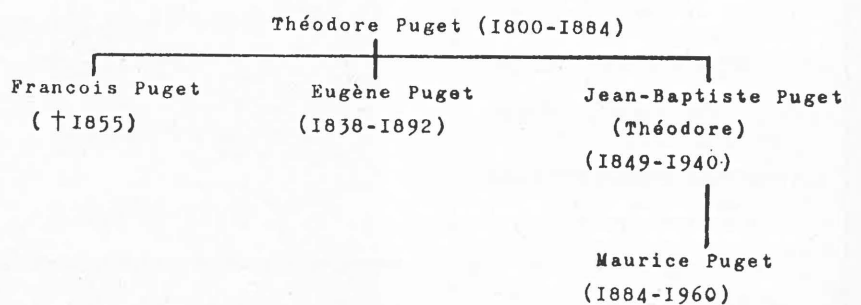
Conclusion

The aim of this article, by no means a technical one, is to draw American organists' attention to a family of organbuilders who are poorly known outside France and often disparaged in France. Most Puget organs have been, or are about to be, replaced by new ones: the organ in Albi cathedral was dismantled some years ago and a new instrument is being built by Formentelli; the organs in Narbonne, Perpignan, and Rodez cathedrals are going to be entirely rebuilt; the organ in the Théâtre des Champs Elysées is no longer playable. It would be advisable to keep the best instruments by Théodore and Jean-Baptiste Puget unmodified.

.Draft of the organ.



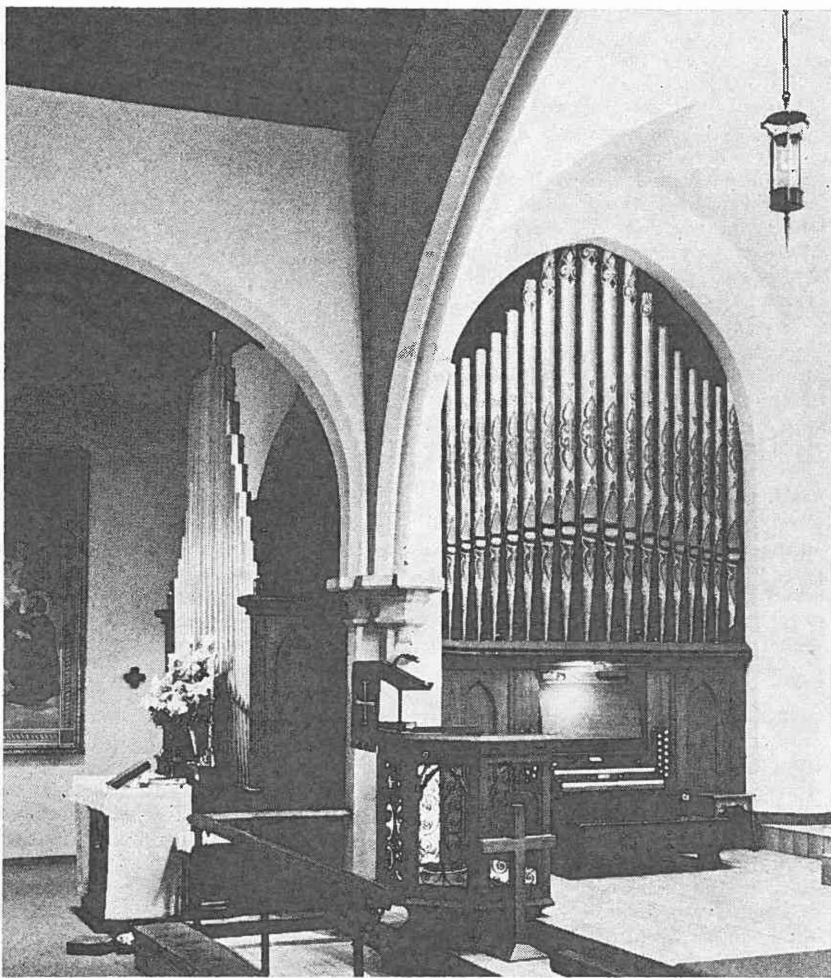
Schematic plan of the organ



The Puget family tree

J.-L. Coignet is the newly-appointed Tonal Director of Casavant Frères Limitée. The photography accompanying this article is by Mr. Coiget.

Restored Organ



William Van Peit

St. Paul's Episcopal Church
La Porte, Indiana

Steer & Turner, Op. 45
Westfield, Mass., 1872

Restored by Ronald Wahl, Appleton, Wisc., 1978-79

The 2/14 organ replaced an 1851 Erben built for the original church of 1846; when the present church was constructed in 1897 on the same site, the instrument was retained in the chancel with minor alterations. It was the second Steer & Turner for this congregation, the first having been destroyed by fire at the factory in 1871.

After the abandonment of a plan for complete change and rebuilding, a decision was made to restore the organ as nearly as possible to its original state, but with the addition of ten new ranks having scales and nomenclature in period style. A new dead-weighted winding system was added, the wind pressure was reduced to 3-1/4", and all pipes were revoiced. A new façade for the Violoncello was built by the side altar to house pedal additions. Men of the church stripped the original display pipes of the Open Diapason of heavy paint and restored the original decorations. Arthur Lawrence, organist-choir-master of the church, played a rededication recital on May 20, 1979.

GREAT (CC-a")

Open Diapason 8' 58 pipes
Stop'd Diap. Bass 8' 12 pipes
Melodia 8' 46 pipes
Dulciana 8' 46 pipes
Principal 4' 58 pipes
Flute a Chiminee 4' 58 pipes
Fifteenth 2' 58 pipes
Mixture 2 and *4 ranks 232 pipes+
*Cornet 1 and 2 ranks 107 pipes+
(12th from CC, 17th from A)
*Trumpet 8' 58 pipes
Swell to Great (thumb control)

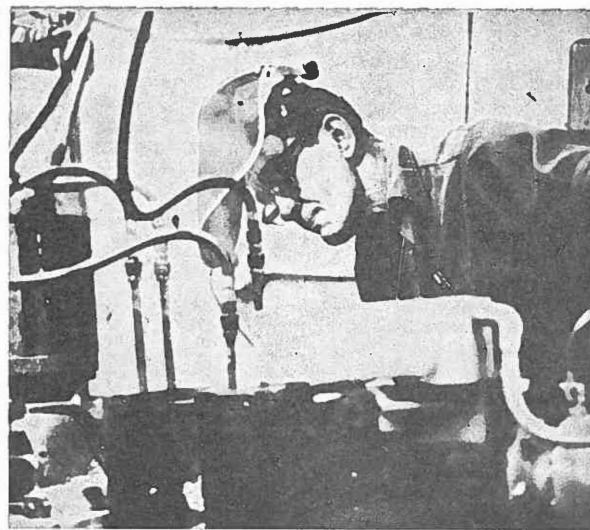
SWELL (CC-a")

Open Diapason 8' 46 pipes
Stop'd Diap. Bass 8' 12 pipes
Stop'd Diapason 8' 46 pipes
Keraulophon 8' 46 pipes
Wald Flute 4' (wood, harmonic)
58 pipes
*Flautino 2' 58 pipes
*Nineteenth 1-1/3' 58 pipes
Basson 8' 12 pipes
Oboe 8' 46 pipes
Tremolo

PEDALE (CC-d)

Bourdon 16' 27 pipes
*Violoncello 8' 27 pipes
*Gemshorn 4' 27 pipes
*Cremona 16' (L/2) 27 pipes

*new ranks added in 1978-79
+double-draw stopknob



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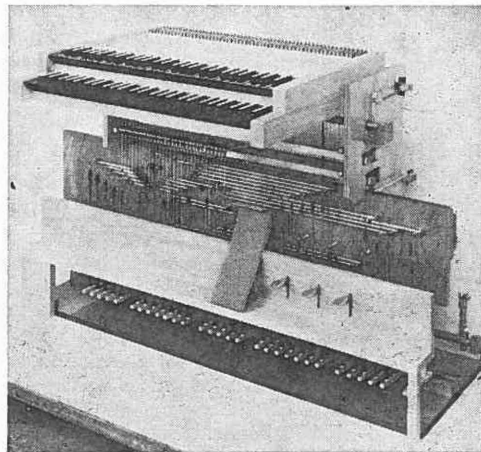
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DIANE DAVID, mezzo-soprano, sang a recital of works by Bach (*Cantata 169*), Brahms (*Four Serious Songs*), and Vaughan Williams (*Five Mystical Songs*), as well as spirituals at Calvary Presbyterian Church in Riverside, CA, on May 15. She was accompanied by Daniel Lockert in the program, which was given in memory of the late Ervin K. Sapp, area teacher and music director.

The premiere of *Constellations* by DAN LOCKLAIR took place May 31 at the First Presbyterian Church of Binghamton, NY, where the composer is church musician. The new work is a concerto for percussion and organ, and was performed by Mr. Locklair and Joe Roma. Earlier, the same composer's *Flutes*, a suite for solo flutes, was premiered at Ithaca College, while his orchestral composition *Prism of Life* was named winner of the 1981 Eastman School of Music Howard Hanson Award. Mr. Locklair has been awarded an ASCAP award for 1981-82.

THE SOUTH CHURCH CHORAL SOCIETY, under the direction of Richard M. Coffey, sang works by Pitoni, Brahms, Schubert, Schumann, and American hymns in a May 31 program at South Congregational-First Baptist Church in New Britain, CT. Larry Allen was the organist and was also heard as soloist in the Poulenc Concerto.

"STEAMBOAT GOTHIC," a male quartet, sang a program of works by Tallis, Brahms, Schubert, Kevin Wood (premiere), and others at New York City's Central Presbyterian Church on March 29, as part of a "Carnaval Revels" series.

Music of Purcell performed at the National Shrine of the Immaculate Conception in Washington, DC, Feb. 27, under the direction of Robert Shafer, included *Hail, Bright Cecilia* and *Come, Ye Sons of Art*.

ROBERT GLASGOW, professor of organ at the University of Michigan, played a recital Feb. 15 at the First Presbyterian Church of Harrisonburg, VA, where he presented a masterclass the following day. Both events were sponsored by James Madison University for the inaugural of a new organ by Gress-Miles.

RUSSELL SAUNDERS was the guest of the Fort Wayne, IN, AGO chapter for an all-day masterclass on Feb. 21 at the First Presbyterian Church. Mr. Saunders divided the sessions into 20-30 minute segments, in order to permit a maximum number of organists to perform.

Works of G. F. Handel heard in a program at Christ Church, Cambridge, MA, on Mar. 1 included Trio Sonata in G Minor, Op. 2, no. 5; *O Sing unto the Lord*; and *O Praise the Lord with One Consent*. Soloists and instrumentalists were conducted by Beverly Scheibert.

A Good Friday program sung at Toronto's St. Paul's Church was devoted to Mozart's *Mass in C Minor*, K. 427 and the *Vesperae Solennes de Confessore*, K. 339. John Tuttle directed St. Paul's Choir and St. Paul's Singers, with members of the Toronto Symphony in this April 17 concert.

ROBERT TRIPLETT presented a workshop on "Befriending Stagefright" for the Seattle AGO chapter on Mar. 7 at that city's Phinney Ridge Lutheran Church. The presentation was structured to acquaint the participants with some knowledge of the ways in which stagefright attacks and to provide basic tools for overcoming it.

Here & There

"AFTER HOURS" was a program ranging from Haydn part-songs to goodies by the Beetles, sung in the Great Hall of Emmanuel Church in Baltimore, MD, on Mar. 1. The choir was accompanied by its usual choir-master Merrill German and organist Verle Larson, who served as foot-stomper and page-turner, respectively.

GERRE HANCOCK was the clinician for a church music workshop held Feb. 1-2 in the Perkins School of Theology sacred music program at Southern Methodist University in Dallas, TX. Mr. Hancock lectured on boy choirs and demonstrated improvisation techniques. An additional event at the workshop was a student performance of the 12th-century music drama "The Visit to the Sepulcher."

A *Passion Cantata* by CALVIN HAMPTON received its first performance Mar. 1 at Calvary Episcopal Church in New York City, when the composer conducted the choir of the Parish of Calvary, Holy Communion, and St. George's. The program also included works by Schütz, Bach, Brahms, Bruckner, Poulenc, Duruflé, and Beethoven.

AN INTERNATIONAL STUDY WEEK took place March 8-13 in Sinzig, Germany, when new vocal and organ music was discussed and performed by Robert Anderson, Xavier Darasse, John Porter, Hans-Karsten Raecke, Charles de Wolff, and Zsigmond Szathmary. For his recital, Dr. Anderson performed *Recitative, Interlogue, and Torque* (1972), Isele; *What a Friend We have in Jesus* (1979), Bolcom; *Proverbs* (1980), Pinkham; *Mélange* (1977), Crawford; and *The Hound of Morrisville* (1976/80), Klausmeyer. The organ was a 1972 Walcker of 3 manuals and 48 stops, at St. Peter's Church.

Western Michigan University organist KATHRYN LOEW presented her final "Dock Side" recital on the Kalamazoo school's portable 44-rank Schlicker organ Jan. 18, with organ works by Bach, Albert Alain, and Rudolf Kelterborn; works for organ and flute by Franz Benda, Alexander Meyer von Bremen, and Jacques Berthier; and organ-trumpet pieces by André Jolivet, Langlais, and Graham Farrell, in which she was assisted by trumpeter Steven Jones and flutist Charles Osborne. Construction scheduling on the school's new music building forces the organ to be moved to a new permanent home; it has heretofore resided in a studio which opens on to a loading dock at the rear of an auditorium, hence the series name.

Vaughan Williams' *Shepherds of the Delectable Mountains* was performed Feb. 15 for the Religious Arts Festival held annually at Independent Presbyterian Church in Birmingham, AL. Other musical events were a recital by guitarist Michael Newman and a choral concert by Stillman College Choir.

"A Salute to Brooklyn" took place during the 1980-81 year, when the Grace Choral Society and Orchestra, conducted by BRADLEY HULL, featured compositions by Brooklyn composers in four concerts. The composers and their works were Lukas Foss (*The Prairie*, 1943), Robert Starer (*Images of Man*, 1973), Bradley Hull (*The Mystic Trumpeter*, 1980), and Aaron Copland (*In The Beginning*, 1947).

MARTIN KALMANOFF was commissioned by Congregational Emanu-El of New York City to compose *The Joy of Prayer* (Sacred Service), the first major liturgical work based on the Union Prayer Book in recent years. The composer conducted the premiere of the work, at Temple Emanu-El, on March 29.

DR. MARY BERRY, research fellow and director of music studies at Newnham College, Cambridge, England, presented a sacred music workshop devoted to plainsong and polyphony for Lent, March 27-April 4 at Lewis and Clark College in Portland, OR. Sponsored by Alleluia, the workshop included music for Mass and music for Vespers, together with public lectures. In addition to Gregorian ordinaries, propers, antiphons, and psalms, music used was by Monteverdi, F. Couperin, Palestrina, and Allegri.

VINCENT PERSICHETTI, Philadelphia-born composer among whose many compositions are a number of organ works, has been honored by the 1981 Hazlitt Memorial Award for Excellence in the Arts. The award, given annually to ten outstanding persons in the arts and literature, was presented by Pennsylvania Governor Dick Thornburgh in a ceremony at the Capitol Rotunda on May 5.

CHRISTA RAKICH played the complete *Clavierübung III* for the Harvard Organ Seminar at Harvard University, Cambridge, MA, on April 24 and 25. Manual settings comprised the first program, while large settings made up the second; each was framed by a prelude and fugue. Ms. Rakich, assistant organist at Harvard, is on the organ faculty of the New England Conservatory and is represented by Buchanan Artists Ltd.

LYNN ZEIGLER-DICKSON, Iowa State University, recently played three concerts during her second tour of the Hawaiian Islands. She played a solo recital in Honolulu devoted to works of Bach, Guilain, and DuMage, as well as two concerts with the Hawaii Chamber Orchestra.

Music of MARIE STULTZ was featured April 12 at St. Michael's Church in Marblehead, MA, when organist-choir-master Barbara Bruns directed the premiere of *Tethered Colt*, an operetta for children. Combined choirs sang *Song of Jubilation*, a motet for mixed chorus, treble voices, and organ.

LEONARD RAVER played a program of music for organ and percussion, with the assistance of percussionist Matthew Kocmierski, Mar. 20 at St. Mark's Cathedral in Seattle, WA. Included were west coast premieres of new works by American composers Gardner Read and Richard Toensing.

JAMES STRAND, associate professor of music at Southwestern College in Winfield, KS, has been awarded the D.M.A. degree by the University of Oklahoma, where he was a student of Mildred Andrews Boggess. He serves also as organist and choir-master at Grace Episcopal City in Ponca City, OK.

The Pittsburgh Oratorio Society under the direction of Donald Wilkins performed the *Budavari Te Deum* and the *Mass in C Minor* of Mozart on Feb. 25. The concert took place at Calvary Episcopal Church.

German organist and teacher MICHAEL SCHNEIDER gave a masterclass on "Max Reger and his Opus 80" at Harvard University's Appleton Chapel on March 18. The event was sponsored by the Harvard-Radcliffe Organ Society.

Soprano PHYLLIS BRYN-JULSON and organist DONALD S. SUTHERLAND presented the premiere of British composer George Nicholson's *Hallel* (1979) on May 17 at Immanuel Congregational Church in Hartford, CT. The work, dedicated to the performers, was commissioned by Miss Bryn-Julson as a gift to her husband, Mr. Sutherland.

GILLIAN WEIER, who ended the 1980-81 season in New York City where she received the "International Performer of the Year" award from that city's AGO chapter, began the season in an equally dramatic but less conventional manner. She had been invited to play at the Edinburgh Festival, but the Usher Hall setting for the London Symphony Orchestra concert at which she was perform was discovered too late to have more problems in its organ than could be repaired in time. Thus, Miss Weier played her part at St. Mary's Cathedral, while the orchestra and chorus performed the Berlioz *Te Deum* several blocks away. Conductor and orchestra were transmitted to the cathedral via closed circuit television, while the sound of the organ was heard in the concert hall over 40 large speakers in back of the orchestra. Despite every opportunity for disaster, and with BBC television coverage and many music critics on hand to witness the disaster if it occurred, all went well. Immediately after the performance, a police car operating sirens and flashing lights sped Miss Weier to the hall, to take her bows with conductor Claudio Abbado and the orchestra.

"SOMETHING FOR EVERYBODY" was the theme of a March 21 workshop held by the North Shore AGO chapter at the First Presbyterian Church of Deerfield, IL. Leaders were Richard Enright, Frederick Telschow, Leon Nelson, and Donald Isaak. In addition to organ and choral topics, a session was devoted to "Pianistic Concerns for the Organist."

The Egg, a one-act opera by GIAN CARLO MENOTTI received its midwest premiere March 22 at Chicago's St. James Cathedral. The performance was by the William Ferris Chorale, with the composer as stage director.

THE NORWICH CATHEDRAL CHOIR sang April 5 at Saint Thomas Church in New York City as part of its first American tour. The group of twenty boys and twelve men is directed by Michael Nicholas, organist and master of the choristers at Norwich.

DORIS HAMEL RAYMOND HEMINGWAY, and GEORGE MARKEY were the organ soloists in the Barber *Toccata Festiva*, the Poulenc Concerto, and the Jongen *Symphonie Concertante*, respectively, in a "Curtis Alumni Week" concert May 9 in Philadelphia. The setting was the Cathedral of Saints Peter and Paul and the orchestra was that of the Curtis Institute.

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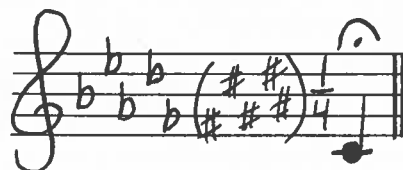
(continued from p. 19)

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Let's review just where we are. First, we energized (that's E of EMP) the organ by pushing the "on" button smartly and, as always, musically. Next, we installed ourself on the bench in a graceful gesture known as mounting (M of EMP). And third, we positioned (P of EMP) this magazine, in lieu of the musical score, on the music rack. We are in fact reading these very words from a properly positioned score as it perhaps bends and wobbles and leans and threatens to de-position itself in its vain attempt to dissuade us from proceeding on. A firm resolve infuses us with the courage to keep moving upward and onward.

The motor is running with all of the horsepower struggling against the reins so to speak, waiting to thrust us into this most personal and intimate first act of true creation: the realization of self-made musical sound at the pipe organ. We are now ready to play our first piece. Read on with every confidence.

The entire score is as follows. It is



Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Aug. 10 for the Sept. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped north-south and east-west within each date. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

- 15 JULY**
John Richard Near; Music Hall, Methuen, MA 8:30 pm
Michael Parrish; St. Johns Church, Washington, DC 12:10 pm
- 16 JULY**
Marsha Long, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm
- 19 JULY**
Plainsong Missa Simplex; Church of the Advent, Boston, MA 11 am
Conrad Bernier; National Shrine, Washington, DC 7 pm
- 21 JULY**
Douglas Major; Riverside Church, New York, NY 7 pm
- 22 JULY**
Kenneth Grinnell; Music Hall, Methuen, MA 8:30 pm
Rosewood Consort; St Johns Church, Washington, DC 12:10 pm
- 25 JULY**
Eileen Hunt; Hammond Castle, Gloucester, MA 8:30 pm
- 26 JULY**
Darke Service in F; Church of the Advent, Boston, MA 11 am
Arthur Lawrence; Auditorium, Round Lake, NY 8:30 pm
David G Yearsley; National Shrine, Washington, DC 7 pm
James Frey; Family of God Church, Clinton, IL 3 pm
- 28 JULY**
Frederick Swann; Riverside Church, New York, NY 7 pm
- 29 JULY**
Jeffrey Pierce; Music Hall, Methuen, MA 8:30 pm
Albert Russell; St. Johns Church, Washington, DC 12:10 pm
Louis Patterson; Kennedy Center, Washington, DC 1 pm
Blossom Festival chamber ensemble; Art Museum, Cleveland, OH 5:30 pm
- 1 AUGUST**
St Eustache Boychoir; Hammond Castle, Gloucester, MA 8:30 pm
Emily Cooper-Gibson; Christ Church, Alexandria, VA 5 pm
- 2 AUGUST**
Palestrina Missa "Iste confessor"; Church of the Advent, Boston, MA 11 am
Richard H Nausta Jr; National Shrine, Washington, DC 7 pm
- 4 AUGUST**
Delores Bruch; Riverside Church, New York, NY 7 pm
Music of Mozart; Cathedral, Washington, DC 8 pm
- 5 AUGUST**
George Butler; Music Hall, Methuen, MA 8:30 pm
Susan Ferré; Indiana Univ, Bloomington, IN 8:15 pm

- 8 AUGUST**
Leo Abbott; Hammond Castle, Gloucester, MA 8:30 pm
Michael Parrish; Christ Church, Alexandria, VA 5 pm
- 9 AUGUST**
Willan Service in D; Church of the Advent, Boston, MA 11 am
Lynn A Dean; National Shrine, Washington, DC 7 pm
- 11 AUGUST**
Ted Alan Worth; Riverside Church, New York, NY 7 pm
Music of Alessandro Scarlatti; Cathedral, Washington, DC 8 pm
- 12 AUGUST**
Nancy Po'and; Music Hall, Methuen, MA 8:30 pm
- 15 AUGUST**
Douglas Marshall; Hammond Castle, Gloucester, MA 8:30 pm
William Neil; Christ Church, Alexandria, VA 5 pm
- 16 AUGUST**
Plainsong Missa Paschalis; Church of the Advent, Boston, MA 11 am
- 18 AUGUST**
Music of Bach; Cathedral, Washington, DC 8 pm
- 19 AUGUST**
George Bozeman Jr.; Music Hall, Methuen, MA 8:30 pm
- 20 AUGUST**
Huw Lewis; Masonic Aud, Detroit, MI 5:30 pm
- 22 AUGUST**
Calvin Hampton; Hammond Castle, Gloucester, MA 8:30 pm
Robert Jones; Christ Church, Alexandria, VA 5 pm
- 23 AUGUST**
Tallis Short Service; Church of the Advent, Boston, MA 11 am
- 26 AUGUST**
Franklin Coleman; Music Hall, Methuen, MA 8:30 pm
- 29 AUGUST**
William Crane; Christ Church, Alexandria, VA 5 pm
- 30 AUGUST**
Lassus Missa quinti toni; Church of the Advent, Boston, MA 11 am
- UNITED STATES
West of the Mississippi**
- 16 JULY**
Lucia Riaño; Christ Methodist, Rochester, MN 7:30 pm
- 17 JULY**
Larry Archbo'd; St. Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm
- 21 JULY**
Nancy Sandro; Christ Methodist, Rochester, MN 12:20 pm
- 24 JULY**
Larry Palmer, harpsichord; KERA-FM, Dallas, TX 2:30 pm
Larry Archbo'd; St. Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm
- 28 JULY**
Ruth Tweeten; Christ Methodist, Rochester, MN 12:20 pm
Larry Palmer, harpsichord; Assoc of Disciples Musicians, Anaheim, CA 8 pm
- (Continued overleaf)

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Calendar

(continued from p. 21)

31 JULY

Larry Archbold; St. Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm

4 AUGUST

Frank Winkels; Christ Methodist, Rochester, MN 12:20 pm

9 AUGUST

String trio; Grace Episcopal, Muskogee, OK 8 pm

11 AUGUST

Ann Peterson; Christ Methodist, Rochester, MN 12:20 pm

18 AUGUST

Stephen Distad; Christ Methodist, Rochester, MN 12:20 pm

20 AUGUST

John Obetz; Music Festival, Aspen, CO 4 pm

21 AUGUST

John Obetz w/orch; Music Festival, Aspen, CO 6 pm

25 AUGUST

Sue Fortney-Walby; Christ Methodist, Rochester, MN 12:20 pm

INTERNATIONAL

15 JULY

Karel Paukert; Vor Frelers Kirke, Copenhagen, Denmark 8 pm

Scott Bradford; St Josephs Oratory Montréal, Canada 8 pm

20 JULY

D DeWitt Wasson; Dom, Riba, Denmark 8 pm

21 JULY

Karel Paukert; Münster, Freiburg, Germany 8 pm

22 JULY

John Vandertuin; St Josephs Oratory, Montréal, Canada 8 pm

23 JULY

D DeWitt Wasson; Stadtkirche, Heiligenhafen, Germany 8 pm

Karel Paukert; Grossmünster, Zürich, Switzerland 8 pm

24 JULY

Karel Paukert; Leonardkirche, Basel, Switzerland 8 pm

25 JULY

D DeWitt Wasson; Ev Kirche, Warder/Bad Segeberg, Germany 8 pm

26 JULY

Robert Anderson; St Matthews Church, Lucerne, Switzerland 4 pm

Robert Anderson; Kirche, Frauenfeld-Oberkirch, Switzerland 8 pm

Karel Paukert; Festival, Magadino, Switzerland 8 pm

27 JULY

Gillian Weir; St. Margarets Church, Kings Lynn, England 4:30 pm

29 JULY

Lucienne Arel; St Josephs Oratory, Montréal, Canada 8 pm

30 JULY

Robert Anderson; Stadtpfarrkirche, Graz, Austria 7 pm

Gillian Weir; Cathedral, Chester, England 1:10 pm

Arie Karreman; Guildford Cathedral, Guildford, England 8 pm

31 JULY

Robert Anderson; Augustinerkirche, Vienna, Austria 8 pm

1 AUGUST

Gillian Weir masterclass; RSCM, Croyden, England 11 am

2 AUGUST

D DeWitt Wasson; Auferstehungskirche, Aachen, Germany 8 pm

3 AUGUST

D DeWitt Wasson; St. Martinskirk, Venlo, Holland 8 pm

5 AUGUST

Paul Riedo; Cathedral, Freising, Germany 7:30 pm

Gillian Weir; Bach Festival, Ansbach, Germany 11 am

Peter M. Scholl; St. Joseph Oratory Montréal, Canada 8 pm

6 AUGUST

Robert Anderson; Cathedral, Stockholm, Sweden 8 pm

Gillian Weir; Bach Festival, Ansbach, Germany 11 am

Karel Paukert; St Bavon, Ghent, Belgium 8 pm

7 AUGUST

D DeWitt Wasson; Stadtkirche, Wiebelskirchen, Germany 8 pm

8 AUGUST

Robert Anderson; Cathedral, Linköping, Sweden 5 pm

9 AUGUST

Robert Anderson; Cathedral, Västerås, Sweden 8 pm

D DeWitt Wasson; Klosterkirche, Lambrecht/Pfalz, Germany 8 pm

11 AUGUST

Robert Anderson; St Olai Church, Norrköping, Sweden 7 pm

12 AUGUST

Robert Anderson; Cathedral, Strängnäs, Sweden 8 pm

Lucien Poirier; St Josephs Oratory, Montréal, Canada 8 pm

13 AUGUST

D DeWitt Wasson; Petruskirche, Gitsen/Lahn, Germany 8 pm

15 AUGUST

Paul Riedo; Namenloskirche, Falkenstein, Germany 4 pm

D DeWitt Wasson; Abtei Himmerod, Grosslittgen, Germany 3:30 pm

17 AUGUST

Gillian Weir; Cathedral, Coventry, England 8 pm

19 AUGUST

Anthony King; St Josephs Oratory, Montréal, Canada 8 pm

25 AUGUST

Gillian Weir; Univ of Cape Town, S A 8 pm

26 AUGUST

Raymond Daveluy; St Josephs Oratory, Montréal, Canada 8 pm

29 AUGUST

Paul Riedo; St Annakirche, Munich, Germany 7:30 pm

30 AUGUST

Gillian Weir; Univ of Stellenbosch, S A 8:15 pm

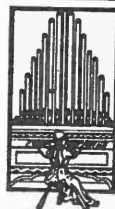
31 AUGUST

Karel Paukert; Flanders Festival, Everghem, Belgium 8 pm

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Organ Recitals at Piccolo Spoleto

The third annual series of organ recitals was presented as a part of the 1981 Piccolo Spoleto Festival recently in Charleston, S.C. A description of the festival, the churches, and instruments appeared in the Sept., 1979, issue of this magazine (p. 10). Piccolo Spoleto is the official outreach program of the Spoleto USA Festival, funded in part by the S.C. Arts Commission, the National Endowment for the Arts, and a grant by the Charleston Chapter, AGO.

May 25: Murray Sommerville at the Cathedral of St. Luke and St. Paul: Bach, *Prelude and Fugue in G minor*; Guilain, *Suite du Second ton*; Liszt, *Prelude and Fugue on B-A-C-H* (Kney organ, 1976; 2-36).

May 26: Stephen Hamilton at the French Protestant (Huguenot) Church: A. Gabrieli, *Canzona*; Bach, *O Gott, du frommer Gott*; Valente, *Romanesca*; Pasquini, *Partita sopra la Folia*; Coe, *Two Preludes*; Stanley, *Voluntary, Op. 5/8* (Henry Erben Organ, 1845; 2-12). Mr. Hamilton appeared courtesy of the Junior League of Bristol, Tenn./Va.

May 27: Sarah Younker at St. Philip's Episcopal Church: Sweelinck, *Toccata and Two Fantasias*; Buxtehude, *Praeludium in E minor*; Rorem, selections from *A Quaker Reader*; Reubke, *Ninety-fourth Psalm* (Casavant Organ, 1978; 3-51).

May 28: Stephen Hamilton at St. Matthew's Lutheran Church: Messiaen, *Transports de joie*; Franck, *Grand pièce symphonique* (Austin Organ, 1967; 3-58).

May 29: Special Midnight event: Searle Wright at Grace Episcopal Church: Vierne, *Carillon de Westminster*; Bingham, three pieces; Leach, *Colas Dance for You*; improvised scores to two movies — "Teddy at the Throttle" (1917) and the surrealist comedy "Ghosts before Breakfast" (1926); Sousa, *Stars and Stripes* (Reuter Organ, 1951/1981; 3-47).

June 1: Benton Craig at Trinity United Methodist Church: Bach, *Vater Unser*; Zipoli, five pieces; Nevett Bartow, *Passacaglia*; Bruhns, *Prelude and Fugue in E minor*; Krebs, *Trio in A minor*; Reger, *Toccata, Op. 69/6* (Hartmann-Beatty Organ, 1978; 2-26).

June 2: Steve Godowns at St. John's Lutheran Church: Widor, *Symphonie VI, Allegro*; Bach, *O Mensch, bewein, "Gigue"* Fugue; Franck, *Cantabile*; Dupré, *Cortège et Litanie*; Alain, *Litanies* (Schantz Organ, 1965; 3-26).

June 3: Wayne Earnest at Grace

Episcopal Church: Langelais, *Dialogue sur les mixtures*; Buxtehude, *Giacona in E minor*; Bach, *In dir ist Freude, Prelude and Fugue in A minor*; Widor, *Symphonie Gothique*, Andante sostenuto, *Symphonie V*, *Toccata*.

June 4: Schuyler Robinson at the Cathedral of St. Luke and St. Paul: Boyce, *Voluntary in D*; Bach, *Trio Sonata No. 2, Toccata, Adagio, and Fugue*; Durufle, *Prelude and Fugue on the name A-L-A-I-N*.

June 5: Special Midnight event: Ann Bauer and Kristin Johnson, duo-organists, at the Cathedral of St. Luke and St. Paul: Organ duos (using an Allen Organ with the Kney) — G. Gabrieli, *Canzon Septimi toni a 8*; G. B. Lucchinetti, *Concerto a due organi*; Noel Goemanne, *Solemn Overture*. organ duets (on the Kney) — Britten, *Playful Pizzicato*; P. D. Q. Bach, *Toot Suite*; Winifred Hyson, *Eight Light-hearted Variations on "The Jolly Miller"*; Dvorak, *Slavonic Dance, Op. 46/8*; Gustav Merkel, *Sonata for Organ Duet*.

One further organ event was a part of the Piccolo Spoleto Chamber Music series — a program of organ music with chamber orchestra played by William Gudger at the Cathedral of St. Luke and St. Paul on May 24; Vivaldi/Bach, *Concerto in D minor* for organ solo; Handel, *Concerto for Organ and Orchestra in G minor, Op. 4/1*; David W. Maves, *Concerto for Organ and Chamber Orchestra* (world premiere; commissioned by Piccolo Spoleto and the Cathedral on the occasion of the 1981 Conference of North American Episcopal Cathedral Deans, who attended the concert); Wagner/Westbrook, *Overture to Die Meistersinger*. Gudger was assisted in the Wagner by David Maves, tympanist, and the in Handel and Maves by members of the Charleston Symphony Orchestra, with David Lowry, harpsichordist.

A number of major choral works were heard at this year's Spoleto Festival (May 22-June 7): Monteverdi, *Vespers*, Charleston Madrigal Singers, Samuel Sheffer, conductor; Menotti, *Missa O Pulchritudino, Landscapes and Reminiscences*, Westminster Choir, Joseph Flummerfelt; Handel, *Samson*, Kirk Choir of the First (Scots) Presbyterian Church and soloists of the Charleston Bach Aria Group, Samuel Sheffer; Honegger, *King David*, Charleston Symphony Chamber Singers, Emily Remington; and Orff, *Carmina Burana*, Charleston Symphony Singers Guild, Lucien de Groot.

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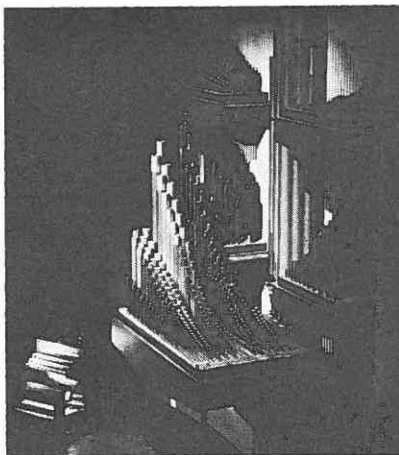
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The Holtkamp Organ Co.* of Cleveland, OH, has completed a 3-manual and pedal organ of 60 ranks for Palmer Auditorium at the University of Montevallo, in Montevallo, AL. The electric-action instrument was installed in the spring of 1980 and has a movable console on the stage of the 200-seat auditorium, with the unenclosed pipework suspended from the wall. Significant portions of the former E. M. Skinner organ of 1930 were incorporated. Betty Louise Lumby, professor of music and university organist, was consultant for the project and played the opening recital on Sept. 7. Other recitalists in the inaugural series were Patricia Fitzsimmons, Charles H. Snider Jr., and Ashley Burell. The recital series will be continued through 1982 to compensate for the pro-rationing of state funds in Alabama.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT

Quintadena 16' 61 pipes
Principal 8' 61 pipes
Rohrgedacht 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Mixture IV 244 pipes
Scharff III 183 pipes
Dulzian 16' 61 pipes
Trumpet 8' 61 pipes

POSITIV

Copula 8' 61 pipes
Praestant 4' 61 pipes
Rohrflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Octave 2' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Glocklein 1' 61 pipes
Fourniture IV 244 pipes
Cromorne 8' 61 pipes
Chimes

SWELL

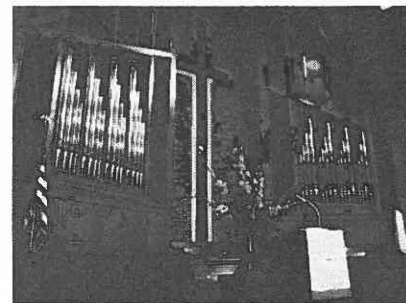
Gamba 8' 61 pipes
Voix Celeste 8' (TF) 56 pipes
Bourdon 8' 61 pipes
Flute Celeste 8' (TF) 56 pipes
Principal 4' 61 pipes
Fullflöte 4' 61 pipes
Waldflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Plein Jeu IV 244 pipes
Fagott 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 61 pipes
Claron 4' 61 pipes
Swell to Swell 16' & 4'

PEDAL

Subbass 32' 12 pipes
Principal 16' 32 pipes
Quintadena 16' (GT)
Octave Subbass 16' 32 pipes
Octave 8' 32 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Nachthorn 4' 32 pipes
Rauschbass IV 128 pipes
Basun 32' 32 pipes
Posaune 16' 32 pipes
Dulzian 16' (GT)
Trumpet 8' 32 pipes
Schalmey 4' 32 pipes

COUPLERS

Great to Pedal
Swell to Pedal
Positiv to Pedal
Swell to Great
Positiv to Great 16' & 8'
Swell to Positiv



Ross King and Co.* of Ft. Worth, TX, has completed a 2-manual and pedal organ of 16 voices and 19 ranks for the First United Methodist Church, Cleburne, TX. The electric-action instrument is installed in shallow cases on either side of a central window which forms a cross.

*Ross King, member, American Institute of Organbuilders.

GREAT

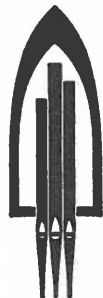
Principal 8' 80 pipes
Gedeckt 8' 61 pipes
*Spitzflöte 8' 61 pipes
*Unda Maris 8' 49 pipes
Octave 4' (PD) 61 notes
Rohrflöte 4' (SW) 61 notes
Super Octave 2' (GT) 61 notes
Mixture IV 244 pipes
Sesquialtera II 30 pipes (2-2/3' SW)
Great to Great 4'
Swell to Great 8' & 4'
*enclosed with Swell

SWELL

Gedeckt 26' 12 pipes
Rohrflöte 8' 48 pipes
Viole 8' 61 pipes
Celeste 8' 49 pipes
Principal 4' 61 pipes
Wood Flute 4' 61 pipes
Nazard 2-2/3' 49 pipes
Blockflöte 2' 32 pipes
Trumpet 8' (PD) 61 notes
Swell to Swell 4'
Tremulant

PEDAL

Subbass 16' 32 pipes
Gedeckt 16' (SW) 32 notes
Principal 8' 73 pipes
Gedeckt 8' (SW) 32 notes
Octave 4' (GT) 32 notes
Gedeckt 4' (GT) 32 notes
Trumpet 16' 73 pipes
Trumpet 8' 32 notes
Trumpet 4' 32 notes
Great to Pedal
Swell to Pedal



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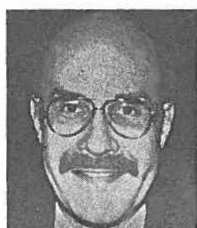
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