

THE DIAPASON

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

Seventy-second Year, No. 9, Whole No. 862

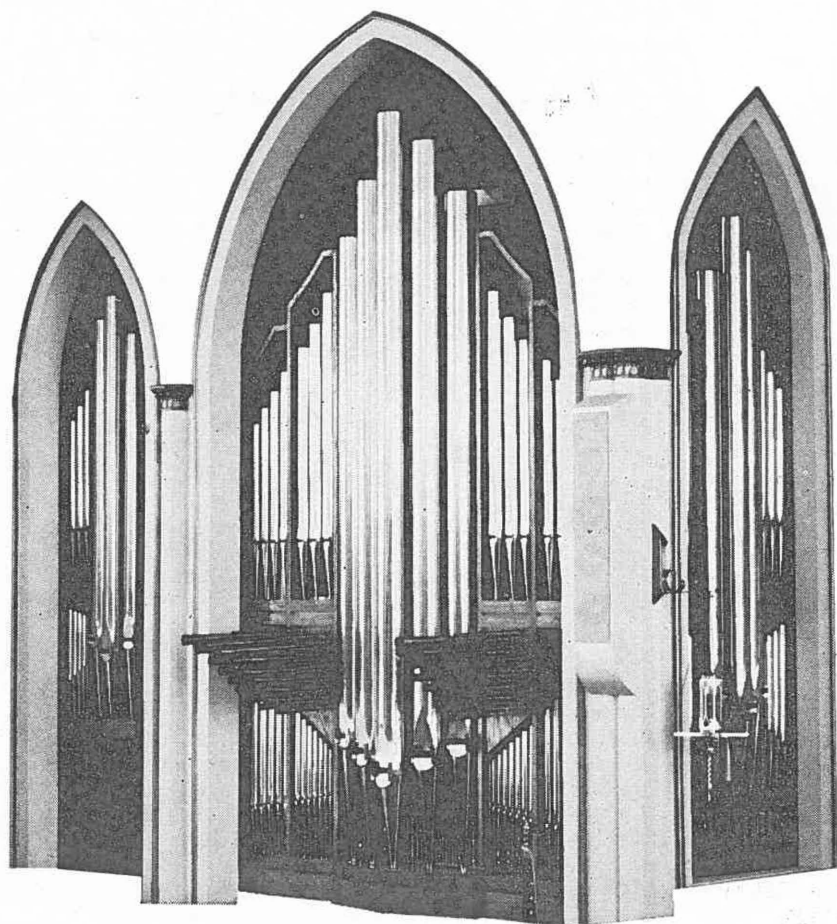
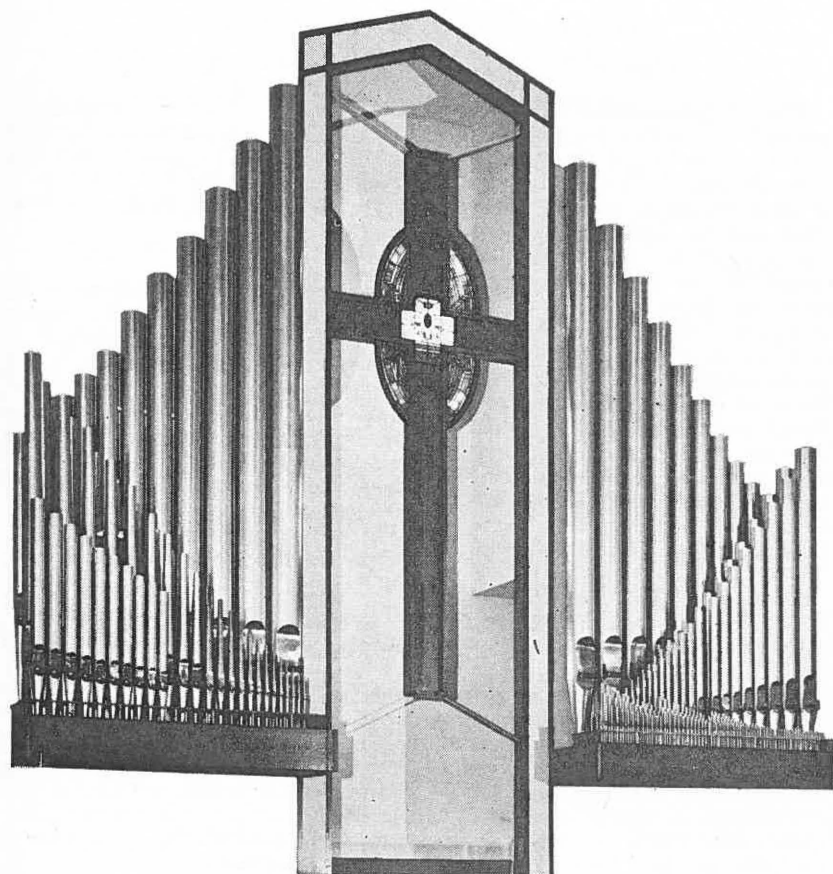
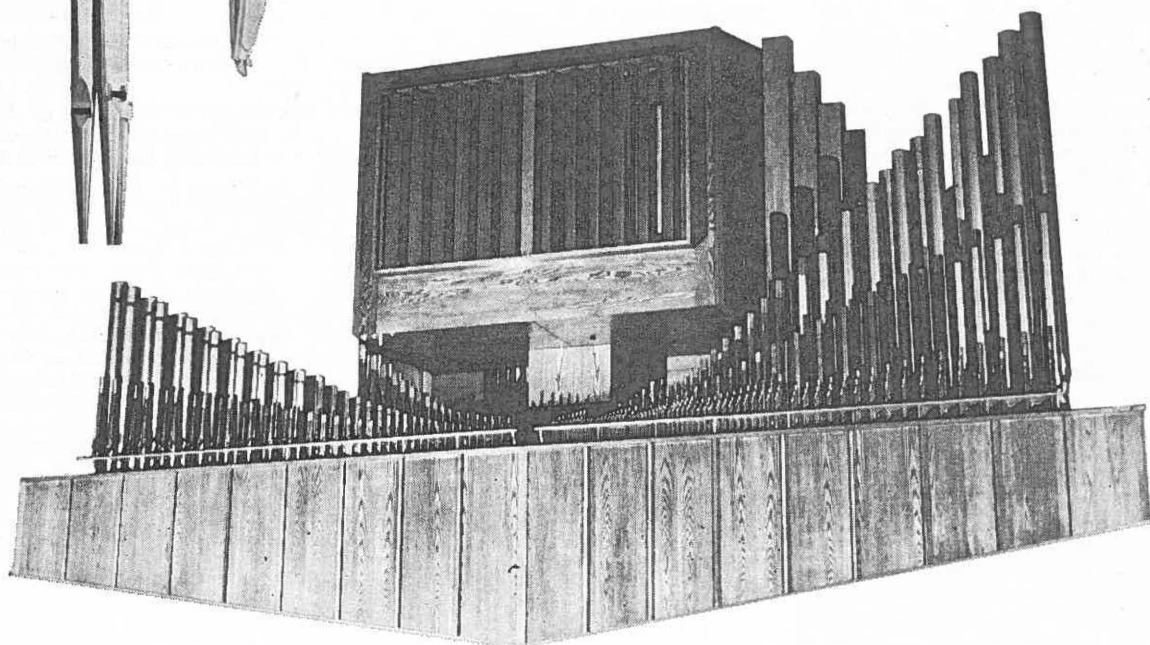
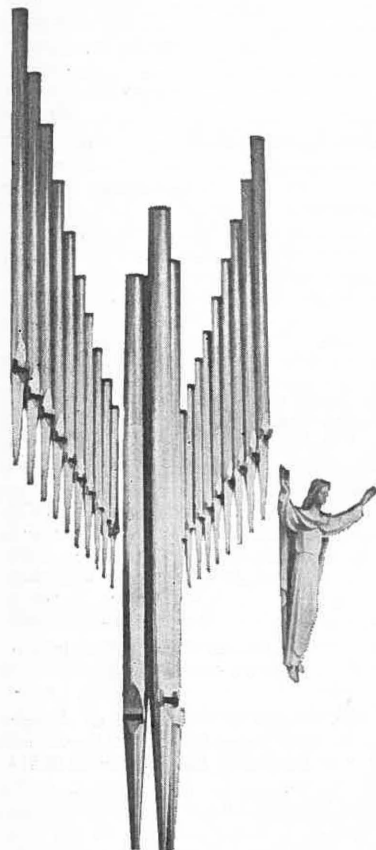
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SEPTEMBER, 1981

American Institute of Organbuilders

Recent examples of members' work, including (counterclockwise, from right) Goodwin, Zimmer, McManis, Johnson, and Blackinton, will be found beginning on page 10.



Later this month the American Institute of Organbuilders will hold its annual convention, which will be the subject of a future report. Meanwhile, the new organs included in this issue are all works of A.I.O. members. As can be seen, the organs are as divergent as are the builders they represent, ranging through various styles of mechanical and electric actions, differing visual designs, and many tonal persuasions. The eclecticism of the organization reflects the diversity of organbuilding in America today, and it is healthy for all to have multiple approaches to the art being practiced around us.

A different subject is that of conference activity. This summer, like many others of recent years, has been full of worthwhile workshops and institutes, two of which are reported on this month.

Advice on buying an organ is frequently sought but seldom heeded, or so it will seem from reading what a distinguished Austrian organbuilder has to say on that subject. Satire can make its point just as well as other types of writing, and Mr. Glatter-Götz assures me that every incident he describes in jest has happened to him in fact. Put another way, any resemblance to actual people and events is purely intentional.

The Improvement Mentality

Having grown up in the midst of the revolution which so changed the tonal and mechanical aspects of our contemporary organs, I am sometimes prone to reflect on the attitudes which produced it. First there was the brightening of the sonic spectrum with newly-"discovered" upperwork. I marvelled at the first organ I played with a *mixture*, never realizing that previous generations had accepted such non-unison wonders as necessary and perhaps even routine, before a subsequent one had dumped them in favor of more eight-foot stops. The *Plein Jeu III* might never have found its way into the Swell of that 1950s Aeolian-Skinner without having to first overcome the three Open Diapasons 8' of yesterday. "Diapason" became a nasty word and was replaced in name by "Principal" (better yet, *Prinzipal*), if not replaced in fact by some undernourished flute. Unlicked pipes, often crudely voiced but with lots of chuff, became the fad, and pipework was exposed whenever possible. The Bourdon 16' in the Swell was replaced by an emaciated Quintadena 16' on the Great. These "improvements" were not necessarily bad — after all, well-scaled upperwork, articulate voicing, and divisions which are not entombed are good things. But the trends tended to be overdone and specifications became more attractive to the designer's eye than to the listener's ear. The results still litter our ecclesiastical landscape.

Mechanically, things became more complicated, and the old dictum that the best machine is the one which works most simply was forgotten. If something could be assisted by electricity, it must be better. A three-stage swell engine was better than a mechanical swell, while solenoids were better than human hands for pulling stops. Never mind the fact that the swell engine would break down and that the solenoids were noisy; they represented progress.

A friend tells of the little 19th-century tracker which was "improved" in the 1950s: its simple but malfunctioning backfall mechanism for the Pedal Bourdon was replaced by a considerably more complicated pneumatic action. The organ repairman was certainly capable of repairing the backfalls, but he probably felt that something more up-to-date would be better. Today the pneumatics are worn out and it is easier and less expensive to revert to a new set of backfalls than to undertake re-leathering.

Genuine improvements, of course, are always in order, but it is easy to confuse "new," "different," and "better." I wonder when someone will begin manufacturing electric-action clavichords?

Announcements

The 21st annual Conference on Organ Music will take place Oct. 18-21 at the University of Michigan School of Music in Ann Arbor. It will coincide with the 4th international organ week which lasts through Oct. 24.

Performances and lectures will be given by guests Alberto Ginastera, Susi Jeans, Barbara Owen, Lowell Riley, Almut Rössler, Joseph Schreiber, and Gillian Weir, and by resident faculty members Robert Glasgow, James Kibbie, and Marilyn Mason. Additional programs will be given by U-M organ students, the Contemporary Directions Ensemble, and the University Symphony.

Further information is available from James Kibbie, School of Music, University of Michigan, Ann Arbor, MI 48109.

The 14th International Boy Singers Festival will be held in Saltillo, Mexico, Dec. 27-Jan. 1, under the auspices of the Americas Boychoir Federation. Boys' choirs, girls' choirs, and children's choirs are invited to participate. Further information is available from the Federation at Connellsville, PA 15425.

Noted French organist and composer Jean Langlais, who is touring the United States this fall, will play a concert of his own music Sept. 20 at 7 pm, at the National Shrine of the Immaculate Conception in Washington, DC. He will be assisted by the choir conducted by Robert Shafer and by organists Robert Grogan and Joseph O'Donnell. The program will include Gregorian Paraphrase "Te Deum," Anglican Mass (Grant Us Thy Peace), Cinq Méditations sur l'Apocalypse, and Messe Solennelle.

The tenth annual Organ Competition sponsored by the First Presbyterian Church of Ottumwa, IA, has been announced for April 18, 1982, when Marilyn Keiser will be the judge. Undergraduates of recognized college or universities may enter, sending tapes which include pieces by composers within the Baroque or pre-Baroque, classical or romantic, or contemporary eras, by March 19. The first-place winner will receive \$600, while \$250 is offered to the second-place winner. Further information is available from Dr. Herbert Wormhoudt, First Presbyterian Church, 4th and Marion, Ottumwa, IA 52501.

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

SEPTEMBER, 1981

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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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The 8th International Organ Competition "Grand Prix de Chartres" will be held in the French city Aug. 23 — Sept. 19, 1982. It is open to organists of all nationalities born after Jan. 1, 1947, and the final date for registration is April 30, 1982. There is one Grand Prix for interpretation and another for improvisation, each being an award of 20,000 F; candidates may enter for both prizes but must undergo the complete three rounds for both. Names of the nine jury members, four French and five from other countries, have not yet been announced. Further information and registration forms are available from the Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France.

St. Bartholomew's Church in New York City has announced another series of Sunday afternoon concerts devoted to major choral works. Beginning at 4 pm on October 25 with the Beethoven "Missa Solemnis," the season will continue through April 11. Included will be a staging of Vaughan-Williams' "The First Nowell," the major requiems (Brahms, Fauré, Mozart, Verdi), and several anniversary commemorations: the "Therese" Mass of

Haydn (250), Walton's "Belshazzar's Feast" (80), and the Stravinsky Mass and "Symphony of Psalms" (100). The programs are under the direction of organist-choirmaster Jack H. Ossewaarde.

Friday Evenings at Trinity is the new series of performing arts events announced by Trinity Cathedral in Cleveland, beginning October 2 and continuing through next April. Renaissance music, orchestral concerts, choral works, organ recitals, and dramatic productions will be among the offerings, which will culminate in a production of Britten's "Noye's Fludde." The programs are under the direction of music director Daniel Hathaway.

Evenings with Johann S., the Bach cantata series, will continue this year at New York City's Holy Trinity Lutheran Church, beginning October 18 at 5 pm. Music director Frederick Grimes will conduct Cantatas 79, 180, 109, 115, 140, 62, and other works, and several organists will play a major Bach work on each program. The series will conclude April 11, after a Lenten cessation.

Naming the Temperament

Where possible, would you please be more precise in reporting on application of unequal temperaments. In the July issue a concert was said to have been performed on instruments tuned to "modified Kirnberger" and "modified meantone" (p. 8). On p. 10 it was reported even more vaguely that the temperament of the new Noack organ at Beckley, WV "favors the more common keys, while allowing all keys to be used," a description that could cover any temperament between meantone and equal. In June you reported that a new organ was tuned "Kirnberger III, modified" (p. 16).

A modified temperament is in fact a new one. It may differ significantly from the original, otherwise why bother to modify? For instance, Fritz Noack has tuned organs to "modified Kirnberger" — not the 1/4 comma temperament described by Dale Carr in the Feb. '74 issue, but a 1/2 comma temperament. Noack says he takes two-thirds of the comma out of the fifths d-a-e. The other fifths alternate between pure and equal tempered and the rest of the comma is of course distributed among the E. T. fifths. However, might another temperament have been used at Beckley? Flentrop, for one, has used more than one temperament. Some of its organs are tuned to Werckmeister III, but the Duke U. chapel organ is tuned to Lambert Chaumont, 1695 (see *The Diapason*, Mar. '77). Now, inasmuch as no exact description of a Chaumont tuning appears in standard references, this name was not very helpful. So I wrote Flentrop and learned that they tune the fifth A_b-E_b-B_b one-eighth comma wider than pure (!) and the remaining ten fifths one-eighth comma narrower.

Until the use of temperaments becomes standardized, and there is general agreement on the meaning of labels, I think you will find broad interest in as much detail as you can find space for.

Sincerely,

Philip P. Jones
Bethesda, MD

Mr. Jones' point is well-taken, and we hope that builders using unequal

Letters to the Editor

temperaments can in the future provide complete identities of the temperaments. As in so many other cases involving details of organ construction, the details cannot be published unless they are provided. (Ed.).

Miracles Corrected

In the April issue of *The Diapason*, it is noted ("Here and There") that the *Miracles of Christmas* by Ned Rorem received its first performance on Dec. 13 and 14 (1980) at the Washington Cathedral.

This work was commissioned by the Garden City Community Church, Garden City, NY, in 1959. Ned Rorem composed the work at Yaddo during the summer of 1959 to a text written by Ruth Jacobs, who was a member of the church and a personal friend of Mr. Rorem. The first performance was given on Sunday, Dec. 20, 1959.

Sincerely yours,

Mary Hornberger
Organist and Director of Music
Congregation of St. Paul
Los Angeles, CA

Views on Violence

Your editorial on violence was excellent, but it did not go far enough. It is not enough just to try to protect ourselves and be more careful of where we go and when — and become paranoid in the process — for that is only treating the symptoms, not the disease.

Organists as a whole are not particularly active politically, but they have on occasion been known to write letters to their congressmen. If every person who reads this would sit down right now and drop a card or letter to their Senator and Representative urging them to support the Kennedy-Rodino Handgun Control Act (S. 974 and H. R. 3200), that will make a direct attack on the disease. Don't stop there, though — write your state representatives and governor and tell them that you want stronger gun control laws (and if you live in Connecticut, write your governor and thank him for just having passed such a law.)

National polls repeatedly report that the majority of U.S. citizens favor stronger handgun control, but a powerful gun industry lobby in Washington has other ideas. However, there is now in an opposing lobby which is gaining strength. This is Handgun Control, Inc. (810 18th St. NW, Washington, DC 20006). They are the voice of those of us who want stronger, more sensible gun laws. You can help them by doing two things — sending a donation of money, and asking for some of their postcards with which they are conducting a campaign in Congress.

Many of us have traveled abroad, and know that virtually every country in Europe and many elsewhere (notably Japan) have far stricter laws regarding the possession and use of handguns than the United States. And they work. I for one have felt much safer in many foreign cities than in American ones. Not that they do not have crime, but rather that there are far fewer fatalities and injuries caused by crime, because criminals and mentally unbalanced people simply do not have access to handguns. In the newspaper the other day I read an interesting statistic. We have all heard about the riots in England this summer, and we have had riots ourselves. The difference is that in our riots, hundreds were killed and injured, mostly by gunfire. In the English riots thus far, only one person has been killed — and he was run over by a car. I think that says a lot about the difference between countries having lenient (U.S.) and strict (England) gun laws. And I strongly believe that good gun control laws are what will ultimately make our cities safer and more civilized places in which to live and work.

Sincerely,

Barbara Owen
Newburyport, MA

I agree that the pages of *The Diapason* is not the place to discuss gun control laws, [but] The National Coalition to Ban Handguns and Handgun Control Inc. are two organizations which are dedicated to eradicating all guns,

and not just handguns, as they would have you believe. They are also responsible for the alleged surveys which for forty years have shown that the majority of people favor gun control, which they can surely do, by asking only the "right" people, and even then they imply that "favoring gun control" means "favoring more gun control." Don't believe what I say, or what HCI or NCBH say, but read the detailed reports of the FBI, which indicate that the U.S. cities with the highest incidence of gun-related offenses seem to occur in the cities with the most restrictive local gun control laws. Be careful *not* to blame the wrong one on the other — the restrictive laws have been in effect for some years — the crime wave referred to is just last year. The "gun control nuts" like to put the cart before the horse and claim the laws were made in response to the crime wave, but that is simply not so, across the board, in all cases. Crime has gone out of control, and it is people violating the rights of other people that is the problem. Neither of the organizations mentioned above have expressed any concern about reducing crime. Neither, apparently, does the National Rifle Association. And certainly not the Bureau of Alcohol, Tobacco and Firearms (BATF) which blows millions of our tax dollars in harassing private citizens who are not included in the criminal element except for having been framed with trumped-up charges and/or entrapment techniques.

I could possibly be referred to as a gun nut, because I like to shoot, at targets, at public shooting places. The laws currently on the books, even oppressive as they are, are obeyed explicitly, by me. I'm too tender-hearted to even go hunting, because I couldn't kill an animal. I wish the appropriate groups would concentrate on crime, the apprehension and permanent punishment or incarceration of the offenders. Even if guns, or handguns, or even those "nasty little Saturday Night Specials" that no one even can define, were to be eliminated, the criminal will still be there, mugging, killing, raping, robbing and beating on Organists, Baptists, Jews and everybody else, and they'll be using knives, clubs, automobiles, bare hands — because the evil is in their hearts. More restrictive gun laws will only take
(Continued, page 13)

1981 AIO Convention CLEVELAND September 27-30

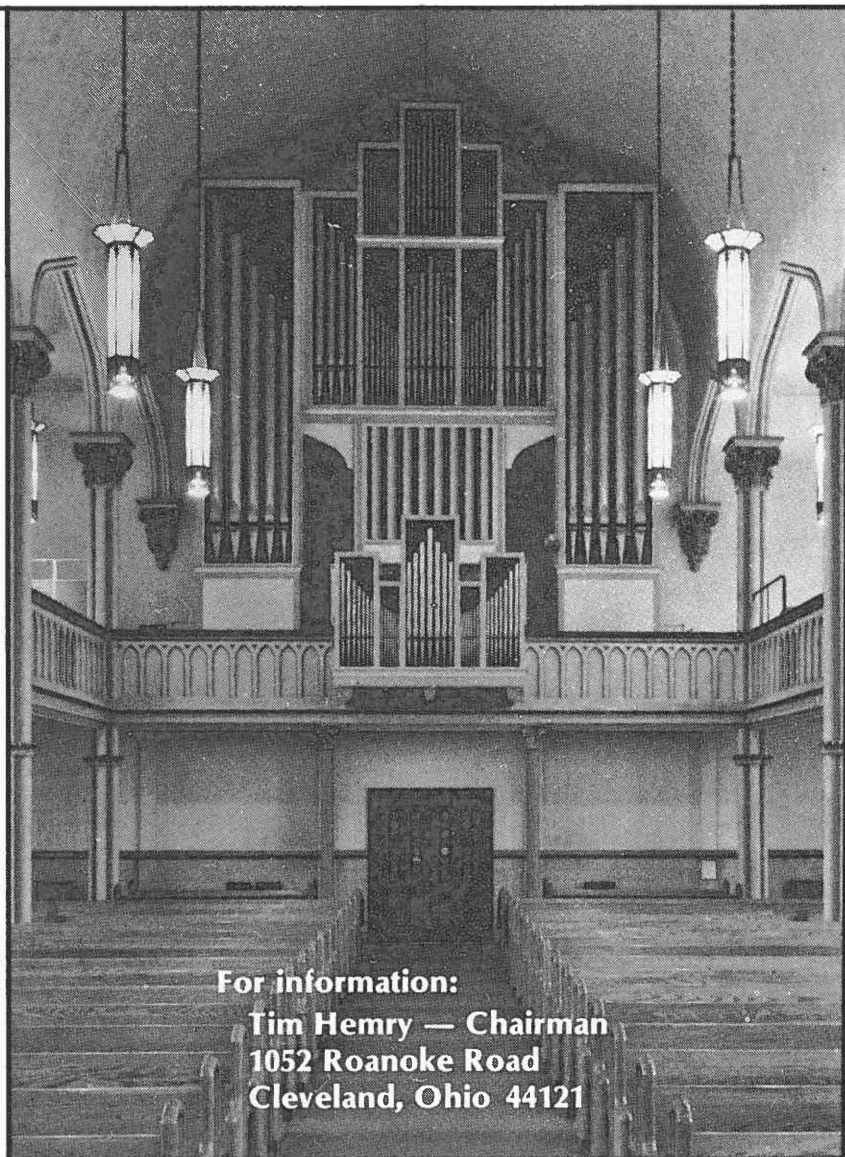
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John Brombaugh
Joseph Chapline
Lynn Dobson
Richard Houghton
Al McNeely
Ron Poll
Harold Weaver
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Organs Featured:

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For information:

Tim Henry — Chairman
1052 Roanoke Road
Cleveland, Ohio 44121

Originally carols were not associated with Christmas or even with a religious experience, but rather were dances associated with particular songs. Medieval carols are the earliest known and may be seen in Vol. IV of *Musica Britannica*. Others may have predated these but have not been preserved because, at the time, the congregation did not sing in church; however they did participate in para-liturgical functions during great festivals outside, and there carols were sung.

The basic structure of medieval carols followed a pattern of *burden* and *stanza*. The burden was sung by everyone, but the stanza was more narrative in style and was sung as a solo or by a small group. The outdoor performances usually had a professional dance during the burden. The other common carol form is the ballad, which merely tells a story from beginning to end; the burdens and stanzas were blended into one long idea.

The Puritans practically abolished the carols because they found them less religious, because of their various associations. Our modern carols and the tradition of singing them at Christmas dates from the 19th century. It was not until 1877 that the custom of holding a service of Lessons and Carol originated. It also should be remembered that carols are not only for Christmas, and there are many for other seasons for which the carols often suffer from neglect. For a more detailed study, see *The Oxford Book of Carols* and Erik Routley's 1958 book, *The English Carol*.

All of the music reviewed may be considered as carols. Some have gone through transformations which stretch the original concept. If, as many believe, the intent of the faithful during the Middle Ages was to bring a broader type of praise to God by including folksong elements, then their efforts must be considered an unqualified success. Today the carol stands as one of the most popular genres of all Christian music. Its contribution to the joy of the Christmas season can not be fully understood, because the two are inseparable.

The Cherry Tree Carol. Sydney Hodgkinson; SATB with percussion; Merion Music of Theodore Presser Co., 342-40132, 65¢ (M).

The percussion part calls for two players but the second is optional. Instruments used are chimes, 2 triangles, glockenspiel or tone bells, and vibraphone. Their music is written on sep-

arate staves below the choral lines. This carol is one of the oldest and most famous of all carols, and Hodgkinson's setting is part of a set called *Six Christmas Canons*. There are five verses, each based on the unison theme of the first verse and each slightly different. They usually have a canonic treatment with the canons beginning at various distances (four-measure separation, two-measure separation, etc.) in each of the verses. The music is lovely, simple, and somewhat austere. Highly recommended.

Epiphany Carol. Malcolm Williamson; SATB with soprano solo and organ; Boosey & Hawkes, W.162, 40¢ (E).

The solo could be sung by a group of treble voices and occurs throughout the entire four-page carol, but the chorus only sings on the last half. Its music is homophonic, primarily a chordal background for the solo line. The organ part is on three staves with pedal throughout. The left hand plays sustained triadic chords while the right hand has busy running-note figures to accentuate the 12/8 feeling.

Little Jesus. Len Law; SATB unaccompanied; Basil Ramsey of Alexander Broude Inc., 1016, no price given (E).

This simple carol has three verses which may be sung as strophic music, although there is an alternate version for the second verse which is more contrapuntal and harmonically more advanced. Charming music that could be sung by any SATB choir.

Allon Gay Bergeres. Guillaume Costeley (1531-1606), arr. John Haberen; SATB unaccompanied; Mark Foster Music Co., MF 526, 60¢ (E).

Only the original French is provided for this famous Renaissance carol. The music is joyous and has comfortable voice ranges. The editing has been done carefully and is not excessive for these dancing rhythms. Especially useful for a chamber choir.

Infant Holy, Infant Lowly. Arr. Richard Proulx; SATB or unison with string quintet, organ and trumpet or oboe ad lib.; G.I.A. Publications Inc., G-2376 (M-).

This traditional Polish carol has three verses, with the first and last similar for the choir. The middle verse features the men in unison, with women on flowing passages of thirds singing neutral syllables. The organ and string parts are almost a doubling when playing together. The organ has registration suggestions and is on two staves. Proulx's lovely setting is simple enough for most "add-on" instrumentalists and would only require one rehearsal. Sure to be a hit with the congregation.

Familiar Christmas Carols for Changing Voices. Arr. Donna Hardin; SA/C(B) and piano; Cambiata Press, \$1.95 (M-1).

This collection contains 10 of the most familiar carols, such as *Silent Night* and *Hark the Herald Angels*. It is designed for beginning adolescent singers who are experiencing part-singing for the first time and is recommended primarily for 5th, 6th, and 7th graders. The voicing is flexible, so that various combinations of SA/C(B) can be used. Ranges for all voices have been limited. The piano has a brief introduction and serves as a background for the vocalists, but does not necessarily double the voices. An easy and useful collection for this level of singers.

A Lute Carol. Mary Elizabeth Caldwell; SATB, organ with optional flute or violin; H. W. Gray of Belwin Mills, GCMR 3427, 45¢ (M-).

The choral parts are easy for these three verses of the Herrick poem "What Sweeter Musick." Verse one is in unison and the second two are SATB, yet similar. The style is somewhat sentimental with an organ part that has a lute effect of rolled chords. The optional instrumental music serves

as an obbligato for the voices. This is designed for a small church choir and can be learned quickly.

Glory to God. G. A. Schulz; SATB unaccompanied; Thomas Music Publishers, C4-754, 30¢ (E).

In this traditional carol from the Netherlands, only four-part block chords are used in simple, basic harmonic patterns. There is a brief closing amen. In an ABA format, this easy three-page work could be used for an introit or closing.

Welcome Yule. Edwin Fissinger; SATB divisi unaccompanied; Jensen Publications, Inc., 411-23025, 75¢ (M+).

There is a short tenor solo while the choir is singing a sustained background. The setting is beautiful and exciting but will require a strong choir of about 40 voices for an effective performance. It would work best with high school or college singers and has mild dissonances and full vocal ranges. The second bass in the divisi areas must be able to sustain low Fs. It is a wonderful setting, highly recommended.

The Holly and the Ivy. Arr. John Rutter; SATB and piano; Oxford University Press, X 271, (M).

The piano part has also been arranged for strings, flute, oboe, and harp; it is available in that version from the publisher. The keyboard is busy but not overly difficult and provides a nice contrast to the voices. There are five verses and each has a different setting. The choral writing is easy, with several unison areas and some brief divisi sections. A fine arrangement that maintains the familiar melody with new backgrounds and harmonies.

Here We Come A-Wassailing. Arr. Herbert Goodrich; SATB unaccompanied; National Music Publishers, WHC-129, no price given (M).

There are three verses and a brief introduction in this arrangement of the carol that explains the tradition of the wassail. Each verse is different but the melody is maintained. The voice ranges are fine and will fit most average choirs. The lilting 6/8 meter, modal interchanges and simple vocal writing for each part help to make this a valuable new arrangement. This will be of particular interest to those groups singing in Christmas Madrigal Dinners. Highly recommended.

(Continued, page 17)

Music for Voices and Organ

by James McCray

Carols for Christmas

21st ANNUAL CONFERENCE ON ORGAN MUSIC 18-21 October, 1981

4th INTERNATIONAL ORGAN WEEK 18-24 October, 1981

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* * * * *

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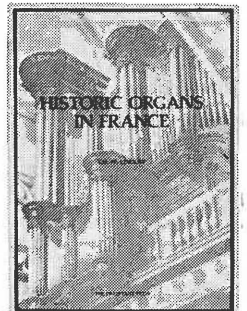
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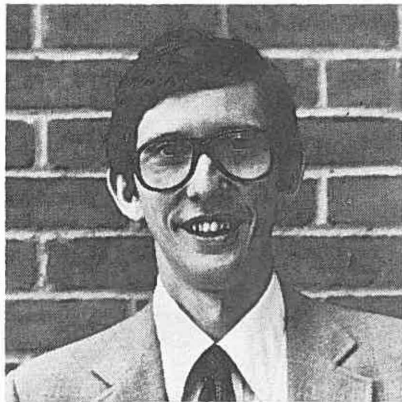
In better record stores coast to coast, or by mail: U.S. \$8.98 per album + \$1.50 postage/handling (California orders add tax).

Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028



Larry Smith has joined the music faculty at Indiana University in Bloomington this fall as visiting associate professor of organ. He leaves a position at Kent State University in Ohio, where he had taught since 1978 and served as organist-choirmaster of the Kent United Church of Christ. A graduate of Drake University and the Eastman School of Music, Dr. Smith previously taught at Converse College, Spartanburg, SC.

Larry Smith concertizes under the representation of Phillip Truckenbrod and will be heard at the AGO national convention in Washington, DC, next summer. At Indiana University, he joins Oswald Ragatz and Robert Rayfield as members of the organ department.



John David Peterson has been appointed associate professor of music at Memphis State University, where he will teach organ and direct the division of sacred music. He leaves a teaching position of eight years standing at Ohio Northern University. He also served as organist at the First United Methodist Church of Ada and was dean of the Lima area AGO chapter. He has concertized throughout the Midwest. Dr. Peterson holds his doctorate from the University of Michigan, and he previously held positions at Hastings College, Nebraska, and the First Congregational Church of LaGrange, IL.

Appointments



Richard W. Slater has been appointed organist of Westwood Hills Christian Church in Westwood, CA. A past dean of the Pasadena AGO chapter and chairman of the 1976 mid-winter AGO conclave, he comes to the west Los Angeles church adjacent to the UCLA campus after 17 years as music director at St. Mark's Episcopal Church, Glendale, where he directed three choirs and had an active concert season. He also served ten months as interim organist-choirmaster at St. John's Episcopal Church, Los Angeles, and three months as interim organist for Holman United Methodist Church, also in Los Angeles and the denomination's largest black congregation west of the Mississippi. At Westwood Hills, Mr. Slater will be responsible for weekly organ music and will assist in developing a varied choral and instrumental concert series.

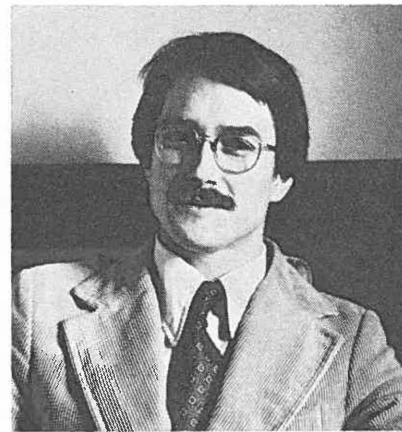


Daniel Dauner has been appointed instructor of music at Gustavus Adolphus College in St. Peter, MN, where he will teach organ and theory and will direct the Chapel Choir. He is a graduate of Lawrence University in Appleton, WI, where he majored in organ performance and music education, studying with Miriam Duncan and Karle Erickson. He leaves a position teaching vocal music in the Sheboygan public schools and is a master's candidate in music education at the University of Illinois.

Larry J. Long has been appointed organist and choir director at the Lutheran parish of St. Luke (LCA) in Chicago, IL. Mr. Long received his M.Mus. degree in 1980 from Southern Methodist University, where he was a student of Robert Anderson. His undergraduate study was with Philip Gehring at Valparaiso University.



Barbara Myers Baird has been appointed to the music faculty of Northwest Christian College in Eugene, OR, where she will teach organ, piano, and church music. She has previously served as an organist and director of children's choirs in Texas, Michigan, and California; she has been an instructor of harpsichord at Texas Christian University. Ms. Baird holds the B.Mus. degree from Texas Christian and the M. Mus. degree from Southern Methodist University. In addition, she studied three years at the Cologne Conservatory of Music with Michael Schneider and Hugo Ruf. She has also been a student of Kenneth Mansfield, Emmet Smith, and Larry Palmer.



H. Joseph Butler has been appointed visiting instructor in organ and church music at Augustana College, Rock Island, IL, during the sabbatical leave of Tom Robin Harris. Mr. Butler holds the B.A. degree magna cum laude from Bowdoin College, where he was elected to Phi Beta Kappa. He earned the M.Mus. degree at the New England Conservatory and has studied at the North German Organ Academy. He has performed extensively in the New England area, where he was the 1975 AGO regional competition winner. He has completed a year of doctoral study at the Eastman School of Music as a student of Russell Saunders. His previous teachers include Marion R. Anderson, Yuko Hayashi, Bernard Lagacé, and Harald Vogel.

Margaret Sihler-Anderson has been appointed director of music for the staff of the Archdiocesan Worship Center in St. Paul, MN. In her new position, Dr. Anderson will be setting up a resource center of liturgical and musical materials, as well as providing a diocesan job placement service and publishing a newsletter. She holds the B.A. degree from Luther College and the M.A. and Ph.D. degrees in music from the University of Minnesota. Dean of the Twin Cities AGO chapter 1975-80 and program chairman for last year's national convention, she is also coordinator of music and organist at the University Lutheran Church of Hope in Minneapolis.

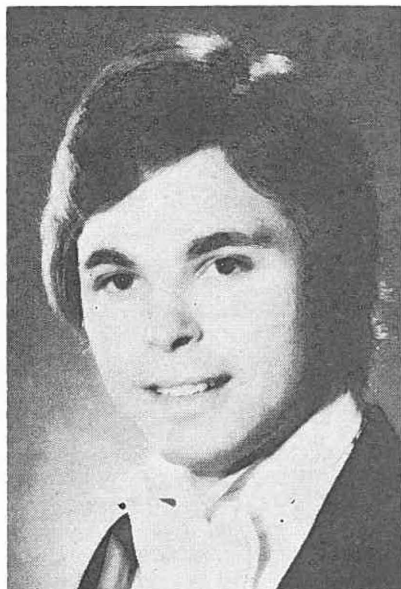
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Management



Thomas Brown, concert pianist, has joined the roster of keyboard artists represented in North America by Phillip Truckenbrod. He has performed as a soloist with major orchestras in the United States and was the featured soloist with the Jerusalem Symphony Orchestra during its first tour of this country. He has appeared twice on the Allied Arts series in Chicago and is in demand as a performer and clinician on university campuses. He graduated from the University of Missouri Conservatory of Music in his native Kansas City, and from the Juilliard School of New York City where he resides.

Mr. Brown has a life-long interest and professional involvement with the organ, having held a number of church positions. He is currently executive assistant to Daniel Colburn II, executive director of the AGO at its national headquarters.



Mary Preston has joined the roster of organists represented by Artist Recitals, according to artists' representative Ruth Plummer. First-place winner in the 1978 Gruenstein competition, Ms. Preston was a finalist in the 1977 and 1979 Mader competitions and in the 1978 and 1980 Ft. Wayne competitions. Her early study was with Kathryn McCain and Harold Mueller; her teachers also include John Walker, Robert Anderson, and Charles S. Brown. She has coached and played in masterclasses with Jean Guillou, Marie-Claire Alain, Herbert Nanney, Pierre Cochereau, and Michael Radulescu.

Currently a resident of Dallas, TX, she has been organist and music assistant at University Park United Methodist Church since 1979. A recitalist for the AGO, schools, and churches in the midwest, southwest, west coast, and in France, Mary Preston will be available for recitals throughout the season.

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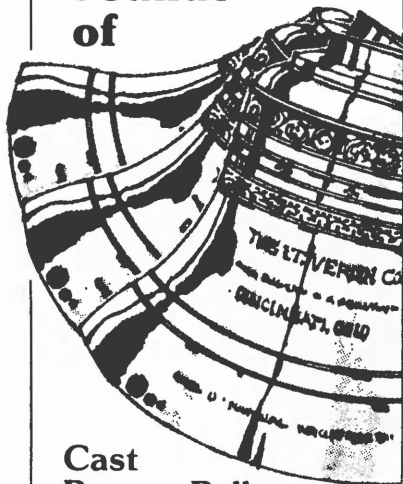
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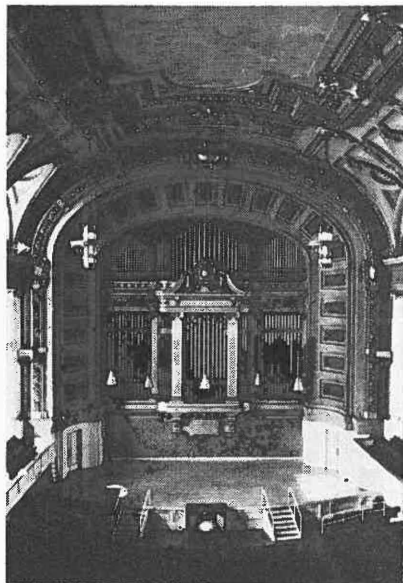
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Recordings of Historic American Organs



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An Evening at Woolsey Hall; Charles Krigbaum, organist. Elgar: Sonata II; Messiaen: L'Ascension; Mendelssohn: Sonata IV; Widor: Symphony II. OHS-ST 100, 2 stereo discs (from The Organ Historical Society, P.O. Box 209, Wilmington, OH 45177), \$15.95.

During its two and a half decades of existence, the Organ Historical Society has issued many records, drawn chiefly from its annual conventions, and they have gotten better and better as the years have passed. This two-record set, drawn from the 1975 convention, is without doubt the finest recording the OHS has issued to date. Although it was taken from a "live" recital, the audience noise is minimal and the recorded sound is excellent; all the more pity, then, that the applause at the conclusion of each work was not suppressed in the pressing, since it is a bit annoying on repeated hearings. It is also a shame that, of four major works, three had to be split across sides.

Small points aside, it is a wonderful recording. The 166-stop E. M. Skinner organ of 1928 in Yale University's Woolsey Hall (which substantially includes the 1902 Hutchings-Votey and the 1915 J. W. Steere from which it was rebuilt and enlarged) is one of the great romantic organs of the world. It is heard here in music which fits it ever so well, spectacularly played by Yale organist Krigbaum. Extensive jacket notes on the organ include a detailed specification.

19th National Convention of the Organ Historical Society; Monadnock Region of New Hampshire, June 25-27, 1974. OHS ST-1, \$7.98.

21st National Convention of the Organ Historical Society; Lebanon Valley, Pennsylvania, June 29-July 1, 1976. OHS ST-3, \$7.98.

Historic Organs of Detroit, recorded at the 22nd National Convention of the Organ Historical Society, June 1977. OHS ST-4, \$7.98.

These discs continue the OHS tradition of releasing a record of highlights from each convention (a companion one, from the 1975 convention in Central Connecticut, is now sold-out and these three are in limited supply). The recorded sound is generally good, varying from one situation to another, but captures all the aspects of "live" performances: the rendition itself, the condition of the organ that day, and possible audience or action noise. As documents of the occasions and of the historic American organs used, each will be of value to collectors. First two records do not have jacket notes, but the third has a fine set of illustrated notes by William Worden, and all three come with the convention booklet for that year.

The 1974 volume contains organ works by Bull, Croft, Clérambault, Handel, Brahms, Parker, Tournemire, and Reger, played by Kenneth Wolf, Jack Fisher, Carrol Hassman, Charles Page, Stephen Long, Max Miller, John Dunn, and Thomas Murray, on instruments by E. & G. G. Hook (1853, 1842, 1849, 1868), Hutchings (1893), Steer & Turner (1869), Ryder (1898), Berkshire (1967), and Andover (1970), as well as choral works by Haydn and Baldwin. The 1976 volume holds organ pieces by Linley, Boyce, Hewitt, Buck, Daquin, Zipoli, and Bach, played by Timothy Braband, Peggy Marie Haas, Karl E. Moyer, Pierce Getz, Carol Teti, and Thomas Murray, on organs by Tannenberg (1793), Doll (1807), Hook & Hastings (1881), Kney (1975), Dieffenbach (1816), and Miller (1888); a trombone choir piece is also included. The 1977 volume is made up of organ works by Albert Alain, Widor, Merkel, Reger, and Fisher, played on instruments by Jardine (1892), Worden (1973), Votteler (1875), E. & G. G. Hook (1861), and Wood (1889), by performers John Courter, Thomas Kuras, James J. Hammann, Robert F. Bates, and Carol Teti. An added bonus is the inclusion of two choral works, Buck's *Festival Te Deum* and Rheinberger's *Credo (Grosse Messe in C)*, the first permeated with unabashed sentimentality, the other reflecting European grandeur.

Historic American Organs Northwest of Boston. OHS-78, \$7.98.

Taken from the 1978 OHS convention in Middlesex County, Mass., this recording would appear to represent a new direction for OHS releases, namely, concentrating on particular instruments of a given area. This seems to be a laudable idea and I hope that any future such releases can be made from performances played specifically for the recording, rather than from actual recitals, as is the case here.

Despite audience noise, action noise, and performance jitters, however, there are many fine moments on this disc.

The organs played are in Woburn (E. & G. G. Hook, 1860, 1870, and E. & G. G. Hook & Hastings, 1872), Lancaster (Simmons, 1869), Acton (J. H. & C. S. Odell, 1888), Center (Stevens, 1847), Methuen (Walcker, 1863, and Treat, 1889), and Lowell (Hook & Hastings, 1899, and Willcox, 1871). The performers are George Bozeman, Lois Regestein, Brian Jones, James David Christie, John Skelton, Rosalind Mohnsen, M. Kenneth Wolf, Samuel Walter, Harold Knight, and Donald R. M. Paterson, playing works by Buck, Scronx, Franck, Reincken, Reger, Rheinberger, Karg-Elert, and Dandrieu, as well as a group of anonymous 16th-century dances. The exemplary insert of notes is extensive, giving descriptions, specifications, registrations, and photographs for each organ heard.

A Concert on the Historical Hilborne Roosevelt Organ, Great Barrington, MA. Donald R. M. Paterson, organist (Dubois: Grand Choeur in B Flat; Rowley: Plainsong Prelude No. 1; Schumann: Sketch in D Flat; Boëllmann: Priere a Notre Dame; Widor: Finale, Symphony IV); with Phyllis Curtin, soprano (eleven familiar hymns). Stereo disk (from Organ Task Force, 1st Congregational Church, Main St., Great Barrington, MA 01230), \$7.95 (includes \$5 donation to organ repair and maintenance fund).

The recording would appear to be from a "live" performance in 1976, but is well-recorded with a minimum of audience noise; the one side, which I find the more pleasing, is a recital of lesser-known pieces which demonstrate the organ very well. In it, Mr. Paterson shows off the colors and ensembles of the instrument effectively, and one can hear in the rich and grave Great chorus the breadth of sound which made Roosevelt organs so sought-after in the late 1800s. Miss Curtin's big, operatic style voice, with a wide vibrato, seems well-suited for the singing of Victorian hymns, and she stretches the tempos out to make some very slow indeed. It strikes me as a performance very appropriate to what might have been heard from a soprano soloist when the organ was installed in 1883, and the accompaniments are rather soft sounds.

The record jacket includes the specification of the organ, although not the registrations employed. Historical notes include information on the instrument without really quite specifying what has happened to it since its installation. For the documentation of a sound from an era past, it is recommended.

— Arthur Lawrence

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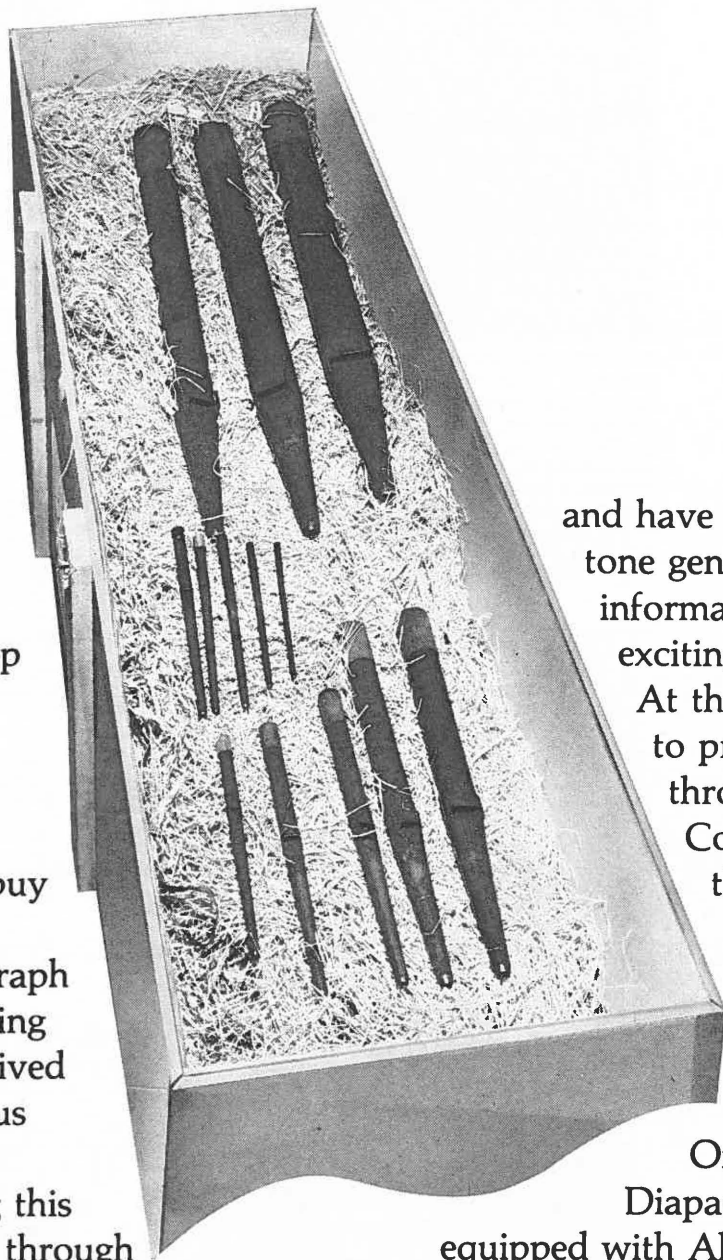
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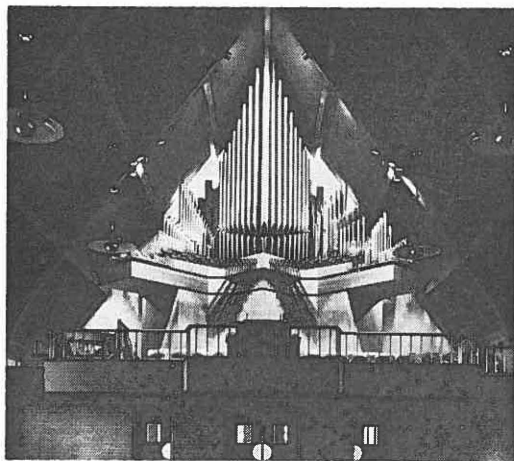
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New Organs



The Holtkamp Organ Co.* of Cleveland, OH, has completed a 3-manual and pedal organ of 35 ranks for Zion Lutheran Church in Anoka, MN. The electro-pneumatic instrument is functionally exposed in the center of the rear gallery, with a detached console, cantilevered chests, and a horizontal reed. The manual keyboards have plumwood naturals with palisanderwood sharps, and there are cherrywood stop tablets.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Rohrgedackt 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 1-1/3' 244 pipes
Trumpet 8' 61 pipes
Swell to Great
Solo to Great

SWELL

Gamba 8' 61 pipes
Voix Celeste (FF) 8' 56 pipes
Bourdon 8' 61 pipes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Doublette 2' 61 pipes
Larigot 1-1/3' 61 pipes
Scharf III 1/2' 183 pipes
Cromorne 16' 61 pipes
Fagott 8' 61 pipes

SOLO

Fanfara 8' 49 pipes
(en chamade)

PEDAL

Principal 16' 32 pipes
Pommer 16' (GT) 32 notes
Octave 8' 32 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Rauschbass III 2-2/3' 96 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes
Great to Pedal
Swell to Pedal 8', 4'
Solo to Pedal



Johnson Organ Co.* of Fargo, ND, has built a 2-manual and pedal organ of 21 ranks for Our Savior's Lutheran Church in Moorhead, MN. The electro-pneumatic-action instrument is functionally exposed on the side of a long, narrow nave not originally prepared for a pipe organ. In preparation, the church walled over windows behind the pipes and sealed the cinder-block walls to make sound more reflective. The organ is mounted on a case of plain red sliced oak on three steel channels welded to the building columns. The Great is to the right, with the Pedal to the left. The Swell box hangs over the exposed pipes, and the console (not pictured) is at the extreme left of the balcony. A windpressure of 2 1/2" was used. The installation was completed in Sept. 1980 and the dedication recital was played by Peter Nygaard, Concordia College, Moorhead. Mark Gronseth is the church organist.

*Lance E. Johnson, member, American Institute of Organbuilders.

GREAT

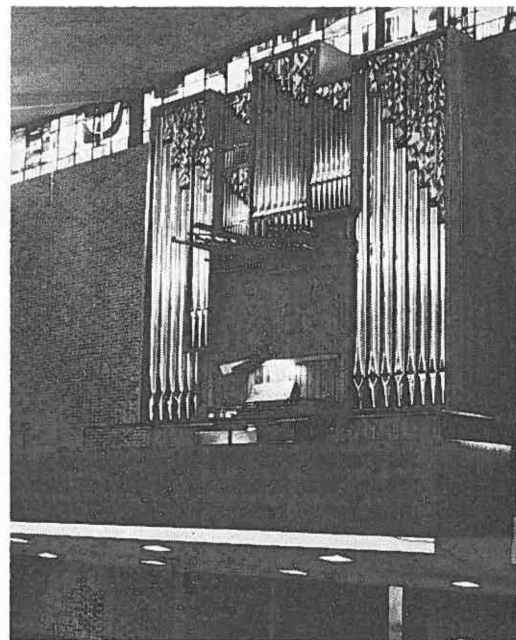
Prinzipal 8' 61 pipes
Metallgedackt 8' 61 pipes
Oktav 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture IV 244 pipes
Trumpet 16' 12 pipes
Trumpet 8' 61 pipes
Trumpet 4' 12 pipes
Swell to Great
Zimbelstern

SWELL

Holzgedackt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Rohrflöte 4' 61 pipes
Flautino 2' 61 pipes
Sesquialtera II (TC) 98 pipes
Oboe 8' 61 pipes
Tremulant

PEDAL

Gedacktbass 16' 32 pipes
Prinzipal 8' 32 pipes
Gedackt 8' 12 pipes
Choralbass 4' 12 pipes
Rauschquint II 64 pipes
Posaune 16' (L/2) 12 pipes
Trumpet 8' (GT) 32 notes
Trumpet 4' (GT) 32 notes
Great to Pedal
Swell to Pedal



The Hendrickson Organ Co.* of St. Peter, MN, has completed a 2-manual and pedal organ of 44 ranks for the First Lutheran Church in St. Peter. The instrument has tracker key action with electric stop action and an added third manual which serves for coupling. The case is of solid oak with oak pipeshades; the Hauptwerk façade pipes are polished 70% tin, while the pedal towers have pipes of polished aluminum. The Pedal Harmonics begins with five independent ranks, becoming a single open rank at C-13.

*Charles Hendrickson and David Engen, members, American Institute of Organbuilders.

HAUPTWERK (58 notes)

Prestant 8'
Rohrflöte 8'
Dolce 8'
Octave 4'
Spitzflöte 4'
Waldflöte 2'
Mixture IV
Sesquialtera II
Trumpet 8'
Horizontal Trumpet 8'
Tremulant

SWELL (58 notes)

Gedackt 8'
Spitzgamba 8'
Schwebung 8' (TC)
Principal 4'
Spillflöte 4'
Octave 2'
Quint 1-1/3'
Mixture IV
Dulzian 16'
Oboe 8'
Regal 8' (prepared)
Tremulant

PEDAL

Harmonics V-I 32'
Prestant 16'
Subbass 16'
Octave 8' (ext.)
Spitzflöte 8'
Octave 4'
Mixture IV
Holzposaune 16'
Schalmey 4'
Tremulant

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Charles M. Ruggles* of Cleveland, OH, has completed a 2-manual and pedal organ, opus 7, of five ranks for the residence of David Mulbury in Cincinnati. The instrument has suspended key action and mechanical stop action, with a case of solid walnut. Natural keys are of cow bone, while sharps are of grenadilla. Equal temperament was employed, with open cone-tuned pipes and soldered-cap stopped pipes. The wind pressure is 50 mm. The stoplist was drawn up by Mr. Mulbury.

*Charles M. Ruggles, member, American Institute of Organbuilders.

MANUAL I (lower)

Gedackt 8' 56 pipes
Gemshorn 2' 56 pipes
I + II

MANUAL II

Quintaden 8' 56 pipes
Rohrflöte 4' 56 pipes

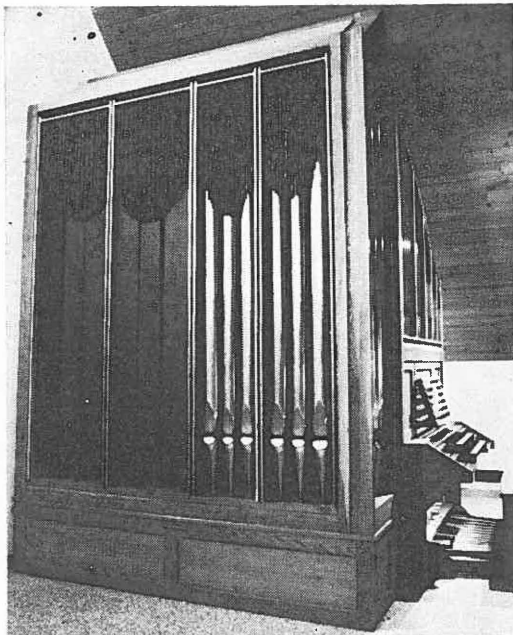
PEDAL

Subbass 16' 30 pipes
Pedal + I
Pedal + II

Tremulant



New Organs



Ross King* of Fort Worth, TX, has built a 2-manual and pedal organ of 16 ranks for All Saints' Parish Day School Chapel in Fort Worth. The instrument has mechanical key and stop action and was planned to serve for daily chapel services accompanying children, as well as for occasional larger events. The casework is of oiled white oak, with walnut pipeshades, and the winding is from a single large wedge bellows.

*Ross King, member, American Institute of Organbuilders.

GREAT

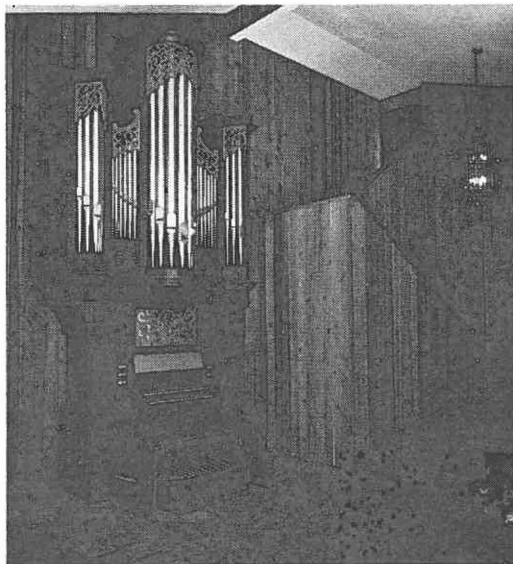
Principal 8' 56 pipes
Rohrflute 8' 56 pipes
Octave 4' 56 pipes
Flute 4' 56 pipes
Super Octave 2' 56 pipes
Mixture IV 224 pipes
Sesquialtera (middle C) 64 pipes
Tremulant
Positif to Great

POSITIF

Gemshorn 8' 56 pipes
Koppelflute 4' 56 pipes
Trumpet 8' 56 pipes

PEDAL

Subbass 16' 32 pipes
Basson 16' 32 pipes
Great to Pedal
Positif to Pedal



Stuart Goodwin & Co.* of Los Angeles, CA, have built a 2-manual and pedal organ, opus 6, of four ranks for the residence of Donald and Frances Olson in Mount Baldy Village, CA. The instrument has suspended mechanical action and is tuned in equal temperament. The case is of solid Honduras mahogany with carved white oak pipeshades. The keys are covered with ebony and maple, and wind is supplied by a wedge bellows. David McVey was the consultant.

*Stuart Goodwin, member, American Institute of Organbuilders.

MANUAL I

Prestant 8' 51 pipes
(1-5 common with ped.)
Octave 4' 56 pipes
II - I

MANUAL II

Gedeckt 8' (wood) 56 pipes

PEDAL

Bourdon 8' (wood) 30 pipes
Choral Bass 4' (Man. I) 30 notes



Schoenstein & Co.* of San Francisco, CA, have built a 2-manual and pedal organ of 28 ranks for Star of the Sea Roman Catholic Church in San Francisco. The electric-pneumatic-action instrument uses expansion-cell windchests and contains the façade and some large pedal pipes from the church's original 1922 organ by the same firm. The dedication recital was played March 1 by William Vaughan, organist of the church.

*Lawrence and Terrence Schoenstein, members, American Institute of Organbuilders.

GRAND ORGUE

Bourdon 16' (TC) 49 pipes
Montre 8' 61 pipes
Flûte Conique 8' 61 pipes
Flûte à Cheminée 8' 61 pipes
Prestant 4' 61 pipes
Cornet II 2-2/3' (TC) 98 pipes
Doublette 2' 61 pipes
Fourniture V I-1/3' 305 pipes
Trompette 8' 61 pipes
Récit to Grand Orgue 16', 8'

RÉCIT EXPRESSIF

Viole 8' 61 pipes
Voix Céleste 8' (TC) 49 pipes
Bourdon 8' 61 pipes
Flûte à Fuseau 4' 61 pipes
Flageolet 2' 61 pipes
Larigot I-1/3' 61 pipes
Cymbale IV I' 244 pipes
Chalumeau 8' 61 pipes
Tremblant
Récit to Récit 16', 4'

PÉDALE

Soubasse 16' 32 pipes
Montre 8' 32 pipes
Bourdon 8' 12 pipes
Prestant 4' 12 pipes
Doublette 2' 12 pipes
Bombarde 16' (G.O.) 12 pipes
Chalumeau 4' (RÉC) 32 notes
Grand Orgue to Pédale 8'
Récit to Pédale 8'

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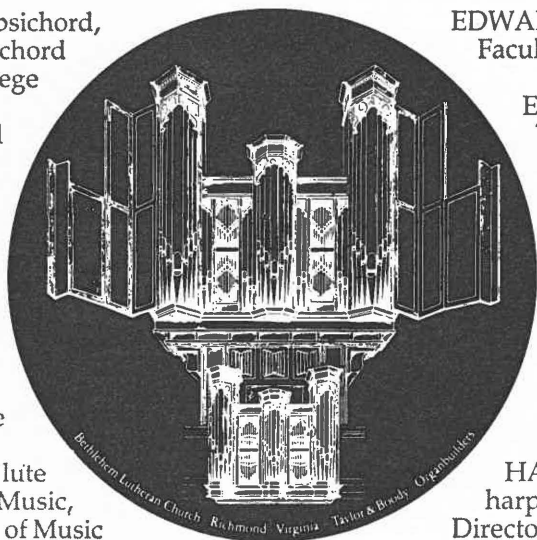
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Faculty, Westminster Choir College

LYNN EDWARDS organ, clavichord
The Westfield Center for Early
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YUKO HAYASHI organ
Chairman of the Organ Department
New England Conservatory of Music

MARGARET IRWIN-BRANDON organ,
harpsichord, fortepiano
College Organist, Mount Holyoke College

PAUL O'DETTE lute
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How to Buy an Organ

A Trilogy

by Josef von Glatter-Götz

Part One: An American Comedy

Herr Joszip van Clutter-Goats
Reiger Orgelgebouw
Australia, Europe

Dear C. G.:

I am the chairman of the Organ-Builder-Selection-Committee for the Third Christian Atheist Church in Old Nowhere, US. Our Music-Committee has recommended that a true organ be bought. However, the Organ-Study-Committee has advocated a pipe organ.

The Organ-Research-Committee attacked the problem through an heuristic approach and suggests an ultra-flexible eclectic instrument for an extremely versatile use be selected within the following parameters:

1. Tone: of the Antignati-Veuve-Cliquot-Schnitzler-Silverman-Cavalier-Colt-Father Smith & Wesson-type.

2. Resources: Pedal, Great, Chaire, Swell (to play the French romantics), Brust-, Ober-, Unter-, Seiten-, Kron- and Rauschwerk, Bombarde and Antiphonal, Positive and Negative.

3. Size: 2 manuals and pedal, 18 ranks.

4. Key-action: purely mechanical and suspended. Second touch.

5. Stop-action: also mechanical and suspended with illuminated push-button stop-controls. 8 captured individuals and 16 irreversible major-generals per division. Trigger-system.

6. Couplers: all inter- and extra-divisional plus all sub- and super-couplers. Unison off.

7. Key-desk: built-in "console en fenetre" of the detached portable horse-shoe type.

8. Ventilation: rock-steady flexible "breathing" wind.

9. Pipes: aged, sheet-cast, hickory-smoked, barn-hung, hand-hammered zinc.

10. Voicing: open toe, -full wind, -no tricks, -cut to length, -soldered on caps, -intonation on slow pressure as exhaustingly explained in paragraph 1). Chiff "On" and "Off". Selectible reverb.

11. Tremulants: Dom Bédos "tremulant doux." Speed and intensity to be regulated at console.

12. Tuning: equal temperature conforming with Pythagoras III and Werkmeister VI.

13. Appearance: classical style case of ultra-modern configuration in line with the delicate architecture of our sanctuary. Color must match robes of dummy choir (Caput mortuum). Please present 4 different designs for option (color rendition in perspective).

The organ must be able to play pre-, inter- and postludes, support congregational singing, accompany any soloist and render authentically all organ literature of the past, present, and future.

If you are interested please send us an offer within 3 days from now quoting a firm price in US-\$ for delivery in 5 years.

Also add a list of references of all work you have done so far and your present Dun & Bradstreet rating and samples of your contract, service, warranty, bank guarantee, and performance-bond forms. How large is your stock of major spare parts like pipes, chests, and style organ cases in this country?

This letter goes to all major and minor American and Canadian manufacturers as well as to all other members of the International Society of Organbuilders (I.S.O.). Based on this material the Committee will compile a report and select eight builders for the final run-off.

The rest of the procedure is very simple. Our selection must be OK'd by the respective Organ Committees for Architecture, Finance, Installation, Dedication, etc. and, of course, by the Coordination Committee of Organ-Committees, and thereafter by the wardens, vestry, elders, deacons, presbyters, deans, and mullahs, before it is put to a vote before the congregation.

P.S.: All depends then on the success of the Fund-Raising-Committee because, so far, we have no funds.

Two months later:

Dear C. G.:

Thank you for your letter.

Re: Acoustics:

I am glad to report that we have now the best in the country. Our Ladies-Committee installed wall-to-wall carpets, acoustical tile, curtains, the flags of all States, decorated all blank walls with religious needle-work, and cushioned the seats. There are now no echos.

Re: Position of the organ:

On the attached floor plan of the sanctuary I have marked all options:

1. front chambers right and left,
2. basement,
3. attic.

In cases 2. and 3., sound egress is through ventilation grilles.

The organ cannot be positioned in the sanctuary because it would block the view of some very picturesque pictorial windows and they are all donated. Besides, we do not wish to worship pipes.

Re: Your stop list:

A Sub-Committee of our Senior League made a peripheral tour through our state to evaluate the stops you suggested. It did not find any Cimbrel or Scharff, but found the rest. The Nazard, Larigot and Tierce sounded very out of tune in all places, and the Mixture is too shrill and harsh for melody and accompaniment. Attached please find the final stop-list this committee has compiled, comprising the loveliest and most pleasant registers of each organ inspected.

Do you accept Diner's or American Express Credit Cards?

Are you represented in the US? If yes, give a rough outline of the structure of your organization in each state.

This Sunday evening I asked the telephone operator for a station-to-station call to you. She said that that meant Monday noon in Australia and that there is no Schwyz in that country. It was most frustrating.

Also: You quote a price not in money, which is dollars, of course, but in a quantity which you call Schilling. Since even my large "Webster" does not give it, I asked my uncle and he tells me that he came across a shilling before D-day in England 1944 while playing poker with some Bengal Lancers, but that they are all gone now. Besides, they did not spell it with a "c". But Aunt Maud found a solitary

island in French Polonesia where the favorite wife of the medicine man wore necklaces of coins with a hole, which she links . . .

P. S.: My wife will go on a guided tour through Europe and she will have 15 minutes spare time in Munich. Do you have an organ close to the Hofbräuhaus?

Dear C. G.:

I am the organist of the Third Christian Atheist Church in Old Nowhere, US, and am a pupil of M. B. Alain and A. Heller, who gave me an hour's lesson each. Since I might be on one of the Organ-Committees one day I plan a fact-finding-tour of all organs and builders.

The best way to get to know an organ is to play a recital and record on it. Will you therefore arrange a string of recitals on your instruments in Austria, Germany, and Switzerland for this fall at a good fee, plus expenses? I would also eventually consider recording all the works of P. D. Q. Bach on a "Reiger," provided however that you make all financial, etc. arrangements with the producer. (Columbia?)

P. S.: I need a house organ 7' 3/16" high at a reasonable price to be financed with the fees from my recitals and the royalties from my records.

Two years later:

We are very happy to advise you that your company has not been awarded the contract to build our organ, which was awarded instead to A.G.O. Jones. He is a member of our church and a self-taught organbuilder who has almost completed his first organ from a kit. He gives us three times more stops per rank at half the price. Besides, he was able to win the cooperation of such important masters as pipemakers . . .

P. S.: My wife could not find the church in Munich but bought a pretty-point bag and a "stein" instead.

A year later:

There is a short delay of nine months so far during the installation of our new organ, because some European suppliers had built in centimeters what Mr. Jones had meant to be inches and the others in meters what ought to be feet. So some parts were a trifle too small and the rest somewhat too big. Also electricity posed a transient problem. While we proudly learned that our electricity is the fastest: 60 versus 50 cycles abroad, we fell short on volts: 115 versus 220. Apart from this shame the blower and rectifier did not work.

Meanwhile we have a new problem: during the stand-still, mice began to nest, breed, and multiply in our lovely organ. At once a Mouse-Committee was set up to deal with the situation. The only point on the agenda was: "Must we eliminate the mice?" The first meeting produced no result because of lack of quorum, but the second ended with an unanimous "YES."

But then after a futile search for the Piper of Hamblin, and when it was clear that the mice could not be discouraged, not even by the memorable sermon of our pastor on "Is a Church a Mousoleum?" but must be removed, the Mouse-Committee was

split over the questions:

1. is it ethically correct to kill a creature of God?
2. if yes, in church?
3. if yes, how?

An array of diverse methods was born in five brain-storming sessions: stepping accidentally on a mouse, hitting it with a fly-swatter and, if not successful, with a broom, throwing objects, etc. Shooting was definitely discarded and so was poison. There was a stalemate.

The mice, meanwhile, had at first visits and then reinforcements from their relatives and after eating all leather and felt, concentrate now on glue, paper, garments, and cushions.

P. S.: Last night all agreed on a mouse-trap. This is in line with our democratic constitution. The mouse has an option: it may, but need not, walk into the trap. A motion was passed to the Organ-Financing-Committee to allocate funds for a mouse-trap and another to the Church Performance-Committee to delegate the janitor to set it up. The mice have meanwhile eaten 18 volumes of "The History of the Christian Atheist Church of Nowhere."

Three years later:

Dear C. G.:

When our organ stopped working, Mr. Jones left town, but all pipes were sold with great success at the rummage sale last Christmas. With that money we bought the Far-Eastern Cathedral model "T." It is computerized, synthesized, micro-processorized, etc. It eliminates wrong notes and selects the proper bass to any key. It has HiFi, AFC, BBC, RAF, ADAC, and other features, like playing automatically all hymns of our hymn-book and all tunes for Weddings, Funerals, Thanksgiving, plus Christmas . . .

P. S.: My son Bill collected all those lovely Austrian stamps from your envelopes. Could you send him all Austrian stamps, mint and entire, starting from #1?

Two years later:

Dear C. G.:

Last week our Far-Eastern organ played the Wedding March during a funeral and a calypso followed by sambas during communion. The operator then selected # 4711, "Near my goal to thee" plus Notre-Dame-reverb and Cosmos sound, which brought on the Notre Dame-Cosmos game and some toothpaste commercials. When Notre Dame scored for the third time there was blitz, donner, and gestink, and then nix and das orgel war kaputt. The Far-Eastern dealer tells us that he would not have any spare parts anyway since Model "T" is outmoded and out of production and he recommends their newest creation "BOING 747."

I have resigned as chairman and there will be a new Organ-Committee.

P. S.: We are meanwhile using the reed-organ from Lola's saloon and the calliope from the Wyatt Earp Museum.

One year later:

Dear C. G.:

I am the new chairman of the Organ Builder-Selection-Committee for the . . .

Da capo al fine.

(To be continued)

Letters to the Editor

(continued from p. 3)

guns out of the hands of honest folk, and some say, leave them even more vulnerable to crime. . . .

True, there are possibly 15 to 20 thousand persons killed by guns each year, but over 60% of those are contributed to "professionals" or repeaters, often while on parole. About 20% are due to family or friends. But when you compare that number to the number which die each year due to pneumonia (49,000), diabetes (33,000), cirrhosis of the liver (30,000), heart disease and strokes (over 900,000) and cancer (almost 400,000) then it seems that even if more oppressive guns laws were enacted, and even if the criminals were stifled at last, the total persons not dying would not be significantly greater, in proportion to the total death toll each year. So why not let's get the NRA, NCBH, HCI, and the BATF to quit blowing our tax dollars and the people's resources and concentrate on the real killers, disease — and the real problem, *crime*. So, please quit saying we "need gun-control laws." . . .

Sincerely,

David A. Bishop
Austin, TX

Sweeping at Home

Mr. Carroll's letter ("Bring the Broom South," April (1981) in response to Ms. Cunningham's "Appalling Wages", Jan. 1981) is quite appropriate. However, Mr. Carroll lives in Pennsylvania. In Wisconsin, where I live, the situation may be even worse than in either Pennsylvania or North Carolina (where Ms. Cunningham lives).

The fact is, that in Wisconsin common criminals often have a better chance of employment than do prospective organists. A person who vandalizes public property in Wisconsin is generally given the opportunity to pay restitution to his victim in lieu of a prison sentence, but such a criminal often has to work off his reparations debt down to the last cent anyway.

Besides, many prospective organists in Wisconsin can't afford to go to North Carolina and sweep the floors of factories there.

Sincerely,

Charles F. Roden
Madison, WI

Name That Piece

Congratulations to Leland Burns for calling attention to fundamentals of organ technique that have long been overlooked ("How to Play the Organ and Play it Well," May issue). It is mind-boggling to realize that all past and present virtuosos of the instrument have achieved their successes with *no formal training* in such basics as mounting the bench and energizing the organ. I am especially intrigued by the teaching piece included (p. 20).

What is the source of this amazing work? With present concern for historically-correct performance, we must know this in order to arrive at a definitive interpretation. If the work is an early composition, then "non-stop" performance (i.e. with registration set in advance) is clearly indicated. If, on the other hand, it is a contemporary composition, the more modern "playing stops" approach will be correct.

My personal speculation is that the piece is an early composition (it seems to be in public domain), and that it has been transmitted with a small but significant copyist's error. I propose that the original form may have been with a repeat sign.

If so, could this be an early Bach chorale on "Amen"? Note the composer's use of the fermata to indicate phrasing, and the provision of alternate key signatures to insure that the composition can sound well in various unequal temperaments.

Yours truly,

Douglas Johnson
Athens, GA

Pipe Catalog

May I respectfully call your attention to the brand new catalogue of pipes from Carl Gieseke & Sohn, Göttingen, West Germany? It has 88 pages, is magnificently illustrated and has many pages of description in German and English. It is 10½" x 8½" and is beautifully printed. It is indeed a work of scholarship. There are large diagrams of pipes and other parts on almost every page.

For those who make a study of stops and pipe-forms, as I try to do, there is much subject-matter here and a distinct taste of the unusual in the *Schnarrwerk*.

Sincerely,

Stevens Irwin
St. Petersburg, FL

Pacific Trackers

Thousands of thanks to René Marcceau, Kenneth Herman, and those having written me directly, for impassioned emendations to my notes ("Tracker Alley," *The Diapason*, July 1980) concerning an active Pacific Coast tracker scene. The enthusiasm and commitment of their expressions further evidences the Coast's health and productivity.

John Hamilton
Copenhagen

Willan Recordings?

Mr. Edward Wagner's account of Healey Willan in the Feb. issue was of

great interest to me and raises a question: Are there recordings available of the services he conducted at St. Mary Magdelene's Church?

Yours truly,

Edward E. Goodrich
Silver Spring, MD

Correction

The review of the record "The Glory of the Organ," performed by Diane Bish (March issue, p. 19), should have contained the following information: the 2-record set is available in regular pressing for \$14.95 + \$2.50 mailing or in gold vinyl pressing for \$28.90 + \$2.50 mailing, from SCM Records, P.O. Box 5209, Clearwater, FL 33518.

Articles Noted

Every Bach player will want to read Peter Williams' "BWV565: A toccata in D minor for organ by J. S. Bach?" in the July issue of *Early Music* (London). In this thought-provoking article, Mr. Williams questions, not without good reasons, every word in the title. Is it a toccata? Maybe. Was it written for organ? Quite likely not. If not, was it originally in D Minor? Again, probably not. And is it by Bach? Perhaps not. No matter what conclusions one finally reaches, the careful reading of this material will give new thoughts on interpretation.

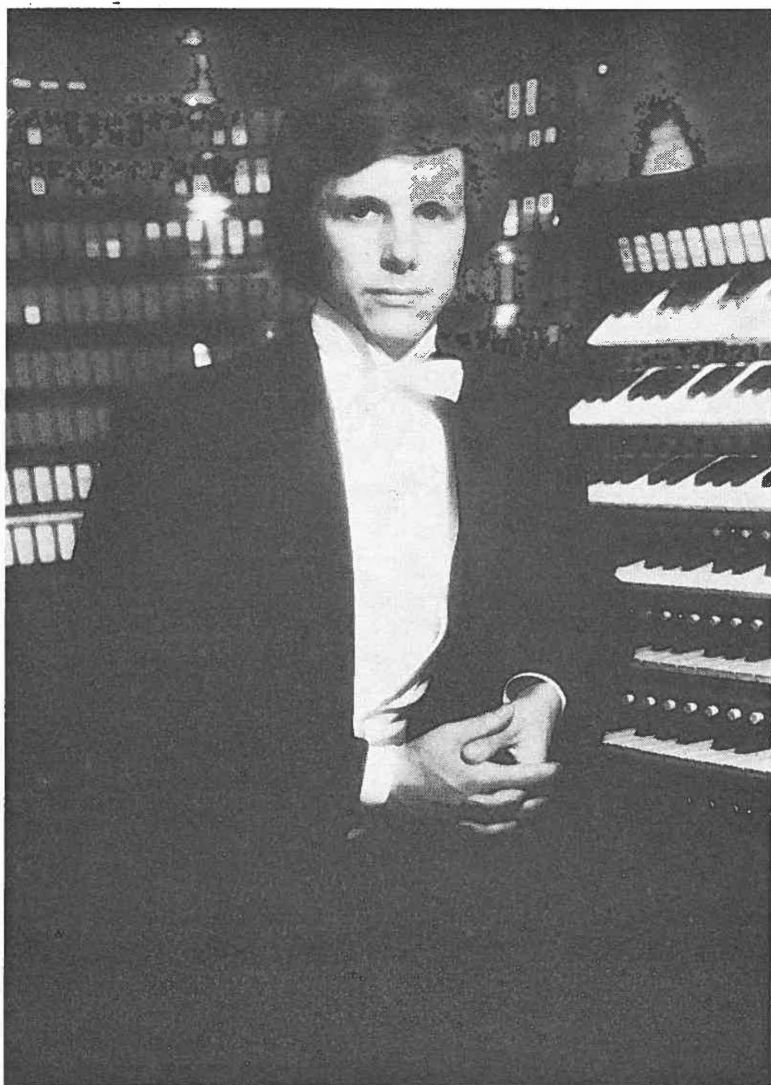
Among articles in *The Musical Quarterly* for July is Frederick Neumann's "The Overdotting Syndrome: Anatomy of a Delusion." As the title suggests, this is a spirited argument against the use of overdotting, with particular attention to ensemble playing.

The Organ (Bournemouth, England), April 1981, contains Philip Crozier's "André Marchal — Memories," an account of a young student's lessons with the French master in his last days. The same issue also includes

Gerard Brooks' "The Organ at the Sacré-Coeur, Paris," which complements the article on the same subject by J. L. Coignet which appeared in these pages for October 1978.

The late Harold Gleason is the author of "A Seventeenth-Century Organ Instruction Book," which appears in *BACH*, July 1981. This study concerns a 1692 tutor, *Wegweiser die Kunst die Orgel zu schlagen*, which may have been used by the young Bach. In addition to surveying the contents of the work, the author also speaks of other early organ instruction books. Dr. Gleason's article first appeared in the same journal, Jan. 1972. The reprinting marks the occasion of the presentation of the *Wegweiser* to the Riemenschneider Bach Institute Library on May 23 by Catharine Crozier, in memory of her husband.

The Musical Times for August includes Richard Vendome's "The Kidlington Organ," an account of the building of a modest-sized Grant, Degens, and Bradbeer tracker in 1976 for a parish church near Oxford which dates from 1220.



Keith Chapman

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Recording Artist—Stentorian Productions
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The Philadelphia Inquirer

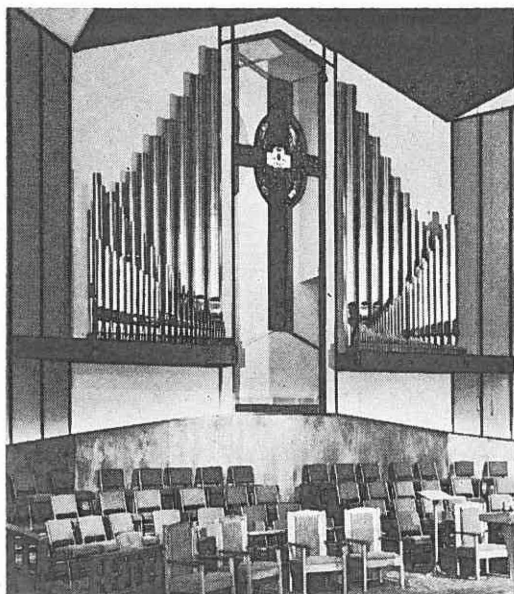
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New Organs



McManis Organs, Inc.* of Kansas City, KS, has completed installation of a 2-manual and pedal organ of 22 ranks in the Second Baptist Church, Springfield, MO. The instrument has electric-pneumatic action, with solid-state couplers and combination action. The principal choruses of the Great and Pedal are exposed on either side of the baptistry, with the balance of the Great enclosed on the right, and the balance of the Pedal in the Swell chamber on the left. Both 12' x 14' enclosures are equipped with two sets of shutters, the lower opening toward the center of the choir loft and the upper opening outward toward the acute-angle extremities of the diamond-shaped room, which seats 1500. The dedication recital was played Jan. 25 by Donald Hustad, Southern Baptist Theological Seminary.

*Charles W. McManis, Charles R. Eames, members, American Institute of Organbuilders.

GREAT

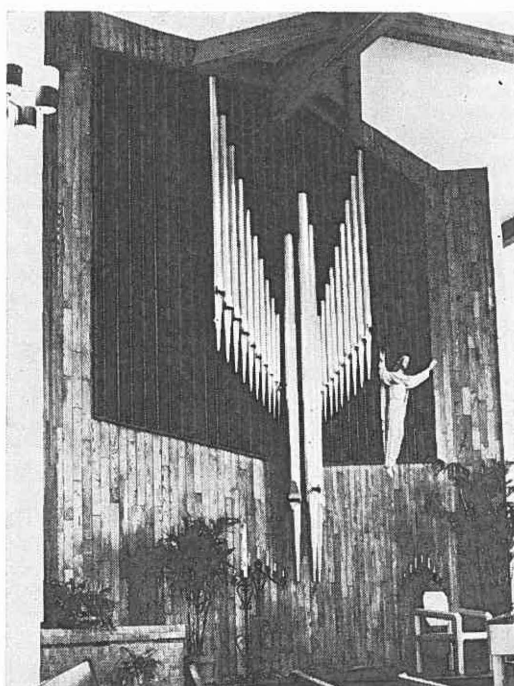
Gedackt Pommer 16' 12 pipes
Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Erzahler 8' 61 pipes
Erzahler Celeste 8' (prep.)
Octave 4' 12 pipes
Rohrflöte 4' 12 pipes
Flageolet 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 1-1/3' 220 pipes
Trumpet 8' (SW) 61 notes
Tremolo
Chimes 21 tubular bells

SWELL

Gemshorn 16' 12 pipes
Stillflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 49 pipes
Koppelflöte 4' 61 pipes
Gemshorn 4' 12 pipes
Principal 2' 61 pipes
Scharf III 2/3' 183 pipes
Trumpet 8' 61 pipes
Clarion 4' 12 pipes
Tremolo

PEDAL

Prestant 16' 32 pipes
Subbass 16' 32 pipes
Gemshorn 16' 32 notes
Lieblich Gedackt 16' 32 notes
Quinte 10-2/3' 32 notes
Spitzprinzipal 8' 32 pipes
Gedackt 8' 32 notes
Gemshorn 8' 32 notes
Octave 4' 12 pipes
Rohrflöte 4' 32 notes
Mixture III (prep.)
Posaune 16' 12 pipes
Trumpet 8' 32 notes
Clarion 4' 32 notes



L. W. Blackinton and Associates,* El Cajon, CA., have completed a 2-manual and pedal organ of 31 ranks for the San Rafael Community Church in Rancho Bernardo, CA. The instrument, which employs electric slider chests and has a windpressure of 2 1/2", is installed in a shallow chamber immediately behind a screen. The Pedal Principal, of polished copper, is displayed behind the altar, silhouetting the suspended figure of the risen Christ, and is arranged in a configuration representative of the church's patron angel Rafael. The pipes are wound through tubes soldered into the rear of each pipe foot.

*Lyle Blackinton, member, American Institute of Organbuilders.

GREAT
(61 notes)

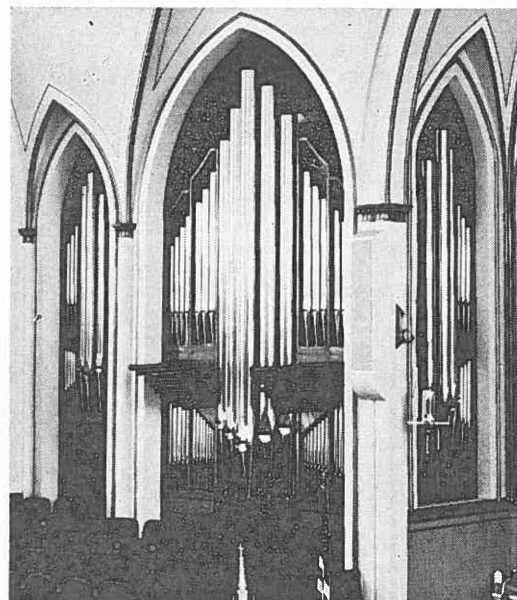
Principal 8'
Bourdon 8'
Dulzflöte 8'
Octave 4'
Quinte 2-2/3'
Super Octave 2'
Waldflöte 2'
Mixture IV
Trumpet

SWELL
(61 notes)

Holzgedeckt 8'
Gemshorn 8'
Gemshorn Celeste 8'
Spitzflöte 4'
Octavin 2'
Quinte 1-1/3'
Scharf IV
Oboe 8'
Tremolo

PEDAL
(32 notes)

Principal 16'
Subbass 16'
Octave 8'
Bassflöte 8'
Choralbass 4'
Mixture II
Posaune 16'



W. Zimmer and Sons* of Charlotte, NC, have completed a 3-manual and pedal organ of 46 ranks for St. John's Lutheran Church in Orange, CA. The electric-action instrument includes a horizontal copper reed of 42 pipes, playable from any manual. The central towers of each section of the façade are formed from the 16' Pedal Prestant, also of copper, while the flanking upper flats are of electrolytic zinc; the lower sections of the same flanking flats are made of high percentage tin. Paul G. Bunjes was the consultant, and Charles W. Ore, Concordia Teachers' College, Seward, NE, will present the dedication recital on Sept. 27. Herbert Peter is the director of music.

*Franz J. Zimmer, member, American Institute of Organbuilders.

GREAT

Pommer 16' 61 pipes
Prestant 8' 61 pipes
Holzgedackt 8' 61 pipes
Octave 4' 61 pipes
Duodecima 2-2/3' 61 pipes
Decimaquinta 2' 61 pipes
Mixture IV 244 pipes
Trompette 8' (1-12:L/2) 61 pipes
Chimes
Trompette en dehors 8' (A-d³) 42 pipes

SWELL

Metallgedackt 8' 61 pipes
Salicional 8' 61 pipes
Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Nachthorn 2' 61 pipes
Terzept II 122 pipes
Scharf IV 1' 244 pipes
Schalmel 8' (1-12:L/2) 61 pipes
Trompette en dehors 8' 42 notes

POSITIF

Rohrgedackt 8' 61 pipes
Blockflöte 4' 61 pipes
Dulzflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' (TC) 49 pipes
Zimbel III 1' 183 pipes
Trichterdulzian 8' 61 pipes
Trompette en dehors 8' 42 notes

PEDAL

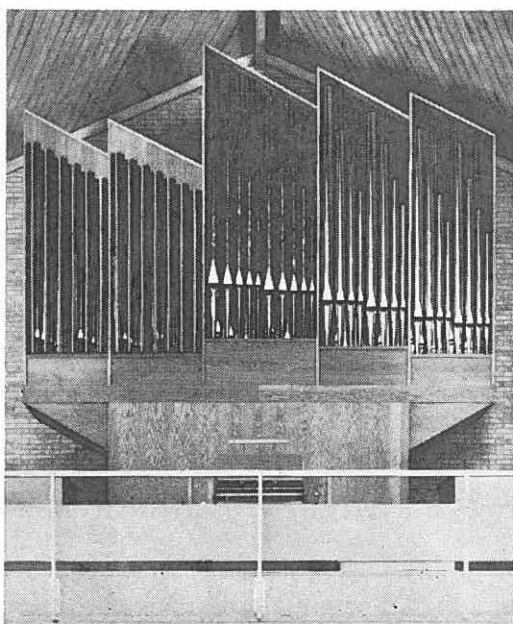
Prestantbass 16' 32 pipes
Gedacktbass 16' 32 pipes
Octave 8' 32 pipes
Gemshorn 8' 32 pipes
Offenflöte 4' 32 pipes
Mixture II 2-2/3' 64 pipes
Rauschbass II 1-1/3' + 1' 64 pipes
Posaune 16' 32 pipes
Kornett 4' 32 pipes

SWELL

Rohrflöte 8' 61 pipes
Salicional 8' 61 pipes
Schwebung 8' (TC) 49 pipes
Spillflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' 61 pipes
Scharffcymbel IV 1' 244 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Principal 8' (façade) 32 pipes
Gedacktbass 8' 32 pipes
Choralbass 4' 32 pipes
Fagott 16' 32 pipes
Great to Pedal
Swell to Pedal



Roy Redman* of Fort Worth, TX, has built a 2-manual and pedal organ of 27 ranks, opus 21, for Grace Lutheran Church in Arlington, TX. The gallery installation uses mechanical key action, with electric stop action and solid-state combination action, as well as a detached console. The case is of white oak, with front pipes of polished tin and flamed copper. The dedication recital was played Dec. 2, 1979, by Emmet C. Smith, who served as consultant to the church.

*Roy Redman, member, American Institute of Organbuilders.

GREAT

Principal 8' (façade) 61 pipes
Gemshorn 8' 61 pipes
Octave 4' 61 pipes
Waldflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture IV 1-1/3' 244 pipes
Trumpet 8' 61 pipes
Swell to Great

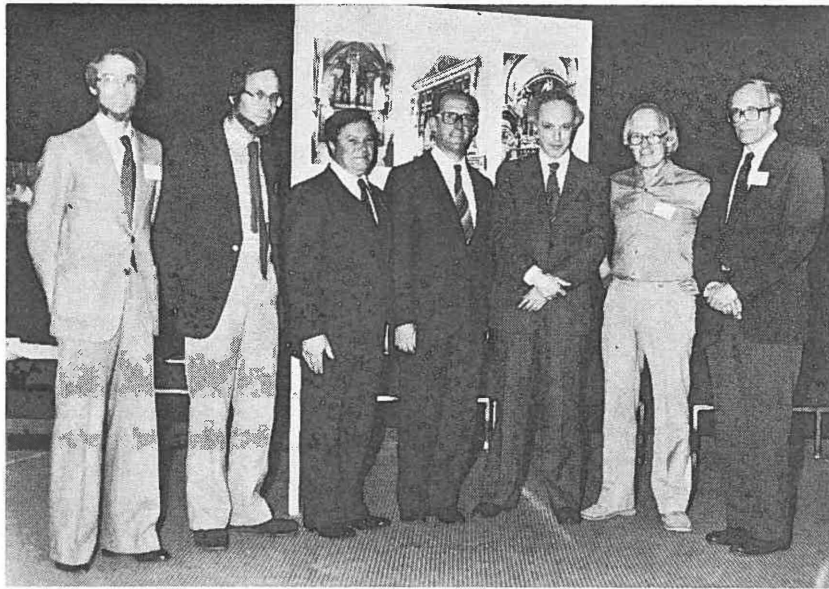
Here & There



Marsha Long is the first appointee as organ scholar at Christ and St. Stephen's Church in New York City, where she works in liturgical music at the Lincoln Center area parish. She earned masters degrees in piano and organ at the Juilliard School and was the first student there to win the organ award for two consecutive years. She has concertized in the United States and in Europe; she currently studies with Leonard Raver in the doctoral program at Juilliard.

The organ scholar program at the church is under the direction of organist-choirmaster Robert J. Russell.

Wayne Leupold will play the first performance of "Three Pieces for Organ" by Calvin Hampton in a recital Oct. 18 at 8 pm, at Park Central Presbyterian Church in Syracuse, NY. The compositions ("Prayer and Alleluias," "In Paradisum," and "Pagent"), of only moderate difficulty, will be published in a volume of 20th-century organ music under Mr. Leupold's editorship, by McAfee Music (Belwin-Mills).



Principals at the McGill University symposium "L'Orgue a notre époque" held in May were (left to right): Jakob Schmidt, Hellmuth Wolff, Massimo Rossi, Luigi Ferdinando Tagliavini, John Grew, Donald Mackey, and Charles Fisk. The symposium was the subject of two reports in the August issue.



Westminster Presbyterian Church, Lincoln, NE, celebrated its 45th year of full-time music ministry by joining the Royal School of Church Music recently to present the first RSCM festival in the state. Shown above are John Birch (left), former organist-choirmaster of Chichester Cathedral, with Helen and Gordon Betenbaugh, ministers of music.



Ernst-Erich Stender, organist of the Marienkirche in Lübeck, will make his debut tour of North America in the fall of 1982 under the representation of Phillip Truckenbrod. A past winner of the international organ competition in Arnheim, he plays thirty recitals each season at the famous church where Buxtehude was once organist and has made two recordings. He has held the church post since 1973 and has taught at the Musikhochschule in Lübeck since 1976.

The Pacific Chorale is the new name of the former Irvine Master Chorale, directed by John Alexander in Orange County, CA. The name has been chosen to reflect the broadening scope of the group and its activities. The 140-voice chorus was founded in 1968 as the Irvine Community Chorus.

W. Ray Stephens retired in June as president of the Frederick Harris Music Co., in Oakville, Ontario. He had been active in music publishing since 1947, when he joined Boosey and Hawkes. He came to the Harris company in 1960 and is succeeded by Wayne Gilpin.

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The University of Kansas Organ Institute

by Delores Bruch

University of Kansas Organ Institute activities held June 14-19, 1981 were dominated by veteran performer/teachers, Catharine Crozier and David Craighead, and the brilliant young composer and performer, William Albright. Kansas faculty members James Moeser and James Higdon elected to meet head-on the growing interest in mechanical-action organs and questions of technique and style related to performance practice, even though there are few tracker organs in their vicinity. That their successful planning met many organists' interest is reflected in the attendance at the week's sessions by approximately sixty-five persons from at least seventeen states.

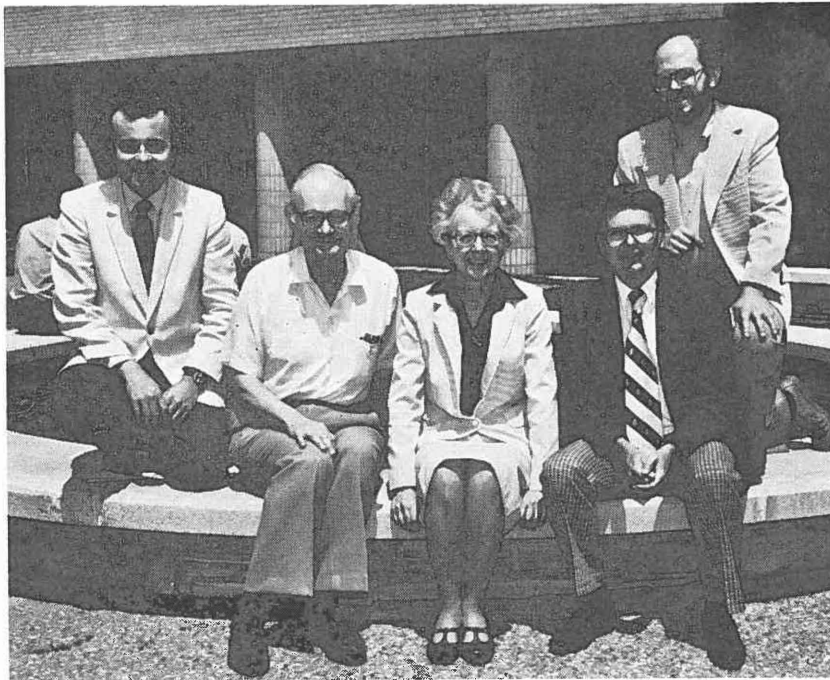
Sunday, June 14, Grace and Holy Trinity Cathedral, Kansas City, Mo.: James Moeser. *Suite du premier ton, Louis-Nicolas Clérambault; Toccata and Fugue in F-Major, Bach; Grand piece symphonique, César Franck. Organ: Gabriel Kney mechanical key, electric stop action (66/IV).*

Moeser, who is professor of organ and dean of the KU School of Fine Arts, opened the Organ Institute in lively fashion, proving again his mastery of rhythmic arts both supple and aggressive. Under Moeser's hands the organ was willing to sing, to dance, to flirt or to command as the music and the musician dictated. Especially pleasing were the Clérambault *Fugue, Récit de Cromorne*, and the *Dialogue sur les grands jeux*. Franck's *Grand pièce symphonique* was beautifully performed with warmth and flexibility but yet with a strong sense of direction and structure. James Moeser's masterful presentation of three diverse schools of organ literature and style was capped by a large-scale improvisation on the combined hymn tunes "Deirdre" and "St. Patrick" (#268 in *The Hymnal* 1940). The evening was an exciting opener for the week.

Monday, June 15, Swarthout Recital Hall: James Higdon, with Patricia Higdon, piano, and George Boberg, percussion. *Livre d'orgue: Plein jeu, Tierce en taille, Récit, Grand jeu, Pierre DuMage; Sonata No. 1, Paul Hindemith; Stipendium Peccati, William Albright; Trois danses, Jehan Alain. Organ: Reuter electro-pneumatic (71/III).*

Higdon's playing of the DuMage movements was spirited and engaging. A very strong performance by James and Patricia Higdon and George Boberg of *Stipendium Peccati* was this recital's high point. While the acoustically-dry recital hall did not permit a cumulative sense of terror and awe, nonetheless the performers played with a driving energy that suited the score well.

Tuesday, June 16, Trinity Lutheran Church: David Craighead, assisted by Kenneth Smith, narrator. *Concerto in A Minor, Vivaldi-Bach; Variants, Paul Cooper; Nun freut euch lieben Christen g'mein, Buxtehude; Sonata, Vincent Persichetti; King of Instruments, William Albright. Organ: Reuter electric slider, electro-pneumatic key action (33/III).*



University of Kansas Organ Institute leaders (left to right) James Higdon, David Craighead, Catharine Crozier, James Moeser, and William Albright.

A stunning program of diverse styles was Craighead's gift to his audience. His total command of technique (perhaps better said as *techniques*) and sparkling personal vitality made possible a performance that was memorable. His use of appropriate style, touch and timing for the Bach and Buxtehude was equaled by his gloriously-engaging performance of Cooper and Persichetti. No dry pedant he, but the "compleat" performer who makes the most of the instrument at hand and completely captures his audience. Albright's *King of Instruments* was given an exuberant, broadly farcical rendition by Kenneth Smith of the KU voice faculty which was matched by Craighead's playing. It is a marvel to observe the epitome of "quiet body" organ technique while hearing blues and boogie that really swing!

Wednesday, June 17, Plymouth Congregational Church: Catharine Crozier. *Prelude and Fugue in E-flat Major, Bach; Messe pour les Couvents: Gloria, Élévation, Offertoire, François Couperin; Choral in B Minor, César Franck; Messe de la Pentecote: Communion, Sortie, Olivier Messiaen; Postlude pour l'office de complies, Jehan Alain; Toccata "Tu es Petra," Henri Mulet. Organ: Reuter electro-pneumatic (47/III).*

From the moment she appeared to the final applause following her encore, Miss Crozier was clearly in command of everything that took place. The Bach was given a powerful and regal performance. Playing from memory as she did most of the evening, Catharine Crozier conveyed great conviction. Franck's *B-minor Choral* was treated with a strong sense of organization, having less flexibility than is often heard between repetitions of the passacaglia theme. Again Miss Crozier was very persuasive in her approach for its towering strength. Works by

French composers all were played with the impeccable timing and taste for which Catharine Crozier is known and also with charm and wit, so that each piece seemed to receive its definitive performance. Her encore was Schumann's *Canon in B-minor*.

Thursday, June 18, Swarthout Recital Hall: William Albright. *In the Garden, Russell Peck; Four Fancies for harpsichord, William Albright; Hydraulis, William Bolcom; Organbook III: Volume I — Volume II, William Albright; Charleston Rag, Eubie Blake; Sweet Sixteenths, Albright; Honky-Tonk Train Blues, Meade-Lux Lewis.*

How should one follow successive evenings recitals by Craighead and Crozier? Why not plan an evening with Albright, who is certainly equal to any circumstance. Particularly memorable was his performance of *Organbook III*, which is becoming known to American organists, as well it should. It seems unlikely that anyone will perform these movements to match Albright's phenomenal technique and spirit for some time to come. The piano rags and blues which closed the program were absolutely delightful and just the right touch after the week's many long hours of organ playing. Encores included William Bolcom's *Old Adam Chicken Scratch*, James P. Johnson's *Mule Walk Stomp* and Scott Joplin's *Maple Leaf Rag*.

Much of the week's schedule was given to student playing, including two student recitals and eleven masterclass sessions conducted by the guest faculty. Particularly memorable performances were given by Andris Rozukalns (Duruflé), Jo Deen Blaine (Reger and Franck), Susan Dickerson (Reubke) and Clair Rozier (Albright). Also interesting were works of Bach and deGrigny played by Peter Picerno and Ivan Battle. All are students at KU except Rozier, who is from Cincinnati Conservatory.

Both Crozier and Craighead assisted students in finding the most efficient and appropriate techniques for their playing. The desirability of good tracker action was stressed in order to best explore musical possibilities. Both clinicians commented on the road from yesterday's mostly-legato playing to today's interest in widely-varied touches according to the musical situation, along with questions of registration and manual changes in the works of Bach. Particularly helpful were their ideas gained from working with composers of particular works: Crozier on Rorem, Craighead on Persichetti, and Albright on his own works.

A high point of the week came on Thursday when the entire conference traveled 25 miles west to Topeka where the new two-manual mechanical-action organ by Helmuth Wolff at St. David's Episcopal Church provided opportunity to explore touch and articulation in Bach's music. Student players had little time to become acquainted with the organ, but Crozier and Craighead took the opportunity to illustrate their ideas stated during the week about the responsiveness of good mechanical action. Also stressed was the need for change of hand position less vertical and more lateral, along with pedaling that is articulate without being choppy where a long line is important.

Catharine Crozier and David Craighead discussed the following points in an afternoon dialogue:

Listen to early music performances by instruments or voices for liveliness and charm.

Spaces between notes ought not to be so big that the spaces destroy the line.

Articulation and touch are like diction in speech.

While many kinds of fingerings can be used in early music, old fingering patterns used on a good tracker organ with lateral hand shifts feel quite natural because the fingerings tend to fit the music.

J. S. Bach required his students to play exercises to develop his system of touch for many months before they were allowed to play pieces.

We must possess many techniques in order to play many styles of music.

Beginning organ students with adequate keyboard background can be introduced to a variety of touches in simple pieces.

When playing an electro-pneumatic organ use the same care with releases of notes as on a tracker organ with well-regulated action.

For the most part, the old masters did not concern themselves so much with techniques, but simply played the music.

The seventh annual Organ Institute at the University of Kansas provided witness that organ music, organ design, and playing techniques are of interest to many people, and that high quality music-making combines all such matters into a musical experience that has vitality and color. Catharine Crozier, David Craighead, and William Albright beautifully illustrate the lively present state of our art.

Delores Bruch is a member of the faculty of the University of Iowa School of Music in Iowa City, where she teaches organ and church music.

Music for Voices and Organ

(continued from p. 4)

Somerset Carol. Arr. Herbert Goodrich; SSA unaccompanied; National Music Publishers, CH-12, no price given (E).

This is an attractive carol setting with mild dissonances and syllabic writing. It is easy but does use high Gs for the first sopranos. There are two verses set strophically with an optional text for a third verse. Delightful music that would be quite good for a high school girls' chorus.

The Seven Joys of Mary. Arr. James McKelvy, SATB and narrator; Mark Foster Music Co., MF 514, 40¢ (E).

The opening and closing joys are in identical SATB settings written on two staves. The narrator tells the other five of the seven joys above a neutral syllable background of SA or TB. These backgrounds are easy and end with the same modified Gloria Patri text. All of the music could be learned in one rehearsal and the use of a narrator adds a new dimension to the carol. This interesting setting would provide church choirs with an opportunity to involve the minister in the special music. Highly recommended.

He Is Born. Arr. David Stocker; SSA, piano, flute or violin I & II, B♭ bass clarinet, cello or bassoon; Neil Kjos Publisher, 6150, 80¢ (M-).

The instrumental parts appear on the full choral score but are sold separately (\$1.00 for the complete set). The choral writing is not at all difficult, with each verse maintaining the melody but always in a new arrangement. The music moves through several keys and only the last portion involves SSA; many of the verses are in unison or two parts. The instrumental writing is used throughout, both with the chorus and as connections for the various verses. This arrangement would be wonderful for high school girls' choirs and is certain to appeal to performers and audience. Effective writing.

Maria Walks Amid the Thorn. Arr. David Herman; SA, organ with flute and glockenspiel; Augsburg Publishing House, 11-0418, 50¢ (E).

This medieval German carol has three verses which are in unison. The organ music is simple background but with precise registration. The flute and soprano glockenspiel provide obbligato

lines above the voices. The carol ends with a contrapuntal SA setting of "Lo, how a Rose." Charming music that would be of interest to both school and church groups.

Summer in Winter Carol. Kenneth Jennings; SATB unaccompanied; Curtis Music Press, No. 7928, 50¢ (E).

The three verses are quite similar in this sensitive setting of the beautiful poem by Richard Crashaw. The music moves in 6/8 with occasional syncopations. The gentle music has good ranges for all voices and would work well with a chamber choir.

Love Came Down at Christmas and O Little One Sweet. Kenneth Gange; SATB, organ with optional vocal soli; Robertson Publications of Theodore Presser Co., 85132, \$1.00 (M-).

The first carol is easier and shorter; the choir sings the second of three verses unaccompanied. *O Little One* has four verses with optional soprano and baritone soli. The mild dissonances are doubled by the organ. Both vocal and organ music are easy and may be performed at sight.

Carols for Choirs, No. 4. Ed. and arr. David Willcocks and John Rutter; SA with accompaniment; Oxford University Press, no price given (M-D).

There are 50 carols in this outstanding collection. Many are traditional, such as *God Rest you Merry, Gentlemen* and *Silent Night*, but there are also others less familiar. Also included are pieces by composers Benjamin Britten and John Rutter and a complete service of nine lessons and carols. Some arrangements are easy and others are more challenging. Both accompanied and unaccompanied settings are included. This is a valuable tool for any conductor working with women's voices and is a collection of superior quality.

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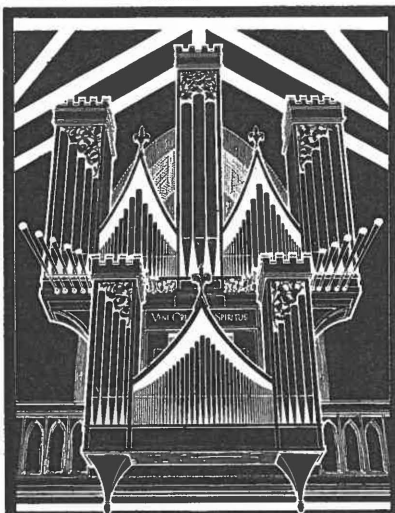


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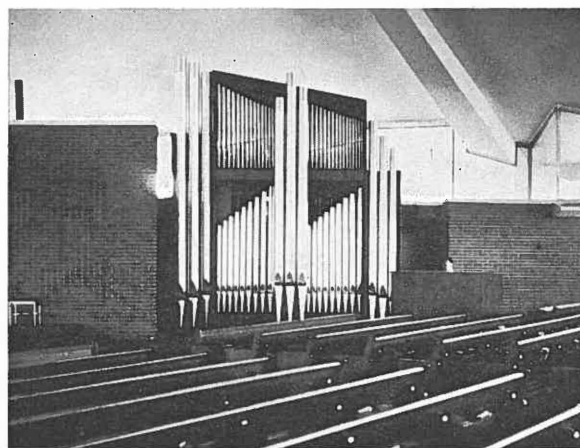
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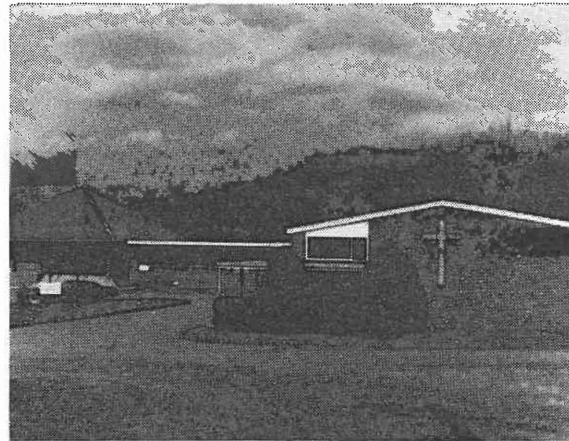
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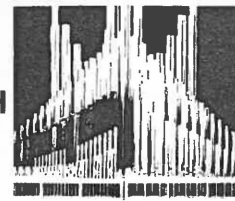


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The University of Michigan Keyboard Institute

by Albert Bolitho, Anne Parks, Dennis Schmidt

"The Keyboard Music of Johann Sebastian Bach" was the theme of the Third International Keyboard Institute, sponsored by the School of Music, University of Michigan, Ann Arbor. Organists came from all over the United States to attend the organ week, July 20-25 (a second week, July 27-August 1, was devoted to the harpsichord). Works chosen for concentrated study were the *Eighteen Leipzig Chorales*, Part III of the *Clavierübung*, the *Passacaglia and Fugue in C Minor*, *Tocatta and Fugue in D Minor*, *Prelude and Fugue in A Minor*, and the *Fantasy and Fugue in G Minor*.

Varied points of view, scholarly lectures, and stimulating ideas were presented by a distinguished faculty consisting of Peter Williams, Curator, Russell Collection of Early Instruments, University of Edinburgh, Scotland, author of *The European Organ* and *The Organ Music of J. S. Bach*; Frederick Neumann, Professor Emeritus of Music, The University of Richmond, Virginia; Dennis Schmidt, Lutheran minister and Minister of Music of St. John's Episcopal Cathedral, Albuquerque, New Mexico; Robert Glasgow, Professor of Organ, University of Michigan; and Marilyn Mason, Professor of Organ and Chairman of the Organ Department, University of Michigan.

One of the highlights of each day was the session conducted by Peter Williams. He lectured without prepared notes, yet captivated his audience with his vast knowledge of the Bach works, early instruments and general history of music. His first session began with a discussion of the *Tocatta and Fugue in D Minor*, during which he raised questions regarding Bach's authorship of this famous



University of Michigan Keyboard Institute leaders (left to right) Dennis Schmidt, Frederick Neumann, Marilyn Mason, Robert Glasgow, and Peter Williams.

work. His convincing argument was based upon his firsthand knowledge of the original copies of the score, musicological questions stemming from a comparison of this work with other authenticated works by Bach, and certain passages which suggest that the piece could have been conceived for strings.

In another session Dr. Williams discussed the *Prelude in E Flat* from Part III of the *Clavierübung*. He began by pointing out that the composition is modeled upon the Italian concerto and that it encompasses three different genres: the French Overture

style, Gallant style, and traditional fugue. He questioned the practice of double-dotting the opening section and concluded with discussion of rhythm and use of articulation in Bach.

In other sessions Williams presented information about the original manuscript and organization of the *Orgelbüchlein*, and lectured upon the *Passacaglia and Fugue in C Minor*. Of particular interest was his discussion of "figurenlehre" (doctrine of motive development) and its relevance to fingering, phrasing, rhythm, and articulation in the music of Bach and his contemporaries.

Peter Williams, Ashland Avenue Baptist Church, Toledo, July 23 (2-19 Brombaugh, 1972). Chorales based on *Vater Unser* by Sweelinck, Scheidt, Scheide-mann, Buxtehude, Böhm, Krebs, Kauffmann, J. S. Bach.

The entire body of the institute traveled by auto to hear Peter Williams in an organ recital Thursday evening, July 23, in Ashland Avenue Baptist Church of Toledo, Ohio. Circumstances combined to make it a stunning recital, for the Brombaugh organ was perfectly suited to the program of settings based upon "Vater Unser" by Bach and other composers from the Middle and North German Schools. Williams demonstrated that he is not only an outstanding scholar, but an accomplished performer. His playing sparkled in fast passages and sang in slower ones, and his sense of rhythm and articulation projected the contrapuntal lines beautifully. It was a perfect blending of organ, performer, scholarship, and style — a memorable evening.

Dennis Schmidt brought a unique combination of talents to his classes on Part III of the *Clavierübung*, for he is an ordained minister, performer, and minister of music. His initial lecture began with a discussion of a philosophical and theological background for understanding the collection. In other sessions he took up each composition individually, discussing chorale texts and tunes and demonstrating how these influenced the various settings. Of special interest were his presentations of the relationships of Bach numerology to the construction of several compositions, and the motivic or rhythmic relationships between various compositions in the collection. It was obvious that Dr.

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Schmidt not only had a complete grasp of his topic both from a performance and musicological point of view, but that he also had a genuine appreciation for this particular collection of Bach's works.

Marilyn Mason began each day with a thorough discussion of the *Eighteen Leipzig Chorales*, and her inimitable enthusiasm was just the right ingredient for an 8:30 a.m. class. Covering all aspects of interpretation, she discussed and demonstrated ornamentation, tempo, registration, phrasing, and articulation; and pointed out the relationship of the cantus firmus to each chorale prelude. Her rich experience as concert artist and teacher provided remarkable insight into these compositions, especially when she illustrated various methods of articulation and provided reasons or possibilities for each.

It is always interesting to observe a fine teacher in action, and Robert Glasgow provided an excellent example for the registrants. Each day he taught a different Bach prelude and fugue to one of the University of Michigan organ students. His teaching was meticulous, and he often spent several minutes with only a few measures, pointing out phrasing, articulation, rhythm, and linear movement of the voices. Comments made to the student or to the registrants were pointed, often tinged with humor, and were always thought-provoking.

The organs selected for the recitals during the institute were carefully chosen to demonstrate variety as well as suitability for the works of Bach. In addition, the performers provided a panorama of interpretations for the Bach works. The musical enrichment and also fellowship provided by these recitals brought an added dimension to the institute and, when one considers the overall costs, made it quite a bargain.

In addition to the recitals mentioned in these reviews, doctoral students David Diebold, Joseph Galema, Marijim Thoene, and William Welch performed the large chorale preludes from *Clavierübung III* on the 2-17 Kney of 1972 at St. John's Episcopal Church in Plymouth, and Dudley Oakes played works of Lübeck, Walther, Bach, Liszt, Alain, and Duruflé at Hill Auditorium.

Huzzas to Marilyn Mason for organizing and directing a most successful organ week for the Third International Keyboard Institute! It is an important resource available to the or-

ganist, teacher, and church musician.

— Albert Bolitho

Marilyn Mason, First Unitarian Church, Ann Arbor, July 20 (2-13 Holtkamp, 1974). *Pedal Exercitium*, S.598; *In dulci júbilo*, S.751; *Nun freut euch*, S.734; *Ein' feste Burg*, S.720; Prelude and Fugue in D Major, S.532; manualiter chorale preludes, *Clavierübung III*; Prelude and Fugue in E-flat Major, S.552.

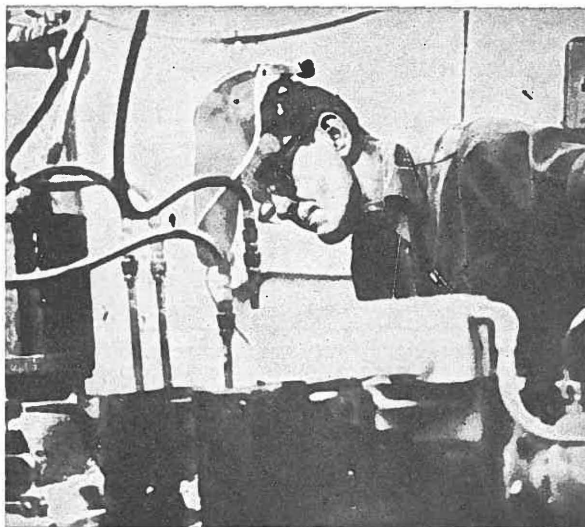
Marilyn Mason's opening night recital reflected the institute's subject this year, "Music of Bach." She performed on a Holtkamp tracker-action organ in the First Unitarian Church of Ann Arbor. This small instrument in a relatively dry, small room is a model of clarity. Every rhythm, every articulation is clear and separate. This enabled the player to differentiate contrapuntal voices, though it also could show up the slightest unevenness.

The program was well designed both for the instrument and for the institute. Since the instrument is light in sound, Miss Mason chose works from early in Bach's career for the first half of her program and the manualiter chorale preludes from the *Clavierübung, Part III*, surrounded by the *Prelude and Fugue in E \flat* for the second half, giving the audience a view of Bach's development as a composer.

Throughout the recital Miss Mason's playing exhibited her fine shaping of phrases, independence of contrapuntal melodic lines, and clear articulation. She performed the *Pedal Exercitium* and Chorale Prelude on *In dulci Júbilo* with no break between them as if they were one piece, the former functioning as an introduction to the simple chorale prelude. Miss Mason's playing reflected the light sounds she chose on this organ. Thus her performance of the *Prelude and Fugue in D Major* was as a lighter work than is usual, though in both the prelude and the fugue she displayed more drama than in the other, earlier works.

In the second half of the program the scores of the chorale preludes were projected on a screen as each was played. This had the effect of making the recital didactic, which, of course, was appropriate for the conference and useful for the audience of organists, most of whom were likely unfamiliar with these delightful works. Marilyn Mason's entire recital was received with great enthusiasm by both the conference participants and the general public.

(Continued overleaf)



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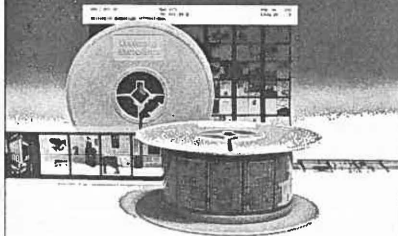
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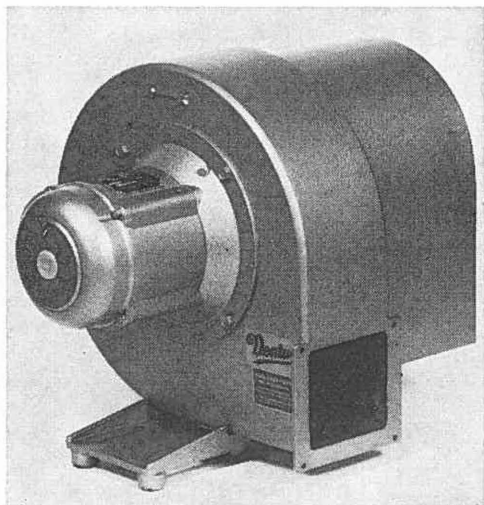
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(continued from p. 19)

Frederick Neumann, author of *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J. S. Bach*, (see review in *The Diapason*, August 1979, pp. 6-9) lectured daily during the week on "Ornamentation, Rhythm, and Other Aspects of Baroque Music." Neumann, himself noted for the thoroughness of his research, lectured Monday on how to do research, particularly in the area of performance practice, a topic especially useful to the audience of students and performers, who became acquainted with the resources available in this area. On Tuesday and Wednesday, Neumann discussed overdotting, which he is strongly and passionately opposed to, and ornamentation. Thursday was devoted to detailed consideration of questions of the performance of ornaments in a work well-known to all the participants, Bach's *Schmücke dich*, and to questions from the audience on several other chorale preludes. On Friday there was a formal lecture on "The State of Performance Practice Today." It is Neumann's opinion that, while much information is now available, its interpretation is often questionable (a point he makes strongly in his book as well).

Dr. Neumann stressed flexibility in the interpretation of ornaments and other aspects of performance practice. Believing that too many rules have been taught to students and believed uncritically by performers about the one right way to perform specific ornaments, he noted evidence to the contrary of several such rules, including overdotting and upper note beginnings of trills, and he urged performers to consider the context carefully and to decide on an interpretation based on the individual case. One would consider, for example, whether parallel fifths would be created, whether the main note itself was dissonant, and the direction of melodic motion, in deciding whether or not to begin a trill on the upper note.

Saturday's session was shared by Peter Williams and Frederick Neumann, both considering Bach's "French" Suites for harpsichord. The contrast between their points of view was mutually complementary. Dr. Neumann spoke of the range of possible interpretations of each ornament, including a discussion of when to roll chords and whether to begin the roll on or before the beat, which in his opinion depends on which note is most important structurally. Dr. Williams gave suggestions for effective performance emphasizing contrasts of style between movements in performance on the harpsichord (for example, *inégal* vs. precisely measured or staccato vs. legato).

The harpsichord week was devoted to Bach's "French" Suites and included performances by Peter Williams and Charlotte Mattax. The performances were on a Willard Martin French double owned by Marilyn Mason. Also on display were doubles by Knight Vernon, on which Dr. Williams performed his encore, and by David Sutherland.

Peter Williams performed three of the Bach partitas for harpsichord, No. 5 in G Major, No. 3 in A Minor, and No. 4 in D Major, on July 29. His performance style is one of clarity, deliberation, and control, almost to the point of mannerism. Each ornament and gesture is carefully struc-

tured and timed. Rhythmic aspects, such as double-dotting and *inégales*, were consistent throughout movements. Sections, phrases, and measures began slightly below tempo and carefully accelerated to a very steady tempo. The opening movements of each partita were performed deliberately and with drama. The interior movements were contrasted in style, as Williams had suggested in his lectures, for example, in one movement he would use rolled chords and rhythmic freedom and in another precise, even, staccato. The final movements of each partita were excitingly performed through the technique of pushing the rhythm forward. The entire concert was received with great warmth by a capacity crowd.

— Anne Parks

Michele Johns, St. Peter's Episcopal Church, Tecumseh, July 24 (2-14 Beckerath, 1964). Praeambulum in D Minor, Toccata, Scheidemann; Prelude and Fugue in F-sharp Minor, Buxtehude; Partita on *Herr Jesus Christ*; Böhm; Chorale preludes *An Wasserflüssen Babylon*, S.653, *Christ lag in Todesbanden*, S.718, *Der Tag der ist so freudenreich*, S.605, *In dir ist Freude*, S.615, Bach; Toccata and Fugue in F Major, S.540, Bach.

Michele Johns concluded the organ week with a recital on the beautiful von Beckerath organ at St. Peter's Episcopal Church in Tecumseh, Michigan. The recital, entitled "J. S. Bach and His Predecessors," served as a fitting conclusion to a week concentrated on the organ music of Bach.

The program began with two pieces by Heinrich Scheidemann which exhibit many similarities to pieces by Frescobaldi and Sweelinck — chromaticism, an improvisatory style, and quick changes of key-feeling are prevalent. The prelude and fugue of Buxtehude followed, with its beginning so similar to the preceding toccata. The sectional nature of the piece, as well as the differing moods of these sections, was complemented with appropriate registration. The delightful partita of Böhm was next, its sectional nature corresponding to the previous piece. The use of registrational color in this partita was especially varied and gratifying.

Four chorale preludes by Bach followed; the variety of styles among these four exhibits the great command which Bach displayed over so many different forms. One could also see connections between these pieces and previous works on the program displaying a similar construction. The demanding toccata and fugue concluded the program. Dr. Johns' playing was extremely accurate throughout. Especially interesting was the fugue's similarity, particularly through its chromaticism, with the very first piece on the program.

The organ at St. Peter's in Tecumseh is a delight to hear and play. It remains the only von Beckerath in Michigan. Although small, the tone colors of this organ make it sound like an instrument much larger than it actually is. For some of the chorales and variations, it would have been nice to have a reed or two for further color, but one does not have to have them to get variety on this instrument. In her use of this instrument, Michele Johns demonstrated excitement, rhythmic drive, and an interesting use of the many varieties of registrational color which this instrument provides.

— Dennis Schmidt

Albert Bolitho is Professor of Music at Albion College, Albion, Michigan. Anne Parks is Associate Professor of Music History at the University of Michigan, Dearborn, Michigan. Dennis Schmidt is Minister of Music at St. John's Episcopal Cathedral in Albuquerque, New Mexico.

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 (Oct. 10 for Nov. 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.

*=AGO chapter event, **=RCCO centre event, +=new organ dedication, ++=OHS chapter event.

UNITED STATES East of the Mississippi

15 SEPTEMBER

William Whitehead; Union Theological Seminary, New York, NY 12 noon

16 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

18 SEPTEMBER

*Marianne Webb, clinic; Wauwatosa Ave Methodist, Milwaukee, WI 6:30 pm

19 SEPTEMBER

*William Whitehead, workshop; Community UCC, Reading, PA 9 am

20 SEPTEMBER

Langlais Missa In simplicitate; Church of the Advent, Boston, MA 11 am

Joan Lippincott; St Marks Episcopal, Storrs, CT 4 pm

David Craighead; Congregational Church, Storrs, CT 8 pm

Victoria Reiche, soprano; Christ & St Stephens Church, New York, NY 3 pm

Singing Boys of PA; Hess Store, Allentown, PA 12 noon

William Whitehead; Community UCC, Reading, PA 4 pm

Singing Boys of PA; Christ Lutheran, Gordon, PA 7:30 pm

Andrew Seivewright; E Liberty Presbyterian, Pittsburgh, PA 4 pm

Robert Anderson; Redeemer Lutheran, Hyattsville, MD 8 pm

George E Damp; Cathedral, Washington, DC 5 pm

Jean Langlais; National Shrine, Washington, DC 7 pm

+Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 3 pm

Wayne Earnest; Covenant Presbyterian, Charlotte, NC 7:30 pm

Lloyd Davis; St Michaels Church, Barrington, IL 3 pm

*Walter Pelz, hymn festival; Edgebrook Community Church, Chicago, IL 4 pm

John Obetz; 4th Presbyterian, Chicago, IL 6:30 pm

21 SEPTEMBER

*Jean Langlais; Calvary Episcopal, Pittsburgh, PA 8 pm

Robert Glasgow, masterclass; 1st Presbyterian, Harrisonburg, VA 10 am

22 SEPTEMBER

Barksdale Chamber Ensemble; Christ & St Stephens Church, New York, NY 8 pm

William Whitehead; Theological Seminary, Gettysburg, PA 8 pm

23 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

24 SEPTEMBER

Ann Labounsky; Duquesne Univ Chapel, Pittsburgh, PA 12:30 pm

25 SEPTEMBER

+James Dale; US Naval Academy Chapel, Annapolis, MD 8 pm

26 SEPTEMBER

Singing Boys of PA; Messiah College, Grantham, PA 8 pm

Church music workshop; Newberry College, Newberry, SC 9 am

27 SEPTEMBER

Plainsong Missa Marialis; Church of the Advent, Boston, MA 11 am

Richard Westerdale; 1st Church Congregational, Cambridge, MA 7:30 pm

Paul Winter Consort; St Joseph Cathedral, Hartford, CT 7:30 pm

Jonathan Rennert; Riverside Church, New York, NY 2:30 pm

Audrey Stottler, soprano; Christ & St Stephens Church, New York, NY 8 pm

Francis Zajac; Cathedral, Washington, DC 5 pm

+James Litton; St Pauls Lutheran, Charleston, WV 4 pm

Jean Langlais; St Pauls Episcopal, Cleveland Heights, OH 10:15 am

Jean Langlais; Art Museum, Cleveland, OH 3:30 pm

George Leggiero, carillon; Church of the Covenant, Cleveland, OH 4 pm

Singing Boys of PA; 1st Congregational, Toledo, OH 4 pm

+Lois Regestein; St James RC, Chicago, IL 3 pm

29 SEPTEMBER

Palestrina Missa Brevis; Church of the Advent, Boston, MA 6:30 pm

30 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

2 OCTOBER

Leo Abbott; Music Hall, Methuen, MA 8:30 pm

Gillian Weir; Trinity College, Hartford, CT 8:15 pm

Spanish Renaissance music; Trinity Cathedral, Cleveland, OH 8 pm

4 OCTOBER

Plainsong Missa Dominicalis; Church of the Advent, Boston, MA 11 am

Music of Purcell; Christ & St Stephens Church, New York, NY 10:50 am

Haydn Missa Sancti Joannis; Church of St Mary the Virgin, New York, NY 11 am

Jonathan Rennert; St Thomas Church, New York, NY 5:15 pm

George Navak; Church of St Mary the Virgin, New York, NY 5:30 pm

David Craighead; 1st Presbyterian, Binghamton, NY 4 pm

Robert Edward Smith, harpsichord; 1st Presbyterian, Red Bank, NP 4 pm

Deborah Blue, soprano; Methodist Church, Red Bank, NJ 4 pm

Gillian Weir; Lutheran Seminary, Philadelphia, PA 4 & 8 pm

Roem festival; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Lewis & Hitchcock open house; Tyson's Corner, Vienna, VA 2-6 pm

Robert L Simpson; St Philip Cathedral, Atlanta, GA 5 pm

Asger Troelsen; Art Museum, Cleveland, OH 2 pm

Bach festival; 1st Presbyterian, Nashville, TN 8 pm

+R R McMahon; Zion Lutheran, Aniwa, WI 7:30 pm

Andrew Seivewright; Holy Spirit Church, Lake Forest, IL 4 pm

5 OCTOBER

Robert Glasgow, masterclass; Univ of Wisconsin, Superior, WI 3 pm

6 OCTOBER

Todd and Anne Wilson; Incarnation Cathedral, Garden City, NY 8 pm

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

*Robert Edward Smith, harpsichord; State College, W Liberty, WV 8 pm

7 OCTOBER

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

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

James Moeser, lecture; Augusta College, Augusta, GA 12 noon

8 OCTOBER

David Bowman; Virginia Intermont College, Bristol, VA 8:15 pm

James Moeser; Augusta College, Augusta, GA pm

9 OCTOBER

North Parish Choral Society; Music Hall, Methuen, MA 8:30 pm

Zsigmond Szathmary; West Side Presbyterian, Ridgewood, NJ 8 pm

Russell Saunders, masterclass; Virginia Intermont College, Bristol, Va 9:30 am-4 pm

Elijah "Sing-in"; Trinity Cathedral, Cleveland, OH 8 pm

(Continued overleaf)

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(continued from p. 21)

11 OCTOBERDarke Service in E; Church of the Advent,
Boston, MA 11 am
Mozart Missa Brevis; Church of St Mary
the Virgin, New York, NY 11 am
Carolyn Bensen; St Thomas Church, New
York, NY 5:15 pm
Lawrence Jessen; Church of St Mary the
Virgin, New York, NY 5:30 pm
Chamber sound; Christ & St Stephens
Church, New York, NY 8 pm
Choral evensong; Trinity Church, Prince-
ton, NJ 4:30 pm
C J Sambach; 1st Methodist, Glassboro,
NJ 3:00 pm
William Whitehead; 1st Presbyterian,
Bethlehem, PA 4 pm
Bruce Gustafson, harpsichord; Good Shep-
herd Lutheran, Lancaster, PA 8 pm
Ann Labounsky; Calvary Presbyterian, In-
diana, PA 4 pm
Frederick Swann; Juniata College, Hun-
tingdon, PA 8:15 pm
Charles Huddleston Heaton; E Liberty
Presbyterian, Pittsburgh, PA 4 pm
*Keith Chapman; Calvary Episcopal, Pitts-
burgh, PA 8 pm
*James Moeser; Covenant Presbyterian,
Charlotte, NC 3 pm
Music Antiqua Koln; Emory Univ, Atlanta,
GA 4 pm
Samuel Porter; St Philip Cathedral, At-
lanta, GA 5 pm
+Robert Parris; Vineville Presbyterian,
Macon, GA 3 pm
David Craighead; Plymouth Church, Shaker
Heights, Cleveland, OH 7 pm
Elizabeth Downie; All Saints Episcopal, E
Lansing, MI 8 pm
John Rose; Trinity Methodist, Grand Rap-
ids, MI 8 pm
Byron L Blackmore; Our Savior's Lutheran,
La Crosse, WI 4 pm
Robert Edward Smith, harpsichord; Evan-
gelical UCC, Godfrey, IL 3 pm**14 OCTOBER**Music of Noble, Candlyn; St Thomas
Church, New York, NY 12:10 pm
Robert Fritz; St Johns Church, Washing-
ton, DC 12:10 pm
Ives lecture-concert; Emory Univ, Atlanta,
GA 8:15 pm**15 OCTOBER**Jane Ira Bloom, saxophone; Christ & St
Stephens Church, New York, NY 8:30 pm
Bruce Gustafson, harpsichord; Franklin &
Marshall College, Lancaster, PA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15
pm
16 OCTOBER
Kmiec & Sherwood, organ & piano; Music
Hall, Methuen, MA 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15
pm
Harald Vogel; Trinity Cathedral, Cleve-
land, OH 8 pm
Lynn, Parmentier, Van Egmond; Christ
Church Cranbrook, Bloomfield Hills, MI 8:30
pm
*David Hurd; St Johns Cathedral, Mil-
waukee, WI 8 pm**17 OCTOBER**Marilyn Keiser, workshop; College of St
Elizabeth, Morristown, NJ 11 am
Robert Anderson, masterclass; Emory
Univ, Atlanta, GA 9 am
Terry Charles; Kirk of Dunedin, FL 8:15
pm**18 OCTOBER**Victoria Missa O magnum mysterium;
Church of the Advent, Boston, MA 11 am
Choral evensong; Church of the Advent,
Boston, MA 6:30 pm
John Ayer, St Joseph Cathedral, Hartford,
CT 3 pm
Cathedral Chamber Singers; St Andrews
Church, Meriden, CT 4 pm
Schütz polychoral works; Christ & St
Stephens Church, New York, NY 11 am
Vaughan Williams Mass in g; Church of
St Mary the Virgin, New York, NY 11 am
"Bach's Biggest Hits"; Holy Trinity Lu-
theran, New York, NY 5 pm
Richard Billingham; St Thomas Church,
New York, NY 5:15 pm
Michael Thompson; Church of St Mary the
Virgin, New York, NY 5:30 pm
Wayne Leupold; Park Central Presbyterian,
Syracuse, NY 8 pm
David Higgs; Sacred Heart Cathedral,
Newark, NJ 3:30 pm
John Weaver; Presbyterian Church, Camp
Hill, PA 7:30 pmVirginia Reinecke, piano; Cathedral of
Mary Our Queen, Baltimore, MD 5:30 pm
C J Sambach; Christ Congregational, Sil-
ver Spring, MD 4 pm
+Robert Anderson; Emory Univ, Atlanta,
GA 4 pm
Baroque music; Covenant Presbyterian,
Cleveland, OH 7:30 pm
Edward Parmentier, harpsichord; 1st Con-
gregational, Columbus, OH 8 pm
Todd Wilson; Westwood Presbyterian, Cin-
cinnati, OH 4 pm
Robert Glasgow; Hill Aud, Univ. of Michi-
gan, Ann Arbor, MI 8:30 pm
Almut Rössler; 1st Presbyterian, Nashville,
TN 8 pm
Jerome Butera w/flute; Community Church,
Park Ridge, IL 3:30 pm
Lloyd Davis; Euclid Ave Methodist, Oak
Park, IL 4 pm**19 OCTOBER**Joan Lippincott; Chevy Chase Presbyterian,
Washington, DC 8 pm**20 OCTOBER**Lisa Joy Sitjar, piano; Christ & St.
Stephens Church, New York, NY 8 pm**21 OCTOBER**Music of Wright, Schuller; St Thomas
Church, New York, NY 12:10 pm
C J Sambach; St Johns Church, Washing-
ton, DC 12:10 pm**23 OCTOBER**Kenneth Wilson; Music Hall, Methuen,
MA 8:30 pm
Nancy Granert; Church of the Advent,
Boston, MA 8 pm
Catharine Crozier; Ohio Wesleyan Univ,
Delaware, OH 8 pm**25 OCTOBER**Merbecke Service; Church of the Advent,
Boston, MA 11 am
Allen G Brown; Trinity Church, Newport,
RI 4 pmReformation Celebration; S Congregation-
al-1st Baptist, New Britain, CT 7:30 pm
Mehul Messe Solennelle; Church of St
Mary the Virgin, New York, NY 11 am
Beethoven Missa Solemnis; St Bartholo-
mews Church, New York, NY 4 pm
Bach Cantata 79; Holy Trinity Lutheran,
New York, NY 5 pm
Christopher Uhl; St Thomas Church, New
York, NY 5:15 pmJanet Lobody, soprano; Church of St
Mary the Virgin, New York, NY 5:30 pm
Marilyn Mason; State Univ of NY, Bing-
hamton, NY 3 pm
Frederick Swann; Old First Church, Hun-
tington, NY 4 pmMarianne & John Weaver; Immaculate
Conception Cathedral, Syracuse, NY 8 pm
James D Jones; Methodist Church, Red
Bank, NJ 4 pm
Robert Plimpton w/brass; Presbyterian
Church, Bryn Mawr, PA 4 pmAnn Labounsky; St Pauls Monastery, Pitts-
burgh, PA 4 pm
Riley Haws, piano; Cathedral of Mary
Our Queen, Baltimore, MD 5:30 pm
+Haig Maardiroian; St Thomas More
Cathedral, Arlington, VA 7:30 pm
Singing Boys of PA; Music Club, Wheeling,
WV 8 pmReformation service; Newberry College,
Newberry, SC 7:30 pm
Lawrence DeWitt; St Philip Cathedral,
Atlanta, GA 5 pm
Kenneth Axelson; 1st Presbyterian, Naples,
FL 4:30 pmKarel Paukert; Art Museum, Cleveland,
OH 2 pm
Choral evensong; Trinity Cathedral, Cleve-
land, OH 5 pm
+Robert Anderson; Middle Tenn State
Univ, Murfreesboro, TN 8pmLloyd Davis; Bryn Mawr Community
Church, Chicago, IL 4 pm
Robert Edward Smith, harpsichord; 1st
Methodist, Springfield, IL 4 pm**26 OCTOBER**Marilyn Mason, lecture; State Univ of NY,
Binghamton, NY 3 pm
*Ronald Arnatt; E Liberty Presbyterian,
Pittsburgh, PA 8 pm
Robert Edward Smith, harpsichord master-
class; Univ of Evansville, IN 8 pm**27 OCTOBER**Robert Edward Smith, harpsichord; Univ
of Evansville, IN 8 pm**28 OCTOBER**Music of Stanford; St Thomas Church,
New York, NY 12:10 pm
Jonathan Dimmock; St Johns Church, Wash-
ington, DC 12:10 pm
Robert Edward Smith, harpsichord; St
Matthews Methodist, Louisville, KY 8 pm

29 OCTOBER

Harlem piano trio; Christ & St Stephens Church, New York, NY 8 pm

30 OCTOBER

Opus 1 chamber orch; Trinity Cathedral, Cleveland, OH 8 pm
 Robert Edward Smith, harpsichord; St Columba Cathedral, Youngstown, OH 8 pm
 Singing Boys of PA; Wesleyan College, Rocky Mount, NC 8 pm

31 OCTOBER

James Dale w/orch; US Naval Academy Annapolis, MD 8 pm

UNITED STATES

West of the Mississippi

20 SEPTEMBER

Jonathan Rennert; Grace Cathedral, San Francisco, CA 5 pm

25 SEPTEMBER

*John Obetz; St Lukes Methodist, Houston, TX 8 pm

26 SEPTEMBER

Guy Bovey; St James Episcopal, Lincoln City, OR 7:30 pm
 McNeil Jubilee Singers; High school aud, Santa Ana, CA 8:30 pm

27 SEPTEMBER

+Philip Brunelle; Plymouth Congregational, Minneapolis, MN 4 & 8 pm
 John L Schaefer; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
 Chamber wind ensemble; Christ Church Cathedral, New Orleans, LA 4 pm
 John Obetz; All Souls Episcopal, Oklahoma City, OK 4:30 pm
 William Beck; Presbyterian Church, La Crescenta, CA 4 pm

4 OCTOBER

*Robert Glasgow; Sacred Heart Church, Duluth, MN 4 pm
 Organ recital; Plymouth Congregational, Minneapolis, MN 4 & 8 pm
 Gina Everitt, soprano; Christ Church Cathedral, New Orleans, LA 4 pm

5 OCTOBER

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

9 OCTOBER

+Thomas Richner; Principia Upper School, St Louis, MO 8 pm
 John Obetz, masterclass; Univ of Puget Sound, Tacoma, WA pm
 *Gillian Weir; Lewis & Clark College, Portland, OR 8 pm

10 OCTOBER

John Obetz, masterclass; Univ of Puget Sound, Tacoma, WA am-pm

11 OCTOBER

+Delores Bruch; St Andrews Presbyterian, Iowa City, IA 4 pm
 Gillian Weir; University Methodist, Seattle, WA 3:30 pm

12 OCTOBER

Robert Edward Smith, harpsichord; Pilgrim Congregational, St Louis, MO 4 pm
 Larry Palmer, harpsichord; St Pauls Lutheran, Brenham, TX 8 pm
 *John Obetz, masterclass; Seattle, WA 8 pm
 *McNeil Robinson; All Saints Episcopal, Pasadena, CA 8:15 pm

13 OCTOBER

*Gillian Weir; Church of the Magdalene, Wichita, KS 8 pm

14 OCTOBER

Robert Edward Smith, harpsichord; Christ Church Cathedral, Salina, KS 8 pm

16 OCTOBER

William Whitehead; St James Methodist, Cedar Rapids, IA 8 pm
 Gillian Weir, masterclass; Univ of Missouri Conservatory, Kansas City, MO 8 pm
 Robert Edward Smith, harpsichord; Denver Academy, Denver, CO 8 pm

17 OCTOBER

William Whitehead, masterclass; St James Methodist, Cedar Rapids, IA 9:30 am

18 OCTOBER

William Whitehead, masterclass; St Johns Methodist, Davenport, IA 2:30 pm
 William Whitehead & Stephen Steely; St Johns Methodist, Davenport, IA 8 pm
 Gillian Weir; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
 Ronald Wyatt; Christ Church Cathedral, New Orleans, LA 4 pm
 Robert Edward Smith, harpsichord; Church of the Savior, N Platte, NE 4 pm

19 OCTOBER

*David Craighead; Ladue Chapel, St Louis, MO 8 pm
 Larry Palmer, harpsichord; SMU, Dallas, TX 8:15 pm

20 OCTOBER

Robert Edward Smith, harpsichord; All Saints Episcopal, Omaha, NE 8 pm

22 OCTOBER

Robert Edward Smith, harpsichord; Iowa Wesleyan College, Mt Pleasant, IA 8 pm

23 OCTOBER

*David Craighead; St Thomas Aquinas Church, Dallas, TX 8:15 pm
 Joyce Jones; 1st Congregational, Los Angeles, CA 8 pm

25 OCTOBER

Gerre Hancock; 2nd Presbyterian, Little Rock, AR 3 pm
 +Charles Benbow; Faith Lutheran, Bellaire, TX 4 pm
 *Virgil Fox memorial concert; 1st Presbyterian, Oakland, CA 4 pm

26 OCTOBER

Larry Smith; Central Lutheran, Minneapolis, MN 8 pm
 Gerre Hancock, workshop; 2nd Presbyterian, Little Rock, AR 9:30-11:30 am
 (Continued overleaf)

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Calendar

(continued from p. 23)

- 27 OCTOBER**
 Larry Smith, masterclass; Central Lutheran,
 Minneapolis, MN 10 am
- 30 OCTOBER**
 David Craighead; St Mark Lutheran, Sa-
 lem, OH 8 pm
- 31 OCTOBER**
 David Craighead, masterclass; St Mark
 Lutheran, Salem, OR 10-11:30 am, 1-2:30
 pm
- INTERNATIONAL**
- 15 SEPTEMBER**
 Gillian Weir; Wesley College Chapel,
 Perth, Australia 8 pm
- 16 SEPTEMBER**
 Gillian Weir; New Norcia Abbey, W Aus-
 tralia 8 pm
- 17 SEPTEMBER**
 Gillian Weir; Free Reformed Church, Arm-
 adale, Perth, Australia 8 pm
- 18 SEPTEMBER**
 Gillian Weir; Wesley Church, Albany, W
 Australia 8 pm
- 21 SEPTEMBER**
 Wayne Marshall; St Michaels Cornhill,
 London, England 1 pm
- 24 SEPTEMBER**
 Gillian Weir; Cathedral, St Asaph, Wales
 11 am
- 25 SEPTEMBER**
 Gerre Hancock; Cathedral Church of the
 Redeemer, Calgary, Alberta 8 pm

27 SEPTEMBER

Gillian Weir, harpsichord; S Hill Park,
 Bracknell, Berks, England 8 pm
 **Gerre Hancock; Robertson-Wesley
 Church, Edmonton, Alberta 3 pm

28 SEPTEMBER

Richard Pilliner; St Michaels Cornhill,
 London, England 1 pm

1 OCTOBER

Delores Bruch; Orgeltagen, Nördlingen,
 W Germany 6:30 pm
 Thomas Trotter; Guildford Cathedral,
 Guildford, England 8 pm

3 OCTOBER

Catharine Crozier; Deer Park United
 Church, Toronto, Ontario 8 pm

5 OCTOBER

Ian Clarke; St Michaels Cornhill, London,
 England 1 pm

9 OCTOBER

Delores Bruch; Leonhardskirche, Basel,
 Switzerland 6:15 pm

12 OCTOBER

Malcolm Archer; St Michaels Cornhill,
 London, England 1 pm

18 OCTOBER

Jonathan Rennert; Christ Church Cathe-
 dral, Ottawa, Ontario 7:30 pm

19 OCTOBER

David Robinson; St Michaels Cornhill,
 London, England 1 pm

30 OCTOBER

Gillian Weir; St Andrews Wesley Church,
 Vancouver, BC 8 pm

Here & There



Pre-service music was Sonata, Op. 1,
 no. 14, in A Major, for violin and
 continuo, Handel, and Schmücke dich,
 o liebe Seele, BWV 614, Bach. The
 psalmody was Sing to the Lord now,
 all the earth (Becker Psalter), Schütz,
 and the canticle was the same com-
 poser's Meine Seele erhebt den Herren
 (Magnificat), SWV 344. Bach's Fuga
 sopra il Magnificat, BWV 733, was
 the postlude. The musicians were Betty
 Gehring and Keith Paulson-Thorp,
 violin; Denise Heising, soprano; James
 Considine, bassoon; and Philip Geh-
 ring, organ.

James Moeser, professor of organ,
 university organist, and dean of the
 School of Fine Arts at the University
 of Kansas is the recipient of the 1981
 Palmer Christian Award from the
 University of Michigan School of Mu-
 sic. The award is given annually to a
 graduate organ major of the school
 who has distinguished himself both as
 a performer and as a teacher. The
 award was established in 1971 by
 Marilyn Mason, a member of the
 University of Michigan organ faculty
 who studied with Palmer Christian.
 Moeser, who received the doctor of
 musical arts degree from the Ann Ar-
 bor institution in 1967, was an organ
 student of Prof. Mason.

An organ recital series celebrating
 the tenth anniversary of the Flentrop
 organ at Virginia Intermont College
 in Bristol has been announced by
 Stephen Hamilton, performing arts
 chairman at the school. John Holtz
 will perform Sept. 10, David Bowman
 will be the Oct. 8 recitalist, and Mc-
 Neil Robinson will play on Feb. 18.
 Russell Saunders will present a mas-
 terclass on Oct. 9, at which selected
 students will perform for critical com-
 ment.

The commemoration of **Johann
 Sebastian Bach, Heinrich Schütz,** and
George Frederick Handel, now in the
 Lutheran church calendar, was ob-
 served July 28 with the Office of Ves-
 pers at Gloria Christi Chapel, Val-
 paraiso University, Valparaiso, IN.

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3/24 AUSTIN, 1950, EXCELLENT CONDITION playable, \$25,000, buyer to remove. Send SASE for information. Calvary Baptist Church, 1735 Jackson St., Alexandria, LA 71301.

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2-MANUAL, 18-RANK E.M. SKINNER/MOLLER, circa 1924, presently playable. Buyer to remove. Asking \$7,500. Available now. Contact: Bob Garner, 5555 Concord Dr., Jackson, MS 39211. (601) 956-8888.

KILGEN PIPE ORGAN, 3 MANUALS, 12 STOPS. Offered by highest bid. Available for inspection. Complete specifications and condition available on request. Organ will be dismantled and prepared for shipment. Must be removed by September 15th, 1981. To arrange for inspection, contact: Larry Krusie, Box 246, Hiawatha, IA 52233. (319) 393-1681.

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3-MANUAL PILCHER, CA. 1928, 12 RANKS. Can be seen and played. Buyer to remove January, 1982. Make offer. Write: Dr. Brian Armitage, First United Methodist Church, W. Hobbs St., Athens, AL 35611.

12-RANK PIPE ORGAN IN PERFECT CONDITION. \$3000 to first buyer. Boxed and ready to move. Cullman, AL. (205) 734-0340, (205) 734-9424.

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10-RANK PILCHER, GOOD CONDITION, Presently in storage. Best offer. John Lindsey, 924 E. Chester Dr., High Point, NC 27260. (919) 889-2262.

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2-MANUAL, 1931 HALL ORGAN, 21 RANKS, chimes, 7 couplers, 12 combination pistons. Presently installed and working. Purchaser to remove early December 1981. Best offer. Call or write: First United Methodist Church, 89 Center St., West Haven, CT 06516. (203) 933-0025, or H. Smith, Director of Music, (203) 934-9886.

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INFORMATION WANTED: HAVING RECENTLY acquired a "Viner" theater organ, I would like to correspond with anyone having information concerning these organs. Bruce Davis, Box 105, Mainesburg, PA 16932.

3-MANUAL, 13-RANK THEATRE ORGAN, WURLITZER, Morfon, Kimball. Playing in residence. Traps and tuned percussions, new relay. \$11,500. For specifications, write: DOS, 532 NE 41st St., Portland, OR 97232. (503) 236-6048.

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