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David McK. Williams, pictured above around 1935, died in California on May 13 at the age of 91. He had lived in retirement at St. Paul's Towers in Oakland in recent years, and was active and in good health until his unexpected death.

He was born in Carnarvonshire, Wales, Feb. 20, 1837, but his family moved to Denver, Colorado, while he was still an infant. He became a chorister at the Cathedral of St. John in the Wilderness there and studied organ with Henry Houseley. In 1908, he became organist of Grace Church Chapel in New York City, but left in 1911 for Paris, where he studied three years with d'Indy, Widor, and Vierne at the Schola Cantorum. He returned to New York in 1914 to become organist-choirmaster at the Church of the Holy Communion. He remained there, except for war service, until his appointment as organist-choirmaster at St. Bartholomew's Church, New York City, on May 1, 1920. He also taught at The Juilliard School and at Union Theological Seminary. He received an honorary Doctorate of Music from King's College in Nova Scotia and was a Fellow of the AGO as well as a member of ASCAP.

David McK. Williams became famous for his music during his 27-year tenure at St. Bartholomew's. Of his many compositions, the anthem "In the Year that King Uzziah Died" was perhaps the best-known; his pageant "The Vision of Bartholomew" was produced in 1935 for the 100th anniversary of the church and his "Pageant of the Holy Nativity" has been presented there for the past 52 consecutive years. Many of today's prominent organists studied with him.

Dr. Williams was also noted for his performances of large-scale works — many were thrilled by his accompaniment and direction of Sowerby's "Forsaken of Man." A less-known aspect of his work was his considerable effort on behalf of the Episcopal Hymnal 1940, which was largely assembled in his choir room. He was granted a leave of absence from the church in Jan. 1947 because of increasing deafness, but his retirement was announced shortly thereafter. His 90th birthday was celebrated in 1977 with special services of music at St. Bartholomew's, reported in these pages in March.

A memorial service was planned for May 28 at St. Bartholomew's Chapel.

THE ORGAN WORKS OF MENDELSSOHN Part III: Six Sonatas, Opus 65

by Douglas L. Butler

Mendelssohn, a student of past musical forms, and master of contemporary musical forms and taste, absorbed musical style wherever he found it. The following procedures and styles prove helpful in analyzing his Op. 65:

- 1) English baroque voluntary style,
- 2) Chorale-based procedures,
- 3) Fugue or fugato procedures,
- 4) Toccata (baroque revival) procedures and
- 5) Melodic ornamentation practices.

Considering the composer's travels in England, and his fondness of things English, how did English taste in the form of a commission for three *voluntaries* from Messrs. Coventry and Hollier, London, affect separate movements of Op. 65? I premise the composer had more than a casual awareness of the construction of voluntaries (at least in mid-nineteenth century terms).

The use of the word *voluntary* as a musical term seems to have been confined to the English language, and its significance in the matter of form has been varied.¹ Perhaps the first printed commentary on the term was by Thomas Morley (1557- circa 1602) in his *A Plaine and Easie Introduction to Practicall Musike* (1597): "... to make two parts upon a plainsong is more hard than to make three parts into Voluntary. . . ."²

While a detailed discussion of the evolution of the English voluntary does not concern us here, the chart (see p. 10) showing the major composers of the early, middle, and late voluntary is given for the reader's further investigation.

Austere in the 17th and mid-18th centuries, the voluntary "fell from grace" in the late 18th century because of increasingly eclectic style and desire for greater virtuosity; the general style became light and superficial. This is not to say, however, that worthwhile voluntaries were not being composed.

Two late-18th century English treatises show contemporary taste concerning the organ and the voluntary:³

- 1) John Marsch, *Eighteen Voluntaries for the Organ . . . To which is fix'd an Explanation of the . . . stops*, etc. (London: Preston and Song, 1791).
- 2) Jonas Blewitt, *A Complete Treatise on the Organ to which is added a Set of Explaining Voluntaries*, etc. (London: Longman and Broderip, 1795?).

Samuel Wesley (1766-1837), William Russell (1777-1813), and Thomas Adams (1785-1858) were the last of the noted voluntary writers and players in England.

Samuel Wesley's major organ pieces, *Twelve Grand Voluntaries*,⁴ follow a modified French Overture design (slow-allegro-fugato) with a short, slow movement often interpolated between the allegro and the fugato. His last organ composition, *Fugue in B Minor*, "com-

posed expressly for Dr. Mendelssohn on September 8, 1837," represents a "filled-in" allegro two-part texture, characteristic of the eighteenth-century cornet voluntary seen in the works of Walond, Stanley, and others.

"The two volumes of voluntaries by William Russell [1777-1813], published in 1804 and 1812, respectively, and the compositions of Samuel Wesley indicate that 18th-century registration conventions were continued well into the 19th century."⁵ One sees in Russell's voluntaries all the familiar, "old" indications for registrations, plus new developments: 1) more extensive use of the Swell organ, with expression marks for it indicated in the score; 2) solos for trumpet bass, not seen frequently in 18th-century voluntaries; 3) extensive solo passages for Hautboy and Cremona, separately and *en duo*; and 4) probably the earliest appearance of an obligato pedal part in British organ music. Furthermore, the voluntaries of Russell had risen to virtuoso proportions by English contemporary standards.

In mid-19th-century England, the term *voluntary* meant that organ performance which formally separated the reading of the Psalms from the reading of the Lessons in the Anglican service of Matins, or Ante-Communion. From its central position in those liturgies, it was sometimes given the name *middle voluntary*. This was perhaps the most important instrumental piece in the service, for the organist could here play movements devotional and warm, or brilliant and dashing, without the "cover" of the congregation's entrance or exit. This voluntary often took on a showy, dramatic flair (both the composition itself and the performance), wholly inappropriate for Divine Service. In a more general sense, as in earlier times, the term *voluntary* was also used to indicate organ music played before the service, at the offering (offertory), or after the service.⁶ However, the voluntary, in its several manifestations, served no liturgical function per se.

The voluntary style, as established by Samuel Wesley, William Russell and Thomas Adams, was developed further in the organ works of Samuel Sebastian Wesley (1810-76). Although his works can be seen as leaving the "proper" style of the voluntary, they are indicators of the mid-19th-century English organ music style to which Mendelssohn probably was exposed:

- 1) Pastoral pieces (a la character pieces), i.e., *Holsworthy Church Bells*.
- 2) Preludes and fugues (seen as extension of voluntary style), i.e., *Choral Song and Fugue in C Major*, and *Introduction and Fugue in C-Sharp minor*.

S.S. Wesley's forms modelled after the prelude and fugue preserved modest

(Continued, page 10)

Douglas Butler's Mendelssohn series continues in this issue with additional material on the sonatas, especially the voluntary aspects to be found in these works. In analyzing this influence, the author has also traced a considerable portion of the history of the voluntary. A later article will explore the chorale influences evidenced by the sonatas.

After dealing with the development of certain stops which characterized the E. M. Skinner organ, Dorothy Holden has turned to Skinner's work in the building of theatre organs in her current article. This little-known aspect of his work is interesting both because of the uncompromising way in which he executed it and because he built so few such organs. The series will continue in a future issue.

If you think all is well in the remuneration department, read on — Irving Lowens doesn't think so, and neither do several of the larger AGO chapters which have recently published suggested salary scales for organists. The Los Angeles, New York City, and San Francisco chapters are among those who have addressed the problem of chronically underpaid organists; other chapters are in the process of formulating recommendations, and even national headquarters is understood to be bringing forth new material on the subject. Mr. Lowens wrote his article as a Christmas Day appeal, and it is reprinted here by considerable request. It may not tell anything new, but the implications of the figures, especially coming from someone outside the organ world, are at the same time important and depressing.

The story of the Phillips Academy organ seems to be one of unfilled promise, since the organ has never been heard at its best. Yet this large post-romantic instrument, soon to be dismantled unless rescued intact, is one played by many famous organists — Vierne gave the premiere of his first set of *Pièces de fantaisie* on it. Thomas Murray's brief history of the organ reveals something of its unrealized potential.

A greater than usual number of stoplists in this issue reflects the current pace of organbuilding in America. Of course, it does not include every organ being built, since many installations are never submitted for publication, and not all that are received are actually published — there simply isn't room enough. Some are sent in when a contract is initially signed, and others are received only long after completion; some must be saved until layout space is available. Our selection is a cross-section representative of contemporary activity, with the occasional addition of an unusual or especially newsworthy instrument. The variation in detail from one specification to another mirrors what the builder submits: we generally do not have the time to request missing facts (sketchy stoplists may be relegated to the circular file), but prefer to have as complete physical information as possible. Thus, we hope to present as accurately and factually as possible the current trends. We do not tell anyone what their tonal design should be or how their stopnames should be spelled. The nomenclature, therefore, reflects the builder's knowledge and care — the difference between flote and flöte, clairon and clarion, gedeckt and gedackt may just be more that the printer's devil at work. A name can only suggest a sound, but perhaps it does tell something of the builder's intention.

Finally, it's not too late to mention *AGO Seattle '78*, although it probably is too late to register, judging from the healthy early response. *The Diapason* will be there, and we hope you will, too.

—A.L.

Announcements

June dates recently announced and advertised for the **8th Annual International Contemporary Organ Music Festival** at the University of Hartford's Hartt College of Music are incorrect. The festival will take place July 10-14.

A **Bach Festival** will be held June 16-18 in Hagerstown, MD, by the St. Cecilia Choral Society under the leadership of founder Clair A. Johannsen. Programs will include an organ recital by Emily Cooper Gibson, a harpsichord recital by Lois Howard, and a cantata concert directed by guest conductor Nancy Roblin.

G. Schirmer Inc. has become the exclusive US representative for the catalog of **G. Ricordi**, the Italian music publisher. By reciprocal arrangement, G. Schirmer and its subsidiary AMP will be represented in Italy by Ricordi.

The **Music Locator**, an index of published religious music, is planning a biographical index of composers of church music, both living and dead. Composers are invited to submit brief resumes on their life and work; important influences on style, positions held, most significant compositions, and general purposes and directions. Historians are invited to submit biographical entries on composers of their choice, along with a short bibliography on each (foreign monographs may be included). Entries may be sent to the editorial office, 235 Sharon Drive, San Antonio, TX 78216.

The organization of an **Organ Record Club** has been announced by Arts Image Ltd. Aimed at organ music enthusiasts who have difficulty procuring either foreign or domestic albums, the club will offer discs displaying a variety of instruments, composers, and artists, not necessarily under the representation of the management. Announcements will be sent to club members, but no records will be shipped without a specific written request. Further information is available from Arts Image Ltd., Box 670, South Orange, NJ 07079.

During the current season, **Radio-Canada** has been broadcasting a bi-weekly series of organ recitals entitled "Une Saison d'Orgue." Forty varied recitals were played by as many organists, and an additional series, "Les Orgues Anciens de Québec," played by Antoine Bouchard, Lucien Poirier, Yvon Larrivée, and Serge Laliberté, will be broadcast on June 12, 19, 26, July 3, and 10. The concluding portions of an all-Buxtehude series played by Bernard and Mireille Lagacé on the Beckerath at the Church of the Immaculate Conception, Montreal, will be aired each Monday from July 17 through Aug. 28.

Choralist is a system for identifying single copies of choral music developed by the Kent State University School of Music, University Libraries, and Computer Services. Designed for the church and school choral director, the system enables identification of various categories, for which the director receives a computer print-out listing all the music selected. The music may be examined in the KSU music library and includes over 5,000 entries. Request forms may be obtained by writing Dr. Joy E. Lawrence, School of Music, Kent State University, Kent, OH 44242.

The Worcester County Mechanics Association has formally announced that the restoration of the **Mechanics Hall** organ will take place. The Noack Organ Co. of Georgetown, MA has been awarded the contract for work on the E. & G.G. Hook organ, Op. 334 (1864).

Addington Press is a new joint publishing venture of the Royal School of Church Music and A. R. Mowbray & Co. Ltd. The new catalog will include Arthur Willis' "Missa in Memoriam Benjamin Britten," an anthem by Herbert Howells, a communion service by Philip Moore, and other new works. The press will also reprint selected titles now out of print. Ivor Keys, Birmingham University, will be the editorial adviser.

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
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JUNE, 1978

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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 month preceding the date of the first issue to be mailed to the new address. The **Diapason** cannot provide duplicate copies missed because of a subscriber's failure to notify.

The American Choral Director's Association (ACDA) has announced that its 1979 convention will take place in Kansas City, March 8-10, 1979. Directors of choral groups not appearing at the 1978 convention who are interested in performing in 1979 should contact the national audition choir person, Robert K. Barr, Murray State University, Murray, KY 42071.

A program of works by **Jehan Alain** will take place June 20 at 8 pm in the Wellesley Hills, MA, Congregational Church. James David Christie will direct the program of works for solo voices and organ, cello and piano, and organ. The 1938 Messe de Requiem will receive its US premiere on this anniversary concert.

Italian music publisher **Suvini Zerboni** is now represented in the United States by Boosey and Hawkes. The Zerboni catalog includes the principal works of Dallapiccola, Petrassi, Maderna, and other contemporary composers, as well as a series of newly-discovered works from the 18th and 19th centuries.

The Consulate General of the Netherlands has announced that Dutch organist **Bernard Bartelink** will tour the US this fall. He is organist at the Cathedral of St. Bavo in Haarlem, organist for the Amsterdam Concertgebouw Orchestra, and a faculty member at the Institute of Music in Utrecht. He plans to be in this country from Nov. 8 to Nov. 22; further information on his availability may be had from the Consul for Press and Cultural Affairs, City Hall, Holland, MI 49423.

Rodgers Organ Company of Hillsboro, OR, has been acquired by CBS Musical Instruments, a division of CBS Inc. The company will retain its own management and continue its production of classic-style electronic instruments, as well as instruments which combine pipes with electronics.



The sixth annual national convention of the American Institute of Organbuilders has been announced for Oct. 15-18 in Fargo, North Dakota. Prior to that time, a number of brief articles will deal with various aspects of the events which will take place at the convention.

John Ferguson, professor of music at Kent State University, will be a featured lecturer and recitalist in Fargo. He will deliver a lecture entitled "The Organ Movement in the U.S. and Walter Holtkamp, Sr.," which will deal with the beginnings of the movement and the role played in it by this builder, covering his life in organ building. Dr. Ferguson is currently writing a biography of Holtkamp.

A second, related event will be Dr. Ferguson's lecture-demonstration on the 1957 Holtkamp organ at Trinity Lutheran Church, Moorhead, Minnesota. He will deal with the design of this instrument from both a physical and tonal standpoint.

Reverberation Time

To the Editor:

I read with interest the well-written and researched article on *Room Acoustics* by Antony Doschek, in the March issue. I can only be pleased to see so much detail on the technical aspects of room acoustics published in your magazine, and much of this detail will be useful for anyone associated with planning organs for existing or new church buildings.

However, I must take strong exception to Figure 5 on page 14 that shows what are presented as optimum reverberation times, as a function of room volume, for organ, orchestra, and speech. This chart, although frequently reprinted in more recent acoustical text books, actually represents acoustical thinking of the 1930's, before the advent of well-designed public address systems and broader-based acoustical design in general provided spaces with high speech intelligibility and with longer reverberation times suitable for organ.

This article could actually be dangerous to an organist who placed it in the hands of his building committee. For example, the figure shows the optimum reverberation time for speech in a 64,000 cu. ft. church to be 0.75 seconds, and 1.65 for organ. This says that the acoustical characteristics optimum for speech and music are very different and results, invariably, in a decision that the minister's voice is more important than the organ, and in the consequent decision that the church must be dead!

The chart was based on the experience of acoustical consultants in the 1930's and has no real mathematical foundation. Actually, speech intelligibility can be very high in a correctly designed church of 64,000 cu. ft. and a 1.65 second reverberation time, without any special sound amplification system. Likewise, the curve for orchestra shows much lower reverberation times than are considered suitable by most acoustical experts, today. (See Beranek's *Music Acoustics and Architecture*.)

Finally, mention must be made that organ cases can often replace sound-reflecting "clouds" in assuring high definition for organ sound in wide, high, reverberant spaces.

Sincerely,

David L. Klepper
White Plains, NY

Mr. Klepper, an acoustical consultant, is the author of articles on acoustics which appeared in the Oct. 1958, Mar. 1960, May 1965, and Sep. 1970 issues of *The Diapason*.

Rebuttal from Mr. Doschek: *It was a pleasure to hear from so eminent an authority as D. L. Klepper. However, the intent of the Room Acoustics paper was to present a general discussion of the subject in an academic sense; that is, acoustical conditions that should provide satisfactory multi-purpose room listening without electronic amplification. And the word "optimum" can mean different things to different people. To Stokowski, the relatively low reverberation time in the Philadelphia Academy of Music was "optimum," and he adjusted the style of his orchestra accordingly. To Koussevitsky, the considerably higher reverberation time in the Boston Symphony Hall was "optimum," and he, too, adjusted his orchestral style to suit. And while it is true that "... speech intelligibility can be very high in a correctly designed church of 64,000 cu. ft. and a 1.65 second reverberation time ..." the statement is wholly contingent upon the key phrase "correctly designed," to which should be added the qualification that the speaker has excellent articulation and projection. Without electronic amplification the problem of adequate sound level and intelligibility at the position of the furthest listener still exists in the great majority of churches. Lastly, the question of the relative importance of organ sound or speech perception in church services had best be left to the clergy and the congregations.*

To the Editor:

It is distressing that *The Diapason* has printed the article "Room Acoustics" by Antony Doschek. Sections of this article will not help the cause of the live and reverberant church. Your magazine has rightly disapproved of absorptive materials and other factors

Letters to the Editor

which contribute to a dead acoustical environment, so it appears that the maze of technical material in the article has obscured some of the underlying content and philosophy.

The author is well versed in acoustical matters and the article was accurate in its description of technical details; it is a pleasure to have such details available for the church musician.

But I feel that there are errors of concept and goal which could harm the progress of church acoustics if the organ community takes them as presented. . . . The problem is Mr. Doschek's preoccupation with the concert hall and "listening room." The recent successes in concert hall acoustical design, after years of catastrophic failure, have made this branch of architectural acoustics the darling of the acoustics world. A deluge of articles and books on concert (orchestral) hall acoustics has generated the feeling that the concepts of the concert hall, having been solved, are now the basis for attacking other acoustical problems. Transferring the ideas for the successful concert hall to the designs for church acoustics seems to be popular. This would be fine if the church musician and congregation view the church as a concert hall, but most church musicians and organ builders would choose an environment for the church which is quite different. Not every church musician is aware that this trend in acoustical design is going on, and many churches will suffer from the "concert hall" acoustic. It seems to be the underlying, but unexpressed, assumption by Mr. Doschek that the acoustical materials presented in his article, based on concert hall work, should serve as a model for church acoustical work. I take exception to this, and suggest that the church is a radically different problem with different goals. Generally, the church has not benefitted musically by the application of popular acoustical principles. Research on church acoustics remains incomplete, and the topic is not presently very important in architectural acoustics even though some good work is being done.

The article correctly describes various acoustical "horrors" which would be unacceptable in the modern concert hall. Concave surfaces which focus the sound into hot spots, double or triple degeneracies caused by integrally related parallel walls, jagged decay curves caused by decoupled rooms and standing waves, these are all a part of the list of "bad boys" which would create difficulties in the concert hall. But what organ builder or church musician has not been thrilled by the sound of organ or choir in a large cathedral with its array of concave surfaces (domes, vaults, apse), degenerate modes from large parallel stone walls and windows, jagged decay curves from side chapels, and the other acoustical "horrors" which bring the sound to life as it moves in the large reverberant space? The magnificent effects of music in a large church are created by violating most of the principles which Mr. Doschek advocates as being necessary for a good acoustical environment. Clearly, the church seeking magnificent acoustics will not get them by following the precepts outlined in this article; they will get a concert hall instead of a church.

The most distressing part of the article is the presentation of the "optimum reverberation time" graph. The implication is that this is a standard by which all buildings should be judged, and the church which desires "good" acoustics should fit its acoustics into the parameters of this graph. The truth is that this is merely one of many reverberation time graphs, and certainly not the one which the church musician would select if a live and reverberant church is desired. . . .

The article indicates that certain acoustical horrors are difficult for the organ builder and voicer. The truth is that the horrors described are precisely the ones that the organ builder has been easily solving for centuries with the elemental techniques of voicing and scaling. The worst acoustical difficulties for the organ builder are not degenerate modes, concave surfaces, jagged decay, echo, or even warmth and dispersion, but rather low reverberation times

and acoustical consultants. As a physicist, I find that a thorough study of a problem is essential for a good solution. As a student of acoustics, I suggest that the criteria for good church acoustics are different from and less well known than those for the concert hall. It would seem that to create the best church acoustics, we should study the best churches — not the concert hall.

Fortunately, the great cathedrals were built before the age of the acoustical consultant, or they might all suffer from "optimum reverberation time."

Charles Hendrickson
St. Peter, Minn.

Rebuttal from Mr. Doschek: *Though every acoustician will agree that a long reverberation time is desirable for organ sound, he will also agree that a long reverberation time will make speech unintelligible in the far field of the room. And because church services are — at least — equally as dependent upon the spoken word as they are upon the participation of the organ, the listening room must provide an acceptable environment for the joint functions. Good syllable articulation is simply impossible in a highly reverberant room except at the considerable expense of a sophisticated speech reinforcement system. And because the application of electronic reverberation to the pipe organ in an acoustically treated room is anathema to so many organists and organ builders, we have a deadlock that can be resolved, only, by an amicable compromise between the church organists and the clergy.*

Misspelled Inventor

To the Editor:

The fact that most organists cannot name the inventor of the instrument they play may be somewhat understandable. Facts about him are buried in antiquity, and his name is difficult to pronounce. But shame on *The Diapason* for misspelling his name in the interesting and informative article by Charles McManis in the April issue. Was it just a typo?

For the record, the inventor of the King of Instruments was the Alexandrian Greek Ktesibios (pronounced Tee-sib-ee-ohss). The Latinized spelling is Ctesibius.

Ktesibios was an exceptionally gifted mechanical engineer who, besides inventing the hydraulic organ and musical automata, is credited with the invention of the piston pump, rack-and-cog-wheel arrangements with equally spaced teeth, a water clock, and military hardware such as the pneumatic catapult and a scaling ladder. As an inventive engineer, Ktesibios is often placed in a class with Archimedes!

Sincerely,

Gordon De Young
Ada, Michigan

L'apprenti imprimeur has been at work again!

More of Harrison's Work

To the Editor:

Ann Vivian's article anent Harrison was very good as far as it went but there are many, many more outstanding jobs of his which should not be overlooked. Among them is the big organ in St. Mark's Episcopal Church in Philadelphia.

The late Bill Hawke specified this job in collaboration with Harrison and the writer had the privilege of playing it for an extended period soon after installation, I believe in 1940 or '41. Bill told me that Harrison, after sitting in the chancel and listening for some time, told him that "that is the finest ensemble I have created so far." My recollection is that there are about 113 ranks and the blend and build-up are superb. One hopes that it hasn't been "improved," as have so many of those jobs.

I also enjoyed considerable time at the organ in Church of the Advent, and the ensemble there was impeccable. With almost full organ on, drawing a 2' in the Positiv added to the total tone audibly without sticking out as a separate entity.

Another job, a rebuild, and in the middle 30's, is in St. Paul's Church in Flint, MI, where a medium size ensemble sounds magnificent but has been ruined by the substitution of some louder reeds than the originals.

Sincerely yours,

Allen B. Callahan
Southfield, MI

Cambridge Festival

To the Editor:

I should like to bring to the attention of *Diapason* readers a wonderful series of events in England of special interest to lovers of organ and choir music. This is the Cambridge Festival. I may be prejudiced (having lived in Cambridge some fifteen years ago), but most tourists include Oxford in a short tour of England, and miss the most charming university town in the British Isles.

The major events concern the King's College and the St. John's College choirs. These are ensembles consisting of college men's voices — basses, tenors, and countertenors — and choirboys. The two choirs have entirely different sounds, due to different concepts of choral sounds and also due to the difference in acoustics between the 19th-century John's chapel and the 15-16th-century King's chapel. Experiencing a Sunday morning service or a weekday or Saturday evensong is something that no serious church musician should miss. The King's organ is especially thrilling. Even though the organ itself is relatively modern, the organ case (mainly unaltered) originates from 1605. The Chair organ (or choir organ, equivalent to the continental positive division) gives a nearer sound than the main case — undoubtedly close to the original 17th-century sound.

One of the highlights of my musical experiences, in 1967, was hearing the combined King's and Westminster Abbey choirs, with orchestra, performing the Handel coronation anthems. This was a part of the Cambridge Festival that year.

Highlights of this year's events in King's Chapel will be a service with both King's and John's choirs on July 18. On July 20 the John's choir, in its chapel down the street from King's, will perform a program of Bruckner, Grigny, Liszt, Hadley, and Berkeley. On July 22 the King's choir, with the English Chamber Orchestra, will do Handel's *Alexander's Feast*. The Hallé Orchestra performs in the nearby Cherry Hinton Hall grounds on July 27, and the following day will play Beethoven and Elgar in the monumental Ely Cathedral, which is only some 15 miles north of Cambridge.

One college, which is often overlooked, is Jesus College, which has the oldest college buildings in England (having origins as a nunnery in the 13th century). A string quartet will perform at the Jesus chapel on July 16, and the Cambridge Consort of Viols on July 21. Not to be overlooked is the Academy of Ancient Music, directed by the fine harpsichordist Christopher Hogwood, at the Fitzwilliam Museum (home of the Fitzwilliam Virginal Book) on July 19. In addition, daily organ recitals will be heard in various college and city chapels and churches July 15-30.

This partial description does not take into account other events, such as Elizabethan feasts, folk dancing on the lawn, bumping (boat) races on the river, a Tudor Fayre on Parker's Piece, and a program of madrigals sung on the river.

Accommodations should probably be arranged in advance. There are several fine hotels, as well as bed-breakfast places. For further information, and a complete schedule of events and lodging information, write the Festival Administrator, Kett House, Station Road, Cambridge CB1 2JX, England. I suggest airmail (airmail 31¢ or airletter 22¢). Cambridge is easily reached from King's Cross rail station in London. I recommend these events highly.

Best wishes,

J. Bunker Clark
Professor of Music History
University of Kansas
Lawrence, KS

Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.

Reviews Choral & Organ Music, Recording

Music for Voices and Organ

by James McCray

Nineteenth-Century Choral Music

Choral music with organ accompaniment by 19th-century composers is featured this month. There are seven different composers whose styles represent a variety of influences on both the organ and choral fields. Much attention has already been given to the music of the 19th century, so some of the works may be well known. Yet, because the publishing business continues to make available new editions, it is good to review some of the standard repertoire, as well as newer 20th-century works.

Quam dilecta tabernacula tua. Charles-Marie Widor (1844-1937), SATB and organ, Arista Music Co., AE 345, 65¢ (M).

Widor has long been recognized as an important figure in the organ world, but his choral music is seldom heard. In this accompanied motet, the organ part is not especially difficult and certainly within the level of any average church organist. The choral music places a strong emphasis on the men, who are featured alone for one third of the work and have some divisi areas. There is Latin text only, which may be a problem for some church directors. The music is not exciting but is harmonically representative of the French style of this period.

Four Chorales from "Saint Paul." Felix Mendelssohn (1809-47), SATB and organ, G. Schirmer, 10915, 30¢ (E).

These chorales have been adapted by Dale Barker and include two which are very brief. The second has a flowing keyboard part which is more interesting than the others. The third may be sung unaccompanied. The fourth is, perhaps, the most famous one, based on *Sleepers, Awake*. It alternates an unaccompanied four-part chorus with short organ interjections after each phrase. These works are quite simple and would serve not only as special music for church services, but also as prayer responses, introits, etc., making them a fine bargain. All texts are in English.

Pater Noster. Franz Liszt (1811-86), SSAATTBB and organ, Concordia Publishing House, 97-4885, 85¢ (M+).

This 16-page work was used by Liszt in his large oratorio *Christus*, but was first published separately in 1860. The insignificant organ part is primarily a reduction of the chorus. This new edition has an English translation usable for performance; editor Leonard Van Camp has done a good version that attempts to follow the rhythmic outlines of the original Latin. The full ranges are employed for the chorus with a predominance of block chordal treatment of the text. It is moderately chromatic but rhythmically quite plain. This will require a big choir and several rehearsals to achieve a good performance; recommended for college choirs.

Missa Choralis. Franz Liszt, SATB and organ with brief SATB soli, Arista Music Co., AE 280, \$1.75 (D-).

During the last two decades of his life, Liszt wrote most of his sacred music, after he had received minor orders in 1865; he composed four masses and one requiem. The *Missa Choralis* was written in 1865, the year Liszt entered the order, and shows his concern in trying to restore Gregorian Chant in church music. This setting has all five basic mass movements, with only Latin text provided. The emphasis is on the choral music; the organ material is relatively sparse and not difficult, much of it ad libitum. Solos occur in the benedictus and agnus dei. There are many divisi areas for all sections and the harmony is stunning in places. This is a work which could be used for a service but will be excellent as a concert piece, too. The wide range of dynamics and dramatic approach to the text make it quite attractive.

O Taste and See. Thomas Hastings (1784-1872), SATB and organ, Mark Foster Music Co., MF 276F, 35¢ (E).

In this simple four-page anthem by an early American composer, the organ part was originally a figured bass which has been realized; it is very easy and is little more than block chords. The chorus follows a vertical organization and uses a limited range, making it suitable for almost any choir. This could be performed by a young chorus, as well as by a small church choir.

Ave Maria. Johannes Brahms (1833-97), SSA and organ, Carl Fisher, CM 6277, 35¢ (M).

Brahms stands as one of the most important composers of the 19th century and this early (Op. 12) work for women's chorus was originally set with orchestra accompaniment. Only Latin text is provided; the organ doubles the voices and has additional supporting notes. There is a gentleness about this setting and a dynamic intensity that rarely goes about a soft level. Although there are a few low and high notes for the outer voices, this work could be performed by a high school girls' chorus or the women of a church choir. Lovely music.

Magnificat and Nunc Dimittis in E. S. S. Wesley (1736-1837), SSATB and organ with SSATB soli, Oxford University Press, 42452, \$3.65 (M+).

British choral music in the 19th century was not particularly distinctive, but Wesley is better than many of that period. This setting of the Evening Canticles, written in 1845, is typical of the conservative mood in English music during the last century. The traditional full and solo areas are employed. Although there are brief passages of counterpoint, the character of the piece is clearly homophonic. It is very predictable tonally, and, except for a few spots where the alto is low, the ranges are good. Often the organ is doubling the voice parts and its function is one of support for the voices rather than as an equal partner.

Two Marian Compositions (Ave Maria and Tota pulchra es Maria). Anton Bruckner (1824-96), SATB with divisi and organ, C. F. Peters Corp. 6312, 40¢ (M+).

The organ is used only on the second motet, which is antiphonal in character and requires a tenor soloist. These two works are quite brief and have divisi in all sections. The sparse organ accompaniment is for special effect on selected words, rather than as a solo; most of the music is unaccompanied. A solid low bass section will be needed because of the low ranges used. These two works are lovely and attain a rare beauty which surpass many of Bruckner's pieces. They will require a good choir for effective performance and may be of more value to the school or college chorus rather than to church choirs.

New Organ Music

Contemplations on the Seven Words of Christ on the Cross by Paul J. Sifler (Fredonia Press; 21 pp., no price given).

The American composer Paul J. Sifler, whose earlier work *The Despair and Agony of Dachau* has achieved success, has produced in this seven-movement suite a work of importance. It shows the hand of a skilled composer who is himself an organist, who has written an idiomatic work in a distinctive style. Completed in 1976, this piece has been performed by prominent organists on both coasts and was the subject of a descriptive analysis by John La Montaine in this journal, Jan. 1977.

Each movement is based on a few musical ideas inspired by the text of each word. The idiom is thoroughly up-to-date without being experimental; the notation is conventional, and dissonances range from mild to pronounced, but are always calculated to produce a moving effect. The final movement makes use of the chorale *Wenn Wir in höchsten Nöten sein*. General registrational instructions are given; although a large instrument could be advantageously utilized, performance is also possible on a modest-sized organ of two manuals. The movements range in difficulty from moderate to fairly difficult.

Although the suite will be the most effective when performed in its entirety, individual movements might also be used separately. The work will thus be useful for service and recital. The score is a reproduction of the composer's facile manuscript and includes fingerings in the more difficult spots.

— Arthur Lawrence

Unison & Two-Part

On Humble Beast Now Rides the King (Palm Sunday), Hal Hopson. Unison, keyboard, Flammer, 40¢ (E).

See the Grand Procession (Epiphany), Hal Hopson. Unison (optional second part), keyboard. Flammer, 40¢ (E). These easy, attractive pieces will be useful additions to children's and adult choir libraries.

On This Thy Holy Day, arr. Isabel Carley, Unison, Orff instruments (alto & bass xylophones, drums, maracas, bell). Augsburg, 45¢ (E-M). Rhythmic activity and a kaleidoscope of instrumental sounds accompany this arrangement of a Nigerian song.

O Clap Your Hands (Psalm 47), Robert J. Powell. Unison & two-part, organ. GIA, 45¢ (M). Varied meters and strong rhythmic thrust produce a lively version of the well-known text.

My Song Is Love Unknown, Ludwig Lenel. Unison, keyboard (organ). Calvary Press, 55¢ (E). The sonority of mature voices will be most suitable for this lovely setting of the tune "Rhosymedre." Lenel creates a spontaneous effect through the ingenious use of ostinatos. In a program of organ and choral music, Vaughan Williams' prelude on "Rhosymedre" would make a good complement to the Lenel setting.

Seek the Lord, Jackson Hill. Unison, organ. Hinshaw, 50¢ (E-M). Hinshaw's series "Canticles For This New Day," edited by James Litton, includes this setting, the text of which (Isaiah 55:6-11) is taken from the proposed Book of Common Prayer. Choir and congregation alternate in unison declamation, and the organ accompaniment is quite dissonant.

Father, Lead Me Day By Day, Hal Hopson. Two-part, keyboard and/or guitar. Agape, 35¢ (E). A folk-like tune is accompanied by 8th-note figuration.

Walk Softly In Springtime (Easter), Eugene Butler. Two-part, keyboard. Agape, 40¢ (E). The style is summed up by the tempo designation, "Gentle Rock."

Come, Let Us Join Our Cheerful Songs, Gerhard Krapf. Two-part, organ. Augsburg, 45¢ (E).

The God of Ab'ham Praise, Gerhard Krapf. Two-part, organ. Augsburg, 50¢ (E). Based, respectively, on the tunes "Num danket all" and "Yigdal," these arrangements can utilize a variety of choral forces, including congregation.

Lead Us, Lord: A Collection of African Hymns, compiled by Howard S. Olson. Unison (some two- and three-part). Augsburg, \$1.50. (E-M). Most of the 20 hymns in this collection originate in Tanzania. Alternation between solo and unison phrases is basic to the style.

The hymns are printed without instrumental accompaniment, although the use of doubling melody instruments and/or simple percussion is possible.

SSA

Eight Short Easter Carols, arr. Robert J. Powell. SSA, unaccomp. GIA, 75¢ (M). A variety of texts and tunes are given fresh, attractive arrangements. Adult voices are implied by the active part-writing and occasional harmonic intricacy.

Hear Ye the Tidings Brought This Night (Christmas), Robert Preston. SSA, keyboard (piano) and optional flute. Shawnee Press, 40¢ (M). A lovely English folksong and bright SSA harmony make this an appealing arrangement. Organ could be used for accompaniment, but the piano is clearly more idiomatic. The flute part is integral to the overall effect.

SAB

At the Lamb's High Feast We Sing (Easter), Donald Busarow. SAB, organ. Augsburg, 45¢ (E-M). Eight verses are set to the vigorous tune "Sonne der Gerechtigkeit." There is opportunity for congregational singing.

SATB

They Who Trust In The Lord, Peter Hallock. SATB, unaccomp. GIA, 35¢ (M-D). The St. Mark's Cathedral Series continues with a short setting of Psalm 124: 1-2.

The Lamb, Ronald Arnatt. SATB, unaccomp. Agape, 35¢ (M). William Blake's famous poem ("Little Lamb, who made thee . . .") is given an elegant setting. Despite the appearance of many accidentals, it is quite tonal and should offer little difficulty to an experienced choir.

Jesu, Jesu Dulcissime, Johann Georg Reutter (1709-1772). SATB, unaccomp. Broude, 30¢ (E-M). Reutter became Kapellmeister at St. Stephen's, Vienna, in 1738. His homophonic motet is published in a handsome format as part of Broude's series, "Music of the Great Churches."

SATB (+): Christmas

Three Carols for Christmas, arr. Philip Ledger. SATB, unaccomp. — *I Saw Three Ships, Away In a Manger* ("Cradle Song"); SATB, organ — *Come Leave Your Sheep (Quittez Pasteurs)*. Oxford, \$1.50. (M). Ledger's intimate knowledge of choral sonorities results in three fine arrangements. They can be programmed equally well as a group or individually.

The Babe of Bethlehem, John Madden. SATB, organ. Oxford, \$1.15. (D). Requiring a resonant room, a large organ, and a moderately large choir, this stunning piece will challenge both conductor and singers. Care must be taken to project rhythmic detail and refine intonation, especially in several sequences of moving parallel perfect fourths.

Joseph Dearest, Joseph Mine, Johann Walther (1496-1570), ed. Walter Ehret. SSAATB, unaccomp. Flammer, 40¢ (M). The familiar tune is given alternately to the tenors and first sopranos in an essentially homophonic texture. A resonant effect is produced by closed chord voicing and some crossing of the two soprano lines.

The Song of Mary At The Manger, Richard Dirksen. SSAATB, organ. Oxford, 70¢ (D). Dirksen has written a richly dissonant piece on a section of Auden's Christmas Oratorio, "For The Time Being."

Various Voices With Instruments

This Is The Day, Monte Mason, SATB, organ and five handbells. Egan & Associates, 55¢ (M). Sensitive use of text

rhythms combined with handbell punctuation assure the success of this Easter introit.

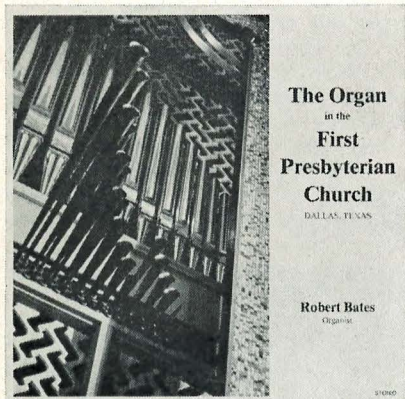
Echoes of Angels, Promise of Peace (Christmas), James R. Green. Voices, keyboard/harp, and handbells. Flammer, 50¢. (M) Treble, men's, or mixed voices may be deployed in two choirs with several possible combinations of instruments. Suggestions for an aleatoric version are also given. The musical material furnished is basic enough to be arranged as a processional.

Let Us Praise the Lord, Lloyd Pfautsch. SATB, keyboard, drum and treble instrument (flute). Hope, 45¢. (E) Milton's paraphrase of Psalm 136 is given a lively setting with a minimum of musical resource and technical demand.

Come, Holy Spirit, God and Lord (*Veni Sancte Spiritus*), Gerhard Krapf. SATB, organ and brass quartet. Abingdon, 75¢ (choral score). (M) Complete score and parts are available from the publisher. Four verses are preceded and separated by instrumental material. Verse 3 is unaccompanied, and verse 4 is for choir and congregation in unison.

Welcome All Wonders, Richard Dirksen. SATB, organ, brass quartet and timpani, Shawnee, 55¢. (D) Instrumental parts are available at \$5.00. First performed in an NBC Christmas Day telecast live from Washington Cathedral in 1975, this work requires comparable performing forces for optimum effect. The text is by Richard Crashaw.

New Recording



The Organ in the First Presbyterian Church, Dallas, Texas (Robert Sipe, 1976); Robert Bates, organist. De Grigny: Veni Creator; Berliński: The Burning Bush; Reger: Scherzo, Op. 65/10, Pastorale, Op. 59/2; Vaughan Williams: Prelude and Fugue in C Minor; J. S. Bach: Toccata in F Major, BWV 540, Chorale Prelude "An Wasserflüssen Babylon," BWV 653b. Stereo RLSI-001; available from Robert L. Sipe, Inc., 7307 Fenton Drive, Dallas, TX 75231 (\$5.95 postpaid).

Perhaps the most remarkable thing about this record is the organ itself, a 3/54 tracker shown here to be equally versatile in many musical styles. In the best sense of being an amalgam of traditions, it exhibits "American Classic" building. Who would guess that Berliński and Grigny could work equally well on the same organ? It also proves that craftsmanship can redeem the past — about 1/2 of the pipes were reworked from an earlier instrument. (The organ was described in our Apr. 1977 issue, p. 21, where an over-cropped picture failed to do complete justice to the case.)

Mr. Bates, organist of the church when the organ was built, plays very well, with uniformly pleasing results. A recent Ft. Wayne winner and OHS convention recitalist, he does not play with the maturity which many years bring, but his playing is nevertheless quite proficient. The works performed range from familiar to little-known; one wonders why the Vaughan Williams piece, a winner in the latter category, isn't heard more often.

Anyone not yet convinced that American organbuilders have come into their own and that a tracker can handle more than one style should have this disc. The quality of engineering and recorded sound matches the instrument and playing.

— Arthur Lawrence

Summer Activities

UNITED STATES

Rensselaer Program of Church Music and Liturgy, St. Joseph's College, Rensselaer, IN, June 12-Aug. 19. A workshop for "The Worshipping Assembly," a liturgy institute, an academic summer session, and a workshop in Afro-American church music will be given. Choral work and organ instruction will be available. For more information, write Rev. Lawrence Heiman, CPPS, St. Joseph's College, Rensselaer, IN 47978.

Eastern Music Camp, Eastern Illinois Univ., Charleston, IL, June 16-24, July 16-22. The first of these sessions will be a senior keyboard camp, for students in the 9th-12th grades; the second will be an intermediate keyboard camp, for students in the 7th-12th grades. The former will have an 18th-century emphasis, including individual instruction in organ, harpsichord, or piano, as well as a concerto competition (Mozart K.414 or K.450; Haydn Hob. XVIII:1). For further information, write Eastern Music Camp, Eastern Illinois University, Charleston, IL.

Flint Hills Choral Symposium, Manhattan, KS, June 17-24. John Alldis will be the featured clinician; other faculty will include Rod Walker and Jerold Ottley. Academic credit is available. For further information, write Rod Walker, Symposium Director, Music Dept., Kansas State Univ., Manhattan, KS 66506.

13th Moravian Music Festival and Seminar, Winston-Salem, NC, June 18-25. John Nelson will direct the chorus and orchestra, and lectures will be given on church music, hymnology, choral literature, and organ. Further information is available by writing The Thirteenth Moravian Music Festival and Seminar, P.O. Box 10278, Salem Station, Winston-Salem, NC 27108.

Sewanee Summer Music Center, Sewanee, TN, June 24-July 30. Although sessions will be devoted mainly to orchestral work and chamber music, instruction in harpsichord will be offered by Phyllis H. Harrison. Further information is available from Sewanee Summer Music Center, Sewanee, TN 37375.

Bay View Music Festival, Petoskey, MI, June 25-Aug. 20. College-level music study with individual teachers, as well as classes and choral work, will be offered. Suzanne Spicer will teach organ; Donald Allured will lead a handbell workshop. College credit is available through Alma College. Write Ernest G. Sullivan, director, Bay View, MI 49770 (616/347-4210 or 347-5873) for further information.

Choral Workshop, Eau Claire, WI, July 9-15. Marcel Couraud will be the featured guest; literature to be studied will be from the works of Gabrieli, Pachelbel, Josquin, Monteverdi, Brahms, Verdi, Debussy, Ravel, and Poulenc. Further information is available from Morris D. Hayes, Dept. of Music, Univ. of Wisconsin—Eau Claire, Eau Claire, WI 54701.

Foster Vocal Camp, Richmond, KY, July 2-16. This camp is designed to give high school musicians challenging opportunities to improve skills related to both solo and ensemble singing. Several concerts will be offered by participants and faculty. For further information, write Foster Vocal Camp, Department of Music, Eastern Kentucky University, Richmond, KY 40475.

Organ Week, Westminster Choir College, Princeton, NJ, July 3-7. This workshop will be geared to high school students, but the environment is that of college. The faculty will be Joan Lippincott and Eugene Roan. Further information is available from Summer Session, Westminster Choir College, Princeton, NJ 18540.

Early Music Institute, Indianapolis, IN, July 5-30. The program of studies will include private and group lessons, seminars, and public programs. Frederick Renz and Igor Kipnis will teach harpsichord, and instruction will also be offered in voice, strings, woodwinds, and dance. Further information is available from The Festival Music Society, Suite 422, Board of Trade Bldg., 143 N. Meridian St., Indianapolis, IN 46204 (317/639-1013).

Chilton Powell Institute, Cranbrook complex, Bloomfield Hills, MI, July 9-13. This conference on liturgy and music, sponsored by the Episcopal Diocese of Michigan, will focus on ways of implementing the Proposed Book of Common Prayer. Leaders will be the Rev. Marion J. Hatchett and David Farr; Alec Wyton will also be taking part. Further information is available from the Diocese of Michigan, 4800 Woodward Ave., Detroit, MI 48201 (312/832-4400).

Claremont Organ Institute, Claremont, CA, July 9-13. Five days of masterclasses, plus recitals and lectures, will be conducted in these sessions at the Claremont Colleges. Robert Glasgow and David McVey will be the faculty. Academic credit is available. For further information, contact the Claremont Summer Session, Claremont Graduate School, Claremont, CA 91711.

Choral Workshop, Univ. of Kentucky, Lexington, KY, June 26-30. Robert De Cormier will conduct the workshop chorus and final concert. Separate programs of studies have been designed for high school students and for others. Further information is available from Office of Fine Arts Extension, Room 5B, Fine Arts Bldg., Univ. of Kentucky, Lexington, KY 40506.

Organ Workshop, Westminster Choir College, Princeton, NJ, July 10-14. This workshop is entitled "Creative Techniques for the Church Organist" and will be led by Robert Carwithen, Gerre Hancock, Joan Lippincott, and Eugene Roan. More information is available from Director of Summer Session, Westminster Choir College, Princeton, NJ 18540 (609/924-7416).

The Romantic Spirit, North Texas State Univ., Denton, TX, July 10-14. This workshop in French and German organ music of the 19th and 20th centuries will include lectures, masterclasses, and recitals. Guest faculty will be Arthur Poister (French Music) and Robert Schuneman (German Romanticism); resident faculty will be Dale Peters (Music of Reger), Donald Willing (Symphonies of Widor and Vierne), and Charles Brown (20th Century). For information, write Dr. Charles S. Brown, School of Music, North Texas State Univ., Denton, TX 76203.

Senior Organ Camp, Urbana, IL, July 16-28. This camp will offer individual organ instruction for high school students and will take place simultaneously with several other music camps. Further information is available by writing Illinois Summer Youth Music, 608 S. Mathews, Urbana, IL 61801.

16th Annual Boychoir Camp, California State College, California, PA, July 16-Aug. 12. Sponsored by the Americas Boychoir Federation, this camp will be held simultaneously with the Performing Arts Camp for Children; in addition to vocal and choral training, there will be classes in stage presence, stage movement, TV and motion picture performance, dance and choreography, etc. Individual boys, ages 8-18, may attend independently of their choirs. More information is available from Dr. Roger C. Emelson, California State College, California, PA 15419.

Aspen Choral Institute, Aspen, CO, July 17-Aug. 11. Fiora Contino is director and B. R. Henson is associate director; major works to be studied and performed will be by Poulenc (Mass in G), Haydn (Lord Nelson Mass), Schubert (Mass in A-Flat), Stravinsky (Les Noces), Schoenberg (Gurrelieder), and Bach (Mass in B). Further information is available from Aspen Music Festival, 1860 Broadway, Suite 401, New York, NY 10023.

Paul Christiansen Choral School Sessions, July 21-Aug. 18. Five separate sessions will be held: July 16-21 at Barrington, RI, College; July 23-28 at Millikin Univ., Decatur, IL; July 30-Aug. 4 at Wichita, KS, State Univ.; Aug. 6-11 at Bemidji, MN, State Univ.; and Aug. 13-18 at Chautauqua, NY, Institution. Each will include choral and vocal work with Kathrynne and Richard Hoffland and with Paul J. Christiansen. Academic credit is available. For further information, write Kurt Wycisk, Concordia College, Moorhead, MN.

National Choral Symposium, Kansas City, MO, Aug. 7-11. Sessions on various choral topics will be led by Elaine Brown, Paul Salamunovich, Weston Noble, Lloyd Pfautsch, and others. Academic credit is available. For further information, write National Choral Symposium Director, Conservatory of Music, Univ. of Missouri—Kansas City, Kansas City, MO 64110.

EUROPE

Académie de l'Orgue, Saint-Dié, France, July 10-25. Marie-Louise Girod, Jean-Pierre Leguay, Pierre Perdigon, Louis Thiry, and others will form the faculty for this second annual academy. Pieces to be studied will be drawn from the works of Buxtehude, Cabanilles, and Leguay. For further information, write Académie de l'Orgue de Saint-Dié, 16, rue Maréchal-Foch, 88100-Saint-Dié, France.

Arp Schnitger Organ Festival, Hamburg, West Germany, July 2-25. Under the direction of Hauptkirche St. Jacobi organist Heinz Wunderlich, this festival will open on the namesake's birthday. There will be concerts and demonstrations on July 2, 3, 4, 5, 11, and 25. Further information is available from the Kirchenbüro, 2 Hamburg 1, Jakobikirchhof 22, West Germany.

International Masterclasses, Vaduz, Liechtenstein, July 10-29. This Liechtenstein institute will be housed at the birthplace of Rheinberger and will include instruction in voice, organ, recorder, and cello. There will also be lectures and concerts. Michael Radulescu will be the organist. For further information write Sekretariat der Internationalen Meisterkurse, Liechtensteinische Musikschule, Postfach 435, FL-9490 Vaduz, Fürstentum Liechtenstein (Tel. 075 2 46 20).

8th International Organ Course, Romainmotier, Switzerland, July 16-30. This will be led by Guy Bovet and Lionel Rogg. Works by Bach, Bruhns, Buxtehude, Dandrieu, Franck, Liszt, Stanley, and Sweelinck will be studied. For further information, contact Cours d'interprétation de Romainmotier, La Maison du Prieur, CH-1349 Romainmotier, Switzerland.

Southern Cathedrals Festival, Winchester, England, July 26-30. This annual meeting of the cathedral choirs of Winchester, Chichester, and Salisbury will include choral, instrumental, and organ concerts, as well as cathedral services. A new setting of the Magnificat and Nunc Dimittis is being commissioned from Jonathan Harvey; large works to be heard include the "Sea Symphony" of Vaughan Williams and Walton's Coronation Te Deum. Additional information is available from the Festival Secretary, 10 The Close, Winchester, Hants, SO23 9LS, England.

International Organ Course, Mechelen, Belgium, Aug. 7-18. Flor Peeters will instruct this limited-enrollment course at St. Rombouts Cathedral, covering works from the pre-Bach era to the 20th century. Further information is available from Ministerie van Nederlandse Cultuur, Bestuur voor Internationale Culturele Betrekkingen, Kortenaergaan 158 (Room 911), B-1040 Brussels, Belgium.

International Youth Festival, Bayreuth, Germany, Aug. 7-29. Among many musical offerings, there will be choral work under the direction of Karl Friedrich Beringer and organ studies taught by Zsolt Gárdonyi and Thomas Rothert. There will also be daily performances and visits to historic instruments. Information is available from Internationales Jugend-Festspieltreffen Bayreuth, West Germany.

International Organ Festival, Manchester, England, Sep. 1-9. There will be a wide range of concerts, visits to historic organs, and an organ-playing competition, as well as theatre organ activities and a steam and fairground organ rally. Details may be had from The Administrator, Festival Office, Central Library, St. Peter's Square, Manchester, England M2 5PD.

CANADA

13th World Congress of the Society for Music Education, London, Ontario, Aug. 12-20. The congress activities include many performing groups, Kodaly and Orff workshops, masterclasses by Rosalyn Tureck, and daily organ recitals. Complete information is available from ISME Congress, The University of Western Ontario, London, Ontario, Canada N6A 3K7.

The Hymn Society of America: National Convention

by Morgan Simmons

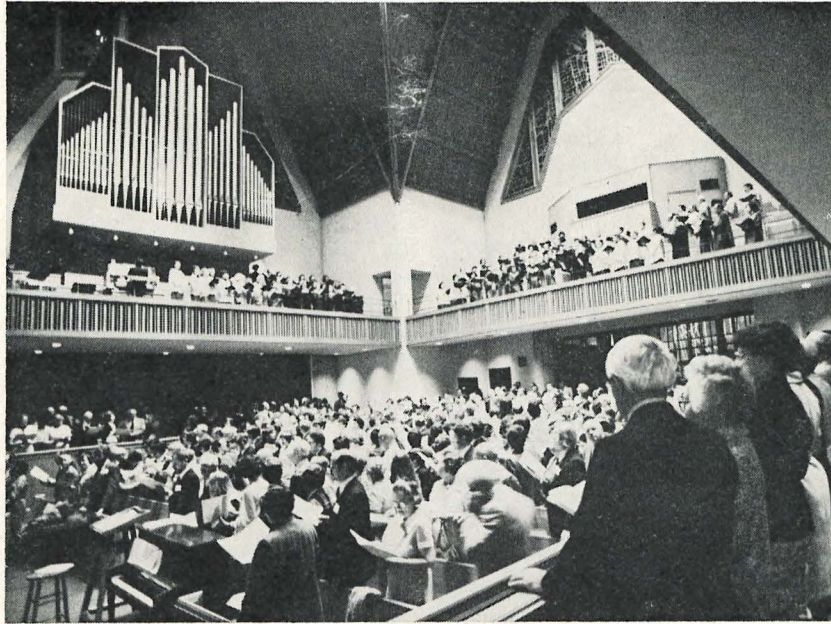
In a day when so many established institutions are foundering, it is a happy circumstance to report that the Hymn Society of America is not only blossoming handsomely but is also showing signs of considerable growth. Such health was especially evident at the National Convocation which was held at Winston-Salem, North Carolina, on April 23-25, with the First Presbyterian Church as host.

More than 350 people were registered for the meeting which began on Sunday evening and concluded at noon on Tuesday; their enthusiastic response was proof of the vitality and validity of the Society. Following a buffet dinner at which the inimitable wit and musician, Lee Hastings Bristol, Jr., spoke and illustrated table graces, Dr. Richard T. Gore delivered a scholarly, but lively, monograph on "Ralph Vaughan Williams and the Hymn."^{*} The distinguished composer's contribution to the field of hymnody through *The English Hymnal*, *Songs of Praise*, and *The Oxford Book of Carols* was stressed. This address was a fitting introduction to the hymn festival which followed: a service which included seven of Vaughan Williams' hymns, the three hymn preludes based on Welsh tunes, "The Hundredth Psalm: 'O be joyful in the Lord,'" "O how amiable are thy dwellings," "Lord, thou hast been our refuge," and "The Old Hundredth Psalm Tune." The five choirs from local churches were under the able direction of Donald L. Armitage, director of music and the arts at First Presbyterian Church of Winston-Salem, and the accompaniments and solo organ pieces were sensitively played by Dr. Charles H. Heaton, organist-director at East Liberty Presbyterian Church, Pittsburgh, Pennsylvania. An instrumental ensemble of three trumpets and timpani heightened the note of celebration.

Monday morning began with Morning Prayer according to the Roman Catholic order and was led by Sister Theophane Hytrek of Alverno College in Milwaukee. The service consisted primarily of psalms and antiphons sung to contemporary chants by cantor, small choir and congregation. One would welcome the opportunity of becoming more familiar with such a service, so that more attention could be devoted to the full meaning of the texts. But Sister Theophane's usual high standard of musicianship was evident in her solo organ playing as well as in the accompaniments for the hymns and chants.

The rest of the morning was devoted to an encounter with Alice Parker which was entitled: "Creative Hymn-Singing," which, incidentally, is the title of a book by Miss Parker, published by Hinshaw Music, Inc. And what a creative session it was! Here are only a few of the nuggets of insight which she shared with us: "Americans are slaves to notation; when our eyes are open, our ears are shut." "Music, a uniting force, is the most effective means of communication — it reflects the language of our inner being and each melody has a basic fact that it wants to communicate." "The most fatal error in music making is dullness." In her presentation of seven hymns from varying traditions there wasn't a dull moment because the irrepressible melody which springs from Alice Parker's soul insisted on communicating its conviction and its bedrock integrity.

Monday was really "Ladies' Day" at the convocation. After lunch, Ellen Jane Porter led the group in an excursion of "The American Camp Meetings Songs." Donning a shawl and



Ralph Vaughan Williams festival

sunbonnet, the exuberant Mrs. Porter painted a vivid picture of this 19th-century phenomenon and joyfully demonstrated, with the aid of the participants, many of the songs that sprang up as a result of the Great Awakening. She drew a number of parallels between the forms of the songs and popular ballads and concluded with the thesis that many of our present day singing commercials are not far removed from this mode of expression. The detailed hand-out sheets which were available to the registrants provided ample evidence of the seriousness with which she has pursued this fascinating subject.

From 3:30 until 5:00, five different seminars on hymn related subjects were led by the following persons: Judy Hunnicutt (Creative Use of Hymns with Children*), H. Glen Lanier (Creative Preaching with Hymns), Frederick Jackisch (Creative Use of the Organ with Hymns), Al Washburn (Creative Use of the Piano with Hymns), and James Salzwedel (Creative Use of Handbells with Hymns).

After dinner, at which Lee Bristol again charmed the guests with his humor and musical antics, John H. Johansen, pastor of the Moravian Church in Ephraim, Wisconsin, delivered an historical address, "Moravian Hymnody,"* describing its development and propagation. The substance of his speech came alive in the Lovefeast and Singstunde which followed at the New Philadelphia Moravian Church. As the participants arrived by bus at the church, some distance from the heart of the city, they were greeted by the sound of the Moravian Band playing chorales on the lawn. The practice of using wind ensembles for announcing services is a long standing and most ingratiating tradition among the followers of Hus and Zinzendorf.

Although there were a number of musicians and ministers in leadership at this service, there was a high sense of cohesiveness and a pervasive attitude of worship evident at this memorable occasion, which was enhanced by the simple beauty of the church. The Reverend Robert Iobst, pastor of the church, was the gracious host, and the Reverend John H. Giesler spoke briefly about "The Musical Moravian Ministers" and also conducted the Moravian Ministers Chorale. Dr. Frederick Jackisch, a member of the faculty at Wittenberg University, accompanied the singing of the stirring hymns and gave a fine performance of the Prelude and Fugue in C Minor (S. 546) of Bach. The Moramus Chorale was directed by John Mochnick and ac-

companied by Edna Jeffries, organist, and the Salem Strings, in several early 19th-century American Moravian anthems, revealing the high level of musical competence of these pioneer composers. The unique feature of the service for most of the worshippers was the Love-feast at which time the female Dieners (servers) dressed in white passed large trays of buns to each person in the pews. In turn the male Dieners served coffee in gleaming white cups. When all 725 persons had been served, prayer was offered and we all feasted together. The singing of the concluding hymn, Bishop John Christian Bechler's "Sing Hallelujah, praise the Lord," was certainly one of the most deeply moving corporate experiences of worship that this reviewer has encountered, and a glance at the face of Pastor Iobst suggested that he shared the joy of the moment.

A simple worship service of hymns, instrumental music for piano, flute and clarinet, and meditation led by the chaplain and a group of students from Wake Forest College, opened the day on Tuesday. The annual business meeting of the Hymn Society followed, with Dr. L. David Miller presiding. Included in the president's report was the startling news that more than 800 new members have been added to the Society during the last year. Another item of good news was a progress report on the *Dictionary of American Hymnology*, which is under the direction of Dr. Leonard Ellinwood; the completion of the mammoth undertaking is in sight if the necessary funds can be obtained. Election of officers for the coming two years was held; they are as follows: Dr. William J. Reynolds, president; Dr. Carlton R. Young, president-elect; Thad Roberts, vice-president in charge of programs;

Dr. Anastasia Van Bukalow, secretary; William Lambacher, treasurer; Dr. Leonard Ellinwood, historian; Dr. Harry Eskew, editor of *The Hymn*; James A. Rogers, chairman of the Hymn Promotion Committee; Dr. Mary Oyer, chairman of the Hymn Research Committee. These persons were appointed by the new president the following day to serve as members of the executive committee: Dr. Roberta Bitgood, John H. Giesler and Sister Theophane Hytrek.

The convocation concluded with the presentation of hymns from six new publications. Dr. Austin C. Lovelace led the group in singing a number of selections from *Ecumenical Praise* (Hope Publishing Company). A new venture for most of us was the hearing and singing of hymns from the African tradition, which are found in a small collection, *Lead Us, Lord*, edited by Howard S. Olson for Augsburg, and introduced by Dr. Mary Oyer. Selections from the *Baptist Hymnal* (Broadman Press) were presented by Dr. Milburn Price. Robert Batastini, editor of *Worship II* (G.I.A. Publications, Inc.) gave examples of what is being suggested for Roman Catholic hymn singing. *More Hymns and Spiritual Songs* is a publication of the Episcopal Church, and hymns from this small book were introduced by Dr. Lee Hastings Bristol, Jr. And Dr. Frederick Jackisch discussed some of the offerings in the forthcoming *Lutheran Book of Worship*, which is scheduled for distribution in the fall of 1978. With the singing of Vaughan Williams' setting of "God be with you till we meet again," the formal meetings of the convocation were ended.

On Tuesday afternoon there were meetings of hymnal collectors, teachers of hymnology, area resource persons, as well as tours to Old Salem and to the North Carolina School of the Arts.

The high quality of the program and the level of inspiration which was so much in evidence during the entire convocation period bodes well for the society, as it looks ahead to next year's convocation which will be held in April, in greater Dallas-Fort Worth. The success of such an undertaking as this is due to the many hours of the behind-the-scenes labors of many people, but two who should receive special recognition are W. Thomas Smith, Executive Director of the Hymn Society, and Donald Armitage who served as local co-ordinator.

*Copies of this address are available from The Hymn Society of America, Wittenberg University, Springfield, Ohio 45501, for the cost of \$1.00 each.

Dr. Morgan Simmons is organist-choirmaster of the Fourth Presbyterian Church, Chicago, and was chairman of last year's convocation committee for the Hymn Society of America.



James Salzwedel leading handbell session

Appointments



Robert Ampt has been appointed city organist in Sydney, Australia. The annual appointment was made in late winter by action of the city council and will be reviewed each year. A native of Victoria, Mr. Ampt recently returned from a four-year stay in Vienna, where he studied with Anton Heiller and was organist of the Evangelische Friedenskirche. He is a graduate of the University of Adelaide and has concertized in the United States, Germany, Sweden, Holland, Poland, and Switzerland.

David Davis has been appointed organist-choirmaster of Christ Church Cathedral in Fredericton, New Brunswick, Canada. He leaves a similar position at Westboro United Church in Ottawa. A graduate of McGill University and Dalhousie University, he is an active recitalist and has been program director for the Ottawa Centre RCCO.



Mark Bensted, 18, has been appointed assistant city organist in Sydney. He is also deputy cathedral organist in the Australian city and will soon begin his undergraduate musical studies at Sydney University. He began his keyboard studies at the age of eight.

James D. Ingerson has been appointed director of the music programs at Kimball Union Academy, Meriden, NH, beginning in September. He will assume responsibility for classroom teaching of music history, theory, composition, and performance, while continuing to teach private lessons. He will continue as music director at St. Thomas' Church, Hanover. Mr. Ingerson received his undergraduate and graduate degrees from Yale University and has taken additional work at Northwestern University. He holds the Ch.M. and AAGO certificates and has been active in the Vermont AGO chapter. He is also one of nine holders of the certificate from the Presiding Bishop of the Episcopal Church.

Competition Winners



San Antonio winners (left to right) Brian Aranowski, Dean W. Billmeyer, Jeffrey K. Pickett, Susan R. Ulbricht, Susan G. Soderstrom

The Eighth Annual Pipeorgan Contest took place at University Presbyterian Church in San Antonio, TX, when William Teague and Bess Hieronymus were judges for the competition of 15 young organists. First place winner was Dean W. Billmeyer, a student of Robert Anderson at Southern Methodist University. Second place went to Brian Aranowski, a student of Clyde Holloway at Rice University, while the third place was won by Jeffrey K. Pickett, a student of Frank Speller at the University of Texas. Fourth and fifth places were won, respectively, by Susan R. Ulbricht, student of Dr. Speller, and by Susan G. Soderstrom, student of Dr. Holloway.

John Cooper, a high-school senior from Toronto, OH, has been named winner of the 4th annual organ scholarship competition at Bowling Green State University. He will begin his studies at the Ohio school this fall.

Joseph Kimbel, student of James Boeringer at Susquehanna University, has been named winner of the 7th Annual Organ Competition held at the First Presbyterian Church of Ottumwa, Iowa, April 14. Second-place winner was Larry Schipull, Drake University student of Carl Staplin, and runner-up was James Biery, student of Grigg Fountain at Northwestern University. Six finalists played in the competition, for which Marilyn Mason was the judge. Dr. Mason also gave a masterclass and concert during weekend activities at the church.

Lydia Garrett of Florida State University and Anthony Williams of Nashville, TN, have been named the graduate and undergraduate winners in the national Strader organ scholarship competition at the University of Cincinnati. The judges for this year's competition were Richard Benedum (University of Dayton), William Porter (Oberlin Conservatory), and Wolfgang RübSam (Northwestern Univ.).

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Harpichord News

Skip Sempe played two concerts in New Orleans on Jan. 22 and 25, assisted by **Alexander Bass** at a second harpsichord. Sempe played a Flemish virginal after Johannes Couchet and a harpsichord after Nicholas Blanchet, both by Willard Martin. His programs (at Tulane University): Praeludium, Anonymous, from the Suzanne van Soldt Ms., 1599; Amarilli di Julio Romano, Philips; My Lady Carey's Dompe, My Lady Wynkfeld's Round, Galliard (Mulliner Book); Suite in D minor, Marchand; Pieces for two harpsichords, Le Roux; Est-ce Mars, Sweelinck; Daphne (Camphuyzen Mse.); Adagio in G Major, S. 968, Toccata in E minor, S. 914, J. S. Bach. (Performing Arts Center, University of New Orleans): Prelude in G minor, d'Anglebert; La Marcella, Forqueray; Prelude in D Major, Passacaglia in D minor, Fischer; Malle Symen, Sweelinck; Pieces in D minor, Forqueray; the same Le Roux and Bach Toccata.

James S. Darling, Bruton Parish Church, Williamsburg, played this concert at the College Church, Longwood College, Farmville, VA., on March 7: Monsieurs Alman, Praeludium to ye Fancie, Fantasia, Byrd, Lament on the Tragick Loss of Ferdinand IV, Froberger; Courante, Sarabande "Jeunes Zephirs," Menuet, Chambonnières; Partita in D Major, "Italian" Concerto, Bach; Pieces in G minor, Rameau.

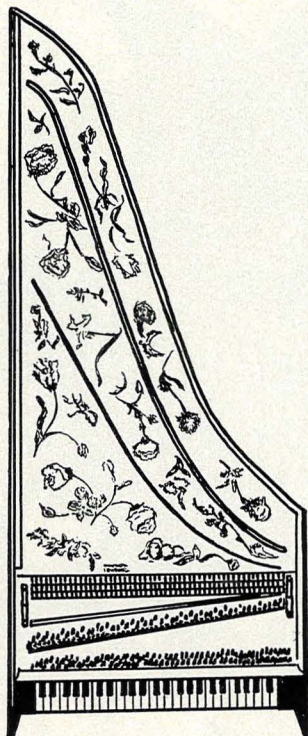
Harriet Wingreen was harpsichordist with the New York Chamber Soloists in a performance of all six of Bach's Brandenburg Concertos at El Camino College in Los Angeles on March 31. The harpsichord, by Neupert (Model Bach, 1963).

Silvia Kind played this recital as part of the 41st Los Angeles Bach Festival at First Congregational Church on April 4: Prelude (Fantasia) in A minor, "French" Suite in E Major, "Italian" Concerto, Chromatic Fantasy and Fugue, Capriccio on the Departure of the Beloved Brother, Toccata in D Major. Again, the harpsichord was by Neupert.

Arthur Lawrence, St. Mary's College, Notre Dame, IN, gave this faculty recital at the college on April 6: Prelude and Fugue in D minor (WTC II), "English" Suite in F, S. 809, Bach; Premier Livre de pièces de clavecin (1744), Duphy. He played his 1970 Dowd harpsichord. The Bach pieces were heard again on April 9 at St. Paul's Episcopal Church, La Porte, with the addition of Pastorale in F, S. 590, and Prelude and Fugue in E-flat, S. 552 at the organ (Steer and Turner, 1872).

Lisa Crawford, Oberlin Conservatory, played a recital for the Riemenschneider Bach Institute at Baldwin-Wallace College, Berea, OH, on April 8. On the program, works by Froberger, Byrd, J. S. Bach, Domenico Scarlatti, and Rameau.

Larry Palmer was joined by violinist Ronald Neal and cellist Kevin Dvorak for a recital at the University of Dallas on April 16. The program: Chromatic Fantasy and Fugue, S. 903, Bach; Duet for Violin and Harpsichord, Hovhanness; Sonata 2 for Violin and Harpsichord, Samuel Adler; Sonata in G minor for cello and harpsichord, Henry Eccles; Sonata in F Major, opus 1, G. F. Handel. The harpsichord, by William Dowd, after Blanchet (opus 167, 1968).



Edward Parmentier, University of Michigan, was joined by Michael Lynn, transverse flute, in this program at the university on April 14: Sonata in D minor (Bach's transcription of his Sonata in A minor for violin solo), S. 964; Fantasie and Fugue in A minor, S. 904; Adagio, S. 968, and Toccata, S. 916, in G Major, J. S. Bach; La Suzanne, Claude-Benigne Balbastre; Deuxième Suite from Pièces pour la Flute-Transversiere, 1726, Caix d'Hervelois. The harpsichord, after the work of Blanchet, by Keith Hill, Grand Rapids.

René Schmidt, student of Larry Palmer, played this graduate harpsichord recital at Southern Methodist University, Dallas, on April 17: Ordre 13, François Couperin; Le Tombeau de Stravinsky, Shackelford; Sonatas, K. 516, 517, Scarlatti; Allamanda Bruynsmedelijn, Scheidt; Cento Partite sopra il Passacaglia, Frescobaldi; Toccata in E minor, J. S. Bach. The instruments: French double after Taskin by Richard Kingston, and the university's 1969 Schuetze, after Dulcken, tuned in meantone tuning.

Erma L. Rose played this graduate recital at North Texas State University, Denton, on April 16; she was assisted by Barbara Phillips, harpsichord: Five 16th-century Polish Dances; Toccata Ottava (Book I), Frescobaldi; Variations on a Galliard of John Dowland, Scheidt; Fantasy in G minor, S. 920, Bach; Six Pieces, François Couperin; Concerto in G for two harpsichords, Soler.

Victor Wolfram played this faculty recital at Oklahoma State University, Stillwater, on April 25: Suite 8 in F minor, Boehm; Prelude and Fugue in A-flat (WTC, II), Bach; Sonatas, K. 550, 551, 417, 518, 519, Scarlatti; Theater Pieces, Purcell; Suite 7 in G minor, Handel. Harpsichord, by William Dowd.

Gustav Leonhardt, in Texas for the first time since 1969, played this recital at Southern Methodist University's Caruth Auditorium on April 25, sponsored by the Dallas Chapter, AGO: Suite in D minor (plus La Régente in D Major), Forqueray; Sonatas, K. 3, 227, 185, 184, 192, 193, Scarlatti; Suite in E-flat Major, (Keyboard version of the Cello Suite, in Leonhardt's own transcription), J. S. Bach. He played Larry Palmer's 1968 William Dowd harpsichord for this concert. In Houston the following evening, sponsored by the Houston Harpsichord Society, Leonhardt played Dowd's opus 338 (belonging to Dr. James McCarty) in this program: Tombeau Blancherocher, Toccata XXI, Suite in C minor, Lamentation sur la mort de Ferdinand III, Toccata III, Froberger; Preludes and Fugues in C minor, E Major, F-sharp minor, (WTC II), Bach; Partia in G minor (harpsichord version by Leonhardt of the Partia in D minor for unaccompanied violin), J. S. Bach.

Thomas Zachacz, student of Denise Restout, played his Pleyel harpsichord in this recital at State University of New York, Purchase, on April 26: Toccata 7, Rossi; Fantasias in D minor, F minor and B minor, Telemann; Diferencias Caballero, Cabezon; Gavotte Varié, Rameau; Canzona Prima, Frescobaldi; Partita in A minor, S. 827, Bach; Sonatas, K. 96, 544, 3, Scarlatti.

As part of Peabody Conservatory's Salute to American Music and Musicians, Elliott Carter hosted the performance of his Double Concerto for Piano, Harpsichord and Orchestra on April 20. Paul Hoffman was pianist, **Jack Ergo**, harpsichordist, and the conductor, Frederik Prausnitz. On April 30 the series included a recital by the distinguished harpsichordist **Ralph Kirkpatrick**. The program: "English" Suite in A minor, Capriccio on the Departure of the Beloved Brother, Toccata in D Major, Chromatic Fantasy and Fugue, Partita in G Major, J. S. Bach.

Ursula Oppens was harpsichordist for a performance of Carter's Sonata for Flute, Oboe, Cello, and Harpsichord in Alice Tully Hall, New York, on April 30 and May 2 in a concert presented by the Chamber Music Society of Lincoln Center.

John Chapman, harpsichord, was joined by Jason Paras, viola da gamba, for a concert at Stanford University on May 7. The program included Bach's Sonata in G minor, Caccini's Amarilli mia Bella, Lasso's Susana in Giorno, plus music of Kuhnle, Bertoli, and Vergiliano.

Max Yount, Beloit College, played Handel's Concerto in B-flat, opus 4, no. 7 and Bach's Concerto in D minor with the Huntington (West Virginia) Chamber Orchestra in a Museum Concert on May 14. He also presented two workshop sessions, one dealing with harpsichord construction and tuning, the other with Baroque keyboard interpretation.

Mary Jean Cook will be harpsichordist with the Santa Fe Chamber Music Festival this summer. She will play the De Falla Concerto on July 2 and 3.

William Tinker was harpsichordist for a KERA-FM live concert on April 22 at the radio station in Dallas. The program, also presented at First Unitarian Church of Dallas on May 16: Sonata in A Major for Flute and Harpsichord, S. 1032, Sonata in G Major for Cello and Harpsichord, S. 1027, Sonata in G Major for Violin, S. 1021, Trio Sonata in G Major for Flute, Violin, and Basso Continuo, S. 1038, J. S. Bach.

There will be a harpsichord class at the ninth international summer master courses in Prague from 9-21 July 1978. Led by Professor Zuzana Ruzicková the class will deal with selections from the works of J. S. Bach, Scarlatti, and Czech contemporary composers Kalabis, Barta, Rychlik, and Hlobil. Kalabis' Concerto for Harpsichord and String Orchestra was heard this spring in Prague and also in Dresden.

Rafael Puyana played a harpsichord and fortepiano recital at Wigmore Hall, London, on March 4. His program: Sonata in C minor, Clérambault; Les Faste de la grande, etc., Couperin; Toccata in D, S. 912, Bach; Sonatas in F Major and B minor, Haydn; 12 Variations, K. 265, Mozart.

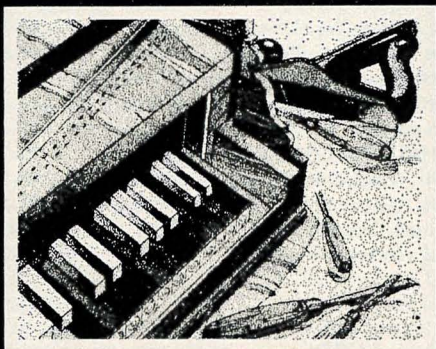
The 54th Haslemere Festival of Early Music will take place at Haslemere in England from July 21st through 29th. Founded by Arnold Dolmetsch and continued since his death by his family the festival includes performances of many works found in manuscript in the Dolmetsch Library. Harpsichordists include **Joseph Saxby**, **Margaret Phillips**, and **Lionel Salter**; **Ruth Dyson** will play Bach on the clavichord on July 25th. For further information, write the Box Office, Haslemere Festival, Haslemere, Surrey, England GU27 2BS.

"Recherches" sur la Musique française classique, XVII (1977) contains a fascinating article by **Bruce Gustafson**: "A Letter from Mr LeBègue Concerning his Preludes." The explanations from LeBègue were addressed to Mr. William Dundass and dated July 3, 1684; an English translation was made for the addressee. For those players interested in the unmeasured prelude, this article is a must.

Several London recitals of interest during March included those by **Jane Clark** (Purcell Room, March 10): Sonatas, Scarlatti; The Queenes Alman, Gipsies Round, Pavana and Galiardo Sir William Petre, The Bells, Byrd; Tiento del Quinto Tono, Diferencias Caballero, Cabezon; Partite sopra l'Aria di Ruggiero, Canzona Quarta, Frescobaldi. **Naomi Davidov** (Purcell Room, March 14): Suite in E, Suite in G minor, Handel; Partita in E minor, Chromatic Fantasy and Fugue, "Italian" Concerto, Bach and **David Roblou** (Purcell Room, March 17): Toccata, Merulo; Partite sopra Folia, Frescobaldi; Toccata VII, Rossi; Fantasia of four parts, Gibbons; Fantastic Pavan and Galliard, Bull; Pavane in F-sharp minor, La Piémontoise, Passacaille in C, Louis Couperin; "English" Suite in F, S. 809, Toccata in C minor, S. 911, Bach.

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

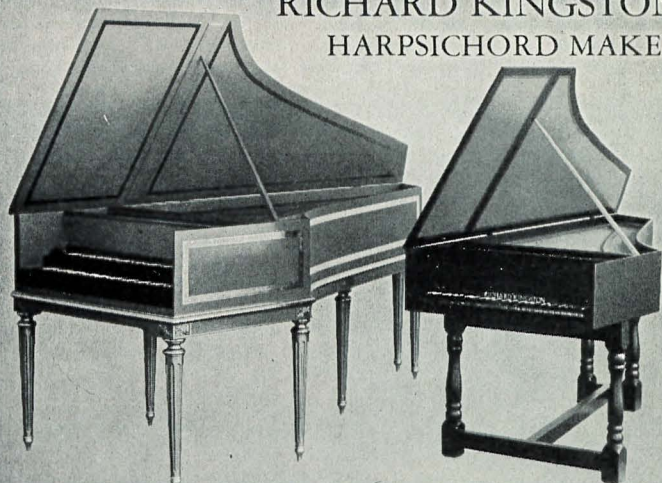
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Carillon News

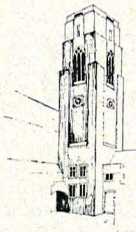


Phillips Academy in Andover, MA, is celebrating its bicentennial this summer with a variety of events, including a four-concert Carillon Festival. The performers were **Beverly Buchanan**, carillonneur at Christ Church Cranbrook in Bloomfield Hills, MI (May 31), **Hudson Ladd**, University of Michigan carillonneur (June 1), **Edward B. Gammons**, carillonneur at St. Stephen's Episcopal Church, Chossat, MA, and **Sally Slade Warner**, resident carillonneur at the academy (sharing May 2 program). The final recital on the 3-1/2 octave instrument was played June 3 by **Milford Myhre**, carillonneur at the Bok Singing Tower in Lake Wales, FL.

Each summer it is of great interest to hear the premieres of new carillon compositions and to witness the growth of original carillon repertoire. This summer many new works will receive their first performances, including "Serenade" by Ronald Barnes of Washington, DC, which will be premiered at Christ Church Cranbrook on June 16 at 8 pm and was commissioned by the church with funding from the Michigan Council for the Arts, for the 50th anniversary of this carillon. Milford Myhre's "Fantasy on the Hymn Tune 'Down Ampney,'" was also commissioned by Christ Church Cranbrook, with funding by Mr. and Mrs. Henry S. Booth, and will be heard on June 18. This work was written for the dedication of the 35 new bells of the Cranbrook carillon and is dedicated to the memory of Anton Brees. Gary White's most recent carillon composition, "Phantasm," commissioned by the University of Michigan Musical Society, will be premiered by Hudson Ladd June 19 at 7 pm. The following evening, Mr. Ladd will give the first performances of "Logas for Carillon" by Daniel Pae of San Francisco, "The Last Night of Waiting" by Paul Hamburger, "Sonata I, Op. 2" by John Eliot Dewey, and William Bolcom's "Revelation Studies," a 7-movement work requiring two players (U-M carillon major John Gouwens will assist at this performance). The Bolcom work was commissioned by the National Endowment for the Arts and will be danced by faculty and students from the U-M dance department.

A major event in the carillon world is the **1978 Congress of the Guild of Carillonneurs in North America**, which will meet June 16-18 at Christ Church Cranbrook in Bloomfield Hills, MI, and will continue June 19-20 at the University of Michigan in Ann Arbor. The events will include business meetings, advancement recitals, formal carillon recitals, papers, discussions, and, of course, socializing. A report on the congress will appear in a future issue of THE DIAPASON.

A pre-congress tour of the Detroit area carillons will take place on Thursday, June 15, ending at the new Renaissance Center in downtown Detroit. Further information regarding this tour may be had by contacting William De Turk at Grosse Pointe Memorial Church, 16 Lake Shore Rd., Grosse Pointe Farms, MI 48236.

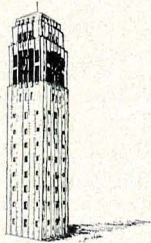


On Friday, June 16, the congress will officially open at Christ Church Cran-

brook. Two carillon recitals will be given by David Hunsberger of Concordia Seminary, St. Louis, MO, and Ronald Barnes of Washington, DC. Mr. Barnes will premiere his own work commissioned for this carillon. A Friday evening dinner will be hosted at the rectory by the Rev. and Mrs. Gerald B. O'Grady, Jr.

As the congress continues on Saturday, Frank P. Law of Washington Memorial Chapel, Valley Forge, PA, will perform excerpts from his transcriptions of 17th and 18th century French dances, newly published by the GCNA. Henry S. Booth, son of Cranbrook founders, will be the postprandial speaker at the evening banquet.

Sunday will begin with Episcopal Morning Prayer at the church, where Beverly Buchanan will perform the carillon before and after the service. During the afternoon, exhibits will be open and there will be garden tours. Milford Myhre, carillonneur at the Bok Singing Tower, will play a recital dedicating the new bells. The Cranbrook segment of the congress will close with an afternoon performance by the Wayne State Chamber Singers, after which a bus will transport delegates to Ann Arbor.



The congress will continue at the University of Michigan on Monday, June 19. Margo Halsted, carillonneur at the University of California at Riverside, will give a recital, as will Albert Gerken, who occupies a similar position at the University of Kansas in Lawrence. In addition, there will be a seminar on "The New 1976 Copyright Law and the Carillon," at which the speakers will be Donna Coleman Gregg of Dow, Lohnes, and Albertson in Washington, DC; John Kettelhut, general counsel at the University of Michigan; and Theophil Rusterholz, legal adviser to the GCNA. The day will close with a reception sponsored by the I. T. Verdin Co. of Cincinnati, OH.

An open forum, moderated by Hudson Ladd, University of Michigan carillonneur, on the "Socio-Musical Nature of the Carillon, its Uses and Promotion" will take place on Tuesday morning. During the afternoon, four simultaneous events will be offered. Prof. Judith Becker will demonstrate the university's gamelan. A second event will be the showing of the 1935/36 film of the casting, tuning, and installation of the Charles Baird Carillon at the university. There will also be a tour of the Stearns Collection of Musical Instruments, with a special display of bells. Finally, free time will be available on the Baird carillon.

Tuesday evening will be devoted to an organ recital on the large Frieze Memorial Organ in Hill Auditorium. It will feature carillon-related organ literature, with a special cameo performance by Joan Morris and William Bolcom. The congress will then close with a special concert of modern dance and carillon, performed by Hudson Ladd in cooperation with the U-M School of Music Department of Dance. Dancers will include Elizabeth Weil Bergmann, Gay Delanghe, and Susannah Payton-Newman, and John Gouwens will assist at the carillon.

For further information on the congress, contact the University of Michigan Extension Service, Dept. of Conferences and Institutes, 412 Maynard St., Ann Arbor, MI 48109, or phone 313/764-5304. The registration fee is \$33.

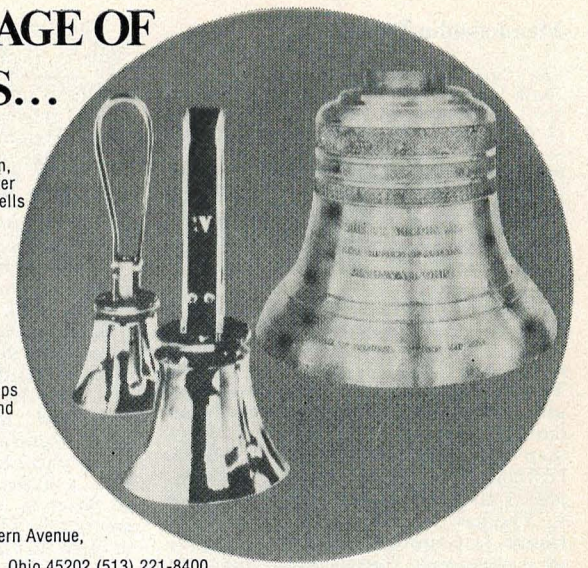
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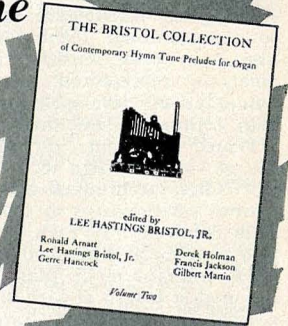
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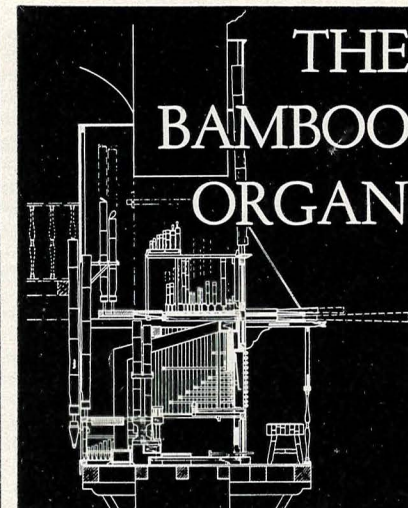
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Mendelssohn Sonatas

(continued from p. 1)

writing for the pedals, with increasingly dense, chordal writing and figurations appearing in the manuals, as can be seen in the Fugue in C (C=4/4), which follows the well-known *Choral Song*.⁷

One may assume, then, that Mendelssohn was exposed to the long tradition of the voluntary, via the stylistic milieu of Samuel Wesley, William Russell, and Thomas Adams, all of whom most often used simple binary forms, formerly established by J.S. Bach and Handel in their keyboard and orchestral suites. Further, one may assume via the composer's circle of intimate English friends — Thomas Attwood, Vincent Novello, Henry J. Gauntlett, Samuel Wesley — all outstanding church musicians, and through the commission from Messrs. Coventry and Hollier, London, that the composer did indeed understand the mid-19th-century English taste and viewpoints about the voluntary. Considering his intelligence and sensitivity to compositional technique, could he also have been sensitive to the style amalgam represented in the English voluntary as developed from the late 18th century to the mid-19th century?

Pearce comments on Mendelssohn's use of voluntary-like techniques in Op. 65.⁸ These techniques can be seen in various relationships to Op. 65 and the term *voluntary*: 1) each of the six sonatas consists of what could be called a large two-movement plan; 2) viewing the modest length of each of the sonatas, a single sonata could have been performed by English organists as middle voluntary, or voluntary at the opening of the service; 3) the "religious Adagio" (character pieces) could have been performed separately as offertories, or Communion pieces, owing to their devotional meditative moods. It would appear, then, the composer understood the role of service music in the English Church and wrote Op. 65 for his English organist friends (in spite of the dedication to Dr. Fritz Schlemmer, the German lawyer and amateur organist).

Mendelssohn, throughout his life, had had considerable association with English musicians, private persons, and music publishers. Even in a partial sampling of his total output, one sees the composer's affinity for the English Church and its musicians:

- 1) Op. 37, *Three Preludes and Fugues*, dedicated to T. Attwood ("mit Verehrung und Dankbarkeit")
- 2) *Prelude in C minor*, written for Henry E. Dibdin (a Scottish Anglican)
- 3) *Te Deum in A* (for the English Church Service)
- 4) *Elijah*, Op. 70 (first performed, Birmingham Festival, 1846)
- 5) Op. 69, *Three English Church Pieces* (Nunc Dimittis, Jubilate, Magnificat).

The late classic voluntary characteristically had a slow, dignified first movement, based largely on imitative counterpoint (vocal model), played on 8' foundation stops. Several movements of Op. 65 can be seen as middle voluntary, or an occasional voluntary (a more general service music): 1) slow introductions in four to six voices; 2) slow inner movements; and 3) slow concluding movements ("religious Adagios").

Four sonatas contain slow dignified introductions in four to six voices:

- Sonata II, i, Grave-Adagio
- Sonata III, i, Con moto maestoso
- Sonata V, the "chorale-like" introduction
- Sonata VI, the chorale theme (*Vater Unser im Himmelreich*).

Sonata II can be seen as the composer's closest imitation of the classic English voluntary style and its progression to that of Samuel Wesley — slow-allegro-fugato. This parallel becomes obvious at once if one views Sonata II in two large movements:

- 1) Grave-(segue)-Adagio (m. 1-66)
- 2) Allegro maestoso e vivace (attacca la Fuga)-Fuga.

The grave (C=4/4) is constructed in four to six voices on the rhythmic motive eighth-quarter, with occasional points of imitation in a 23 measure harmonic movement from tonic to dominant. Mendelssohn was fond of placing long pedal tones in his improvisations;⁹ beginning in m. 13, he introduced an alto "g" pedal point, surrounded by a series of secondary dominants. This initial pedal point is joined by a pedal "g" and a treble "g" in m. 23, segue to the adagio. M. 23 is perhaps his only 5/4 measure.

Contrasting to the grave's broad sonorities, the adagio (2/4), an ornamented cantilena with gently flowing 16th-note figuration accompaniment, is supported by a pulsed, eighth-note pedal, quasi-pizzicato,¹⁰ all in binary form, plus coda: A (m. 1-15); B (m. 19-26), a transposed brief recapitulation of A; coda (m. 27-43). Edwards comments this adagio was originally written in 4/4. In the first manuscript, there was a highly ornamented version written beginning in m. 39.¹¹

The allegro maestoso e vivace¹² (3/4) of the second movement is a vigorous *prélude* to the fuga which follows. Edwards¹³ states the dots to the eighth notes, which form such a strongly marked feature of this movement, were after-thoughts of the composer, who in his first manuscript had written the principal theme with undotted eighths. In a second version, the dotted rhythm was continuous throughout the movement; however, the final manuscript and printed versions have the dotted rhythm in the first two measures of the opening thematic materials. The dotting is continued where this theme occurs throughout the movement.

The original principal theme:



The all-dotted version:



The final version:



The phrase *attacca la Fuga* is written under the final measure of this *prélude*.

Mendelssohn here discarded his earlier D-Major Fugue¹⁴ which had formerly followed the *Nachspiel in D Major*, and reworked one of the three organ fugues written in Frankfurt (C Major, *alla breve*), 1839, for inclusion here as the fuga, making numerous changes in notes, voice-leading, and deleting an additional seven concluding measures from the 1839 version. The Op. 65, C Major fuga (*alla breve*) shows a higher level of craftsmanship in its refined voice-leading and heightened sense of energy via more vigorous 8th-note figuration over a dominant pedal (m. 84-95), thereby gaining greater breadth and cumulative interest. "In writing this Second Sonata for an English publisher, Mendelssohn was fully conscious of the conservative character of the English musical taste

of that day — when the love of Handel's style and manner reigned almost supreme in our land."¹⁵ (The same could be said of the classic voluntary.)

Sonata III (C=4/4) has a large ternary (ABA) first movement:

A (major)

The principal theme is a binary design: (m. 1-8), b (m. 8-24).

B (minor; double fugue)

A double fugue (m. 24-111) is placed above the chorale *Aus tiefer Noth schrei ich zu dir*, in the pedals.

A (major)

M. 112-126 present a free recapitulation of the principal theme.

Coda

M. 127-134 contain two reminiscences of the fugal subject of the B section.

The A materials, *Con moto maestoso*, then, introduce and close the double fugue (B).¹⁶ The *Con moto maestoso* is a previously written work, according to modern sources.¹⁷ However, let us look more carefully at this assumption by modern writers.

The composer and his family took an extended holiday at Soden, near Frankfurt, in the summer, 1844. Shortly after their arrival in Soden, Mendelssohn began work on the three organ voluntaries. The composer wrote Fanny, July 25, 1844, from Soden:

A propos look out [for] the organ piece in A major, composed for your wedding, and wrote in Wales, and send it to me by return post; you shall positively have it back, but I need it. I have promised an English publisher a whole book of organ pieces, and as I was writing out one after another, that old one suddenly recurred to me. I love the beginning, but detest the middle, and am completely rewriting it with another chorale fugue; but I should like to compare it with the original, so pray, send it here!

... Farewell, dear sister, may we soon meet again. Do not forget the piece for the organ, and still less its author.¹⁸

The composer wrote Fanny once again regarding the A Major wedding piece, Aug. 15, 1844, Soden, requesting that she make another search for this piece. This manuscript was evidently not sent in time to be incorporated per se in the first movement of Sonata III, as the first movement of the sonata manuscript version bears the date Aug. 9, 1844. The sonata was completed on Aug. 17, 1844, as is indicated in the manuscript inscription for the second movement.¹⁹

Thus, it becomes apparent that a basic error in scholarship has been traditionally accepted as fact, that the 1829 A-Major organ piece for Fanny's wedding was incorporated per se into the fabric of Sonata III, i.

Two other compositions in A Major of the composer present themselves. He composed an A Major procession which is contained in Op. 89, *Heimkehr aus der Fremde* (*Son and Stranger*, the English version), and a "song," included in a letter to Fanny, dated June 14, 1830. The Op. 89 procession bears no thematic relationship to Sonata III, i, while the melodic outlines of the 1830 piece are mildly similar to the opening of Sonata III, i. This "song" may have been the composer's "afterthought" on the organ piece for Fanny's wedding.

... so I have written a song for you expressive of my wishes and thoughts. You were in my mind when I composed it, and I was in a tender mood. *There is indeed nothing very new in it*. You know me well, and what I am; in no respect am I changed, so you may smile at this and rejoice.²⁰

Sonata III's *Con moto maestoso* is a sonorous *sinfonia* in four to six voices. Tempo relationships to the voluntary can be identified:

Sonata III, i:

Sinfonia
Double Fugue
Sinfonia

Classic Voluntary

Slow
Allegro
(Slow)

Chronological List of English composers of Voluntaries

I. The Early Voluntary.

1. *Mulliner Book* (ca. 1550):

- a. Thomas Alwoode (16th c.) — No. 17 "Voluntary," g final
- b. Richard Farrant (died 1581) — No. 20 "Voluntary," g final

2. *My Ladye Nevells Book*, William Byrd (1543-1623):

- No. 26 "A Voluntarie: for my ladye nevelle," g final
- No. 28 "A Lesson or Voluntarie," g final
- No. 42 "A Voluntarie," c final

II. The Middle Voluntary, mid-late 17th century.

- Benjamin Rogers (1614-98)
- Christopher Gibbons (1615-76)
- Matthew Locke (1630-77)
- John Blow (1649-1708)
- Henry Purcell (1658/59-95)

III. The Late Voluntary, 18th century.

- Daniel Purcell (1660-1717)
 - Jeremiah Clarke (1673/74-1707)
 - William Croft (1678-1727)
 - Thomas Roseingrave (1670-1766)
 - Maurice Greene (1695-1755)
 - William Boyce (1710-79)
 - Charles John Stanley (1713-86)
 - William Walond (?) 1725-70
 - Benamin Coocke (1734-93)
 - Samuel Wesley (1766-1837)
 - Jonas Blewitt (treatise on organ and Voluntary, ca. 1795)
 - John Marsch (treatise on organ and Voluntary, 1791)
- Imitators of H. Purcell's style of composition

IV. Lesser 18th-century composers of Keyboard Voluntaries.

- William Hine (1687-1730)
- John Travers (1703-58)
- John Hames (died 1745)
- William Goodwin (18th c.)
- Starling Goodwin (18th c.)
- Henry Heron (18th c.)
- John Keeble (1711-86)
- John Alcock (1715-1806)
- John Worgan (1724-90)
- Charles Burney (1726-1814)
- Thomas Sanders Dupuis (1733-96)
- John Bennett (1735-84)
- Philip Hayes (1738-97)
- Jonathan Battishill (1738-1801)
- Matthew Camidge (1758-1844)
- Francis Linley (1771-1800)

V. The Mature Voluntary and its decline in the 19th century.

- John Marsch (died 1828)
- Charles Wesley (1757-1834)
- Samuel Wesley (1766-1837)
- William Russell (1777-1813)
- Thomas Adams (1785-1857)
- Samuel Sebastian Wesley (1810-76)

Late Voluntary

- Slow
- Allegro
- Fugato

Sonata V is a one-movement voluntary preceded by a proto-chorale introduction. The evolution of Sonata V can be traced in three manuscript versions to an eventual fourth version, the final printed version.

In the first manuscript version, Sonata V appeared thusly:²¹

Version One

- 1) Andante [proto-chorale] alla breve
- 2) Andante con moto (6/8)
- 3) Allegro maestoso (C=4/4)
- 4) Andante [re-harmonized proto-chorale]

According to Pearce,²² Mendelssohn next drew a red pencil mark through the "No. 4" Andante, writing "No. 3" with the same pencil against the re-harmonized proto-chorale and "fine" after the allegro maestoso:

Version Two

- 1) Andante [proto-chorale]
- 2) Andante con moto
- 3) Andante [re-harmonized proto-chorale]
- 4) Allegro maestoso

Thus, the sonata consisted of two large movements: 1) a ternary design (ABA) [chorale-Andante con moto-chorale]; 2) Allegro Maestoso [Rondo].

However, the composer changed his mind, and crossed out the repeated chorale (No. 3 in Version Two), giving us the final manuscript versions:

Version Three

- 1) Andante [proto-chorale], dated Frankfurt, Jan. 26, 1845.
- 2) Andante con moto, dated Sep. 9, 1844.
- 3) Allegro Maestoso, dated Sep. 9, 1844.

Version One, with the repeated chorale (No. 4), would have made a longer Sonata V, and would have also linked it with the German chorale partita, in which the cantus firmus was initially presented in a modestly harmonized version. After the succession of variations the chorale was often repeated at the end, whether or not the composer specified the repetition.

Version Two might have implied a refrain treatment with an "inner" movement placement of the proto-chorale.

Version Three (manuscript) appears in the first editions of Coventry and Hollier, and Breikopf and Härtel:

Version Four

- 1) Andante proto-chorale
- 2) Andante con moto — (attacca) — Allegro Maestoso.

The printed versions of Sonata V show the composer adopting the old Anglican voluntary type, in a fashion not unlike the grave of Sonata II; both sonatas open with broad, sonorous movements in four to six voices. Sonata V would have been an appropriate middle voluntary for the 19th-century English organist.

Fragments of this opening "chorale," Sonata V, resemble fragments of several chorale melodies; however, this "chorale" cannot be linked fully with any cantus prius factus. Thus, I use the term *protochorale* to designate what appears to be original with the composer.²³

At the end of the proto-chorale, Mendelssohn played one of his favorite "tricks," frequent in his extempore playing — the harmonization of an extended pedal tone. The final treble "D" of the proto-chorale melody is harmonized by a series of chromatically descending harmonies, m. 20-26.

Rockstro²⁴ described the andante con moto, Sonata V, after hearing the composer's first performance to a small audience, in which he used an 8' pedal registration.

The andante con moto is a simple binary form, plus coda: A (M. 1-16); B (m. 16-40); Coda (m. 40-55).

... Mr. Edwards points out that at the return of the initial theme at bar 25, Mendelssohn originally gave the entire score as now printed to the L.H. (Clav. I), and furnished the R.H. with Second Species Counterpoint.²⁵

The second section of this long movement, the allegro maestoso, beginning *attacca* from the preceding andante con moto, serves as a finale for Sonata V. The composer could have used sonata-allegro procedure here, especially in light of the brevity of the two subjects; however, he chose to construct a rondo

in five parts, plus coda:

- A—the rondo theme (m. 1-30), Tonic, D Major
- B—(m. 31-63), I-V
- A—(m. 63-79), V-I
- B—(m. 80-111), based on the parallel minor of the A theme
- A—(m. 112-32), a shorter version of A
- Coda—Chorale-like materials (m. 133-39), as in the introductory andante proto-chorale.

The composer preserved the "spirit" of the opening proto-chorale in the closing half-note materials of the allegro maestoso (m. 133-39), a unifying gesture. This I-m. coda may have been a "rounding-off" device, in lieu of a da capo chorale.

Mendelssohn used the chorale *Vater Unser im Himmelreich*,²⁶ mostly in five voices, as theme for Sonata VI, i (followed by five variations). This broad mezzo-piano statement of the theme is connected to Variation i by a treble "D" pedal tone, m. 24-26.

By a liberal application of the voluntary concept, in its classic and late manifestations, one might see Sonata VI in the following tempo and formal relationships:

Classic Voluntary:	Slow	Allegro (fugal)	Slow
Late Voluntary:	Slow	Allegro	Fugato (additional sections)
Sonata VI, i:	Andante sostenuto: Theme, Variations i-iii	Allegro molto: Variation iv	Sostenuto e legato: Fuga, Variation v
Sonata VI, ii:	-----	-----	Andante: Finale.

Thus, Sonata VI, i shows tempo relationships to the classic voluntary type, while Sonata VI, ii adds a final slow movement comparable to the late voluntary type.

The composer wrote slow concluding movements in Op. 65:

- 1) Sonata III, i, the reprise of the Con moto Maestoso²⁷
- 2) Sonata III, ii, Andante tranquillo (3/4)
- 3) Sonata VI, ii, Finale, Andante (6/8).

Sonata III's first movement, breadth and bold expressivity are contrasted with a second movement, which provides a mellow subdued ending for the sonata. This movement, while not an adagio, fulfills Frottscher's criteria for the "religious adagio"; further, it could also be labelled a "romance" or a song without words. Vendrey shows various melodic parallels between Sonata III, ii, and the chorale *Schmücke dich, o liebe Seele*.²⁸

Sonata VI's finale, marked andante, another "religious adagio," is a calm,

lyrical simple binary form: A (m. 1-16); B (m. 16-30); coda (m. 30-36). Pearce comments this movement was originally written in quarter notes and in 3/4 time.²⁹ The opening treble melody of the finale appears to have been based on the last four notes of the preceding fuga (V. 5), transposed to the tonic major mode:

Fuga: last two m. (treble)



Finale: first m. (treble)



Mendelssohn provided five slow sections in Op. 65:

- 1) Sonata I, ii, Adagio
- 2) Sonata IV, ii, Andante religioso
- 3, 4, 5) Sonata VI, Variations i-iii

Sonata I, ii, adagio, and Sonata IV, ii, andante religioso, both "religious adagios," are constructed as lyrical dialogues between two manuals of an organ,

clearly indicated by the composer's "Clav. I" and "Clav. II." Sonata I, ii, adagio (3/8), A-Flat Major, pp, unfolds in three-part form: A (m. 1-16); B (m. 16-40); coda (m. 56-78). This separate movement might well have been used by 19th-century English organists as an occasional voluntary, i.e., for an offertory or Communion piece. Sonata IV, ii, andante religioso (C=4/4), B-Flat Major, mezzo piano, another ternary song form, is a song-like dialogue in phrases subtly suggesting the application of gentle rubato — a "give and take," to lend more poise and grace to these short phrases. This movement presents a dialogue between the sections, and within the section, unfolding in meditative, if not "religious" terms. Vendrey compared the andante religioso to marches found in Baroque oratorios.³⁰ The variations in Sonata VI bear relationship to the large body of 19th-century English voluntaries which are based on psalm or hymn tunes, falling into the general category of occasional voluntary, rather than the larger middle voluntary.

(to be continued)

NOTES

¹Sir Walter Parratt, article "Voluntary" (with later additions) in *Grove's Dictionary of Music and Musicians*, 5th ed., ed. Eric Blom (New York: St. Martin's Press, 1954), IX, 72, col. 2.

²Thomas Morley, *A Plaine and easie Introduction to Practical Musike* [1597], edited by R. Alec Harman (New York: W. W. Norton, 1952), p. 222.

³Cecil Clutton and Austin Niland, *The British Organ* (London: B. T. Batsford, 1963), p. 122.

⁴See Wesley's works: *Twelve* [Thirteen] *Short Pieces, for the organ, with a Full Voluntary added*. Composed and inscribed to Organists in General, by Sam. Wesley (London: Clementi, 1815); a first edition copy is housed in the British Museum, pressmark h. 296. Selections are available in modern performance editions in *Early Organ Music*, ed. Basil Ramsey, III, 2-5; X, 2-3 (London: Novello, 1961).

⁵Clutton and Niland, *op. cit.*, p. 131.

⁶*Grove's*, X, 72; see C. W. Pearce, *Mendelssohn's Organ Sonatas Technically and Critically Discussed* (London: Vincent Music Company, n.d. [1910]), p. 5. Perhaps the best nineteenth-century discussion of Opus 65, with detailed analysis of each movement, comparisons with manuscript versions and relationship to Baroque and Romantic style. However, one must disregard most of the registrational comments because of their overly coloristic effects.

⁷See Samuel Sebastian Wesley, *Choral Song and Fugue in C Major*, ed. G. M. Garrett (London: Novello, n.d.).

⁸Pearce, *op. cit.*, p. 5.

⁹See Rockstro, *op. cit.*, pp. 81-82.

¹⁰See discussions below of Sonata IV, iii; Sonata V, i (6/8, Andante con moto); and Sonata VI, Variation iii for additional "pizzicato" bass treatments in the pedals.

¹¹Pearce, *op. cit.*, p. 20, plus musical example.

¹²This movement is derived from the composer's *Nachspiel in D Major (Organo pleno)*, composed in Rome, March 8, 1831, during his Italian-Swiss travels; see discussion below.

¹³See Edwards' commentary and the musical example in Pearce, *op. cit.*, p. 21.

¹⁴R. Werner, *op. cit.*, p. 120, and discussion below.

¹⁵Pearce, *op. cit.*, p. 24.

¹⁶See discussion of Sonata III, double fugue, below.

¹⁷E. Werner, *op. cit.*, p. 428.

¹⁸Selden-Goth, *op. cit.*, p. 335.

¹⁹Pearce, *op. cit.*, p. 27.

²⁰Wallace, *op. cit.*, pp. 14, for the letter, and 15-17, for the "song."

²¹See Pearce, *op. cit.*, pp. 69-70, for the re-harmonized proto-chorale.

²²Pearce, *op. cit.*, pp. 43-44.

²³See discussion below.

²⁴Rockstro, *op. cit.*, p. 110.

²⁵Pearce, *op. cit.*, p. 50 with musical example.

²⁶See discussion below of this chorale, its history and development.

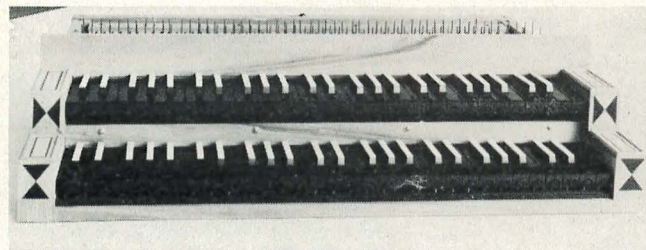
²⁷In the composer's day, in view of rampant transcriptions in all media, words may have been added to the slow movements of Opus 65. Pearce, *op. cit.*, p. 64 discusses such techniques by Mr. Edwin Flood, who adapted six movements from Op. 65 to sacred words.

²⁸Vendrey, *op. cit.*, p. 244.

²⁹Pearce, *op. cit.*, p. 64.

³⁰Vendrey, *op. cit.*, p. 251.

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The Tonal Evolution of the E. M. Skinner Organ

Part III

by Dorothy J. Holden

During the days of silent movies in the early part of this century, the theater organ came into use as a substitute for the orchestras employed by better theaters of the day, for the purpose of supplying suitable musical accompaniment and sound effects for motion pictures. Owing to Ernest M. Skinner's consuming interest in creating orchestral imitative stops, the Skinner organ was virtually an imitation symphony orchestra by the mid-teens, containing a good representation of most of the instruments of the orchestra. Thus, it is not surprising that the Skinner Organ Company became involved in the theater organ field. Their first instrument of this nature was a four-manual organ which was installed in the Elmwood Theater, Buffalo, N.Y., in 1913 (opus #216).¹

The earliest theater organs were basically romantic church organs with traps (sound effects) added. According to William H. Barnes and Edward B. Gammons in their book, *Two Centuries of American Organ Building*, "the first complete theater organ was not really developed until about 1915. Theater organs of this period were characterized by well balanced, crisp orchestral sound, and generally reflected their origins in romantic church organ design. Some even had several straight ranks. Keen 'pencil' strings, heavy, smooth-toned reeds, and several foundation sets were the basis of the specifications. Initially, the Tibia was considered a foundation stop and used little as a solo voice.

"Around 1921 the theater organ completely broke away from the church organ. Theater organs were more unified and included more solo stops. However, the Tibia was still only one of a collection of solo stops.

"In about 1926, the Tibia took over the theater organ tonal scheme completely. It was unified to the hilt and tremulated to the extreme. Voicing on all stops, with few exceptions, was less refined. Any attempt at ensemble was lost and the trend was to lushness and power rather than articulation."

The theater organ of the 1920s, as built by most organ companies, was a direct result of Robert Hope-Jones' influence. The Wurlitzer Organ Company, which acquired the Hope-Jones Organ Company and thus obtained "the most direct benefit of Hope-Jones' concepts,"² was the leading manufacturer of this type of instrument. The typical theater organs, as exemplified by the "Mighty Wurlitzer," had the following common characteristics:

1. They were built on the unit organ principle, by means of which tonal variety was obtained by utilizing a comparatively few ranks of pipes and making each of them available at several pitches (ranging from 16' on up to 2' or 1½') and on all manuals by the use of electrical relays.

2. The pipework was made with exaggerated scaling and voiced on rather high wind pressures, as compared to that used in most church or concert organs, resulting in very big flutes (Tibias), rather dull and heavy "Phonon" type diapasons, keen "frying bacon" strings, and highly colorful and individualistic reed stops.

3. The Diaphone, a valvular foundation stop with little harmonic development and an exceptionally quick attack and release, was used as a bass to diapasons at 16' and 32' pitch. (The exceedingly prompt speech of the Diaphone was a great advantage to the 1920s theater organist for playing the lively jazz and ragtime selections which enjoyed great popularity during that decade.)

4. Independent mutations or mixtures were almost entirely absent from their tonal schemes.

5. They had traps, such as drums, cymbals, xylophones, bird calls, auto horns, etc.

6. Almost without exception, they had the "horse-shoe" type of console with stop tabs.

The style 235 Wurlitzer Hope-Jones Unit Orchestra is a good example of

the kind of instrument which was installed in many movie theaters during the 1920s. It had a total of 71 stops, which were derived by unification and borrowing from eleven basic ranks of pipes. These ranks were: Harmonic Tuba, Diaphonic Diapason, Tibia Clausa, Clarinet, Orchestral Oboe, Kinura, Viole d'Orchestra, Viole Celeste, Salicional, Concert Flute, and Vox Humana. The specification, taken from *The Wurlitzer Theater Pipe Organ Fact Book* (reprinted by The Vestal Press), is as follows:

Pedal	
Tuba Profunda	16'
Diaphone	16'
Bourdon	16'
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Cello	8'
Flute	8'
Octave	4'
Piano	16'

Second Touch	
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	
Three Combination Toe Pistons	

Accompaniment	
Bourdon	16'
Contra Viole (TC)	16'
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Piano	16'
Kinura	8'
Viole d'Orchestre	8'
Viole Celeste	8'
Salicional	8'
Concert Flute	8'
Vox Humana	8'
Piccolo	4'
Viole	4'
Octave Celeste	4'
Salicet	4'
Flute	4'
Vox Humana	4'
Twelfth	2-2/3'
Piccolo	2'
Piano	8'
Piano	4'

Harp	
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Second Touch	
Harmonic Tuba	8'
Tibia Clausa	8'
Clarinet	8'
Sleigh Bells	
Xylophone	
Triangle	
Ten Adjustable Combination Pistons	

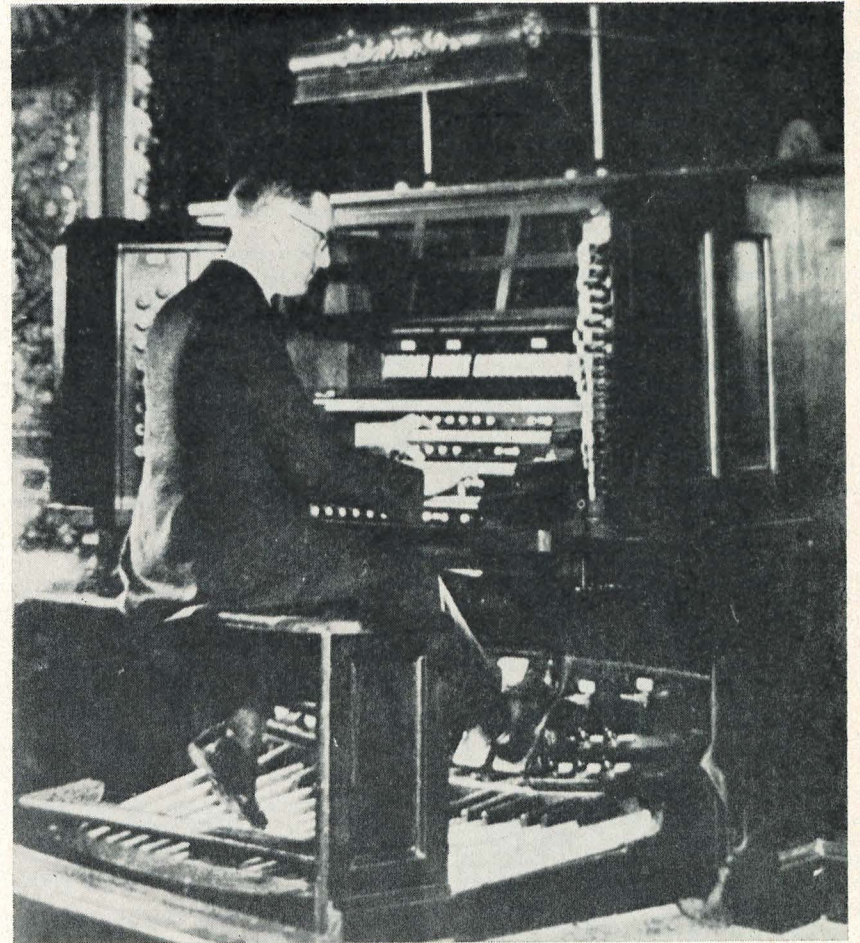
Great	
Tuba Profunda	16'
Diaphone	16'
Bourdon	16'
Contra Viole (TC)	16'
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Kinura	8'
Viole d'Orchestre	8'
Viole Celeste	8'
Salicional	8'
Concert Flute	8'
Vox Humana	8'
Harmonic Clarion	4'
Octave	4'
Piccolo	4'
Viole	4'
Octave Celeste	4'
Salicet	4'
Flute	4'
Twelfth	2-2/3'
Fifteenth	2'
Piccolo	2'
Tierce	1-3/5'
Piano	16'
Piano	8'
Piano	4'

Cathedral Chimes	
Sleigh Bells	
Xylophone	
Glockenspiel	
Orchestral Bells	
Chrysoglott	
Second Touch	
Tuba Profunda	16'
Tibia Clausa	8'
Ten Adjustable Combination Pistons	

Auto Horn	
Fire Gong	
Steamboat Whistle	Played by Six Toe Pistons
Horse Hoofs	
Bird Effect	
(Surf Effect)	
Door Bell — Push Button	

Judging by the success of the "Mighty Wurlitzer," most movie theater patrons and theater organists were apparently quite satisfied with this kind of instrument. However, Ernest Skinner definitely did not share their satisfaction, and, in fact, detested the Wurlitzer-Hope-Jones type of theater organ. In an article entitled "Cinema Music," which appeared in <i>The American Organist</i> in 1918 (vol. I, p. 417), Skinner expressed his distaste for such organs in rather sarcastic terms, as he described a recent movie-going experience:

"The organist faced a rainbow of many colored devices known by various names: Flop Keys will do as well as any other. The tones of this organ were voiced as loud as possible. The first that struck my ear was a wood flute of vast proportions and it was subject to a tremolo of terrific effectiveness, accompanied by one of those bean blower strings on a 15" wind so stridently voiced that they tasted like copper, the kind you hear in the merry-go-round affair that makes you think the pipes	
--	--



Unidentified organist at the console of the Skinner theater organ at the Colony Theatre, New York

Solo	
Tuba Profunda	16'
Harmonic Tuba	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Orchestral Oboe	8'
Kinura	8'
Harmonic Clarion	4'
Piccolo	4'
Cathedral Chimes	
Xylophone	
Glockenspiel	
Orchestral Bells	

Six Adjustable Combination Pistons	
General	
Two Expression Chambers	
Two General Tremulants	
One Vox Tremulant	
One Double Touch Sforzando Pedal	
First Touch — Full Stops (Wind)	
Second Touch — Everything	
One Double Touch Sforzando Pedal	
First Touch — Snare Drum	
Second Touch — Bass Drum and Cymbal	

Auto Horn	
Fire Gong	
Steamboat Whistle	Played by Six Toe Pistons
Horse Hoofs	
Bird Effect	
(Surf Effect)	
Door Bell — Push Button	

"The organist faced a rainbow of many colored devices known by various names: Flop Keys will do as well as any other. The tones of this organ were voiced as loud as possible. The first that struck my ear was a wood flute of vast proportions and it was subject to a tremolo of terrific effectiveness, accompanied by one of those bean blower strings on a 15" wind so stridently voiced that they tasted like copper, the kind you hear in the merry-go-round affair that makes you think the pipes

must be screwed into the wind chest to keep them from blowing out. The whole sound was a riot of immodest vulgarity that was an absolute shock to the sense and that made it impossible to fix your attention on the picture.

"This organ had traps.

"Once upon a time a man said to himself: I will make an organ imitate an orchestra; so he studied the orchestra, but all he could see was the traps, so he made organs having a few stops and many traps. This organ was built after this plan. It had ding-dongs, sleigh bells, xylophones, and an epiglotis or something that sounded like that, and a pneuria that buzzed, and a tuba on many inches of wind and the effect of the full organ was most original. It put the picture entirely out of business. The whole thing was most carefully designed to create an appetite for vulgarity. I did not hear one single musical note at this performance or the slightest indication of the influence of good taste."

In the article "Organ Building as a Fine Art," which appeared in the vol. 3, no. 1, 1925 issue of *Stop, Open, and Reed*, Skinner provided his own definition of a unit organ and explained his reasons for being against the unit type of organ construction:

"The unit organ is built upon a principle which substitutes octave couplers for pipes. It therefore at the outset eliminates a large number of pipes with a consequent loss of variety."

"... each stop in the unit organ is made to draw in several pitches. The large number of registers, notwithstanding the small number of stops is caused by drawing the same stop, not only on all the manuals but in octaves, superoctaves, sub octaves, fifths, etc., making frequently an organ of seven or eight real stops and 50 or 60 registers.

"In the classic organ, the backbone of the organ is of 8' pitch, the same as in any keyed instrument. The 16', 4' and 2' pitches are subsidiary and carefully voiced and proportioned so as not to distort the fundamental position of the sound as indicated on the printed page of a composition.

"In the unit organ, the 16', 4' and other pitches are borrowed from the 8' pitches. They are of the same strength and character. The voicer has no discretion whatever as to their strength or

character; any possibility of an artistic treatment does not exist; the design eliminated it at the outset. In the unit organ the 16', 4' and 2' and other pitches are greatly in excess of the fundamental 8' pitch. The very limited variety of normal pitch and color leaves nothing but octave couplers for variety and that is why all unit organs are all top and bottom. A distressing amount of sub growl or the sharp effect of the upper pitches is always moving the sound up or down an octave, from its indicated sound on the page of the music sheet. Inasmuch as the same colors are used on all the manuals there is no color independence. The substitution of octave couplers for new colors kills variety."

Continuing in the same article, Skinner offered his own theory for use of pipework with exaggerated scaling and tonal character in the unit type of theater organ:

"For some unknown reason the stops usually present in the theater unit organ seem to be selected for their antagonism to each other. Perhaps it is because they are so few in number that they are necessarily exaggerated in scale and tone in order to produce a forte."

Ernest Skinner had some very definite ideas on how a theater organ should be designed and built. In the article referred to above, he gave a description of what he termed a "legitimate" organ, as exemplified by the Skinner theater organ, along with his views of what a theater organ should be capable of doing:

"I hold that of all organs none is more demanding than one suitable for vitalizing pictures. Moving pictures reflect everything of life and are limited in scope only by the imagination of the producer. The organ should be able to reflect every shade of human emotion: love, anger, hate, sorrow, surprise, humor, ugliness, the sinister, and national idioms, to say nothing of dogs, chickens, horses, convulsions of nature, etc., dramatic qualities, fine shades of meaning, the military clang, etc.

"I am unable to convince myself that a colossal flute, an acid string, a vox humana, a biting 'Kinura,' a tuba and a few traps can in any way cover the ground as outlined above. The unit organ touches the orchestra nowhere, with an occasional exception in the strings.

"The legitimate organ has a pianissimo in variety. The next step up is a variety of soft flutes and strings. Then the larger strings and flutes and a great variety of orchestral reproductions, Oboe, English Horn, Musette, French Horn, Clarinet, Bassoon, Harp and so on up to the larger, though *not* thick flutes and big strings, Tubas, soft and loud pedal reeds and Diapasons, *not* extended from the manuals.

"All the foregoing voiced to work together or independently and a forte made up of many voices and not of two or three blatant ones. Every voice having neighbors in its own scale of dynamics and also in variety. All sounding as placed on the page and not an octave higher or lower as in the unit idea."

One of the largest and most complete theater organs built by the Skinner Organ Company was the four-manual instrument installed in the Capitol Theatre, Boston, Mass. (opus #369), in 1922.³ The Capitol Theatre Skinner consisted of 74 stops, as compared to the 71 stops in the 235 Wurlitzer Hope-Jones Unit Orchestra. However, as contrasted to the eleven ranks of pipes utilized in the Wurlitzer, the Skinner instrument contained 40 independent ranks. The tonal scheme is as follows:

**E. M. SKINNER ORGAN — Op. 369 — 1922
CAPITOL THEATRE, BOSTON**

Great

- Diapason 8'
- Major Flute 8'
- Gedeckt 8'
- Violoncello 8'
- Viole Celeste 8'
- String Organ IV 8'
- Dolce Celeste II 8'
- Unda Maris II 4'
- Orchestral Flute 4'
- Trumpet 16'
- Harmonic Trumpet 8'
- Clarion 4'
- Vox Humana 8'
- Celesta
- Harp
- Tremolo

Swell

- Bourdon 16'
- Diapason 8' (Gt)
- Major Flute 8' (Gt)
- Gedeckt 8' (Gt)
- Violoncello 8' (Gt)
- Viole Celeste 8' (Gt)
- String Organ IV 8' (Gt)
- Dolce Celeste II 8' (Gt)
- Unda Maris II 4' (Gt)
- Orchestral Flute 4' (Gt)
- Trumpet 16' (Gt)
- Harmonic Trumpet 8' (Gt)
- Clarion 4' (Gt)
- Vox Humana 8' (Gt)
- Corno d'Amour 8'
- Celesta (Gt)
- Harp (Gt)
- Tremolo

Orchestral

- Doppel Floete 8'
- Concert Flute 8'
- String Organ IV 8'
- Orchestral Strings II 8'
- Violina 4'
- Orchestral Flute 4'
- Nazard 2-2/3'
- Piccolo 2'
- Tierce 1-3/5'
- Septieme 1-1/7'
- Bassoon 16'
- Clarinet 8'
- English Horn 8'
- French Horn 8'
- Musette 8'
- Physharmonica 8'
- Tremolo

Solo

- Doppel Floete 8' (Orch)
- Concert Flute 8' (Orch)
- String Organ IV 8' (Orch)
- Orchestral Strings II 8' (Orch)
- Violina 4' (Orch)
- Orchestral Flute 4' (Orch)
- Nazard 2-2/3' (Orch)
- Piccolo 2' (Orch)
- Tierce 1-3/5' (Orch)
- Septieme 1-1/7' (Orch)
- Bassoon 16' (Orch)
- Clarinet 8' (Orch)
- English Horn 8' (Orch)
- French Horn 8' (Orch)
- Musette 8' (Orch)
- Orchestral Tuba 8'
- Cathedral Chimes
- Tremolo

Pedal

- Resultant 32'
- Diapason 16'
- Violine 16'
- Bourdon 16'
- Lieblich Gedeckt 16' (Sw)
- Octave 8'
- Gedeckt 8'
- Still Gedeckt 8' (Sw)
- Violoncello 8' (Gt)
- String Organ IV 8'
- Double Trumpet 16' (Gt)
- Bassoon 16' (Orch)
- Trumpet 8' (Gt)
- Bassoon 8' (Orch)
- Chimes

Traps

- Snare Drum
- Bass Drum
- Chinese Block
- Tamborine
- Cymbal
- Tympani
- Auto Horn
- Bird Song
- Orchestral Bells
- Xylophone

As can be seen from the above specification, the Skinner theater organ was not radically different from their church organ in some respects. The ranks were all straight with no unifications, although many of the stops were borrowed, or made interchangeable, between manuals to a much greater extent than was customary in Skinner church or concert organs. Also, there was a greater proportion of orchestral imitative stops, particularly those of the string family. There was no chorus work to speak of, although Skinner usually did include a full complement of mutations, on up to the Septieme, for color effects. These mutations were separate, independent ranks rather than being taken from an 8' rank (usually the Tibia), as was the case in most other makes of theatre organs.

In the vol. 1, no. 4, 1922, issue of *Stop, Open, and Reed*, from which the preceding stop list was taken, Ernest Skinner made these comments pertaining to the Capitol Theatre organ:

"The great difficulty with the ordinary organ in a motion picture theater is the distressing drop in the musical atmosphere that occurs when the orchestra ceases and the organ takes up the story.

"The orchestra is full of virile tone color and beautiful qualities with which we are all familiar. Attempts to give the organ more of the characteristics of the orchestra have been ill judged. The

result has been a noisy, coarse tone of very limited variety and a superabundance of so-called traps, i.e. drums, sleigh bells, xylophones and other vaudeville specialties that are far removed from the fundamental characteristics of the orchestra with which it is intended to alternate or accompany.

"The organ in the Capitol Theatre is designed to be a substitute for the orchestra in the truest sense. It has all of the representative color present in the orchestra; strings of all qualities and strength of tone that will continue the orchestral strings so exactly that one cannot tell when the transition is made. The French Horn, English Horn, Clarinet, Cello, Oboe are all exactly duplicated in this organ. There is also a Musette, a humorous tone which is some called the 'Charlie Chaplin' of the orchestra.

"There are so many lovely soft effects that they can hardly be approached by the orchestra.

"This organ also has the drums and other percussion effects above referred to but they are subsidiary as in the orchestra and do not dominate the instrument as customarily.

"The organ is fully capable of furnishing a musical atmosphere for every mood shown on the screen whether it be sentimental, angry, sad, militant or merely scenic; in short its resources are as ample as those of the finest symphony orchestra."

It is evident from the preceding quotation that Skinner's ideal theater organ should as closely as possible resemble the symphony orchestra in its tonal character and flexibility and should do so to the extent that it is impossible to determine when one leaves off and the other begins.

Ernest Skinner also had very definite opinions about the "movie music" which was played on the theater organ. He was totally against the use of rag-time or any loud music which, in his opinion, distracted from the picture itself. He also disliked extemporization for movie background music because most movie theater organists apparently did not extemporize well enough to satisfy his demanding and critical ear. Skinner's own idea of appropriate movie music was the playing of "classics on some soft stops" while the picture was in progress.⁴

It is interesting to note that the prompt-speaking Diaphone bass does not appear even in Skinner's largest theater organs. This, most likely, is no coincidence. He probably had no intention of hearing jazz or rag-time played on his instruments!

Quoting again from his article, "Cinema Music," Skinner had these comments regarding movie music:

"The movie organist has great opportunity for the display of musicianship, for the use of a great variety of vital music, for the association of a particular action with a musical idea that is closely related to it, for deftness in modulation both by note and color suitable to change of scene or action in the picture, and, most important of all, for making the organ vitalize the picture, being at all times subsidiary, suggestive, never obtrusive or distracting."

Since the primary purpose of the theater organ was to serve as a substitute for the orchestra, the Skinner theater organ, which probably came the closest of any to simulating the sounds of the orchestra, should have been an outstanding success in this field. In spite of this fact, compared to many organ companies during the heyday of the theater organ, the Skinner Organ Company sold very few instruments to theaters. The total output of the firm in this category between 1913 and 1931 was only 14 instruments.⁵ The most well-known and publicized of these were the four-manual organs installed in the Capitol Theatre, Boston, Mass., in 1922 (described earlier), and the Colony Theatre, New York, N.Y. (opus #485), in 1924.⁶

One major reason for the small number of theater organ installations by the Skinner Organ Company was that they made an exceptionally high quality instrument, which naturally commanded a higher price than their competitors' product.⁷ The other problem was that most movie-goers of that day were not "classically" oriented in their musical tastes and actually preferred the conventional unit organs that were in most

(Continued, page 15)

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Our Needy Organists

Musicians Who Cannot Earn a Living

by Irving Lowens

For 66 years, the New York Times has been printing an annual Christmas appeal, asking Gothamites to "Remember the Neediest — Share Blessings With Others."

Among musicians, there is no doubt about who the neediest are — they are the church organists.

By happenstance, last week I happened to be browsing through the December issue of "Music," official magazine of the American Guild of Organists. I had just finished reading last Sunday's Times and I stumbled across an astounding story which is eloquent testimony to the parlous state of our organists.

It seems that Charles Benbow, an internationally renowned young American organist, had requested a small grant from the Martha Baird Rockefeller Fund for Music in order to help finance a recital he wanted to play in Lincoln Center's Alice Tully Hall.

"I regret to tell you that we are not considering organists in our grant program," was the answer he got from the MBR Fund. "The Fund for Music generally makes grants to young solo professional performers who can reasonably be expected to maintain a career at the professional level. These have generally been instrumentalists and singers whose activities fall within the mainstream of musical life. The limited demand and opportunities for professional organists would seem to preclude the possibility of maintaining a soloist's career."

In other words, since there is no way organists can earn a living as a recitalist — according to the Fund and *pace* Virgil Fox — there is no reason why they should receive the same sort of help a singer, pianist or violinist might expect. Organists are, by definition, amateurs.

Shocking as this might seem, the MBR Fund could have gone much further in its evaluation of the organist's profession. Not only is it next to impossible for organists to undertake a soloist's career — it is also next to impossible for organists to support themselves when they have regular positions with churches, even large and prestigious ones.

A few years ago, the American Guild of Organists completed a comprehensive survey of its 16,000 members and gathered a considerable amount of hard factual data about salaries, education, working conditions and other economic matters of crucial interest to church musicians.

More than 4,000 detailed questionnaires were returned on an anonymous basis and the answers were then tabulated by a data processing company on a computer. Because of the large size of the sample, the AGO feels that the results of the survey can be accepted as an accurate representation of its entire membership.

The results sharply highlight what can only be termed the shocking economic position of church organists:

- Of the 4,000 AGO members quizzed, 37 percent served as organists, 48 percent served as organist-choirmasters, 5 percent served as choirmasters only and 4 percent were unemployed.

- Of those employed as organists only, 8 percent received no salary, 21 percent received \$1,000 or less, 44 percent received from \$1,100 to \$2,000, 18 percent received from \$2,100 to \$3,000 and 7 percent received from \$3,100 to \$5,000 per annum. To summarize, 98 percent of all church organists receive a salary of \$5,000 or less.

Organist-choirmasters did slightly better. Only 2 percent were unpaid, 7 percent received \$1,000 or less, 21 percent received from \$1,100 to \$2,000, 21 percent received from \$2,100 to \$3,000 and 23 percent received from \$3,100 to \$5,000. Here, 74 percent of all organist-choirmasters received a salary of \$5,000 or less.

To show how depressed the market for church musicians is, one need only turn to Jacquelyn Powell's article entitled "Do You Need a Raise?" in last month's issue of "Washingtonian," where characteristic salaries of Washingtonians practicing various callings are given.

Here are a few samples:

Karen Baker, a law clerk in the Justice Department, earned \$12,310. David Bruck, unemployed and collecting D.C. unemployment compensation, gets \$7,700. Thomas Caroselli, teller at the Union First Bank, earned \$7,500. James Imes, doorman at the Mayflower Hotel, earned \$6,340 plus tips. Sara Lord, hair stylist at Jean Pierre Sarfati, earned \$400 per week plus tips. Mary Mantoux, telephone operator at the U.S. Senate, earns \$11,022. Jane McLein, a checker at the Safeway, earned \$165 per week. Paula

Mr. Lowens, music critic for The Washington Star, wrote this article for that newspaper, where it appeared on Dec. 25, 1977. It is reprinted here by the kind permission of the author and The Washington Star, Sidney Epstein, executive editor.



The regal pictured above was recently built for David Rothe, California State University at Chico, by Marc Garnier of Le Mont Vouillot, France. It is the builder's first instrument in the United States and is constructed of hand planed old European oak in a manner similar to one described by Praetorius in vol. II of his 1619 treatise "Syntagma Musicum." It has

a five-octave range, from 16' CC (short bottom octave) to c'''. The two weighted horizontal bellows may be operated by an assistant standing behind the instrument or by a set of detachable pedals which activate two feeder bellows when pumped by the player. The instrument was inaugurated on Mar. 15, during a recital of music for two organs, trumpet, and regal, when Dr. Rothe was assisted by organist Tom Aiken, trumpeter Rick Winslow, and bellows assistants Laura Levers and Nancy Selvester.

George Faxon was organist for a concert of Music of Gardner Read held at Trinity Church, Boston, on Mar. 13. Included were solo organ works: Suite, Op. 81, Elegia Aria, Op. 91a, Six Preludes on Old Southern Hymns, Op. 112, and Variations on a Chromatic Ground, Op. 121. Ensemble works were Sinfonia da Chiesa, Op. 61b (brass and organ) and Invocation, Op. 135, for trombone and organ, a world premiere performance.

Pree, a legal secretary, earns \$15,500. Kevin Zartman, a delivery boy for the VIP System, earned \$6,240.

You get the picture.

Of course, there was a time when everybody involved in church work was miserably underpaid — dedication to God's work was supposed to be an adequate substitute for a low salary.

According to Jeremy Main's "A Troubled Calling" in the current issue of *Money*, "many Protestant ministers earn less than \$10,000 a year."

Others have it better, however.

Bishop Daniel A. Hart of Boston is paid \$575 per month and he finds that amount ample — but he has an apartment in Cardinal Cushing General Hospital, where he works, and he eats free in the staff cafeteria.

The Rev. Ronald F. Murray, 31, who presides over the Olive Chapel Baptist Church five miles west of Apex, N.C., "is paid \$13,200 a year in salary and fringe benefits, plus \$1,800 for car and other travel expenses. He and his wife Fredonna and their two small children live rent-free in the ample, modern parish house. Mrs. Murray finds the budget 'tight but livable.'"

Times are changing for the clergy. While many are still underpaid, "the minimum salary requirements of the various denominational bodies have, for the most part, eliminated the need for charitable donations, and the economic level of the profession has risen dramatically in the last 15 years," according to Maureen M. Morgan of the AGO Committee on Professional Status writing in the September 1977 issue of "Music."

Not so the church musician. The zeal of the clergy "to improve their own economic condition has not, unfortunately, served to raise the economic levels of all members of the family in equitable increments," Morgan continues. "At the present time, if one were to compare the salary of a clergyman with that of a full-time, well-trained musician, one would find the clergy compensation package to be two, three and even four times the amount of the no-benefits salary of the musician!"

Why is it that organists are excluded from the community of working musicians and fail to "fall within the mainstream of musical life?"

That isn't a very difficult question to answer.

Organists are associated with the world of the church; other musicians are associated with the secular world of concerts and recitals. As a consequence, organists' salaries are based on the genteel-poor salaries characteristic of those who labor in behalf of the cause of religion and not on the considerably higher salaries of those such as orchestral musicians who labor in behalf of music.

This is an ironic state of affairs, since many people never hear serious music anywhere except in a church.

Marilou Kratzenstein of the AGO accurately points out that the church "is the only place where they make contact with their cultural heritage (provided they belong to a church which has a good music program). Few of these people would consider spending money for a symphony concert or a program of choral music. It is not too much for them to put out \$7.50 for a ticket to a rock concert. But don't expect them to spend a fraction of that amount for a classical concert. It's not high enough on their scale of priorities."

"One of the inevitable next steps is to fight for honorable working conditions and a decent wage. To accept an excessively low salary propagates the myth that the organist/church musician does work which is unimportant. That's the real tragedy of the lower salary."

"Any organist who agrees to be severely underpaid is guilty of lowering the standards and the image of organists and church musicians in his community. His or her actions make it difficult, if not impossible, for other organists to receive adequate compensation."

"Moreover, it's not a big step between having a church music program of negligible importance and eliminating this program altogether. The struggle for adequate compensation is more than an end in itself. It's part of a much broader goal — that of preserving and continuing to develop the art of organ playing and the great choral literature of the church."

Today is Christmas Day, and the likelihood is that you will be hearing a lot of music, whether or not you go to church. It would be an act of simple decency and Christian charity to consider the state of poverty to which organists have been unjustly condemned, and to help them to escape from it.

Here & There

William H. Barnes, well-known author and organist, has donated his collection of recital programs, press clippings, photographs, and documents to the archives of the Organ Historical Society, of which he is an honorary member. The memorabilia were collected during the donor's career of more than 60 years as an organ consultant and architect. The OHS archives are housed in the library of Ohio Wesleyan University at Delaware, OH.

Charles C. Bradley, Jr., played his first recital as organist-choirmaster-carillonneur at the Cathedral of St. John the Evangelist, Spokane, WA, last fall, when his program consisted of Tournemire: Choral-Improvisation "Victimae paschali"; Bach: Fantasia in G, BWV 572; Sowerby: Prelude on "Malager"; and Vierne: Second Symphony. He had previously performed the Vierne at the Cathedral of Notre-Dame in Paris.

Delores Bruch was organist with George Boberg, percussionist, in a performance of Samuel Adler's "Xenia" which took place on Feb. 21 at the University of Kansas, Lawrence. The program of contemporary works for various instruments was part of the 1978 Symposium of Contemporary Music at which Milton Babbitt was the guest composer.

George Baker, Michele Johns, Dennis Schmidt, and Kenneth Sweetman, doctoral students at the University of Michigan, Ann Arbor, performed the complete Clavierübung III of J. S. Bach on March 13, at St. Mary's Cathedral in Gaylord, MI. The program was given for the Northern Michigan AGO chapter.

Orgue Vivant was the name of a series of recitals which took place as a festival during February and March in Lille, France. Jérôme Faucheur, Richard Townsend, Jean-François Vaucher, Jean Galard, and Jean Guillou played topical programs on organ music from the time of Bach to the present.



Odile Pierre, titular organist of the Church of the Madeleine in Paris, has been elevated to the Legion of Honor by the French government. She is the sixth living organist to be so honored and received the award medal from the President of France in private ceremonies last month.

Visiting Swiss organist Lionel Rogg gave a master class in improvisation for the organ students of Southern Methodist University, Dallas, on March 7.

An attractive catalog of the **Church Music of Telemann**, with introductory material and illustrations, has been released by the Hänssler Verlag in Neuhausen-Stuttgart, West Germany. Inquiries may be directed to P.O. Box 1220.

The "Harmonie-messe" in B-Flat Major of Joseph Haydn was heard on Mar. 5 at Centenary Methodist Church, Winston-Salem, NC, and on Mar. 12 at Covenant Presbyterian Church, Charlotte, NC. Choirs of both churches under the direction of Ray T. Branton and Richard M. Peek, respectively, were accompanied by an orchestra.

Here & There

Imogene Horsley, Stanford University, is the author of an article in the current issue (XXX/3) of the *Journal of the American Musicological Society*. Entitled "Full and Short Scores in the Accompaniment of Italian Church Music in the Early Baroque," it deals with the repertory and performance practice of accompanied church music in the major churches of northern Italy at the turn of the 17th century.

Donald S. Sutherland played the New York premiere of Gunther Schuller's "Triptych for Organ" on Feb. 14 at St. Thomas Church. The composer was present for this performance of the work, commissioned by the AGO for the Boston convention in 1976 and dedicated to T. Tertius Noble, founder of the choir school at St. Thomas. Mr. Schuller was a member of the choir as a boy soprano.

Kenneth Landis, who with his wife Ellen directs the music program at Market Square Presbyterian Church in Harrisburg, has been appointed to a term on the Pennsylvania Council on the Arts. The appointment, made by the governor, will involve chairmanship of a statewide conference.

Alec Wyton's **The Psalm of Christ**, a setting of 40 poems dealing with Psalm 22 by Chad Walsh, received its initial performance on Mar. 19 at St. James Episcopal Church in New York City. The premiere of the same composer's **Palm Sunday** was given that day by Frederick Swann; the work was written for the dedication of the Trompeta Majestatis at Riverside Church.

Myron Leet and Beverly Ratcliffe were the organists for a **Double Organ recital** at the First Presbyterian Church of Wilkes-Barre, PA, on Jan. 22. The works for two organs were A-Minor Echo Fantasia, Sweelinck; Sonata 5, Soler; Echo, Scronx; Concerto, Lucchinetti. Organ solos by La Montaine, Buxtehude, Stewart, Dubois, and Williamson, and Reger completed the program.

Edgar P. Billups, former organist and choirmaster at Christ Church, Grosse Pointe, MI, has been honored by a resolution adopted by the Michigan State Legislature. The statement noted the high reputation of Mr. Billups' work in Michigan church music, both at Grosse Pointe and at his previous position in Pontiac. He is now at St. Paul's Episcopal Church, San Diego, CA.

Herman Berlinski has completed a recital tour of the south and the west coast, and has been invited to play programs in London, Paris, and Uppsala next fall. He is also scheduled to make a series of recordings on the Ruffatti organ in St. Mary's Cathedral, San Francisco.

David Shuler, organist and composer from New York City, has won the first Thor Johnson Memorial Anthem Competition sponsored by the Moravian Music Foundation. His anthem, "Be Joyful in the Lord," was selected from 65 works submitted. The first performance of the SATB work (with organ) will be given at the 13th Moravian Music Festival in Winston-Salem, NC, June 23. Mr. Shuler, 24, has studied at the Eastman School of Music with Samuel Adler, Joseph Schwantner, and Warren Benson. He currently studies with George Edwards and Jack Beeson at Columbia University. The competition he won was established last year in memory of internationally-known conductor Thor Johnson.

Tonal Evolution

(Continued from p. 13)

theaters. The Skinner theater organ, with its great refinement, no doubt sounded too much like a church organ to the public, as well as to movie theater organists and the theater managers, who had the say as to what kind of organ would be purchased for their theaters. In their minds, such an instrument just wasn't suitable for such a secular and profane function. Moreover, since Skinner was much opposed to the horse-shoe console with stop-keys and insisted upon the consistent use of draw-knob consoles even for his theater organs, they also looked like church organs.

The comparatively gentle and refined Skinner theater organ, needless to say, never really did gain widespread acceptance. Meanwhile, the "Mighty Wurlitzer" reigned king of the movie organ scene throughout the 1920s, continuing in popularity even after the advent of the "talkies" in the late 1920's put an end to any real need for the organ in the capacity of providing background music and sound effects for movies. It is ironic that Ernest Skinner's extraordinary success in building a truly orchestral theater organ was, for the most part, the very thing that was responsible for its commercial failure in the movie theater world.

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NOTES

¹ E. A. Boadway, "The Skinner & Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, July & August, 1972, p. 5.

² W. H. Barnes & E. B. Gammons, *Two Centuries of American Organ Building*. Melville, N.Y.: Belwin-Mills Publishing Corp., 1970, p. 54.

³ E. A. Boadway, "The Skinner & Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, September, 1972, p. 4.

⁴ Ernest M. Skinner, "Cinema Music." *The American Organist*, vol. I (1918), p. 418.

⁵ E. A. Boadway, "The Skinner and Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*.

⁶ E. A. Boadway, "The Skinner and Aeolian-Skinner Opus List." *The Boston Organ Club Newsletter*, September, 1972, p. 7.

⁷ *Stop, Open, and Reed*, vol. 1, no. 2 (April, 1922), p. 10.

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The Philips Academy Organ — A Throughbred

by Thomas Murray

Many famous organists figure in the story of the giant 1927 Casavant at Phillips Academy. Their names will be mentioned at the appropriate place in this brief account of the organ but I would be amiss if I did not speak first of the remarkable person whose respected presence on the Phillips Andover scene helps to account for the organ's very existence. That man was Carl Pfatteicher, director of music at Phillips from 1912 until 1947. From his own scrapbooks we quickly sense the kind of musician he was—in 1913, a series of Bach lecture-recitals; in 1918, performances of the *Orgelbüchlein* and the trio sonatas; in 1925, a recital of the precursors of Bach: Cabézon, Scheidt, Raison, Muffat, Lebegue, Buxtehude, Clérambault — all these programs being held in the old "stone chapel" at Phillips. He also brought the best visiting recitalists to the "stone chapel" — Courboin, Farnam, Dupré — and no doubt welcomed them back in later years when he was able to offer them a far better instrument, the one which concerns us now.

A gift from Thomas Cochran in memory of his wife, Martha Cochran, the organ in question was first installed in George Washington Hall at the

academy. It was officially opened in a recital by Louis Vierne on April 11 of that year, and it is worth noting that M. Vierne closed the performance with his newly-composed *Pièces de Fantaisie* (1st suite, op. 51), written the previous year and presented for the first time in America on his 1927 tour.

In 1929, again through the generosity of Mr. Cochran, the school began work on a new chapel. It was probably assumed that this building would also have a new organ in due season, but with the burden of the great depression during the ensuing years, a decision was made to move the Casavant organ to the chapel. Thus the instrument began second chapter in its history in a new location soon after its dedication—barely five years in fact, since the organ was rededicated in the chapel on May 8, 1932. In this chapel the organ has stood to the present time, heard in recitals by the great organists of the era: Bonnet, Dupré, Ramin, Germani (who had also performed on it in its original home), and others.

Given such illustrious performers, one might think that the organ has been heard to excellent advantage, but, unfortunately, such is not the case. The problem here is one over which a performer has no control. The academy

organ, all 99 stops of it, is hopelessly, irredeemably buried. Virtually everyone who knows the organ will agree that it does not—it can not—sound well in its present environment. It was probably not very effective in Washington Hall either, if the size of the chamber openings is any indication, but in its present location it is utterly stifled. The sound of the manual divisions is obstructed by an elaborately-carved case-facade and grille (the "case" portion is an architect's adaptation of the 18th century 3-tower cases found in many of the old English churches, and is to be utilized in the new chapel organ), while the sound of the pedal organ (or a fraction thereof) is heard through a small arch off to one side. The sound of the Swell fares best in the chapel because of its wide, shallow chamber and high placement. Unquestionably the Choir fares worst, speaking as it does directly into the woodwork of the facade.

But when one penetrates the shell which so effectively imprisons the color and intimacy of the voicing one is impressed (if he has the broadminded musical outlook which will allow an appreciation of this kind of instrument in the first place) with the quality of everything—mechanism, materials and voicing. Why doesn't Phillips

keep it and restore it? For one thing (let the prospective buyer be fully aware), everything will need re-leathering. There are some 20 reservoirs, not to mention the console, swell shade motors and chests. For the organ to function reliably this re-leathering ought to be done completely, and a thorough search for the very finest leather available would be a wise preliminary task. It makes far better sense for the school to do precisely what it has done: namely, to contract for an instrument of half the size and give it all the advantages of good placement, something which the Casavant will never have in its present site.

But from the first time I saw the instrument I have felt that it is one of the finest and most complete organs of its type, an instrument which, if installed in its present layout (it is only one division deep at any point) but without any obstruction to the sound, has great potential. The organ will become a source of pipes (and very fine ones at that, as there are a number of tin ranks) for the new instrument unless someone has a good location, the financial resources, and the vision to preserve it intact—someone who likes the concept of such an organ and who thinks, as I do, that it deserves to live.

THE ORGAN

Casavant Brothers, Limited, St. Hyacinthe, Quebec, Canada, builders. New England representative: J. A. R. Morel, 64 Porter street, Somerville, Mass.

Great Organ		Choir Organ	
WIND: FLUE 5 INCHES		WIND: FLUE 5 INCHES	
REEDS 10 INCHES		REEDS 10 INCHES	
	Feet	Pipes	Feet
1 Double Open Diapason	16	73	37 Quintatön
2 Bourdon	16	73	38 Open Diapason
3 1st Open Diapason	8	73	39 Melodia
4 2nd Open Diapason	8	73	†40 Rohr Flute (metal)
5 3rd Open Diapason	8	73	41 Quintadena
6 Hohl Flute	8	73	42 Viole d'Orchestre
7 Bourdon	8	73	43 Viole Celeste
8 Gemshorn	8	73	44 Dulciana
9 Octave	4	73	45 Octave
10 Harmonic Flute	4	73	†46 Flûte d'Amour
11 Twelfth	2	2-3	†47 Nazard
12 Fifteenth	2	61	†48 Flageolet
13 Cornet	Vrks.	365	†49 Tierce
14 Fourniture (15, 19, 22, 26)	IVrks.	292	†50 Petite Quinte
15 Contra Tromba	16	73	†51 Septième
16 Tromba (bright)	8	73	†52 Piccolo
17 Clarion	4	73	53 Cornet (synthetic)
Chimes (from Solo)			54 Bassoon
Celesta (from Choir)			55 Trumpet
			56 Clarinet
			57 Orchestral Oboe
			58 Clarion
			59 Celesta (prepared for only)
			Harp (or Celesta Sub)
			Chimes (from Solo)
			Tremulant
			† forming synthetic Cornet VIIIrks.

Swell Organ		Solo Organ	
WIND: FLUE 5 INCHES		WIND: FLUE 10 INCHES	
REEDS 10 INCHES		REEDS 20 INCHES	
	Feet	Pipes	Feet
18 Bourdon	16	73	60 Contra Gamba
19 Open Diapason	8	73	61 Diapason
20 Geigen Principal	8	73	62 Grosse Flûte
21 Flûte Traverse	8	73	63 Gamba
22 Cor de Nuit	8	73	64 Gamba Celeste
23 Viola da Gamba	8	73	65 Octave
24 Voix Celeste	8	73	66 Flûte Octaviant
25 Dolcissimo	4	73	67 Viola
26 Octave	4	73	68 Grand Cornet
27 Flûte Octaviant	4	73	69 Tuba Magna
28 Violina	4	73	70 Tuba Mirabilis
29 Piccolo	2	61	71 French Horn
30 Cornet	Vrks.	365	72 Cor Anglais
31 Plein Jeu	IVrks.	292	73 Tuba Clarion
32 Double Trumpet	16	73	74 Chimes (class A) (prepared for only)
33 Cornopean	8	73	Celesta from Choir Tremulant
34 Oboe	8	73	
35 Vox Humana	8	73	
36 Clarion	4	73	
Chimes (from Solo)			
Celesta (from Choir)			
Tremulant			

Since this organ will soon be dismantled when it is replaced by a smaller new instrument, unless a new home for it intact and restored can be found, a brief history of it is given here. The specification given above was taken from the dedication recital brochure. The prepared-for stops were added, including no. 88, which has 32 pipes. Note that the pedal division contains 14 independent registers. Of the nine manual 16' stops, only one is borrowed to the pedal. The Cornets are of ample scale, rather than being of the "Dulciana" type. Most of the manual stops, including the mixtures, extend up one full octave

Pedal Organ		
WIND: FLUE 5 INCHES		
REEDS 10 INCHES		
75 Double Open Diapason (20 from No. 77)	32	12
76 Soubasse (20 from No. 78)	32	12
77 Open Diapason	16	32
78 Bourdon	16	32
79 Violone	16	32
80 Dulciana	16	32
81 Gedeckt (from Swell)	16	
*82 Quint	10	2-3 32
83 Octave (20 from No. 77)	8	12
84 Flute	8	32
85 Gedeckt (from Swell)	8	
86 Cello	8	32
*87 Dulciana (from No. 80)	8	12
**88 Tierce	6	2-5 3
* 89 Quint (20 from no. 82)	5	1-3 12
90 Super Octave (20 from No. 83)	4	12
91 Bourdon	4	32
92 Gedeckt (from Swell)	4	
93 Dulciana (from No. 80)	4	12
94 Contra Trombone (20 from No. 95)	32	12
95 Trombone	16	32
96 Bassoon	16	32
97 Trumpet	8	32
98 Clarion	4	32
*99 Octave Clarion	2	32
Chimes (from Solo)		
NOTE: Stops marked "*" prepared for in console only		

Couplers		
100 Great to Pedal		
101 Swell to Pedal		
102 Great to Pedal Super		
103 Swell to Pedal Super		
104 Choir to Pedal		
105 Choir to Pedal Super		
106 Solo to Pedal		
107 Solo to Pedal Super		
108 Swell to Great Unison		
109 Swell to Great Sub		
110 Swell to Great Super		
111 Swell to Choir Unison		
112 Swell to Choir Sub		
113 Swell to Choir Super		
114 Choir to Great Unison		
115 Choir to Great Sub		
116 Choir to Great Super		
117 Solo to Great Unison		
118 Solo to Great Sub		
119 Solo to Great Super		
120 Solo to Swell Unison		
121 Solo to Swell Sub		
122 Solo to Swell Super		
123 Solo to Choir Unison		
124 Solo to Choir Sub		
125 Solo to Choir Super		

Combination Couplers		
141 Choir & Pedal		143 Swell & Pedal
142 Great & Pedal		144 Solo & Pedal

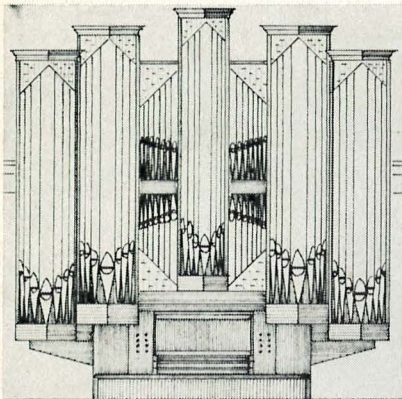
Adjustable Combination Pistons		
1, 2, 3, 4, 5, 6, 7, 8, to Great		
1, 2, 3, 4, 5, 6, 7, 8, to Swell		
1, 2, 3, 4, 5, 6, 7, 8, to Solo		
1, 2, 3, 4, 5, 6, 7, 8, to Choir		
1, 2, 3, 4, 5, 6, 7, 8, to Pedal		
1, 2, 3, 4, 5, 6, 7, 8, to Entire (foot)		

Releases		
To Pedal	To Great	To Solo
To Choir	To Swell	To Entire Organ
	Adjuster	

Reversible Thumb Pistons		
Solo to Pedal	} all duplicated on foot pistons	
Swell to Pedal		
Great to Pedal		
Choir to Pedal		
Swell to Great		
Choir to Great		
Solo to Great		
Swell to Choir		
Full Organ (foot)		

Balanced Pedals		
Swell Pedal to Swell		
Swell Pedal to Choir		
Swell Pedal to Solo		
Crescendo on Entire Organ		
Crescendo Indicator		
Wind Indicator		
Full Organ Indicator		
Electro-Pneumatic Action		
Detached console, movable		

above the keyboard — this because of the provision of octave couplers in each division, including the Great. The chorus work is intentionally voiced so as to avoid an offensive sound when the octave coupler is used. The Choir mutations, when heard at close range, are by no means as timid as might be expected in an organ of 1927. The Choir Trumpet is the brightest in timbre of all the chorus reeds; the Great Trombas are not as "smooth" as those found in E. M. Skinner organs. Note also the bold Diapason chorus in the Solo: 8' Diapason, 4' Octave, and Grand Cornet VII (1-8-12-15-17-19-22 at middle C).



New Organs



Visser-Rowland Associates, Inc.*, Houston, TX, have received a contract from the First Lutheran Church of Temple, TX, to build a new organ of 2 manuals and 23 ranks, to be completed in 1980. The instrument will have mechanical key and stop action, and will have a third manual for coupling. Lack of vertical height in the balcony required placement of the Brustwerk behind and above Hauptwerk, which has a mirror-image façade of 8' Prinzipal pipes. White neo-colonial case-work will match the decor of the room. The rosewood/boxwood keys will be of reverse color. The voicing style will follow that of 17th-century North Germany.

*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

HAUPTWERK

Prinzipal 8' (75% tin) 56 pipes
Rohrflöte 8' 56 pipes
Oktav 4' 56 pipes
Blockflöte 4' 56 pipes
Waldflöte 2' 56 pipes
Sesquialtera II (TC) 88 pipes
Mixture IV 1-1/3' 224 pipes
Trompetregal 8' (En chamade) 56 pipes

SCHWELLWERK/BRUSTWERK

Gedackt 8' 56 pipes
Gemshorn 4' 56 pipes
Prestant 2' 56 pipes
Larigot 1-1/3' 56 pipes
Scharf IV 1' 224 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDALWERK

Subbass 16' 30 pipes
Prinzipal 8' 30 pipes
Schalmey 4' 30 pipes
HW/Pd
BW/Pd

M. P. Möller, Inc., of Hagerstown, MD, has received a contract from Shenandoah College and Conservatory of Music, Winchester, VA, for a new 3-manual organ of 29 stops and 43 ranks. It will be completed fall, 1979, in a gallery across the front of a new chapel/recital hall, with Ruckpositiv on the rail. The instrument will have suspended mechanical key action and mechanical stop action, with winding from a single bellows. The design was by Drs. Steven Cooksey, James Kriewald, and James Laster of the conservatory faculty, in consultation with Christoph W. Linde and Ronald F. Ellis of the firm.

HAUPTWERK

Bordun 16' 56 pipes
Principal 8' 56 pipes
Rohrflöte 8' 56 pipes
Oktave 4' 56 pipes
Cornet II (half-pull) 112 pipes
Oktave 2' 56 pipes
Mixture IV-V 1-1/3' 268 pipes
Trompete 8' 56 pipes
RP/HW
SW/HW

RUCKPOSITIV

Gedackt 8' 56 pipes
Principal 4' 56 pipes
Flöte 4' 56 pipes
Cornet II (prepared)
Gemshorn 2' 56 pipes
Quinte 1-1/3' 56 pipes
Scharf IV 1' 224 pipes
Krummhorn 8' 56 pipes
Tremulant

SCHWELLWERK

Rohrgedackt 8' 56 pipes
Gamba 8' 56 pipes
Schwebung 8' (TC) 44 pipes
Blockflöte 4' 56 pipes
Principal 2' 56 pipes
Sesquialtera II 88 pipes
Zimbel III 2/3' 168 pipes
Oboe 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 30 pipes
Octavbass (wood) 8' 30 pipes
Oktave 4' 30 pipes
Mixture IV 2-2/3' 120 pipes
Fagott 16' 30 pipes
Klarine 4' 30 pipes
HW/Pd
RP/Pd
SW/Pd

The Reuter Organ Co. of Lawrence, KS, has built a new 2-manual and pedal organ of 16 stops for St. John's Lutheran Church in Wolsey, SD. The mechanical-action instrument speaks from the rear gallery and was designed in consultation with Dr. Arthur Birby of the University of Wyoming. John Frykman of Minneapolis was in charge of the sale and installation; final voicing was by Max Mayse and Franklin Mitchell, tonal director for the firm. The case is of oak, the keys are of rosewood, with pear sharps overlaid with ivory, and the music desk is of burl walnut. Combination action is permitted by the use of electric stop action.

*Franklin Mitchell, member, American Institute of Organbuilders.

HAUPTWERK

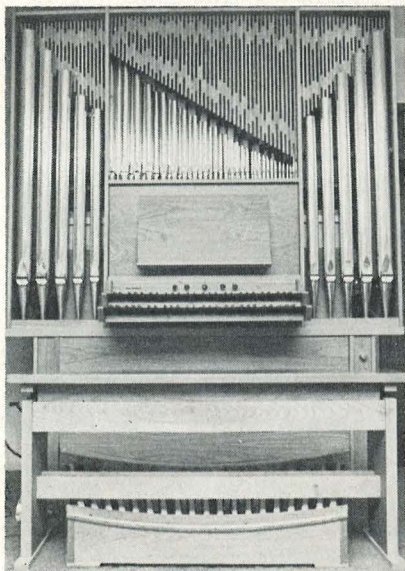
Prestant 8'
Bordun 8'
Oktav 4'
Flachflöte 2'
Mixture III
Trompete 8'

SCHWELLWERK

Rohrflöte 8'
Spitzflöte 4'
Nasat 2-2/3'
Prinzipal 2'
Terz 1-3/5'
Quinte 1-1/3'

PEDAL

Subbass 16'
Gemshorn 8'
Choral Bass 4'
Fagott 16'



Roy Redman,* Ft. Worth, TX, has built a compact instrument for the residence of Dr. Thomas K. Brown, Denton, TX. The 2-manual and pedal organ has three stops with mechanical action. The case and pipeshades are of white oak; keys and stop knobs are of ebony, with ivory-plated sharps.

*Roy Redman, member, American Institute of Organbuilders.

MANUAL I

Holzgedackt 8' 61 pipes
Principal 4' 61 pipes

MANUAL II

Holzgedackt 8' (by transmission)

PEDAL

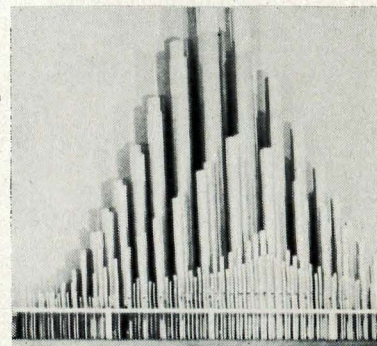
Gedackflöte 8' 32 pipes
Principal 4' (by transmission)

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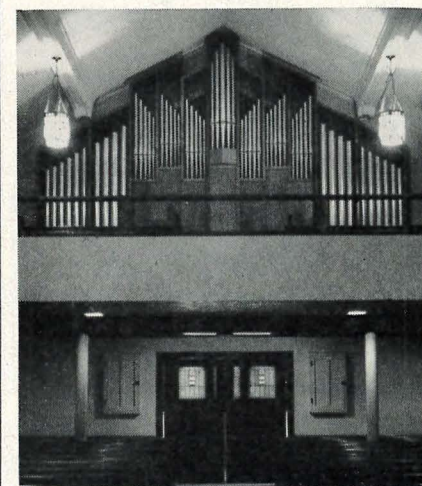
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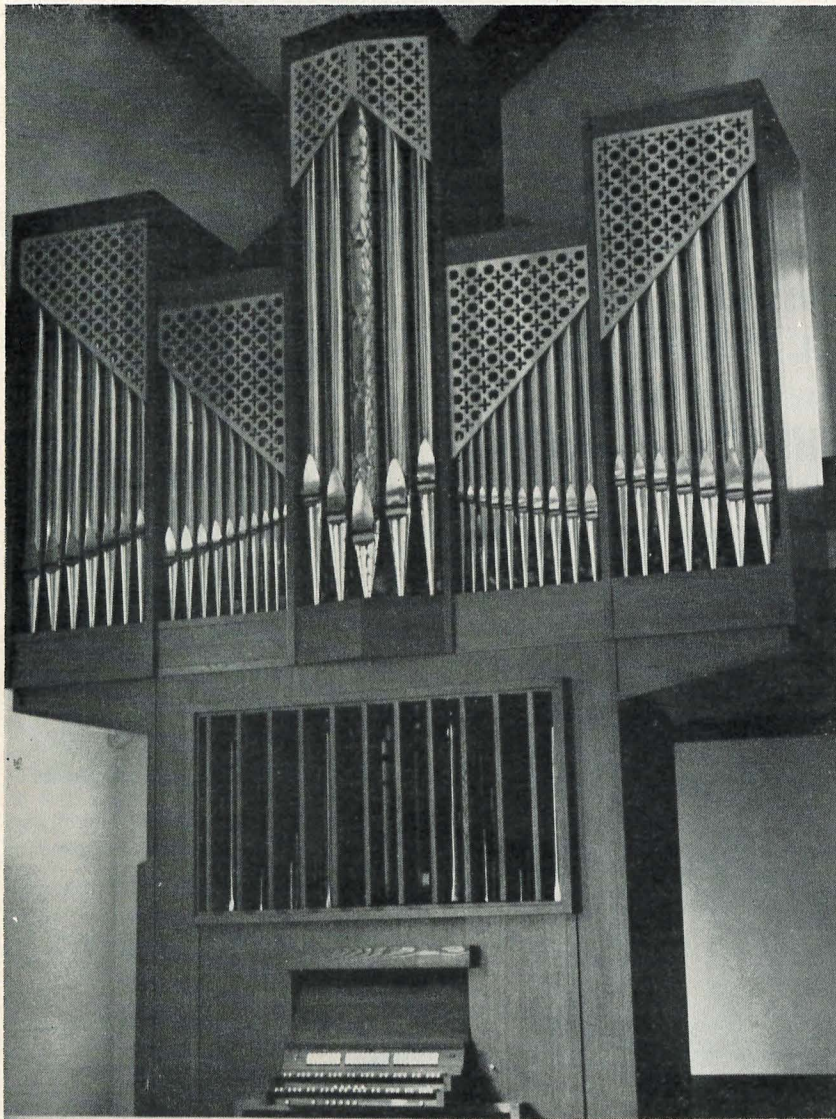
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Robert L. Sipe, Inc., Dallas, TX, has completed a 2-manual and pedal instrument for Christ Lutheran Church, San Antonio, TX. The organ has 20 stops and 28 ranks; it stands on the main floor level at the rear of the building, with the choir across the center aisle. It has mechanical key action and electric stop action with solid-state combination system. The front pipes of 90% polished tin stand in a case of oak with pipeshades carved from sycamore. The Great Principal 8' shares the lower octave of the Pedal Principal 8'. The opening recital was played by Jerald Hamilton on Nov. 6, 1977.

Sesquialtera II 122 pipes
Tremulant
Swell to Great

SWELL

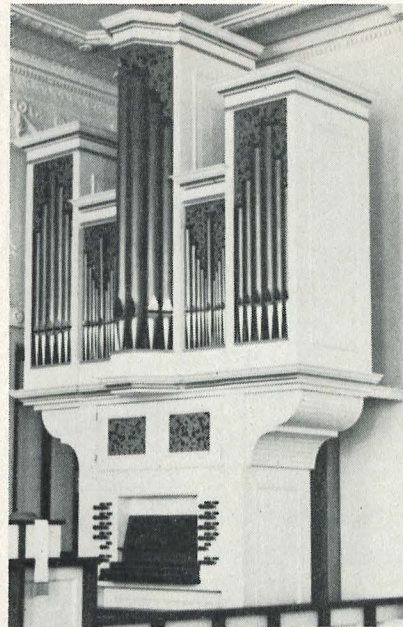
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Rohrflöte 8' 61 pipes
Nachthorn 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Scharf III 183 pipes
Hautbois 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 96 pipes
Fagott 16' 32 pipes
Swell to Pedal
Great to Pedal

GREAT

Principal 8' 49 pipes
Gedeckt 8' 61 pipes
Octave 4' 61 pipes
Spillflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture III-IV 232 pipes



John Brombaugh & Co., formerly of Middletown, OH, have completed a 2-manual and pedal organ of 18 stops for the First United Methodist Church of Oberlin, OH. It is Op. 15 and has mechanical action. Manual keyboards are of oak, with sharp combs of ebony and naturals plated with cow bone. A single large wedge bellows supplies wind at a pressure of 81 mm. The scaling and voicing is similar to the style of Schnitger and the temperament is Kirnberger III. The poplar case is painted white with gilded ornaments, and oak pipeshades and screens for the Echo were carved by Michael La-Vell Bigelow. The dedication recital was played by David Boe on Oct. 13, 1974.

GREAT

Quintadena 16'
Praestant 8'
Holpijp 8'
Octave 4'
Quinte 3'
Octave 2'
Mixture IV
Cornet V (mounted)
Trumpet 8'

ECHO (Brustwerk)

Oakgedeckt 8'
Flute 4'
Waldflöte 2'
Cimbel II
Vox Humana 8'

PEDAL

Subbass 16'
Octave 8'
Octave 4'
Trumpet 8'

Tremulant

MANUAL I
Gedeckt 8'
Praestant 4'
Flachflöte 2'
Mixture IV 2'
Classic Trumpet 8'
Blank

MANUAL II (enclosed)

Gemshorn 8'
Gemshorn Celeste 8' (TC)
Spillflöte 4'
Principal 2'
Larigot 1-1/3'
Scharff III 1'
Krummhorn 8'
Tremulant

PEDAL

Sub Bass 16'
Praestant 8'
Posaune 16'
I/Ped
II/Ped



Gerhard Hradetzky and the Orgelbau Oberbergern, Austria, have completed a new 2-manual and pedal instrument of 19 ranks in the Chichester Chapel of Immanuel Presbyterian Church, Los Angeles, CA. The tracker-action organ has manuals having 56 notes, with naturals of box-tree and sharps of grenadill; the 32-note concave-radiating pedalboard is of oak and ebony. The free-standing case is of solid oak, while internal components are made of Austrian hardwoods. Each windchest has an equalizing bellows. Couplers are duplicated by toe levers, and the Sesquialtera is available on each manual. The Positiv flutes 8' and 4' are enclosed in a swell box within the main case; the Pedal Bourdon 16' and 8' is a unified stop.

The instrument is a memorial to the late Clarence Mader and was dedicated in a series of recitals during January and February by Samuel John Swartz, organist of the church, William Charles Beck, David Britton, Thomas Harmon, and Orpha Ochse.

HAUPTWERK

Waldflöte 8'
Principal 4'
Octave 2'
Sesquialtera II
Mixture VI
Trompette 8'

Diapason chords??

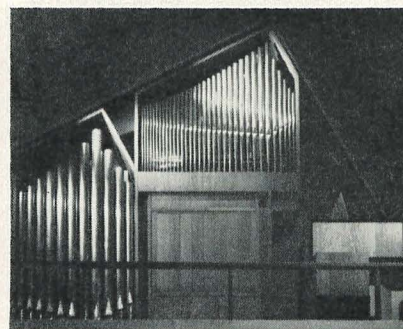
POSITIV

Coppel 8'
Flauto d'amore 4'
Flautino 2'
(Sesquialtera II)
Quint 1-1/3'

PEDAL

Bourdon 16'
Bourdon 8'
Octave 4'
Tromba 16'

Tremulant



Harvey and Zimmer Organ Co., Dallas, TX, has built a 2-manual and pedal organ of 20 ranks and 15 stops for the new sanctuary of Grace First Presbyterian Church in Weatherford, TX. The mechanical-action instrument has a third manual for coupling. The case of oak stands in a rear choirloft, and the façade pipes are of flamed copper. The detached console has naturals and drawknobs of grenadilla, with ebony sharps covered in ivory. The keyboard cheeks are of makasar inlaid with intarsia of oak. The manual reeds were inspired by French classic-style stops, while the remainder of the pipework sets forth Germanic ideals.

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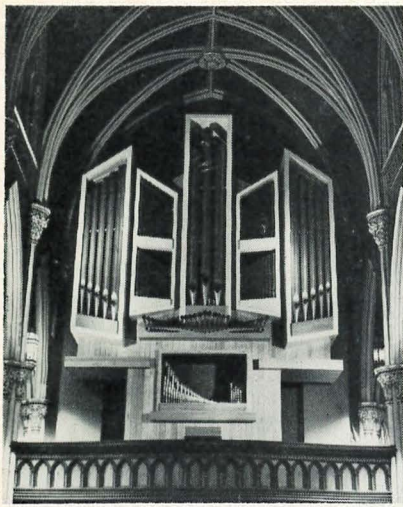
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The Holtkamp Organ Co.* of Cleveland, OH, has built a new 3-manual and pedal organ of 54 ranks for Sacred Heart Church at the University of Notre Dame, IN. The instrument replaces a 1961 Tellers, which had been rebuilt from an 1875 Felgemaker; it has mechanical key action with electric stop action. The rear-gallery installation was dedicated in April with a series of recitals by Robert Anderson, David Craighead, Michael Schneider, and Sue Seid-Martin.

*Walter Holtkamp, Jr., member, American Institute of Organbuilders.

GREAT

Quintadena 16' 61 pipes
Principal 8' 61 pipes
Rohrgedackt 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Mixture IV 244 pipes
Scharf III 183 pipes
Trumpet 8' 61 pipes

SWELL

Gamba 8' 61 pipes
Voix Celeste 8' 61 pipes
Bourdon 8' 61 pipes
Principal 4' 61 pipes
Fullflöte 4' 61 pipes
Waldflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal IV 244 pipes
Dulzian 16' 61 pipes
Fagott 8' 61 pipes
Clarion 4' 61 pipes
Tremolo

POSITIV

Copula 8' 61 pipes
Prestant 4' 61 pipes
Rohrflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Doublette 2' 61 pipes
Tierce 1-3/5' 61 pipes
Glocklein 1' 61 pipes
Furniture IV 244 pipes
Krummhorn 8' 61 pipes
Tremolo
Fanfara 8' (horizontal) 49 pipes

PEDAL

Bourdon 32' (Felgemaker) 32 pipes
Principal 16' 32 pipes
Quintadena 16' (Great)
Bourdon 16' 12 pipes
Octave 8' 32 pipes
Flute 8' 32 pipes
Nachthorn 4' 32 pipes
Chorabass 4' 32 pipes
Rauschbass IV 128 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes
Schalmey 4' 32 pipes



Wicks at Wheaton, IL

Wicks Organ Co. of Highland, IL, has built a new 2-manual and pedal organ for Evangel Baptist Church, Wheaton, IL. Six unified ranks were employed to produce an instrument with flexibility requiring only 3' in floor depth. The design and installation were by Russell Joseph — Daniel Bogue Associates, Wilmette, IL, September 1977.

SUMMARY

Gedeckt 16' 98 pipes
Principal 8' 85 pipes
Gemshorn 8' 85 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Octave 4' 61 pipes
Fagot 16' 85 pipes



The Lauck Organ Co. of Kalamazoo, MI, has completed a 2-manual and pedal organ for the studio of Dr. Kim Kasling at St. John's University, Collegeville, MN. The 6-rank instrument has mechanical action, with 56-note manual compass and 30-note pedal compass. All keys have ebony naturals and maple sharps, and the case is of fumed and oiled solid oak. The upper manual slides in for coupling.

MANUAL I

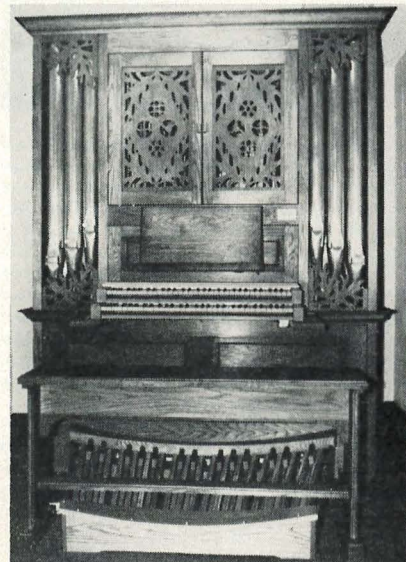
Rohrflöte 8'
Prinzipal 2'

MANUAL II

Gedeckt 8'
Spitzflöte 4'
Quinte 1-1/3'

PEDAL

Bourdon 8'



Ronald Wahl of Appleton, WI, has completed a 2-manual and pedal organ of 3 stops for the University of Wisconsin, River Falls. The case is solid oak, with pipe shades and doors in an oak-leaf motif. The pipes are tuned in a well-tempered system, with metal caps soldered on and wood caps glued on.

MANUAL

Rohrflöte 8' 61 pipes

MANUAL II

Spitzgedackt 8' 61 pipes

PEDAL

Bourdon 8' (wood) 32 pipes

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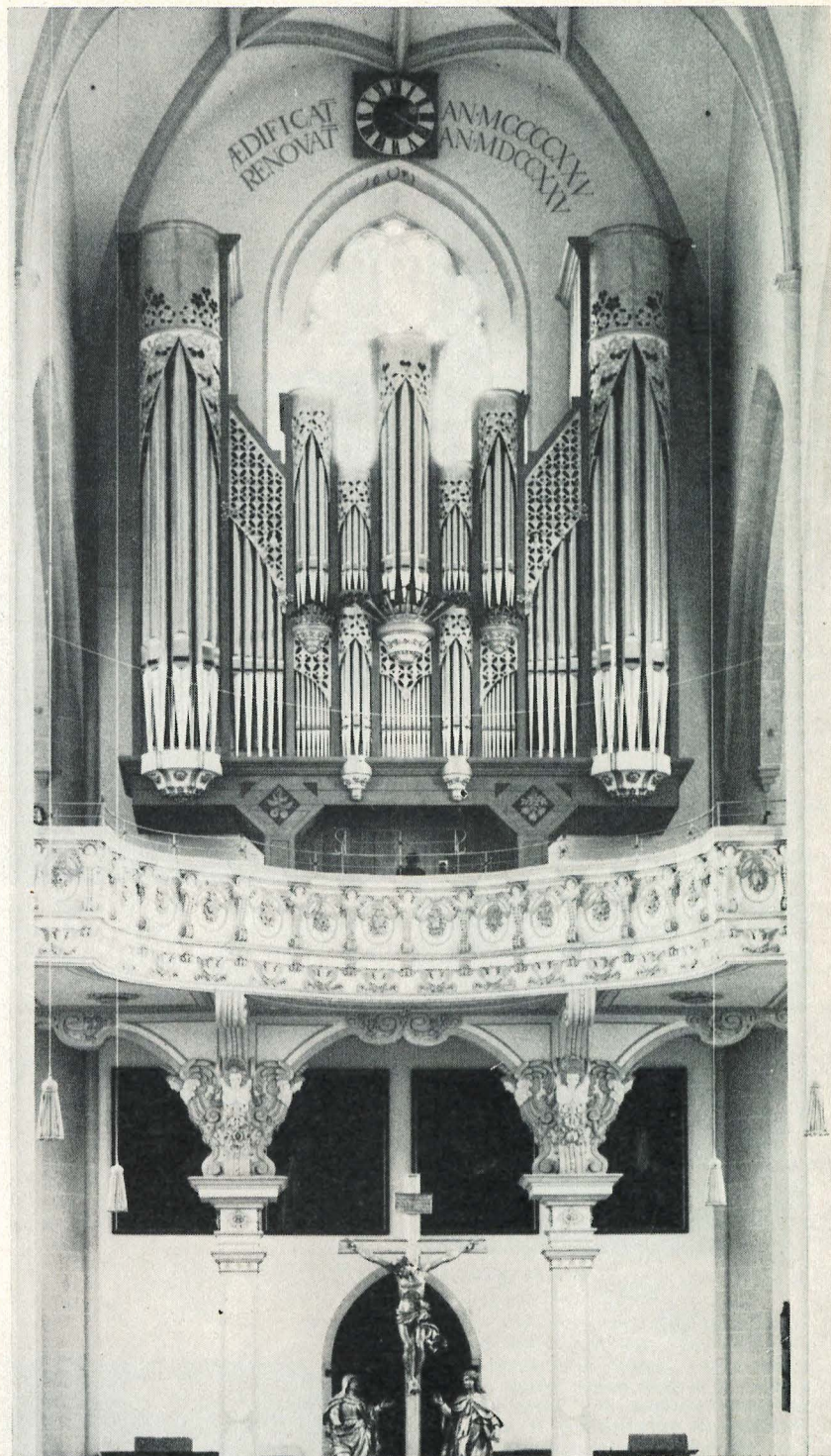
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Johannes Klais Orgelbau of Bonn, West Germany, has recently completed a large organ in the Münster of Unserer Lieben Frau in Ingolstadt, a West German City on the Danube north of Munich. The 4-manual instrument of 70 stops and 105 ranks has tracker key action and electric stop action, with a detached terrace-style console in the gallery at the front of the church, below the 32' case. There are two Swell divisions, one of French inspiration, the other German. The manual compass is 58 notes, that of the pedal, 32; both radiating and straight pedalboards were provided. The tonal design was by Hans Gerd Klais, in collaboration with Domkapellmeister Wolfram Menschick.

Trompeta da batalla 8' (en chamade)
Bajoncillo 4' (en chamade)

RECIT (III)
(enclosed)

Bourdon 16'
Principal 8'
Flute harmonique 8'
Octave 4'
Flöte 4'
Waldflöte 2'
Furniture VI 2'
Basson 16'
Trompette harmonique 8'
Clairon harmonique 4'
Tremulant

SCHWELLWERK (IV)

Salicet 16'
Gamba 8'
Rohrflöte 8'
Fernflöte 8'
Vox coelestis 8' (TC)
Fugara 4'
Blockflöte 4'
Nasard 2-2/3'
Schweizerpfeife 2'
Terz 1-3/5'
Sifflet 1'
Harmonia aethera IV 2-2/3'
Oboe 8'
Vox humana 8'
Tremulant

PEDAL

Praestant 32' (façade)
Principal 16'
Subbass 16'
Violon 16'
Octave 8'
*Gedeckt 8'
*Cello 8'
Superoctave 4'
*Spitzflöte 4'
*Jubialflöte 2' (2 mouths)
*Basszink IV 5-1/3'
Hintersatz V 2-2/3'
Bombarde 32'
Posaune 16'
*Holztrompete 8'
*Kopftrompete 4'
*affected by pedal tremulant

POSITIV (I)

Praestant 8' (façade)
Trichtergedackt 8'
Quintade 8'
Principal 4' (façade)
Rohrflöte 4'
Octave 2'
Larigot 1-1/3'
Sesquialter II 2-2/3'
Scharff V 1'
Cymbel IV 1/3'
Dulcian 16' (wood, L/2)
Cromorne 8'
Tremulant

HAUPTWERK (II)

Praestant 16' (façade)
Principal 8'
Flöte 8' (2 mouths)
Gemshorn 8'
Quinte 5-1/3'
Octave 4'
Koppelflöte 4'
Terz 3-1/5'
Quinte 2-2/3'
Superoctave 2'
Cornet V 8' (mounted)
Mixture VI 1-1/3'
Acuta IV-V 2/3'
Trompette 16'
Trompette 8'



Tim Hemry, Cleveland Heights, OH, has built a 2-manual and pedal organ of 27 ranks for the First Lutheran Church of Canton, OH. 12 ranks from a 1925 organ were incorporated; the action is electro-pneumatic, with solid-state combination action and relays. New openings were cut in the chambers toward the congregation to permit better sound egress; Great 8' Prestant pipes stand in front of original chamber openings opposite Pedal Prestant and Bombarde shown above. The screen and exposed woodwork are of natural red oak. Revoicing and tonal finishing was by Mr. Hemry.

GREAT

- *Prestant 8' 61 pipes
- Doppelflute 8' 61 pipes
- Dulciana 8' 61 pipes
- Octave 4' 61 pipes
- *Flute Conique 4' 61 pipes
- *Octavin 2' 61 pipes
- *Cornet II 122 pipes
- *Fourniture I-1/3' 244 pipes
- *Trompette 8' 61 pipes
- Chimes
- Tremolo

SWELL

- Gedeckt 16' 12 pipes
- Viol Diapason 8' 61 pipes
- Gedeckt 8' 61 pipes
- Voix Celeste 8' (TC) 49 pipes
- Fugara 4' 61 pipes
- Holzflute 4' 61 pipes
- Gedeckt 4' 12 pipes
- Flute 2' 12 pipes
- Larigot I-1/3' (derived)
- *Mixture III 1' 183 pipes
- Oboe 8' 61 pipes
- Tremolo

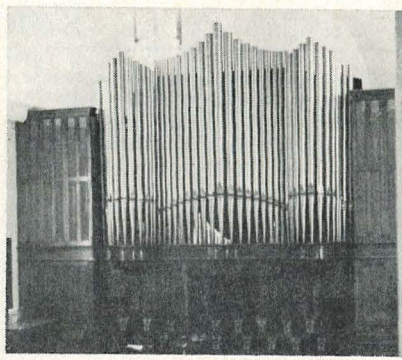
PEDAL

- Diapason 16' 68 pipes
- Bordun 16' 44 pipes
- Gedeckt 16' (Swell)
- *Prestant 8' 32 pipes
- Bordun 8' (ext.)
- Gedeckt 8' (Swell)
- Choralbass 4' (ext.)
- Gedeckt 4' (Swell)
- Choraloctave 2' (ext.)
- *BombardenRegal 16' 12 pipes
- *Bombarde 8' 32 pipes
- *Glockenzimbel

*new pipes

Rebuilt Organs

Lewis & Hitchcock, Inc., of Silver Spring, MD, has completed the rebuilding of a 3-manual and pedal organ of 29 ranks for the Bream Memorial Presbyterian Church, Charleston, WV. Originally a tubular-pneumatic Estey built in 1918, it was electrified in 1938 by the same builder; a 1964 enlargement was accomplished locally. The current rebuilding has included retention and releathering of the Estey chests, with the addition of a new console and new Positiv and Pedal chests. All retained pipework was repaired or revoiced; 10 new ranks were added in the Swell and Great. The tonal design and layout were by Laurence Ramberg, with tonal finishing by Mr. Ramberg and Don Clark. Paul Saylor, organist of the church, played the dedication recital on Mar. 5.



GREAT

- Principal 8' 61 pipes
- Bourdon 8' 61 pipes
- Dolce 8' 61 pipes
- Octave 4' 61 pipes
- Mixture III 1-1/3' 183 pipes
- Trumpet 8' 61 pipes
- Chimes

SWELL

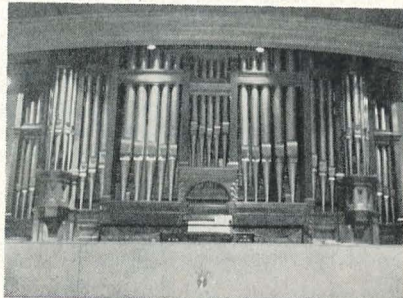
- Stopped Flute 8' 61 pipes
- Gemshorn 8' 61 pipes
- Celeste 8' (TC) 49 pipes
- SpitzPrincipal 4' 61 pipes
- Flute Harmonique 4' 61 pipes
- Octavin 2' 61 pipes
- Mixture II 1' 122 pipes
- Oboe 8' 61 pipes
- Tremulant

POSITIV

- Gedackt 8' 61 pipes
- Koppelflute 4' 61 pipes
- Principal 2' 61 pipes
- Larigot I-1/3' 61 pipes
- Cornet II 2-2/3' (TC) 98 pipes
- Tremulant

PEDAL

- FauxBourdon 32' 32 notes
- ContraBass 16' 32 pipes
- Subbass 16' 32 pipes
- Stillgedackt 16' 44 pipes
- Octave 8' 44 pipes
- Stillgedackt 8' 32 notes
- Octave 4' 32 notes
- Mixture II 2-2/3' 64 pipes
- Trumpet 16' 12 pipes
- Trumpet 8' 32 notes



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GREAT (58 notes)

- Double Open Diapason 16'
- Open Diapason 8'
- Melodia 8'
- Principal 4'
- Harmonic Flute 4'
- Twelfth 2-2/3' (orig. Dulciana)
- Fifteenth 2'
- Mixture III 2' (15-19-22) (orig. 17-19-22)

SWELL (58 notes)

- Doppelflute 8'
- Viola da Gamba 8'
- Celeste 8'
- Principal 4' (orig. Violin Diapason)
- Traverse Flute 4' (wood)
- Sesquialtera II (orig. Cornopean)
- Piccolo 2'
- Oboe-Bassoon 8'

PEDAL (30 notes)

- Bourdon 16'
- Trombone 16' (orig. Double Open, wood)

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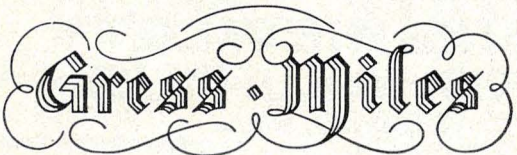
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Calendar

The deadline for this calendar is the 10th of the preceding month (June 10 for July issue). All events are assumed to be organ recitals unless otherwise indicated, and are grouped east to west and north to south within each date. * indicates AGO chapter event; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

5 JUNE

*Robert Noehren, award recital; Alice Tully Hall, New York, NY 7:30 pm
Hudson Ladd, carillon; U of Michigan, Ann Arbor, MI 7 pm

6 JUNE

Diane Selvaggio; Heinz Chapel, U of Pittsburgh, PA 12 noon

7 JUNE

Boston Archdiocesan Choir; Music Hall, Methuen, MA 8:30 pm
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
June Petit, violin; Central Presbyterian, Lafayette, IN 12:05 pm

8 JUNE

William Goff, Ellen Koskoff, harpsichords; Frick aud, U of Pittsburgh, PA 8:30 pm

9 JUNE

Peter Crisafulli, with Linda Crisafulli, flute; 4th Presbyterian, Chicago, IL 12:10 pm

10 JUNE

Apollo Musical Club; Orff & Poulenc; Orchestra Hall, Chicago, IL 8:15 pm

11 JUNE

Susan Adam, soprano; Trinity Church, Newport, RI 4 pm
Bernard Lagacé, organ & harpsichord, all-Couperin; Choate Rosemary Hall Chapel, Wallingford, CT 8 pm
J Melvin Butler; Old 1st Presbyterian, Rochester, NY 3:30 pm
John W Gearhart III; National Shrine of Immaculate Conception, Washington, DC 7 pm
Doris Ornstein, Karel Paukert, harpsichords; Art Museum, Cleveland, OH 8:30 pm
Schubert *Mass in G*; Bach *Magnificat*; 2nd Presbyterian, Indianapolis, IN 8 pm
Roger Goodman, harpsichord; Chapel, 1st United Methodist, Evanston, IL 3 pm
Elizabeth Paul Chalupka; St Paul Lutheran, Skokie, IL 7 pm

12 JUNE

Milford Myhre, carillon; U of Michigan, Ann Arbor, MI 7 pm

13 JUNE

Emily Austin, violin; Ray Ferguson, harpsichord; Huw Lewis, organ; St Johns Episcopal, Detroit 7 pm

14 JUNE

David Carrier; Music Hall, Methuen, MA 8:30 pm
Emily C Gibson; St Johns Church, Washington, DC 12:10 pm
Mendelssohn *Elijah* (excerpts); Bland St U Methodist, Bluefield, WV 9:30 & 11 am
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Harvard Glee Club; Art Museum, Cleveland, OH 8:30 pm
Marilyn Holt, Soprano; Central Presbyterian, Lafayette, IN 12:05 pm

16 JUNE

Mireille Lagacé, organ & harpsichord, all-Buxtehude/Bach; Paul Mellon Arts Center, Wallingford, CT 8 pm
Emily Cooper Gibson, all-Bach; Trinity Lutheran, Hagerstown, MD 8 pm
Sibyl Sharp; 4th Presbyterian, Chicago, IL 12:10 pm

17 JUNE

Bach chamber music; St Johns Episcopal, Hagerstown, MD 8 pm

18 JUNE

Roberta Gary; Choate Rosemary Hall Chapel, Wallingford, CT 8 pm
Nixon Bicknell; St Thomas Church, New York, NY 4 pm
Lois Howard, harpsichord; Washington County Museum, Hagerstown, MD 3 pm
Bach *Cantatas 4, 112, 172*; Trinity Lutheran, Hagerstown, MD 8 pm
Van D Knauss; National Shrine, Washington, DC 7 pm
Clyde Holloway; Art Museum, Cleveland, OH 8:30 pm

19 JUNE

Margo Halsted, carillon; U of Michigan, Ann Arbor, MI 12 noon
Albert Gerken, carillon; U of Michigan, Ann Arbor, MI 7 pm

20 JUNE

Alain program; Congregational Church, Wellesley Hills, MA 8 pm
Arie Abbenes, carillon; U of Michigan, Ann Arbor, MI 12 noon
Hudson Ladd, John Gouwens, carillon, with modern dance; U of Michigan, Ann Arbor, MI 8:30 pm

21 JUNE

Robert Schuneman; Music Hall, Methuen, MA 8:30 pm
Harold Wills; St Johns Church, Washington, DC 12:10 pm
Almut Rössler, all-Messiaen; Art Museum, Cleveland, OH 8:30 pm
Tom Sterner; Central Presbyterian, Lafayette, IN 12:05 pm

22 JUNE

Gordon Young, choral workshop; JW Pepper Co, Atlanta, GA 2 pm

23 JUNE

Bernard Lagacé, Bach *Leipzig Chorales*; Choate Rosemary Hall Chapel, Wallingford, CT 8 pm
Handbell concert; 1st Presbyterian, Red Bank, NJ 8 pm
Almut Rössler, all-Messiaen; Trinity Lutheran, Cleveland, OH 8:30 pm
Samuel Hill; 4th Presbyterian, Chicago, IL 12:10 pm

Boyd Jones; St Thomas Church, New York, NY 4 pm
David Hurd; Chautauqua Institution, Jamestown, NY 3 pm
Robert S Lord; National Shrine, Washington, DC 7 pm

26 JUNE

Arie Abbens, carillon; U of Michigan, Ann Arbor, MI 7 pm

28 JUNE

Roberta Gary; Music Hall, Methuen, MA 8:30 pm
Harold Wills; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Lafayette Flute Ensemble; Central Presbyterian, Lafayette, IN 12:05 pm

29 JUNE

Rosalind Mohsen; Music Hall, Methuen, MA 8 pm

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30 JUNE
Charles Kendrick; 4th Presbyterian, Chicago, IL 12:10 pm

1 JULY
Marian Ruhl Metson; Christ Church, Alexandria, VA 5 pm

2 JULY
R Benjamin Dobey & Leslie Parrott; National Shrine, Washington, DC 7 pm

3 JULY
Rene Vanstreels, carillon; U of Michigan, Ann Arbor, MI 7 pm

4 JULY
Hudson Ladd, carillon; U of Michigan, Ann Arbor, MI 2 pm

5 JULY
Rosalind Mohsen; Music Hall, Methuen, MA 8:30 pm
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
Don Angle, jazz harpsichord; Art Museum, Cleveland, OH 5:30 pm

8 JULY
Hilton Baxter; Christ Church, Alexandria, VA 5 pm

9 JULY
Hilton Baxter; National Shrine, Washington, DC 7 pm

10 JULY
Huw Lewis; Michigan State U, East Lansing, MI 8:15 pm
Hudson Ladd, carillon; U of Michigan, Ann Arbor, MI 7 pm

11 JULY
David Hurd; Riverside Church, New York, NY 7 pm

12 JULY
Barclay Wood; Music Hall, Methuen, MA 8:30 pm
Taylor Harvey; St Johns Church, Washington, DC 12:10 pm
Bruce Stevens; St Stephen Episcopal, Richmond, VA 8 pm

15 JULY
Virgil Fox; Auditorium, Ocean Grove, NJ 8 pm
Geoffrey Simon; Christ Church, Alexandria, VA 5 pm

UNITED STATES
West of the Mississippi

5 JUNE
*Thomas Foster, with brass, timpani; All Saints Church, Beverly Hills, CA 8 pm

11 JUNE
Raymond Johnson, carillon; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm
Holst Hymn of Jesus, Rheinberger Concerto 2; Immanuel Presbyterian, Los Angeles, CA 7 pm

18 JUNE
Catharine Crozier; Swarthout Hall, U of Kansas, Lawrence, KS 8 pm

19 JUNE
James C Moeser, concertos; Trinity Lutheran, Lawrence, KS 8 pm

20 JUNE
Delores Bruch, with instruments; Swarthout Hall, U of Kansas, Lawrence, KS 8 pm

21 JUNE
Albert Gerken, carillon; U of Kansas, Lawrence, KS 7 pm
Louise Cuyler, lecture; Art museum, U of Kansas, Lawrence, KS 8:15 pm
(Continued overleaf)

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AGO Seattle '78 Concerts

June 26

Margaret Irwin-Brandon, harpsichord; Seattle Center Playhouse 1:45 pm & 4:30 pm
John O'Donnell; 1st Lutheran, West Seattle 3:15 & 4:30 pm
Lawrence Moe, with singers & instruments; Holy Rosary Church 3:15 & 4:30 pm
William Porter; Emmanuel Episcopal, Mercer Island 1:45 & 3 pm
Western Wynde Consort; Mercer Island Presbyterian 1:45 & 3 pm
Joan Lippincott, all-Bach; St Mark's Cathedral 8:30 pm

June 27

Western Wynde Consort; Mercer Island Presbyterian 1:45 & 3 pm
William Porter; Emmanuel Episcopal, Mercer Island 1:45 & 3 pm
John O'Donnell; 1st Lutheran, West Seattle 1:45 & 3 pm
Lawrence Moe, with singers & instruments; Holy Rosary Church 1:45 & 3 pm
Douglas Butler; 1st United Methodist 4:30 pm
Philadelphia String Quartet; Meany Hall, U of Washington 8:15 pm
Pacific Lutheran University Choir of the West; Meany Hall, U of Washington 9:20 pm

June 28

Clyde Holloway; 1st Presbyterian 1:45 pm
Vancouver Chamber Choir; 1st Presbyterian 2:50 pm

June 29

Guy Bovet; St Thomas Episcopal, Medina 1:45 & 3:15 pm
Competition winner; Green Lake Seventh-day Adventist 1:45 & 3:15 pm
Chancel Opera; St Joseph Church 2 & 4:45 pm
Robert Anderson; Plymouth Congregational 3:30 & 4:45
Joan Benson, clavichord & pianoforte; Seattle Concert Theatre 3:30 & 4:45
William Albright; St Mark's Cathedral 8:30 pm

June 30

Robert Anderson; Plymouth Congregational 3 & 4:30 pm
Joan Benson, clavichord & pianoforte; Seattle Concert Theatre 3:15 & 4:15 pm
Guy Bovet; St Thomas Episcopal, Medina 3 & 4:30 pm
Competition winner; Green Lake Seventh-day Adventist 3 & 4:30 pm
Gillian Weir & Seattle Youth Symphony Orchestra; 1st Presbyterian 8 pm

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Calendar

(Continued from page 23)

22 JUNE
 Mary Lou Robinson; Plymouth Congrega-
 tional, Lawrence, KS 8 pm

25 JUNE
 H Wells Near; 1st Lutheran, Glasgow, MT
 7:30 pm
 George Markey; Univ United Methodist,
 Seattle, WA 5 pm

27 JUNE
 Ladd Thomas; Garden Grove Community
 Church, CA 8 pm

28 JUNE
 Ladd Thomas, workshop; Garden Grove
 Community Church, CA 11:15 am

10 JULY
 Robert Schuneman; Main aud, N Texas
 State U, Denton, TX 8:15 pm

11 JULY
 Donald Willing; Main aud, N Texas State
 U, Denton, TX 8:15 pm

12 JULY
 Dale Peters; Main aud, N Texas State U,
 Denton, TX 8:15 pm

INTERNATIONAL

6 JUNE
 Delbert Disselhorst; Vor Frelers Kirke,
 Copenhagen, Denmark 8 pm
 Philip Moore; Sheffield Cathedral, Eng-
 land 8 pm
 Noel Rawthorne; Hereford Cathedral,
 England 7:30 pm

8 JUNE
 Delbert Disselhorst; Vor Frue Kirke, Ny-
 morg, Denmark 8 pm

9 JUNE
 Daniel Roth, romantic festival; St Augus-
 tine Church, Vienna, Austria 7:30 pm
 Gillian Weir, Handel concerto; Queen
 Elizabeth Hall, London, England 7:45 pm

10 JUNE
 Gillian Weir, all-Messiaen; Kings College,
 Cambridge, England 6:30 pm

14 JUNE
 Warren Apple; Vienna Community Church,
 Vienna, Austria 8 pm
 Gillian Weir; Royal Naval College, Green-
 wich, England 8 pm

16 JUNE
 Markku Ketola, with choir; St Augustine
 Church, Vienna, Austria 7:30 pm

17 JUNE
 Delbert Disselhorst; Festspiele, Bad Hers-
 feld, Germany 11 am

19 JUNE
 Gillian Weir, all-Messiaen; St Thomas the
 Martyr, Newcastle-on-Tyne, England 8 pm

20 JUNE
 Gillian Weir, all-Messiaen; St Thomas the
 Martyr, Newcastle-on-Tyne, England 8 pm

21 JUNE
 Gillian Weir, all-Messiaen; St Thomas the
 Martyr, Newcastle-on-Tyne, England 1 pm

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22 JUNE
Gillian Weir, all-Messiaen; St Thomas the Martyr, Newcastle-on-Tyne, England 1 pm

24 JUNE
Gillian Weir; St Annes Cathedral, Belfast, N Ireland 1:15 pm

26 JUNE
Zgismond Szathmary; St Sernin Basilica, Toulouse, France 9 pm
Murray Somerville; Hereford Cathedral, England 7:30 pm

27 JUNE
Bernard Focroulle; St Etienne Cathedral, Toulouse, France 9 pm

28 JUNE
Martha Folts; St Sernin Basilica, Toulouse, France 6 pm

29 JUNE
Françoise Rieunier; St Etienne Cathedral, Toulouse, France 9 pm

30 JUNE
Organ with instruments; Dominican Church, Toulouse, France 9 pm

1 JULY
Willem Jansen, organ; Georges Pludermacher, piano; St Etienne Cathedral, Toulouse, France 9 pm
Christopher Robinson; St Georges Chapel, Windsor Castle, England 6 pm

2 JULY
Bruckner Mass in e; St Jacobi Church, Hamburg, Germany 10 am
Ruth Dominik; St Jacobi Church, Hamburg, Germany 11:30 am

3 JULY
Bach Mass in b; St Jacobi Church, Hamburg, Germany 8 pm

4 JULY
Works of Bach, Vivaldi; St Jacobi Church, Hamburg, Germany 8 pm
Christopher Robinson; Hereford Cathedral, England 7:30 pm

5 JULY
Heinz Wunderlich, Bach & Buxtehude; St Jacobi Church, Hamburg, Germany 8 pm

8 JULY
Gillian Weir; Gloucester Cathedral, England 5:30 pm
George Thalben-Ball; St Georges Chapel, Windsor Castle, England 6 pm

9 JULY
Gillian Weir, 20th-cent music; St Bartholomew the Great, London, England 3 pm

11 JULY
Organ recital; St Jacobi Church, Hamburg, Germany 8 pm
Delbert Disselhorst; Münster, Freiburg, Germany 8 pm
David Bruce-Payne; Sheffield Cathedral, England 8 pm

14 JULY
Worcester Cathedral Choir; St Georges Chapel, Windsor Castle, England 7:30 pm

15 JULY
Gillian Weir; Servite Priory, Fulham, London, England 3 pm
Adrian Partington; St Georges Chapel, Windsor Castle, England 6 pm

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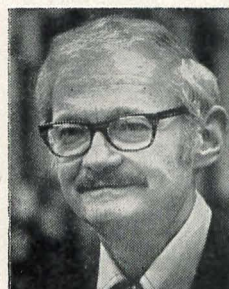
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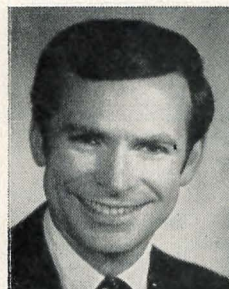
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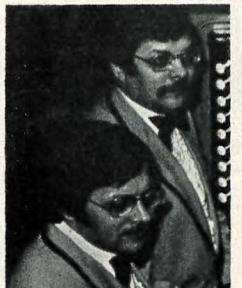
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