

THE DIAPASON

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Albert Riemenschneider (about 1904)

Dr. Albert Riemenschneider A Centenary Tribute

by Elinore Barber

Albert Riemenschneider — organist, teacher, conductor, music editor, and bibliophile — was born on August 31, 1878, in the living quarters of Professor and Mrs. Karl Riemenschneider, situated in the German Wallace College *Studenten-Heimath* in Berea, Ohio. This dormitory, now known as "Kohler Hall," is located less than 500 feet from Baldwin-Wallace College's Riemenschneider Bach Institute, which currently houses Albert Riemenschneider's world-famous Bach Library.

For many music students and teachers, Dr. Riemenschneider's name is inevitably linked to the *Liturgical Year* (the *Orgelbüchlein*) and Bach's 371 *Harmonized Chorales* — two of the several Bach volumes which he so pains-takingly edited for publication. Equally valuable, but less widely known, are Riemenschneider's editions of the *Six Organ Chorales* (Schübler), the *Eighteen Large Chorales*, and the *Clavierübung, Part III*, the latter two of which were given posthumous publication by Riemenschneider's widow,

Selma. Dr. Riemenschneider was, also, the author of a monograph, "Some Aspects of the Use of the Flutes in the Sacred Choral and Vocal Works of Johann Sebastian Bach," and of a number of papers and articles concerning Bach, Widor, pipe organs, and various other musical subjects.

The Riemenschneider Bach Institute Library (a collection of approximately 9,000 volumes, of which more than 700 are rare, vault-housed items) is fortunate in having among its archival materials a typescript copy of Mrs. Albert Riemenschneider's biography of her husband, completed in 1963. In preparing this article, the writer has made use of material presented in this biography, together with information contained in the notebooks and scrapbooks kept by Dr. Riemenschneider throughout his career. The photographs which appear below were supplied by the Riemenschneider family and the Baldwin-Wallace College historian's office.

(Continued, page 8)

Organ Historical Society

23rd Annual Convention

by Lois Regestein

The 23rd annual Organ Historical Society convention was held in and around Lowell, Massachusetts June 27-29, 1978. Despite the unfortunate clash of dates with the biennial AGO convention in Seattle, the OHS convention still drew more than 200 registrants. As one would expect, most were from the eastern half of the U.S., although one gentleman came from Japan.

With headquarters at the University of Lowell, the convention included an area northwest of Boston, from Woburn to the south to Lowell in the north and Lancaster in the west. Because of New England's fortunate organ heritage and the wealth of instruments still in the area, Boston, southern Maine, Worcester, Mass., Cape Cod, New Hampshire, Vermont, and Connecticut have all hosted past OHS conventions. A member of the convention committee

opined that northeastern Massachusetts held the potential for still another convention, in the Newbury — Salem area.

The area's generous share of fine organs were built principally by the New England builders: the Hook brothers, Hook & Hastings, George Stevens, W. B. D. Simmons, George Ryder, James Cole, and lesser known builders — J. H. Willcox, James Treat, and (Treat's) the Methuen Organ Company. Instruments by other builders such as Odell and Felgemaker were generally transplants, procured through the Organ Clearing House, and usually rebuilt and revoiced. Two 20th-century "firsts" were heard: the first "tracker revival" organ in the eastern United States, a 1959 Andover (the firm was then owned by Charles Fisk and Thomas Byers), and the first "retrackerization", accomplished in 1963 by the Andover Company.

(Continued, page 5)



E. & G. G. Hook, Op. 283 (1860)
First Congregational Church, Woburn, Ma.

Do you remember when you first played something from that familiar grey volume entitled *The Liturgical Year*? For many of us, it was our introduction to Bach, and we may have wondered who the editor, Albert Riemenschneider, was. This month, we call your attention to the article written especially for this issue in honor of the 100th anniversary of his birth; notice what an important part this man played in our heritage of organ teaching and playing.

A review of the annual Organ Historical Society convention has become a regular feature in these pages. Because of the conflict in dates this year between that gathering and the AGO convention in Seattle, many interested persons, including this editor, were unable to attend the OHS. Our review of it will thus provide informative and enjoyable reading.

The relationship between "church music" and popular styles is an area often overlooked, but one in which there are some obvious connections, at least as found in contemporary practice. Our choral editor explores this relationship in an interview with the noted musician-composer Dave Brubeck.

—A.L.

Announcements

Dorothy Roser, long-time business manager of THE DIAPASON, has resigned that office to accept a new position in business. Associated with the magazine since 1952, she had come to work when the founder and first editor, Siegfried E. Gruenstein, was active in the organ world. Following his death and the subsequent reorganization of the firm, she was named business manager in August 1958. An organist herself, Miss Roser devoted herself untiringly to furthering the work of the journal throughout the ensuing years. Her resignation became effective in August, and she will be missed by many readers, friends, and colleagues.

David M. McCain of Chicago has been named the new business manager. He comes to the position from extensive work in art direction and advertising, and has also operated an organ maintenance service. Mr. McCain has an avid interest in the development and advancement of music programs in small churches. He is organist and choirmaster of St. Ignatius' Episcopal Church in Antioch, Illinois.

Durst Organ Supply Company, Inc. has recently announced a name change. In the future, the firm will be known as **Organ Supply Industries, Inc.** The change was brought about to reflect the company's current position in the organ field, since the merger of the two parent companies in 1972 (Durst & Company and Organ Supply Corporation) has resulted in an expanded product line and improved customer services.

The Southern Baptist Theological Seminary School of Church Music has announced its annual **Church Music Institute**, to be held Oct. 23-27 at the Louisville campus. Guest participants will include Don Moses, Jane Marshall, C. R. Sanks, Roy Grant, and others. Further information is available from coordinator Maurice Hinson, Southern Seminary, 2825 Lexington Rd., Louisville, KY 40206.

Trinity Church, Princeton, NJ, has announced a **Season of Festivity**, a series of programs to dedicate its new Casavant tracker organs: a 42-stop gallery instrument of French classic design, and a movable continuo instrument. James Litton, organist and director of music at the church, will perform on Oct. 17 at 8:30 pm, and André Isoir, of St-Germain-des-Près in Paris, will be the recitalist on Nov. 2 at 8:30 pm. M. Isoir will also conduct a workshop on French classic organ music, Nov. 3. Events later in the season will include choral programs and recitals by Joan Lippincott and Harold Pysher. Further information may be obtained by writing to Trinity Music Office, 33 Mercer St., Princeton, NJ 08540.

A **Keyboard Institute** will be held Nov. 2-4 at Virginia Intermont College in Bristol, when guests Arthur Poister will present an organ masterclass and Leon Fleisher will teach a piano masterclass. Resident faculty member Stephen Hamilton will play an all-Bach recital on the college's Flentrop organ and pianist Kenneth Huber will present a recital. The institute will conclude with a piano recital by Constance Knox Carroll. Students wishing to play in either masterclass should consult chairman Hamilton (703/669-6101) and submit a tape recording.

The Cleveland Museum of Art has announced an all-Messiaen program to be played by duo-pianists **Yvonne Loriod** and **Olivier Messiaen**. The event will take place Friday, Oct. 13 at 8:30 in Gartner Auditorium and admission will be by ticket only. Further information is available from the museum at 11150 East Blvd. at University Circle, Cleveland, OH 44106 (216/421-7340, ext. 394, 395).

The Organ Historical Society has announced a pre-publication subscription of-

fer for its forthcoming 2-record stereo LP release, "An Evening at Woolsey Hall," played by Yale University organist Charles Krigbaum on the 166-stop Newberry Memorial organ. The recording is comprised of a recital played for the 20th OHS national convention: Sonata II, Elgar; L'Ascension, Messiaen; Sonata IV, Mendelssohn; and Symphony II, Widor. The special subscription price for the set is \$10 for non-OHS members, \$9 for members. After Sept. 30, prices will increase to \$13 for non-members, \$10 for members. Reservations for the album may be mailed to the OHS at P.O. Box 209, Wilmington, OH 45177.

The 3rd annual **Festival of Organ Music** has been announced for Sunday afternoons at 4 during October, at St. Bartholomew's Church in New York City. Appearing on the series will be Will Carter (Oct. 1), Harry Huff (Oct. 8), Larry King (Oct. 15), and Jack Ossewaarde (Oct. 22).

The 10th annual **Church Music Conference** will be sponsored by Illinois Wesleyan Univ. and the Immanuel Bible Foundation on Saturday, Oct. 7, at the campus in Bloomington, IL. Guest leaders will be Robert Baker, Lloyd Pfautsch, Erik Routley, and Irvin and Sally Martin. Sessions on organ playing and service repertory, choral conducting and repertory, hymnody, and children's music will be held; Dr. Baker will play a recital the preceding evening. Further information is available from Dr. David Gehrenbeck, School of Music, Illinois Wesleyan University, Bloomington, IL 61701.

The 6th national **Ruth and Clarence Mader Scholarship Fund organ-playing competition** has been announced for Apr. 28 (1979). Organists under age 30 at that date are invited to compete for the \$1500 in awards which will be presented to three finalists selected to appear in the formal performance at Occidental College. 1st prize will be \$1000; 2nd, \$300; 3rd, \$200; transportation and accommodations will be provided. Applicants must submit taped performances of three works no later than Mar. 30: a Bach trio sonata (all movements), a solo work from any period, and a solo work written or published after Jan. 1, 1960. Further information and application forms may be obtained from the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, CA 91104.

A **Chamber Choir Festival** will take place Nov. 4 at the Univ. of Wisconsin — Eau Claire. Events will last from 8:30 am through an evening concert and will include the annual choral directors' clinic. Guest clinicians will be Dale Warland and Margaret Hawkins. Registration deadline is Oct. 20; further information is available

SEPTEMBER, 1978

Editor

ARTHUR LAWRENCE

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from Morris Hayes, UW — Eau Claire, Dept. of Music, Eau Claire, WI 54701.

"Introduction to the Art of Maintenance and Tuning of Pipe Organs" is a special 10-week course being offered by North Central College, beginning Sept. 16. Work experience and field trips will be included with the Saturday morning sessions. For further information, write Center for Continuing Education, North Central College, Naperville, IL 60540, or call (312) 420-3444.

A European organ tour — "Four Centuries of Historic Organs, Music and Culture" — will take place Jan. 9-29, 1979, under the direction of Dr. Kim Kasling, St. John's University. In excess of 20 instruments in London, Holland, Germany, Austria, Switzerland, and Paris will be visited; academic credit may be earned. Further information is available from Dr. Kasling at St. John's University, Collegeville, MN 56321.

Westminster Choir College will present **Harald Vogel** in a seminar on the performance practices of the North German baroque style, Nov. 11. Mr. Vogel will also play a recital on the new Casavant tracker at Trinity Church on Nov. 14. Further information is available from Joan Lippincott, Organ Seminar, Westminster Choir College, Princeton, NJ 08540.

An **all-Mozart program** will open the season for the Chicago Chamber Choir on Oct. 29, when George Estevez will conduct Ave Verum Corpus, K. 618; the Coronation Mass, K. 317; Sancta Maria, Mater Dei, K. 273; and selections from Thamos, King of Egypt, K.345. The program, with orchestra, will take place at St. Paul's Church at 7 pm.

The **Armley Schulze Organ**, a 62-page book relating the history of the instrument now in its third home at St. Bartholomew's Church in Armley, Leeds, has been published. Profits from its sale will be used for the restoration of the organ, now greatly needed. Further information is

available from Miss M. Brown, St. Bartholomew's Parish Office, Wesley Road, Armley, Leeds LS12 1SR, England.

Paul Manz will conduct a workshop for church musicians at Clifton Lutheran Church, Marblehead, MA, Oct. 27-28. Dr. Manz is well-known as a composer and organist; he appeared recently at the AGO national convention in Seattle. For further information on the workshop, write Lois Bratt Genis, organist-choir director, Clifton Lutheran Church, 150 Humphrey St., Marblehead, MA.

A recital given by **Robert Anderson** on the 1962 Holtkamp of St. John's Abbey and University Church in Collegeville, MN will be broadcast this month on the "Recital Hall" program of the National Public Radio network. The program includes works by Marchand, Vierne, Guillou, and Sowerby, as well as selections from Al-bright's "Organbook II" and the performer's own "Canticle of Praise/Te Deum Laudamus." Local broadcast times are available by consulting the nearest public radio station. The concert was produced and recorded by Michael Barone of KSJR-FM in Collegeville. Other recitals on the same broadcast series from the abbey have been played by Theodore Gillen, Gillian Weir, and Douglas L. Butler.

The **E. Power Biggs/OHS Fellowship** has been established by the Organ Historical Society as a means of introducing young organists, apprentice organbuilders, and organ enthusiasts to the values of early American organ building. Named as the first recipients are **Patrick J. Murphy**, 17, of Haddon Heights, NJ, and **Brandon Spence**, 21, of Norfolk, VA. Both are students of organ performance, hold positions as church organists, and work for organ technicians. The award consists of an expense-paid trip to the annual OHS convention and a subscription to the society's quarterly journal, "The Tracker." The fellowship fund is financed through private, corporate, and foundation donations given in honor of the late Mr. Biggs, who was an honorary OHS member.

I note with interest the recent spate of books and pamphlets reporting how to tune historic temperaments by ear.

Some readers might find it useful to know about a general method for calculating beats of any untempered interval. No computer is needed, but this method does require some knowledge of acoustics and of the system of measuring intervals by cents, information available in standard encyclopedias and in Barbour's *Tuning and Temperament*. Presumably most persons interested in constructing temperaments have this basic knowledge. It is also necessary to have a table relating frequency to cents. Such a table is published inexpensively by the Conn Corporation, Elkhart, IN. Unlike frequency, cents is a logarithmic unit of measure that does not increase as one goes up the scale. Each equally tempered (E.T.) semitone has 100 cents, hence the name.

For the experimenter, a real advantage in knowing a general method is that it allows him to deal with temperaments not mentioned in available instruction books.

I hope the following illustration is sufficient to show how the method works. It goes through the steps of calculating the beats of the meantone 5th d to A-440.

Basic facts:

1. The meantone 5th has 696.6 cents, vs 700 cents in an E.T. 5th. This is derived from the historic definition of meantone. To begin with, a pure major 3rd has 386.3 cents: To get meantone 5ths, starting with C tune the first four 5ths, proportionately equal so that one ends up with a pure C-E having 386.3 cents. This being 13.7 cents narrower than the E.T. major 3rd, 1/4 or 3.4 cents must be taken off each E.T. 5th, giving a value of 696.6 cents for a meantone 5th.

2. For a perfect 5th, it is the 3rd partial of the lower note and the 2nd partial of the upper which beat, if tempering is present.

3. In E.T., when A is 440 the D below is 293.66 c/s.

4. E.T.D.-293.66 + 3.4 cents (adjustment needed to narrow an E.T. 5th to a meantone 5th) is 294.26, according to the frequency to cents table. This is the frequency of meantone D, when A is 440.

Calculation:

A-440 x 2 = 880 (frequency of 2nd partial)

Meantone D-294.26 x 3 = 882.8 (3rd partial of lower note)

882.8 - 880 = 2.8

Conclusion: The meantone 5th D up to A-440 beats at a rate of 2.8 times per second.

Sincerely,

Philip P. Jones
Bethesda, MD

Letters to the Editor

. . . and Temperaments

To the Editor:

Concerning Mr. Bruce Gustafson's review of my book *Tuning The Historical Temperaments By Ear* on p. 4 of the May issue, a few comments are as follows: Mr. Gustafson objects to the precise wording of the tuning instructions, and he recommends using "a standard system for specifying pitches." He then gives an example of standard notation of pitches near the end of the second to last paragraph of his review. Here, Mr. Gustafson made the error of notating the pitches exactly one octave too low. This would confuse the tuning instructions. (See *Basic Materials in Music Theory*, 3rd ed, 5th printing, Allyn and Bacon, Inc., 1976, by Paul O. Harder, pp. 38-41.) On p. 38, Dr. Harder writes, "Unfortunately, octave designations are not standardized." Also, Mr. Gustafson's error clearly demonstrates that the octave pitch designations are not standardized. This along with the fact that many musicians and amateur tuners do not know these pitch designations, prompted the decision to write all the tuning instructions in relation to the one middle C which is standardized and universally known by everyone.

Mr. Gustafson writes that "the book is simply not in good English." The book is totally involved with exact acoustical truths; therefore, the writing necessarily had to be of the same scientific style as that found in mathematics and physics books. The latter is rarely in good prose.

The documentation for Lodovico Fogliano of 1529 is found on p. 209 of *Tuning and Temperament* by J. Murray Barbour, Michigan State College Press, 1953, which in turn is listed on p. 432 of *Tuning the Historical Temperaments By Ear*.

Yours,

Owen Jorgensen
East Lansing, MI

Mr. Gustafson responds: *What a distressing comment on our times that an author sees good prose as inappropriate for truth. The problem with language caused a misinterpretation of my comments about pitch designations: I suggested using a standard system. To be sure, there is no single combination of upper and lower case letters, with or without superscripts, which has been universally adopted. My illustration used one of the systems (correctly), assuming that if it were part of a book rather than a sentence in a review, it would be explained with a simple chart. Does it really matter if middle C is shown as c or c', as long as one gives an explanation at the beginning of the book? As for documenting the facts behind slippery historical conjectures, listing a secondary source in the bibliography does not suffice. I continue to think that Mr. Jorgensen's admirable work deserved better presentation.*

Our Amateur Organists?

To the Editor:

After reading Irving Lowens' article "Our Needy Organists" in the June issue, I could not help feeling that certain statements need clarification. To start with, Mr. Lowens brackets organists as "amateur" musicians because of the reluctance of pianists, violinists and others to accept them on their own level. This is a fact of life which we must realistically accept and instead of burying our heads in the proverbial sand with our baroque 32nd-note trills, let us find the reason(s) and think hard about it (them).

Firstly, why do most people stay away from organ recitals in droves, and especially other instrumentalists? Bluntly and simply, it's because most organ recitals are a bloody BORE! No real music by major composers, only a list of trivia by unimportant composers for the organ, J. S. Bach excepted. And the noise!!! Most organists seem to revel in exceeding the accepted decibel safety level, at least through three fourths of a recital. Why is it when a pianist or even a full symphony orchestra is satisfied with an ordinarily good solid forte or fortissimo, organists are compulsive about raising the roof and blasting our ear drums? And let us not speak about the current craze for screaming screeching mixtures! Why, J. S. Bach would have laughed at us. Don't forget, he was accustomed to the silvery, smooth blend of the Schnitger or Silbermann of that period.

As to the playing itself, most "masters" of the console don't have enough manual technique to get through a three year piano recital in decent order. The rhythm is usually so bad that finding a down-beat can amount to a major achievement. It is almost impossible to fathom out the basic beat of a piece, since, that which emanates out to the audience, is usually a muddy mess. . . .

What does all this add up to? Simply that we must start playing the music and not the instrument so much if we really covet our colleagues' serious attention. Observe organists at a recital. At the conclusion they dash forward not to congratulate the artist on the music, but to examine the console, count the pistons, toe studs and other gadgets. I have rarely observed concert goers rushing up to the platform to examine the Steinway or Stradivarius! Instead, they are with the performer talking about how great he or she played the Beethoven or Brahms. Organists must STOP playing for each other, trying to impress other organists, but rather really strive to communicate music to all the listeners out there. Is not this where music really is and what musical art is all about?

Sincerely,

George H. Fiore
Seattle, WA

Bovet Finale

To the Editor:

I believe that Randolph Blakeman's letter (July) about Guy Bovet's article (March) could stand some healthy rebuttal:

1. If American organists were to interpret their literature by M. Bovet's standards, I remain unconvinced that a stifling of diversity would result. Anyone who has heard M. Bovet's playing, as at the Seattle AGO convention, would know that there is much room for color and diversity in his playing.

2. I have great difficulty seeing that the requirements of service playing are somehow necessarily at odds with the requirements of the organ works of J. S. Bach; did not Bach compose for organs in churches used for services?

3. I am absolutely sick to death of the implication that one has to choose between authenticity and musicality in performance! If M. Bovet didn't make an especial mention of musicality while on the subject of authenticity, then I'm sure that it is because he naturally assumes that musicality is an *obvious prerequisite* to truly authentic performance! Are we not to assume that Bach's playing, for example, was in fact *musical*, even by today's standards?

Sincerely yours,

Timothy J. Tikker
San Francisco, CA

This will conclude correspondence relating to the Bovet article.

4-manual Trackers

To the Editor:

In the July issue it is stated in the AIO article on page 3 that Dirk Flentrop was the first European builder to install a modern tracker instrument in the United States.

I have before me the long play album ML 5443 "Music for Organ and Brass," E. Power Biggs (canzonas of Gabrieli and Frescobaldi), from which I quote: "Recording premiere of the first true classic concert organ in America, built by D. A. Flentrop in 1958 for the Busch-Reisinger Museum of Harvard University."

I also have before me the dedication booklet of the 4-manual Rudolph von Beckerath tracker in Trinity Evangelical Lutheran Church, Cleveland, Ohio. The date of the dedication service and concert given was April 7, 1957.

Thus, it appears the von Beckerath beat the Flentrop by a year (more or less). I'm wondering if the von Beckerath is the first four manual tracker in the U.S. by anyone? . . .

Principally yours,

Rodney Leslie Degner
Sioux City, IA

The editor notes: *it appears that the Harvard Flentrop got credit for being first when it really wasn't — Mr. Degner is right, of course, in stating that the Cleveland von Beckerath was built earlier (the specification was published in these pages, May 1957). The instrument in Cleveland was certainly the first 4-manual one in recent times to have tracker action, but the 4-manual Walcker built 1857-1863 for the Boston Music Hall antedated it by a century.*

American Institute of Organbuilders

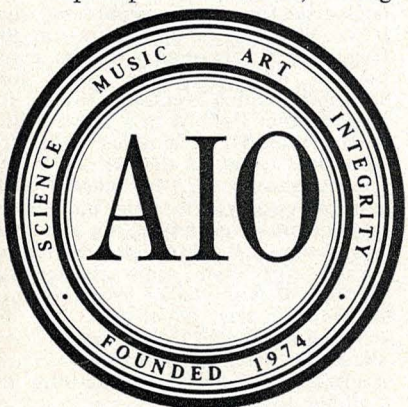
AIO Convention Highlights
Oct. 8-11

Ramada Inn, Moorhead, MN

Sunday

2-5 pm: registration, followed by supper

8 pm: lecture and concert; Andrew Smith at Gethsemane Episcopal Cathedral, Fargo



(Zimmer organ, 1977)

Monday

8:30 am-noon: Convention opening and lectures by Dirk A. Flentrop and Robert C. Rust
pm: visits to area organs by Austin, Casavant, Holtkamp
6:30 pm: organ maintenance (I)

Tuesday

9 am-noon: lectures by John Ferguson, Ron Spillman, and Lance Johnson
pm: visits to area organs by Casavant, Johnson, Skinner
8 pm: Lecture recital by John Ferguson at Trinity Lutheran, Moorhead (Holtkamp organ)

Wednesday

9 am-noon: organ maintenance (II) and lecture by Dirk A. Flentrop
1:30 pm-4: lectures by Randall Wagner, Lynn Dobson, and Hans Knaths
8 pm: banquet; Dirk A. Flentrop, speaker

Determined to present a diversified and timely program for organ builders, the 1978 convention committee has scheduled two lectures of vital concern to all.

Accounting Procedures

It has been found that many organ builders take profit-and-loss too lightly, and are not able to determine their financial position when called on to do so by lending institutions and insurance companies. Mr. Ronald Spillman, chief accountant for the Johnson Organ Company, and Lance E. Johnson, president of the firm, will present a lecture on determining the percentage of completion on work-in-process, and the awarding of profit. They will show that this can be done monthly, quarterly, or annually for builders who have work in process that overlaps profit and loss report periods.

Insurance

With many bonding companies now phasing out this particular insurance coverage for smaller organ builders, the bonding problem has become extremely critical in the organ building industry. Builders with excellent reputations for their product, as well as for their business practices, are finding it difficult, if not impossible, to obtain performance bonds. Mr. Robert L. Rust of the Rust Insurance company of Fargo, will deliver a lecture on the bonding problem, and what organ builders can do to enable them to obtain this needed coverage. He will deal with this in a direct manner, impressing on the builders the importance of operating in a strict business-like manner, reflecting solid financial foundations. He will also touch on recommended insurance coverages for organ shops, including liability.

For those who have not received AIO convention mailings in previous years, additional information may be obtained by writing to: Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415.

Reviews.. Choral Music, Recordings, Books

Music for Voices and Organ

by James McCray

Choral Works for the Christmas Season

Greetings from Colorado! This reviewer has packed up his family, home furnishings and typewriter, and has moved to the mountains. Please forward all future correspondence to me at the following address:

Dr. James McCray
Chairman of the Music Department
Colorado State University
Fort Collins, Colorado 80523

Sitting here in an unfinished basement with boxes of unpacked choral music scattered around the concrete floor in early August is not exactly the atmosphere which kindles the Christmas spirit. Nevertheless, although the halls are not "decked," fa, la, la, la, la, as we jump into Christmastide.

Magnificat and Nunc Dimittis. Thomas Weelkes (c. 1575-1623), SATB and organ, SSAB soli, Oxford University Press, 42 388, \$1.45 (M).

This First Evening Service survived incomplete, but has been beautifully reconstructed and edited by David Brown. The typical alternation of soloists (verse) and chorus is employed, and the lack of a tenor soloist may make this setting more useful to some choirs who lack depth in that section. The Magnificat is 8 pages long with almost one third for the soloists. The choral textures are predominately homophonic; the organ music closely follows the choral parts and is quite easy. Unlike most services, the repetition of the *Gloria* in the *Nunc Dimittis* is not exact. The music is not difficult and the ranges are fine for both the soloists and the choir.

Puer natus in Bethlehem (A Child is Born in Bethlehem). Gregor Joseph Werner (1695-1766), SATB, violin or flute and organ or harpsichord, Concordia Publishing House, 98-2313, 40¢ (E).

This four page strophic carol has been edited by Paul Thomas so that the first two phrases are in Latin and the last two in an English version of them. There are three verses. The obbligato part is very simple and more appropriate for the violin because of the range. The organ doubles the voices which are in block chord style. This easy carol would be useful for a small church choir.

A Christmas Gloria. Richard Dirksen, SATB, tenor solo and organ with optional brass and timpani, Harold Flammer (Shawnee Press), A-5771, 40¢ (M+).

The tenor solo is brief, but has a high tessitura. The brass parts for two trumpets and two trombones are available from the publisher. This piece is quite attractive and has rhythms which frequently shift accents. The harmony is at times dissonant and has interest. There are many contrasts of dynamics and tempi with various choral effects such as recitative, a dramatic *fp*, *Sfz*, etc. The organ music is on two staves but differentiates manual and pedal material. An exciting work.

Love Came Down at Christmas. Joseph Goodman, two part (high and/or low voices) and organ, Alexander Broude, A.B. 181-4, 25¢ (M+).

Even though this work dates from 1963 it continues to sound fresh today. It has a slow and gentle quality that is almost pastoral. Mostly in unison, with flowing organ lines which complement the vocal lines, each measure is grouped in a different meter according to the phrase. Goodman avoids meter signatures and merely indicates the phrases with bar lines and dotted sub-lines. This is a charming work that could be performed by any small choir and would also be attractive for a women's or men's group of younger voices.

Welcome Yule, A Christmas Fanfare. Arthur Wills, SATB and organ, Oxford University Press, G 251, 80¢ (M+).

In this exciting fanfare the organ has many solo areas which have a bravura character. It is also scored so that it could be played by 4 horns, 4 trumpets, 3 trombones and tuba instead of organ, which gives it an even greater fanfare feeling because of the repeated fifths and stunning harmonies. In both the choral and instrumental music there is an abundant use of articulation effects. Accents and staccatos are contrasted with slurred passages so the fanfare has a crisp and well-defined character throughout. There is a slower middle area which is more sustained before a return to the faster driving material of the opening. This is an effective work that would be useful as an opening or closing composition for a concert or church service. Highly recommended.

This Christmas Night. Malcolm Williamson, SATB and organ, Boosey & Hawkes, W-140, 35¢ (E).

The choral parts are written in a block chord fashion and the organ doubles the vocal lines. The music is calm and pretty for the three verses of this lovely poem which tells of the visit of the three kings to the stable. Also suitable for Epiphany.

A Christmas Triptych. Richard Proulx, SATB and organ with congregation and strings ad lib. G.I.A. Publications, Inc. G-2075, 76, 77, 45¢ (E).

This set has three familiar carols which are published separately: *O Come All Ye Faithful*, *O Little Town of Bethlehem*, and *Joy to the World*. Each piece is about 7 pages with the optional string parts arranged for the organ. These settings clearly establish the familiar melody in the first verse then present it in varying arrangements such as with new harmony, as a round, etc. The organ music is simple and the voice ranges appropriate for most choirs. In "Little Town," there is a chaconne figure in the organ, while in "Joy" numerous ornamentations add to the style. These settings are refreshing whether performed as individual anthems or as a set, and are certain to be a hit.

Advent Anthem. Richard Proulx, SATB with B solo and organ, Augsburg Publishing House, 11-1559, 35¢ (M+).

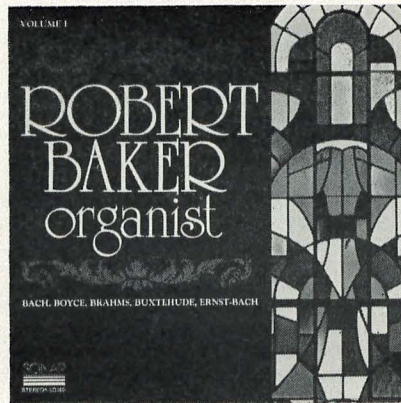
The organ registrations are provided for the contrapuntal organ lines. The first half of the anthem is slow and linear, but during a brief unaccompanied bass solo the tempo quickens and the flexible rhythmic lines change into a driving character with alternating 7/8 and 6/8 patterns, usually on the text "alleluia," and in two parts instead of four. This writing is such that Proulx avoids problems for the performer yet employs a style that will challenge them. This is good music for the average choir.

Behold a silly tender babe. John McCabe, SSAATTBB with SA soli and organ, Novello and Col, 20142, \$1.20 (D).

M McCabe's setting of the Southwell text is really one which places equal demands on both the chorus and the organist. The organ music will require a good organist and, although much of the choral music is in four parts, there are some divisi sections treated in eight-part counterpoint, needing solid singing in all parts, especially the women. The music is dissonant and at times somewhat harsh, yet the quality of the composer pervades so that the final product will remain appealing to the singers and the audience. Recommended for a mature choir.

New Recordings & Books

by Arthur Lawrence



Robert Baker, organist, Vol. I (1974 Austin, First Church of Christ, Wethersfield, CT): Brahms: Prelude and Fugue in G Minor; Buxtehude: Chaconne in E Minor; Boyce: Voluntary in D; Purcell: Voluntary for Double Organ; J.S. Bach: Concerto in G Major, BWV 592, Prelude and Fugue in C Minor, BWV 546. Sonar stereo SD 160; available from Sonar Records Corp., P.O. Box 455, Kingsbridge Station, Bronx, NY 10463 (\$7.98).

Vol. II (1963 Austin, First Presbyterian Church, New York City): Reger: Introduction and Passacaglia in D Minor; Roberts: Pastorale and Aviary, Nova; J.S. Bach: Like as the Rain; God's Time is Best; Franck: Choral III. Sonar stereo SD 161 (\$7.98).

Robert Baker's performances on these two discs reflect the competence of an experienced organist who knows what he is doing. Elsewhere I have referred, not reprehensively, to his playing as being of an older style, but on these discs, Dr. Baker demonstrates playing of an enlightened manner, tempered perhaps by a slightly romantic stance. It is sensitive, musical playing, and the renditions are note-perfect. There is also a consistently clear rhythmic pulse, something more of us would do well to emulate.

The selections are all appropriate for the instruments and present a varied repertoire. In the first volume, the Brahms is shown for the bravura piece it is (why don't more people play this stunning work?). The earlier works all appear in good light, especially in view of the fact that the organ is not baroque in style. Dr. Baker makes an especially convincing rhythmic connection between the Bach prelude and fugue.

Among the selections on the second volume, the Reger and Franck both receive sympathetic performances, although I would prefer to hear the same artist play them in a more reverberant room. Registrations in the Franck are modified, rather than being original. The two pieces by Myron Roberts are possibly the most outstanding of the whole collection and receive brilliant performances. The "Prelude and Aviary" is whimsical and fairly well-known, but "Nova" exhibits an entirely different outlook. The composer writes "Nova is the term astronomers use to describe a star which explodes . . . nature's most violent and catastrophic act. This composition is not an attempt to describe a nova outburst in musical terms; it is more a contemplation of the awesome forces which lie with atomic particles." The extremes of pitch at the end are so well reproduced as to constitute a hi-fi addict's delight.

The program notes are general but often amusing. The organs are described only vaguely, and specifications are not given. The recordings themselves are cleanly engineered, without mixing, noise reducing, or signal manipulation; the result is a superior sound reproduction. One might regret only that the acoustics of both buildings are so dry, but these discs should be of interest to most organ-fanciers.

Randall W. Steere. Organs in Rhode Island: a Survey. Privately printed, 1978. Available from the author at Box 133, Forestdale, RI 02824; \$8.50 + 50¢ postage.

This large, unpagged study was not originally intended for circulation and was not written as a normal book. Rather, it was the result of a month-long project the author carried out at a course at Barrington College. It appears to be thoroughly done and could serve as a model for any other organ census.

The survey was intended to record all the organs which could be located in the state of Rhode Island. Electronics are named without further comment, but the author attempted to visit all pipe organs and list such basic information as could be ascertained about each, and he was remarkably successful. The information for each organ is recorded on a page-long form, which provides such facts as name, location, organ builder, action type, location within building, condition, and date, together with the stoplist (for small unified instruments, only the basic ranks are given). Frequently, an historical note is appended. Indices of churches by city, churches by denomination, combined town names, pipe organs in non-church buildings, and tracker action organs facilitate the finding of each specification.

Such a work must have been a labor of love and it will provide the basic compilation from which further studies can stem. Now, will others with equal determination tackle the 49 states remaining?

Mary Ruth McCulley, ed. "Dear Teacher." Privately printed, 1977; 40 pp. Available from the author at 3103 Harmony, Amarillo, TX 79106; \$2.50.

This is a booklet containing excerpts from the letters of Mildred Andrews Boggess, together with related professional data, which was compiled at the time this distinguished American teacher retired. Although the excerpted remarks will be most meaningful for the large number of us who have had the honor of knowing "Dear Teacher" and learning directly from her, there is wit and wisdom here for all. Several good photographs, a sermon on church music, recollections from former students, a favorite recipe for prune cake, and an account of the retirement celebration of Oklahoma's First Lady of the Organ round out the collection.

Harold Heeremans. The Stick: Music the Hard Way. Privately printed, 1978; 101 pp., softbound. Available from Carlton E. Knight, P.O. Box 766, Brockton, MA 02403; \$3.75.

This modest autobiography traces the life of a distinguished organist from its beginning in England through a professional career in the United States. The literate yet amusing writing style makes it pleasant reading, whether or not one knows the subject, and the book gives the reader a glimpse of what it was like to grow up in music at the beginning of this century. It also shows how a diligent person with non-academic training eventually worked his way up from violinist in a theatre band to full professor at a noted university. The title refers to the strict, non-nonsense approach Mr. Heeremans' early teachers employed to train him in the ways of music, experience for which he was obviously thankful later on. He advocates this same approach for the teaching of music today, even though it is, unfortunately, out-of-style. The underlying message of the writing, never so stated, is: parents, encourage your musically-talented child but be sure the training is thorough.

All in all, 22 organs and one pedal piano were heard during the convention. Organs ranged from the refined, rather English sound of the 1847 George Stevens organ in Shirley Center to the clear, silvery, but full sound of the large 3-manual Hook in Woburn Congregational, to the thicker, bold sound of the 1870 Hook in the Woburn Unitarian Church, to the darker, guttier, sometimes buried, almost orchestral sound of the late 19th century and early 20th century organs. Recent rebuilds were generally revoiced to a bright, hard sound.

The program booklet provided much information in the form of excellent photographs, stop lists, and descriptions of the instruments. In the case of rebuilt organs, both the original and present stop lists were included. Occasionally the description was curtailed, referring the reader to a past issue of the Boston Organ Club Newsletter, a not entirely useful practice. The booklet was a joint effort by Edgar Boadway, who wrote and typed the text, Alan Laufman, in charge of layout, and several photographers, most notably William T. Van Pelt III, who supplied the majority of the photos.

The ranks of recitalists included college and university organists, professional church organists and recitalists, organ builders, and organ students. Even though programs varied from music of one composer or era to a wide-ranging choice of organ literature, almost all programs showed a thoughtful approach to the instruments. In every OHS demonstration lies the challenge of composing a program to bring out each organ's specific capabilities. Therefore, the organists cannot rely on the "have recital-will travel" approach.

The highlight of the first day's scheduling was the visit to Woburn's three Hooks, located within a two-block area, and in virtually original condition. (The natives were astounded to see 200+ people in little Woburn just for organs; such publicity doesn't hurt the pipe organ.) The second day included a rather typical mix of instruments in original, restored or rebuilt condition. The third day was devoted in part to unusual instruments, culminating with the recital on the giant Walcker/Methuen/Skinner/Andover in the Methuen Memorial Music Hall.

The newest organ heard was the 2-manual, 10-stop 1978 mechanical-action Schlicker, installed in May of this year in the recital hall of the University of Lowell music building, and heard in a pre-convention recital Monday evening by Carlton Russell of Wheaton College. His program of Lübeck, Böhm, Krapf, Bach and others fit its capabilities well. On everyone's mind was how successful this organ was, considering the requirement in a state school that the lowest bid be taken. In this case, music faculty member John Ogasapian wrote exquisitely detailed specifications to obviate the mercies of the state purchasing agent.

Following the annual meeting of the society Tuesday morning, the convention got rolling with programs on two Andover rebuilds in Billerica. The 2-manual, 19-stop Emmons Howard/Andover at First Parish Church Unitarian, one of the reviewer's favorite rebuilds in the area, contains a fine, cohesive Great chorus, a smaller chorus on the Swell, two manual reeds, and a Sesquialtera. Lacking only an adequate Pedal division, it is an amazingly versatile instrument. Robert Schuneman's program, consisting of the Bach-Ernst Concerto, and Paine's *Variations on the Austrian Hymn*, was wisely chosen to show it off. Leo Abbott's program on the Hamill/Andover in the Billerica Congregational Church

was also well chosen for the instrument. Mr. Abbott charmed us especially with a performance of the Mozart *Andante in F, K. 616*, that was both witty and delicate.

On to Woburn, where Michael Ambrose, a talented student of John Skelton, demonstrated the George Ryder at the Methodist Church, and Lois Regenstien played a program on the 1872 E. & G.G. Hook & Hastings at St. Charles Borromeo R. C. Church, which was well received.

George Bozeman presented two works, by William Horatio Clarke and Dudley Buck, on the outstanding 3-manual E. & G.G. Hook at the Congregational Church. Woburn. The Clarke was decidedly lightweight, but made its point about 19th-century registrational practices. Mr. Bozeman's fine performance of the Dudley Buck *Grand Sonata in E-flat*, however, convinced us not only of his skill and musicianship, but to no small extent of the worth of the Buck piece, a serious work which deserves wider programming.

The day concluded with Samuel Walter's program on the large 3-manual 1870 E. & G.G. Hook in the Unitarian Church, Woburn. The highlight of the recital was a splendid, strong performance of the Hindemith *First Sonata*, which both showed off the organ well, and demonstrated how romantic the Hindemith sonatas are. Midway through the recital, Dr. Kenneth Wolf ably demonstrated a Henry F. Miller pedal piano in the church with a little Schumann. The century-old piano is a worthy candidate for restoration. The "feel" of the pedal action fascinated many of us.

Among the many competent demonstrations of Wednesday's schedule, the musical highpoints were recitals by James Christie and John Skelton. Christie played a small Odell/Andover in Acton, relocated through the Organ Clearing House, and revoiced to have a clear, sharp-edged sound. He chose an imaginative program of Renaissance dances, a C.P.E. Bach Sonata, pieces by Zipoli, the Reincken *Fugue in g*, and Bach's *Prelude & Fugue in G, BWV 550*. Christie's playing was articulate and lively (showing a solid harpsichord background), at times masterful, always musical and stylistically right.

Assisted by flautist Marcia Mulrone, John Skelton presented a fine program on the 1847 George Stevens organ in First Parish Meeting House, Shirley Center. The earliest organ heard during the convention, the Stevens is a G-compass instrument, with 13-note G-compass pedal; it also has a "tremblant doux," and the case is nicely fake-grained. The program booklet describes the organ as a "remarkably intact survival." It contains an electric blower, but can also be hand-pumped.

Mr. Skelton's program could not have been better chosen for the Stevens organ, nor more musically performed. Beginning with a voluntary by S.S. Wesley, it included Italian Renaissance dances (for which the organ was hand-pumped), the Pinkham *Five Voluntaries for Manuals*, a Byrd fantasia, *Five Preludes, Op. 51* of Nielsen, and *Pasticcio* by Langlais. This reviewer especially enjoyed the Byrd fantasia, with its clear English gestures, every detail in place, and rhythmic tango at end. Also included were two pieces with baroque flute — the *Sonata in C* by J. S. Bach, and *Sonata No. 2* of Michael Blavet. Flautist Marcia Mulrone played the Bach especially well, with graceful ornaments and a flawless sense of phrasing, supported at all times by Skelton's sensitive accompaniment.

Other events on Wednesday included Dr. Kenneth Wolf's thoughtful presentation of an all-Rheinberger program

(Continued overleaf)

RAGNAR BJÖRNSSON

(Iceland) "Played with exceptional brilliance and illuminated with characteristic sound colors."—Morgenbladet, Oslo, Norway

ALBERT BOLLIGER

(Switzerland) "Of all organists we have heard, Bolliger is the one who best interprets Bach."—Diario de Menorca, Spain

DAVID BRUCE-PAYNE

(England) "Dazzling facility and good judgement—he has all the prerequisites."—St. Louis Post-Dispatch

NICHOLAS DANBY

(England) "A Bach player with great mastery gesture and eminent self-confidence."—General Anzeiger, Bonn, Germany

RAYMOND DAVELUY

(Canada) "A thorough display of technique and musicianship."—The Montreal Star

ROBERTA GARY

(USA) "Broad and secure technique, a clear firm grasp of stylistic considerations, and a real interpretational flair."—Los Angeles Times

JEAN-LOUIS GIL

(France) "Wide ranging magic! A performer of consummate skill!"—Ottawa Journal, Ontario

ROBERT GLASGOW

(USA) "Proved himself to be in a class with our finest organists on the Continent!"—Neue Zürcher Zeitung, Zurich, Switzerland

DOUGLAS HAAS

(Canada) "A perfect combination of musical intelligence and impulsiveness."—Stuttgarter Nachrichten, Germany

RICHARD HESCHKE

(USA) "An extraordinary recital... a master organist. Bravo!"—Buffalo Evening News, New York

AUGUST HUMER

(Austria) "Played with flawless technique, sensitive musicianship and a sure knowledge of performance practice."—The Plain Dealer, Cleveland

DAVID HIRD

(USA) "A player whose name will soar in prominence."—The Diapason

NICOLAS KYNASTON

(England) "One of the most thoroughly interesting displays of virtuosity seen here for a long time."—The Ottawa Citizen, Ontario

DOUGLAS LAWRENCE

(Australia) "Sensitivity of interpretation resulted in a marvellous experience for the audience."—Voz de Expana, Spain

HOW LEWIS

(Wales) "The capacity to make of a musical structure a living, breathing thing... warmth, flexibility and grandeur."—The Flint Journal, Michigan

HEINZ LOHMANN

(Germany) "Valid and responsible though markedly individual... a refreshingly non-mechanical quality."—Music AGO/RCCO

MARTIN LÜCKER

(Germany) "Already a most impressive virtuoso, he will certainly soon become a major figure among important organists."—La Presse, Montreal

DAVID McVEY

(USA) "Played with unusual technical poise and musical insight... arresting brilliance and impact."—San Diego Union

JANE PARKER-SMITH

(England) "Dazzling... memorable... it was a smashing debut!"—The Star-Ledger, Newark, N.J.

ODILE PIERRE

(France) "Never has the organ sounded better, clearer, or more varied... unrivaled mastery."—Toledo Blade, Ohio

THOMAS RICHNER

(USA) pianist/organist "A paradigm of civility and simplicity achieved through the most sophisticated means and refined technique."—The New York Times

J. MARCUS RITCHIE

(USA) "Impressive in both conception and execution... an accomplished, well trained organist with a solid musical background."—States-Item, New Orleans

LAWRENCE ROBINSON

(USA) "A young artist with brilliant technique and enormous vitality."—Excelsior, Mexico City

McNEIL ROBINSON

(USA) "Though he has a blazing technique that is equal to any problem, Robinson has the sine qua non of artistry—musicality."—Bangor Daily News, Maine

JOHN ROSE

(USA) "Demonstrated what a truly great and richly versatile instrument the organ can be in such gifted hands."—Evening Gazette, Blackpool, England

JÓZEF SERAFIN

(Poland) "A most talented artist who knows how to combine technique with spirit."—Hudobny Zivot-Kosice, Czechoslovakia

GILLIAN WEIR

(England) "Aspects of performance that the majority of organists might dream of, but never attain!"—Hi-Fi News, London

ROBERT EDWARD SMITH

(USA) harpsichordist "Unflinching fluency and assurance... a highly accomplished player with magnificent technique."—The Herald, Melbourne, Australia

THE SCHOLARS

(England) Europe's master a cappella ensemble "If you ever have a chance to hear them, don't miss it."—Richmond News Leader, Virginia

ANDRÉ BERNARD

(France) trumpeter with organ "He is a virtuoso with a sweet tone of uncommon purity and absolute control over his instrument."—The New York Times

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Organ Historical Society

(continued from p. 5)

on the large, rather orchestral 1899 Hook & Hastings, one of two electric action organs heard during the convention, at St. Peter's Lowell (Dr. Wolf's announcing of his registrations for the Rheinberger Trios was useful and especially appreciated); Dr. Ernest May's demonstration, graciously revised following a last minute mixup, on the unique 1872 Ryder at St. John's Episcopal Church, Lowell; Charles Krigbaum's meticulously played all-English program on the Stevens/Beaudry in West Concord Union Church; Donald Olson's pensive Scandinavian pieces, new to everyone's ears, on the Shirley Felgemaker; and Brian Jones' nicely performed demonstration of the 1869 W.B.D. Simmons/Andover in the Unitarian Church, Lancaster. Mr. Jones included an offertoire by the obscure Edward Reed, remembered from the lingering Victoriana of his childhood.

The ghost of Edward F. Searles hovered on Thursday, as we heard organs which he subsidized, commissioned, and purchased. Searles had married the widow of the railroad magnate, Mark Hopkins, in 1887, and thereafter proceeded to spend his wife's fortune in ways any organ builder would encourage: to subsidize James Treat, later Treat's Methuen Organ Co., and to provide architect-designed buildings for Treat's instruments.

Aside from the organ, the large Walcker from the Boston Music Hall which had been purchased by Searles, reconstructed by Treat, and installed in Searles-built "Serlo Hall," later named the Methuen Memorial Music Hall, the most spectacular of these is the Treat/Andover in St. George's Ebenezer Primitive Methodist Church in Methuen. Originally built for exhibition in 1889, the total visual and aural effect of handsome carved oak case, and Andover-brightened, rich Treat sound (Andover also retrack-erized this organ in 1963) in a stark, grand and above all, *live* vaulted brick interior, was simply stunning. Heard from many an OHS'er was "let's bring back the *Primitive Methodists*". Donald R. M. Paterson's demonstration gave us some delightful moments: a weighty, significant Corrette *plein jeu*, a beautifully-registered dancing Dandrieu *noël*, and a sensitive performance of a Pachelbel *partita*, among others.

The only unaltered Treat on the convention was the 2-manual, 22-stop 1905 Methuen Organ Co. instrument in St. Andrew's Episcopal Church, Methuen. The building and organ, in "Anglican wood gothic," were both gifts of Searles. The organ has a stiff action, although one would never have guessed it from Thomas Murray's fluent playing. Elgar's *March Imperial*, two pieces by Wesley, and a postlude by Henry Smart were not profound, but "effective" and enjoyable under Murray's sure touch.

Another unusual organ heard on Thursday was the 1871 J. H. Willcox in the Fifth Street Baptist Church, Lowell. Originally built to be a residence organ and presently being renovated by Andover, the Willcox boasts a pleasing ensemble, rather voluptuous strings, a strong trumpet, and one of its two original free-reeds. Originally playable on both Great and Pedal, the ponderous buzz of the 16' "Euphone" is now playable on Pedal only. (The 8' "Physharmonica" was removed years ago.) The lavishly carved console contrasts ironically to its present simple surroundings. Harold Knight gave us some spirited Mozart, Karg-Elert chorale preludes, and a rousing vespers service, composed by the melodramatic John Henry Willcox, that sounded like Rossini.

Other programs on Thursday included Carol Hassman's fine demonstration of a 1905 Cole in Pawtucket Congregational Church, Lowell, where

"acoustic" ceiling tiles hampered the acoustics; Permelia Sears' well-planned, nicely played Muffat, Scarlatti and Franck on a Stevens/Goodwin at Centralville United Methodist, Lowell; Kristin Johnson's substantial program on the Methuen in Forest Street Union Church, Methuen; and Deborah Sohn's lively playing of the Fisk Andover, the "tracker revival" first. Miss Sohn is another able student of John Skelton, and shows sound teaching and incipient flair.

The Methuen Music Hall provided an impressive finale Thursday evening. On entering the hall, one faces the 60-foot tall organ case, held up by two walnut slaves, under a 90-foot ceiling covered with deep ornamental plaster and gold leaf. Surrounded by high oak wainscoting, the audience hunkers down under a cascade of organ sound.

Rosalind Mohnsen's two-hour recital at the Music Hall on this behemoth of organs (4 manuals, 84 stops), included two Reger works, one of which was the *Fantasia and Fugue on BACH, Op. 46*; Widor's *Symphony III (entire)*; *Pastorale, Op. 28, no. 3* and *Scherzino, Op. 66, no. 3* by Horatio Parker; two smaller works by Langlais; and a piece entitled *Fast and Sinister* by Sowerby. Truly a program of large proportion, and one to which Miss Mohnsen was entirely capable. The only criticism I would level is that the dynamic level of the program leaned predominantly toward triple forte, which on the Methuen organ is very loud indeed. But as the eardrums explored their upper decibel tolerances, we also knew that Rosalind Mohnsen was playing with exquisite musicality, and deserved the standing ovation she received. The Parker and Langlais, and moments of other works provided opportunity to hear some of the rarer solo stops of this beastly organ.

From time to time, convention programs acknowledged local history, such as: George Bozeman's piece by William Horatio Clarge in Woburn, where Clarke had been organist and had had a hand in the design of one of the town's Hooks; John Skelton's concluding his Shirley program with the congregational singing of *Coronation* by Oliver Holden, a native son of Shirley; and Harold Knight's ending his demonstration of the Willcox organ with the Willcox Vespers.

The line separating "straight" and "schlock" was occasionally crossed. Dudley Buck's *On the Coast*, a tongue-in-cheek outrageously programmatic crowd pleaser of roaring surf, angelus bells, and various aural weather conditions, brought indulgent smiles. One transcription crept into the programming, a reminder that such comprised a substantial part of the program in the days when organ concerts were popular. Today's audiences are definitely more sophisticated (and also smaller).

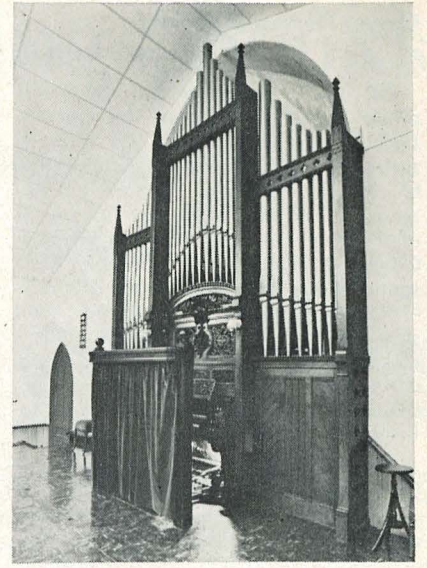
Various light moments were provided by Madeleine Gaylor, too. This lively lady presented flowers, in tribute to the late Cleve Fisher whose wit has always been a warm ingredient in past OHS conventions, and to several recitalists, presenting as she did so her own intelligent view of the changes in the society.

Happily, some of the area's fine organs are also housed in wonderful buildings. The meeting house style, perhaps most indigenous to New England, was well represented by both the splendid 1816 Unitarian Church in Lancaster, designed by Charles Bulfinch and now a national landmark, and the Unitarian Church in Billerica, a more modest example but all the more remarkable because it was reconstructed just a decade ago following a serious fire. The earliest building visited, the Meeting House in Shirley (1773), boasts beautifully painted, believable *trompe d'oeil* detail on ceiling

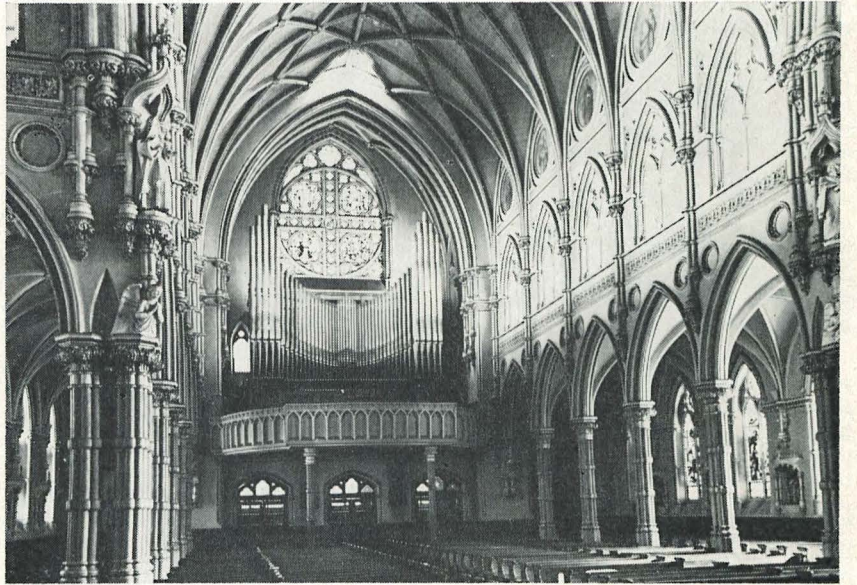
(Continued, page 24)



Left: W.B.D. Simmons (1869), First Church of Christ, Unitarian, Lancaster, Ma.



Right: J. H. Willcox & Co., Op. 15 (1871), Fifth Street Baptist Church, Lowell, Ma.



Hook & Hastings, Op. 1848 (1899)
St. Peter's Church, Lowell, Mo.



Left: Methuen Organ Co. (1905), St. Andrew's Episcopal Church, Methuen, Ma.



Right: James E. Treat — Andover (1889/1963), St. George's Ebenezer Primitive Methodist Church, Methuen, Ma.

INSTALLATIONS FOR 1978 – 1979

St. Stanislaus Kostka Roman Catholic Church	Adams, Massachusetts	2 manuals	22 ranks	
University of Adelaide	Adelaide, South Australia	3 "	54 "	-M-
All Saints Episcopal Church	Austin, Texas	3 "	36 "	
Bedford Baptist Church	Bedford, Virginia	3 "	35 "	
First Presbyterian Church	Boulder, Colorado	3 "	44 "	-M-
Bowling Green State University	Bowling Green, Ohio	2 "	7 "	-M-
Hanson Place Seventh Day Adventist Church	Brooklyn, New York	3 "	38 "	
First Baptist Church	Camilla, Georgia	2 "	32 "	
S.E. Missouri State University	Cape Girardeau	2 "	6 "	
Zion Lutheran Church	Carlinville, Illinois	1 "	10 "	-M-
St. Stephen's Roman Catholic Church	Caseyville, Illinois	2 "	22 "	
University of Northern Iowa	Cedar Falls, Iowa	2 "	7 "	-M-
St. Philip's Episcopal Church	Charleston, South Carolina	3 "	49 "	
Central Steele Creek Presbyterian Church	Charlotte, North Carolina	2 "	22 "	-M-
Colfax Lutheran Church	Colfax, Wisconsin	2 "	13 "	
First United Methodist Church	Crystal Lake, Illinois	2 "	21 "	-M-
Wellshire Presbyterian Church	Denver, Colorado	3 "	40 "	
University of Alberta	Edmonton, Alberta	3 "	48 "	-M-
University of Alberta	Edmonton, Alberta	1 "	4 "	-M-
Residence of Mrs. Carol Otto	Edmonton, Alberta	2 "	7 "	-M-
Church of St. Mary the Virgin, Episcopal	Falmouth, Maine	2 "	26 "	-M-
Holy Spirit Roman Catholic Church	Gifu City, Japan	2 "	13 "	-M-
Faith Lutheran Church	Grande Prairie, Alberta	2 "	9 "	
Trinity United Methodist Church	Grand Rapids, Michigan	3 "	49 "	
Nippon Gakki Limited	Hamamatsu, Japan	2 "	7 "	-M-
St. Peter's Lutheran Church	Hemlock, Michigan	2 "	23 "	
Our Savior's Lutheran Church	Jackson, Minnesota	2 "	13 "	
Zion Lutheran Church	Kalamazoo, Michigan	3 "	47 "	-M-
Kobe Women's College	Kyoto, Japan	2 "	7 "	-M-
Second Presbyterian Church	Louisville, Kentucky	3 "	48 "	
First Lutheran Church	Mabel, Minnesota	2 "	13 "	-M-
University of Wisconsin	Madison, Wisconsin	1 "	4 "	-M-
First Presbyterian Church	McKinney, Texas	2 "	21 "	
Victorian Arts Centre	Melbourne, Australia	4 "	84 "	-M-
Our Savior's Lutheran Church	Menomonie, Wisconsin	2 "	21 "	-M-
St. John's Lutheran Church	Milwaukee, Wisconsin	2 "	28 "	
St. Catherine of Siena Roman Catholic Church	Mississauga, Ontario	2 "	18 "	
Church of St. Luke-in-the-Fields	New York, New York	2 "	34 "	-M-
Christ Church Episcopal	North Conway, New Hampshire	2 "	15 "	-M-
First Presbyterian Church	Odessa, Texas	3 "	31 "	
Pool College	Osaka, Japan	2 "	10 "	-M-
Trinity Church	Princeton, New Jersey	4 "	63 "	-M-
Trinity Church	Princeton, New Jersey	1 "	4 "	-M-
Residence of Miss Susan Grainger	Princeton, New Jersey	2 "	7 "	-M-
Westminster Choir College	Princeton, New Jersey	1 "	4 "	-M-
Residence of Dr. Brock Downward	Raleigh, North Carolina	2 "	4 "	-M-
Mount Allison University	Sackville, New Brunswick	1 "	4 "	-M-
Church of Jesus Christ, L.D.S.	Salt Lake City, Utah	2 "	7 "	-M-
Our Lady of Mercy, Roman Catholic Church	Sarnia, Ontario	2 "	23 "	
St. James Anglican Church	Saskatoon, Saskatchewan	2 "	23 "	
College of St. Thomas	St. Paul, Minnesota	2 "	7 "	-M-
Church of St. Leo the Great	St. Paul, Minnesota	1 "	7 "	-M-
St. Matthew's Episcopal Church	St. Petersburg, Florida	2 "	17 "	
St. Peter's Roman Catholic Cathedral	Scranton, Pennsylvania	3 "	52 "	-M-
First Presbyterian Church	Shawnee, Oklahoma	3 "	26 "	
Dordt College	Sioux Center, Iowa	3 "	57 "	-M-
Grace United Methodist Church	Sioux City, Iowa	3 "	40 "	
State University of New York	Stonybrook, Long Island	1 "	4 "	-M-
Park Presbyterian Church	Streator, Illinois	2 "	29 "	
Trinity Episcopal Church	Swarthmore, Pennsylvania	2 "	17 "	
Holy Ecclesia of Jesus (Sofia) Church	Tokyo, Japan	2 "	13 "	-M-
Church of the Messiah	Toronto, Ontario	2 "	22 "	
Church of St. Elizabeth of Hungary	Toronto, Ontario	2 "	23 "	
St. Paul's Roman Catholic Church	Valparaiso, Indiana	3 "	41 "	
Grace Lutheran Church	Wayne, Nebraska	3 "	39 "	-M-
St. Thomas Episcopal Church	Whitemarsh, Pennsylvania	1 "	4 "	-M-
Elim Chapel	Winnipeg, Manitoba	2 "	25 "	
St. Joseph's Roman Catholic Church	Wyoming, Pennsylvania	2 "	14 "	-M-

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President Karl Riemenschneider and his family in the living room of their apartment in the Studenten-Heimath (Albert is seated at his father's left, playing chess—about 1899)

Albert Riemenschneider

(continued from p. 1)

Albert Riemenschneider was born into a remarkable family of physicians, dentists, lawyers, and educators. Albert's father, Dr. Karl Riemenschneider, who was professor of ancient languages at German Wallace College at the time of his son's birth, became vice president of the college two years later, in 1880, and its president, in 1893.

Albert, the fifth of eight children (only five of whom lived to maturity), showed exceptional musical ability at an early age. As teenagers, both Albert and his younger brother Carl were deeply involved in serious music study. Their piano and music-theory teacher was the eminent organist and composer, James H. Rogers of Cleveland.

The two boys evidently took turns practicing the piano, and, according to Selma Marting Riemenschneider (who, as the daughter of the college treasurer, lived near the campus at that time), "one heard the [Riemenschneider] piano played at all hours of the day, beginning at six o'clock in the morning and continuing until ten at night."

When Albert was about nineteen years old, the German Wallace Board of Trustees (acting independently of President Riemenschneider) urged him to accept the chairmanship of the department of music. The Board's persuasive arguments prevailed, and in 1898, Albert Riemenschneider, then a senior student in the Bachelor of Arts degree program, became head of the department of music at German Wallace College. The music department, which Albert soon reorganized, was then moved to the college's new Memorial Hall (the present Marting Hall), where it was given space on the third floor.

Late in the summer of 1902, young Riemenschneider embarked for Europe to spend a year in Vienna, studying piano and composition with Robert Fuchs and Hugo Reinhold. While Albert was in Vienna, his brother Carl substituted for him at the college.

Albert returned to his duties at German Wallace College during the summer of 1903 and, on July 21, 1904, married the college treasurer's daughter, Selma Marting. A few weeks after the wedding, Selma and Albert left for a year's study in Paris. While in Paris, Albert studied organ with Alexandre Guilmant and music theory with Charles-Marie Widor, while Selma coached voice with Mme. Mathilde Marchesi.

Riemenschneider's European study greatly enhanced his reputation, and during the years immediately following his return, the music department's enrollment grew quite rapidly. By 1913, the year when German Wallace College and Baldwin University united

to form Baldwin-Wallace College, the Baldwin-Wallace College Conservatory (as it was called from that time on), not only had a well-developed course of study leading to a music "major," but also had substantially increased the size of both its faculty and its student body.

In all, Albert Riemenschneider made seven trips abroad to study music. Several of these trips were undertaken for the express purpose of studying organ with the great Widor in Paris. During these months, Riemenschneider regularly assisted Widor in the Sunday services at St. Sulpice and, also, upon occasion, substituted at St. Sulpice for his teacher.

In 1927, Professor Riemenschneider organized his extremely popular organ master classes. Many of these classes were offered at Baldwin-Wallace College; several were held in the summers, in San Diego; and two took place at Meudon near Paris, where Marcel Dupré lived and had his studio. In the case of the Meudon classes, the students worked with Dupré, while Riemenschneider continued his own studies with Widor.

It was during his various European sojourns that Albert Riemenschneider began collecting rare Bach editions and Bach-circle manuscripts. By 1950, the year of his death, he had amassed an important collection of more than 2,500 volumes of Bach works, about 265 of which were extremely rare items. The Riemenschneider Bach collection (which now forms the nucleus of the Bach Institute's music library) includes in its holdings such rare items as the 1725 manuscript copy of Bach's *Well-tempered Clavier* made by his student, Heinrich Nicholas Gerber; three Bach-circle, mid-18th-century, manuscript copies of parts of the *English Suites*; five first editions of works which Bach published, or prepared for publication, during his own lifetime — the *Clavierübung I* (the Partitas of 1731), the *Clavierübung IV* (the Goldberg Variations of 1742), the *Musical Offering* (1747), the *Canonic Variations on Vom Himmel hoch da komm ich her* (1747), and the *Art of the Fugue*, engraved for publication in 1750-1751 and brought to press in 1751-1752 — and about 90 Bach editions published between 1752 and 1835.

Early in his career, Dr. Riemenschneider undertook the fostering of various professional organizations. His correspondence indicates that he felt that such groups did much to raise musical standards and to promote a high level of musical ethics. He was particularly active in the Northern Ohio Chapter of the American Guild of Organists (a group which he served as dean for two years, 1914 and 1915); the Ohio Music Teachers Association (president, 1930), the Music Teachers

National Association, which he served as national president in 1933; and the National Association of Schools of Music. He was active in many facets of the work of this latter organization, which he served as treasurer for a number of years, beginning in 1937.

On June 16, 1939, Professor Riemenschneider was awarded the honorary degree, Doctor of Music, by the Sherwood School of Music in Chicago.

In his early professional years, Albert Riemenschneider taught piano and music theory, as well as organ. As the conservatory grew and his own schedule became more pressing, he gradually released his various teaching duties, retaining, in the end, only the teaching of organ plus, of course, his administrative duties as conservatory director. In addition to his studio at the college, Dr. Riemenschneider maintained a piano studio in downtown Cleveland for many years.

Albert Riemenschneider's work as a performing organist included, besides the many recitals he performed under the auspices of the college and several concerts he played in France, more than 200 recital and concerto performances presented in 15 states. He was, also, active as organist and musical director in several Cleveland churches, serving as organist at the Euclid Avenue Presbyterian Church for a time in 1911, as organist and musical director at the Euclid Avenue Baptist Church from 1915 to 1924, and as organist and musical director of the Calvary Presbyterian Church from 1925 to 1930.

Dr. Riemenschneider was one of five laymen appointed to the Hymnal Commission of the Methodist Church. He served as a working member of that body for a period of about four years, beginning in 1928.

In 1933, Dr. Riemenschneider established the Baldwin-Wallace Bach Festival, an annual two-day celebration held on the Baldwin-Wallace College campus. The festival, currently in its forty-sixth year, is programmed to present the large Bach choral works on a four-year cycle. Additional Bach choral and instrumental works, as well as compositions by various other Baroque composers, are also performed on the four or five concerts included in each year's festival program.

Dr. Riemenschneider's contribution to the organ building movement which eventually resulted in the recapturing of many of the characteristics of the Baroque organ, was significant, partly because of the considerable influence which his opinions had upon his many students and master class participants. His interest in early organs began with his initial organ studies in France (1904-1905), when he worked with Guilmant and Widor and first met Albert Schweitzer. A number of his lectures and several of his articles were, in part, intended to educate his students and the public to the needs for a revival in organ building that would produce instruments upon which the works of Bach could be effectively performed.

In 1941, the Holtkamp Organ Company of Cleveland completed a small organ designed by Dr. Riemenschneider and installed it in the Chamber Hall of the Kulas Musical Arts Building on the Baldwin-Wallace College campus, where it is still in use. In announcing the completion of the instrument, Dr. Riemenschneider wrote as follows:

The growth of the Annual Bach Festivals made urgent the acquisition of a type of organ upon which could best be presented the polyphonic works of Bach, his contemporaries, and predecessors. With this objective in view, special research and study, covering almost a year's time, were undertaken in order to decide upon the details of construction and the specifications of such an instrument.

The first consideration was to supply the proper balance of stops to present the clarity of ensemble which is necessary for a satisfactory presentation of Bach's great polyphonic tone poems.

The modern tendency in most instruments has been to enlarge and enrich the tone quality at the expense of clarity of ensemble. The result has been that modern listeners have almost lost the ability to listen to the melodic lines of a polyphonic composition. Incidentally, this is one of the main reasons why the music of Bach is not understood by the modern listener. For the purpose of clarity, the construction of the specifications called for a liberal number of mixture stops which are simply groups of pipes comprised of several of the natural overtones of a fundamental tone. There are four of this type of stops. On the Great manual, we find the "Mixture 4 ranks;" on the Swell, "Dolce Cornet 3 ranks," and "Plein Jeu 5 ranks," and on the Choir, "Fourniture 3 ranks." In addition to these, the Quint 2-2/3 on the Great and the Nazard 2-2/3 and Tierce 1-3/5 on the Positiv form a further group which is helpful to the clear ensemble.

Because the Kulas Chamber Music Hall is small, seating less than 165 persons, great care had to be taken with the voicing of the instrument. In order to secure the best results, Mr. Walter Holtkamp of Cleveland, the builder, tried out various types and scales of pipes in order to arrive at the most satisfactory ensemble suitable to the small hall. The great organ and pedal organ are on open chests. These, with the positiv, which is hung on the wall back of the player, form the basis of the modern classical organ. In order to have a completely satisfactory instrument for the purpose of presenting all of the best modern organ music as well, a swell of the Cavallé-Coll type has been installed. The construction and specifications of this organ were influenced by the researches of the famous Dr. Albert Schweitzer who has been the leading spirit in this movement of the renaissance in organ building. The wind chests are of the key chamber type. The specifications follow:

HOLTKAMP ORGAN, 1941 Kulas Chamber Music Hall

GREAT		
16	Quintaden	61 pipes
8	Principal	61 pipes
8	Copula	61 pipes
4	Octave	61 pipes
4	Spitzflöte	61 pipes
2 3/4	Quinte	61 pipes
2	Superoctave	61 pipes
IV	Mixtur	244 pipes
SWELL		
8	Harmonic Flute	61 pipes
8	Gambe	61 pipes
8	Voix Celeste	49 pipes
4	Flute	61 pipes
2	Piccolo	61 pipes
III	Dolce Cornet	183 pipes
V	Plein Jeu	305 pipes
8	Trompette	61 pipes
4	Oboe	61 pipes
	Tremolo	61 pipes
POSITIV		
8	Quintaton	61 pipes
4	Principal	61 pipes
4	Rohrflöte	61 pipes
2 3/4	Nazard	61 pipes
2	Octava	61 pipes
1 1/2	Tierce	61 pipes
III	Fourniture	183 pipes
PEDAL		
16	Subbass	32 pipes
16	Quintaden (Gt.)	32 pipes
8	Rohrgedackt	32 pipes
4	Choral Bass	32 pipes
16	Dulzian	32 pipes
8	Fagott	32 pipes
4	Cromorne	32 pipes

Dr. Riemenschneider's last years must have brought him a good deal of satisfaction. His two sons and his son-in-law had returned safely from service with the United States Navy and were comfortably settled with their families; the Baldwin-Wallace College Conservatory of Music, which he had organized a half-century before, had become well-known throughout the country for its high musical standards and world-famous for its Bach Festival, an organization, he had

founded and nurtured for a decade and a half; the Bach Library, whose holdings he was constantly expanding, was already recognized as one of the most extensive collections in America; and his editions of various Bach works were widely used and deeply appreciated.

Retiring from his duties as director of the conservatory in June 1947, Dr. Riemenschneider continued as a conductor of the Bach Festival for another year. In 1948, he assumed the position of acting president of Baldwin-Wallace College for a few months. In 1950, Dr. and Mrs. Riemenschneider began to build a retirement home in Laguna Beach, California. Just before they planned to move, Dr. Riemenschneider, who, for some time, had experienced a heart problem, became seriously ill and died in the Akron City Hospital on July 20, 1950, a single day before he would have celebrated his forty-sixth wedding anniversary, six weeks before his seventy-second birthday, and exactly eight days before the two-hundredth anniversary of the death of the man who had so definitely influenced his entire career — Johann Sebastian Bach.

Twenty-eight years after Dr. Riemenschneider's death, it is, perhaps, not impossible to assess his contributions to the development of music in this country with some degree of objectivity. After more than three quarters of a century, the conservatory which Dr. Riemenschneider founded continues to grow and to operate at a high performance level; his publications continue to serve both teachers and students in many helpful ways; the annual Bach Festival which he originated forty-six years ago, is now known as one of the best in America; and his Bach Library (now a part of the Riemenschneider Bach Institute) has been greatly expanded in both size and usefulness.

It may well be, however, that it was as a teacher and a performer that Albert Riemenschneider made his greatest contributions to the development of American music. In summing up his philosophy of teaching, Dr. Riemenschneider once noted: "This, then, is the heart of [my] teaching: that, to a mastery of the fundamental principles which underly the workings of each instrument, must be added the background of a mature and developed musicianship. Only in this way can the student arrive at satisfactory results." Good advice, indeed!

Perhaps the April 1918 issue of the *American Organist*, describing Albert Riemenschneider in one of a series of articles about prominent American organs and organists, best caught the essence of Riemenschneider's outstanding contributions to the development of American music:

Baldwin-Wallace College, Berea, Ohio, possesses an exceptional four-manual Austin organ with two consoles and an equally exceptional organist with too many good qualities to be enumerated, of which not the least is the gift of program-making. At the Conservatory he has given about a hundred recitals of high character, of which sixty-two have been in one series with no repetitions. A choral society of more than a hundred members is maintained for the rendition of all the prominent choral works. The conservatory itself is practically the outcome of the devotion and energy of Mr. Riemenschneider, under whose direction it has come into nation-wide prominence.

It is probably Mr. Riemenschneider's exceptional list of annual recitals that has placed both himself and the College in their present position of national importance, for it is this cultural development of music in the hearts of the coming generations of Americans that shall eventually produce what we all desire, a musical nation; how better can such results be attained than by carefully selected and artistically interpreted programs such as those of Mr. Albert Riemenschneider?

ALBERT RIEMENSCHNEIDER
PUBLICATIONS IN THE
RIEMENSCHNEIDER BACH
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"Program Notes on the Widor 'Symphonies.'" (See "Papers and Articles," item 1, listed above.)

Elinore Barber is director of the Riemenschneider Bach Institute, editor of the quarterly journal BACH, which she founded in 1970, and professor of music history and literature at Baldwin-Wallace College. She completed her Ph.D at the University of Michigan under the direction of Hans David and was also a student of Albert Schweitzer.

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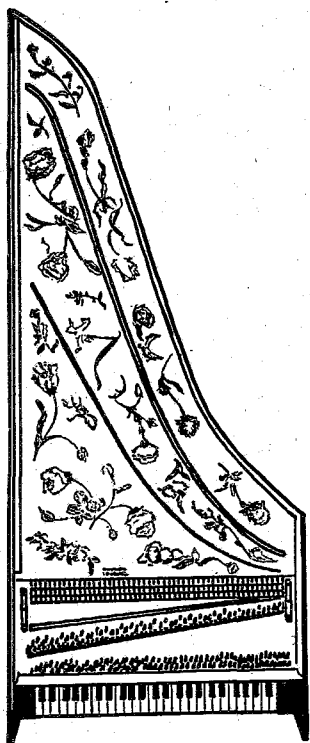
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Albert Riemenschneider at the Kulas organ, about 1930 (left), and in his library, about 1945 (right)

Harpsichord News



The 2nd annual Bach Festival at Emory University, Atlanta, under the direction of William Lemonds, featured several events with harpsichord. **James Wilson** (Rutgers Univ.) played the "Goldberg" Variations, S. 988, on Feb. 26; **John Schaeffer** and **David Lowry** played Concerto in C for 2 harpsichords, S.1061, on Feb. 28; and a concert of chamber music on Feb. 25 featured, among others, **Sarah Brown** (Sonata in G Minor for flute and harpsichord, S.1020) and **Peter De Witt** (Sonata in G Minor for gamba and harpsichord, S.1029).

Among the concerts of the Bach and Handel Festival at Christ's Church Cathedral, Hamilton, Ontario, was the program "Music for Solo Harpsichord" (Mar. 5), with **Richard Birney Smith** playing an instrument by William Post Ross. The program: Passacaille (Suite in G Minor), Suite in D Minor (1733), Suite in E Major (1720), Handel; Prelude and Fugue in D (WTC, II), Concerto in D Minor (after Alessandro Marcello), selections from the Little Keyboard Book for W. F. Bach, Partita in C Minor, Bach. **Marilou Dewall Kratzenstein** joined Mr. Smith for the Concerto in C Minor for 2 harpsichords, S.1062, Bach, on Mar. 10.

William Gudenrath played this program for the Houston Harpsichord Society on Mar. 19 in Brown Auditorium, Houston Museum of Fine Arts: Pavane and Galliarde Lord Salisbury, Gibbons; La Rhapsode, Allemande l'Ausoniene, Gavotte, Passacaille (Order 8), F. Couperin; Sonatas in D, K.490-492, D. Scarlatti; Aria and 13 variations, "Goldberg" Variations, Bach. The harpsichord: Op. 338 by William Dowd.

In a concert celebrating Bach's birthday (Mar. 21), **David Cerone**, violin, and

Karel Paukert, harpsichord, played all six of the Sonatas for Violin and Harpsichord (S.1014-1019) at the Cleveland Museum of Art. Mr. Paukert used a Dowd harpsichord loaned by the Cleveland Institute of Music.

Jill Harbeck played harpsichord for this program at All Saints' Episcopal Church, Pontiac, MI, on Apr. 2: Sonata, K.519, D. Scarlatti; Suite in G Minor ("English"), Bach; plus ensemble works by Telemann, Boismortier, Purcell, Monteverdi, and Handel.

The 19th annual Bach Festival of the Bach Society of Minnesota, David La Berge, musical director, presented **Richard Zgodava** in a harpsichord recital at First Unitarian Church, Minneapolis, on Apr. 14: Prelude and Fugue in D (WTC), "Chromatic" Fantasy and Fugue, "Italian" Concerto, three pieces from the Notebook for A. M. Bach, Gavotte ("English" Suite in G Minor), Bourrée ("English" Suite in A Minor), Courante Sarabande, Gigue ("French" Suite in E Major). The harpsichord was built by B. W. M. Benn. Mr. Zgodava also played the D-Minor Concerto on Apr. 23 at Orchestra Hall.

Thomas Zachacz played the Concerto for Harpsichord and Five Solo Instruments by Manuel De Falla at State University of New York at Purchase on Apr. 23, using the school's Herz harpsichord.

Charles Gunn played his 1929 Pleyel harpsichord at First Baptist Church Chapel, Lubbock, TX, on May 7: Prelude and Fugue in E-Flat (WTC, I), Bach; Tombeau Blancrocher, L. Couperin; Concerto in D Major, Vivaldi-Bach; Suite in G Minor, Handel; Sonata in D-Flat Major, Soler; Sonatas, K.380, 206, 124, 29, D. Scarlatti.

Robert Edward Smith spent a week in Melbourne, Australia, as featured harpsichord soloist at the Melbourne Autumn Festival. During seven weeks abroad, he also spent some days in England, giving a series of performances together with baritone Michael Leighton Jones in several famed "stately homes."

Carol Crumrine Eich and **Sharon Porter Shull** played this concert at the Baptist Temple, Charleston, WV, on May 19: Concerto in C for two harpsichords, J. S. Bach; Pièces pour deux clavecins, Gaspard Le Roux; "French" Suite V, Bach (Dr. Eich); Chaconne and La de Belombre, Jacques Duphly (Mrs. Shull). The harpsichords, a Flemish double after Dulcken and a French double after Stehlin, were built by Bruce Shull.

On May 27, **Fred Sautter**, trumpet, and **Douglas Butler**, harpsichord, gave a recital at the Maryhill Museum of Art, the imposing residence built by Samuel Hill 10 miles south of Goldendale, WA, on the Columbia River. The harpsichord was Mr. Sautter's period copy by Keith Hill. The program: Sonatas I and II, Viviani; Quatro Corrente, Frescobaldi (harpsichord); Four Dances, Fantini; Aria Pastorella, Rathgeber (harpsichord); Air de Trompette, selections from Heroic Music ("Melante"),

Telemann; Trumpet Air, "Mr. Bremner" (arr. Butler); Trumpet Tune and Air, Purcell; Rondeau: "The Prince of Denmark's March," Clarke. Mr. Sautter used a modern piccolo trumpet but demonstrated the Clarke on a copy of a baroque trumpet.

In London, on May 27, the Wren Consort (Antony Ransome, baritone; Nicholas McGegan, baroque flute; Timothy Mason, baroque cello; **David Roblou**, harpsichord) gave a program of Italian chamber cantatas and instrumental music in Wren's London. Cantatas by Bononcini, Vivaldi, and Handel, the Vivaldi Flute Sonata in E Minor, and the famous Sonata in A for harpsichord of Paradies made up this interesting period program.

Ronald Wyatt was harpsichordist for the Concerto for Harpsichord, Flute, and Violin (A Minor) of J. S. Bach during the Victoria (Texas) Bach Festival, June 9-11. The harpsichord was a 2-manual by Sperrhake.

Doris Ornstein and **Karel Paukert** played music for two harpsichords at the Cleveland Museum of Art on June 11: Trio Sonata in E-Flat, S.525, and Concerto in C Minor, S.1060, Bach; Allemande (Ordre 9), Musète de Choisi, Musète de Taverni (Ordre 15), F. Couperin; Concerto for Celesta and Harpsichord Soli, Daniel Pinkham; Concerto in F, W. F. Bach. The harpsichords, built by William Dowd in 1972 and 1974, belonged to Mrs. Ornstein and the Cleveland Institute of Music.

Boyd M. Jones II played this harpsichord recital at Branford Chapel, Yale University, on June 11, using a 1966 Dowd belonging to the university: Suite in C Minor, Froberger; Partita in A Minor, Bach; Sonatas, K.524-5, 211-2, D. Scarlatti; Pièces de clavecin, Rameau.

In its 16th season, the Festival of Baroque Music at Greenfield Center, NY, presented **Kenneth Goldsmith**, violin, and **Robert Conant**, harpsichord, in music of J. S. Bach on June 30: Sonata in C Minor and G Major for violin and harpsichord; Partita in D Minor for solo violin; Overture in French Style for harpsichord. In a four-hour marathon concert on July 2, the first hour was presented by the Univ. of Vermont Baroque Ensemble; the second hour by **Victor Wolfram**: "French" Suite in G Major, Bach; four short pieces, Purcell; Suite in G Minor, Handel; the third hour by jazz harpsichordist **Don Angle**; and the fourth contained chamber music by Loeillet, Marais, Flackton, and Telemann, with Mr. Conant, the festival's founder and director, again at the harpsichord.

Karyl Louwenaar and **Lillian Pearson** gave this concert for two harpsichords at Florida State University, Tallahassee, on July 20: Carillon (1967), Stephen Dodgson; Allemande (Ordre 9), F. Couperin; Concerto III in G, Soler; Concerto in C, Bach. Dr. Louwenaar also played the 15 two-part inventions, S. 772-786, of J. S. Bach. The harpsichords were by William Dowd (1975) and Harley Day — Michael Batell (1978).

Larry Palmer played this studio recital for live broadcast from KERA-FM in Dallas on Aug. 7: Adagio in G and Toccata in G, "Chromatic" Fantasy and Fugue, Bach; three pieces from Mikrokosmos, Bartok; Rigodon, Op. 97, Thomé; Three Sonatas (1939), Lou Harrison. The harpsichord: Op. 167 by William Dowd (1968).

Roger Goodman of Evanston, IL, made his New York debut in Carnegie Recital Hall on Sept. 11. His program: Fantasy and Fugue in A Minor, S.509, Bach; three chaconnes, Chambonnières, d'Anglebert. L. Couperin; Toccata and Lament, Alan Stout; Tombeau Blancrocher, L. Couperin and Froberger; La Rameau, La Sylva, La Guignon, A. Forqueray; Sonatas, K.215, 403, D. Scarlatti. He played a 2-manual Skowronek harpsichord, rented from Edward Brewer in Leonia, NJ.

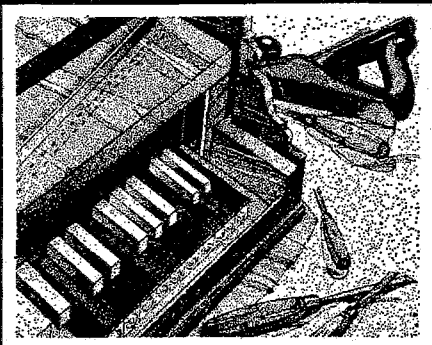
Distinguished harpsichordist **Paul Wolfe** has been named dean of all three divisions of the Mannes College of Music in New York City. Mr. Wolfe, a native of Texas, has been director of the preparatory school at Mannes for the past two years. A student of Wanda Landowska, he has performed around the world, and has several recordings to his credit. In 1960 at the Festival of Two Worlds, Spoleto, he gave the premiere of a harpsichord concerto written for him by Louie White.

Articles of interest to harpsichordists: "A Question of Temperament: Purcell and Croft" by John Meffen (Musical Times, London, June 1978) deals with the tunings required for Purcell's works; from Fine Woodworking, no. 11 (summer 1978), an article on Thomas and Barbara Wolf, harpsichord makers of Washington, DC (written by Stanley Wellborn) includes a picture of the stunning French double harpsichord by the Wolfs with paintings in chinoiserie by Sheridan Germann of Boston; the English Harpsichord Magazine for April 1978 (vol. 2, no. 2) contains essays on "An Octave Harpsichord at the Instrumental Museum, Lisbon" (Pereira), "Was Bach a Mathematician?" (H. A. Kellner), and "A Harpsichord from Switzerland" (W. Bruggmann); and the sumptuous July issue of Early Music contains, among others, articles on Vivaldi's esoteric instruments (Eleanor Selfridge-Field), Mexico, home of the first musical instrument workshops in America (Jose-Antonio Gusman-Bravo), the baroque trumpet after 1721 (Don Smithers), a new piece by Henry Purcell (for harpsichord), and steps toward an authentic vocal style and technique in late baroque performance (Antony Ransome).

Gustav Leonhardt will present a masterclass for harpsichordists at Dartington (England) from April 1-8, 1979. For details, write The Warden, Devon Centre, Dartington, Totnes, Devon, England.

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

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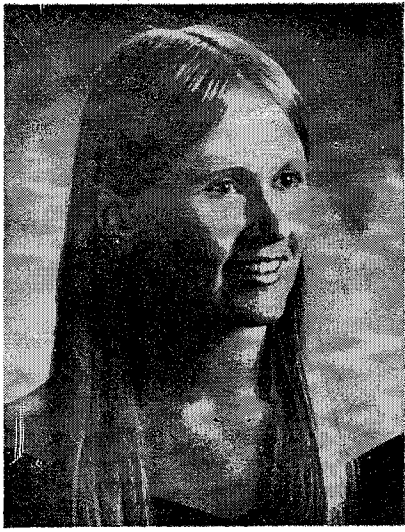
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Appointments



Alice YK. Maleski has been appointed director of sacred music for the Roman Catholic diocese of Patterson, NJ, which has its offices in Dover. She continues as music director and organist at St. Patrick Church, Chatham. She is also a doctoral student in organ at New York University and Manhattan School of Music, where she is a student of Frederick Swann.

Joel H. Kuznik of New York City has been appointed director of music for St. Barnabas' Episcopal Church in Greenwich, CT, where he succeeds Jon Gillock. He also serves as a financial consultant for a major Manhattan corporation. For ten years, Mr. Kuznik was a faculty member and organist at Concordia Senior College, Ft. Wayne, IN, until the institution was closed by action of the presiding church body. He received his M.Mus. degree from the Eastman School of Music, where he was a student of David Craighead; in 1975 he studied in Europe with Marie-Madeleine Duruflé-Chevalier, Anton Heiller, and Jean Langlais. He serves as committee chairman for the introduction of the new Lutheran Book of Worship to congregations in the New York metropolitan area.

Robert R. Fink has been named dean of the College of Music at the University of Colorado at Boulder and Denver, where he will succeed Warner Imig who is returning to full time teaching. Dr. Fink, who received his degrees from Michigan State University, leaves a position as chairman of the music department at Western Michigan University, Kalamazoo, where he had been a faculty member since 1957.

Leslie Doerner-Lamp has been appointed organist at Holy Rosary Church in Edmonds, WA. Her duties will include playing three Sunday masses on an 1874 Jardine tracker recently installed in the church. Mrs. Lamp is a graduate of the University of Puget Sound where she was a student of Alma Oncley and Edward Hansen. She has also studied with David Dahl at Pacific Lutheran University and with Peter Hallock at St. Mark's Cathedral, Seattle.

Allen Sapp has succeeded Eugene Bonelli as dean of the College-Conservatory of Music at the University of Cincinnati. Mr. Bonelli has assumed the position of dean of the Meadows School of the Arts at Southern Methodist University, and Mr. Sapp leaves a position as cultural affairs director at Florida State University. A graduate of Harvard University and former faculty member at Harvard, Wellesley, and SUNY at Buffalo, Mr. Sapp is a prolific composer and has studied composition with Nadia Boulanger and Aaron Copland.

Norman Auerbach has been named education and promotion director for European American Music Distributors Corporation in Clifton, NJ. He is a graduate of the Philadelphia Conservatory of Music and has studied composition with Vincent Persichetti, Heitor Villa-Lobos, and Roy Harris. Previously he served in a similar position for the Theodore Presser Company. The European American firm is sole US agent for Schott and Universal Edition, represents other domestic and foreign publishers, and is a publisher of American music.



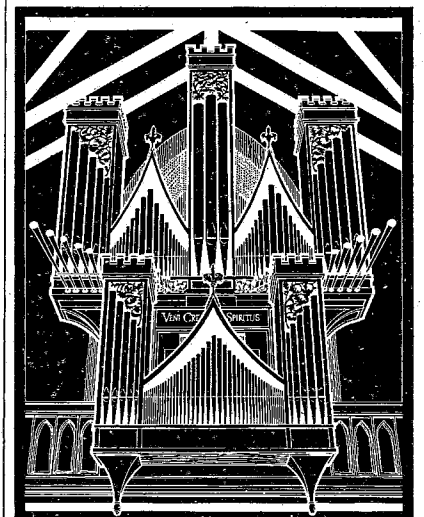
John Pagett has been appointed minister of music at the First Congregational Church of Berkeley, CA, succeeding John Burke. He will direct a youth and adult choral program and will be responsible for a wider ministry through the arts. He leaves a similar position at the Presbyterian Church, White Plains, NY.

Dr. Pagett holds degrees from Union Theological Seminary and is an active recitalist. He holds the AAGO certificate and also serves on the national professional status committee of the AGO. He has previously taught at Westchester Community College, Valhalla, NY, and will teach in Berkeley as a faculty member of the Pacific School of Religion.

Chicago Musical College of Roosevelt University has announced the result of its nationally-advertised search for an organist: Edward Mondello will serve as organ instructor and lecturer in organ literature and related fields for the 1978-79 academic year. Mr. Mondello is also organist at the University of Chicago. Roosevelt's Auditorium Theatre, once home of a large and famous Roosevelt organ, now houses a 4-manual electronic instrument.

Richard Wayne Dirksen has been appointed organist-choirmaster of the Washington Cathedral. He has been acting in this position since for the past year, pending a search for a successor to Paul Callaway; he also serves as cathedral precentor.

A magna cum laude graduate of the Peabody Conservatory, Mr. Dirksen joined the cathedral staff in 1942 and became associate organist-choirmaster in 1947, after army service. He has composed a number of published works and has been active in theater and opera production.



The Tracker Organ Revival in America

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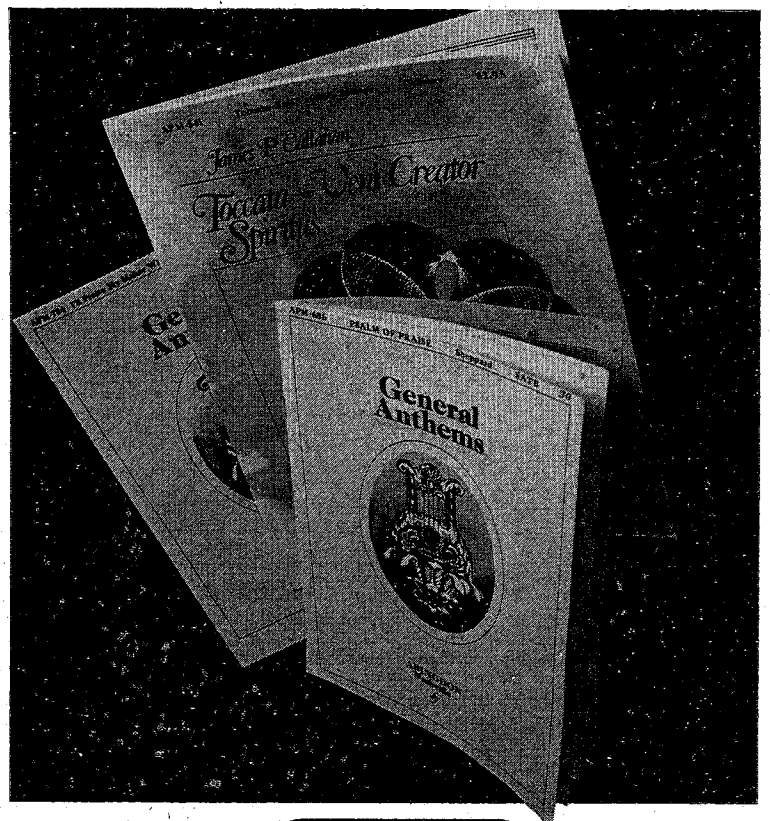
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An Interview with Dave Brubeck

about his choral church music

by James McCray

For the past 25 years Dave Brubeck has been recognized as one of the leading jazz musicians in the world. His influence on the developmental direction of jazz, particularly in the areas of rhythm and meter, has been of importance. His pioneer experiments in unusual time signatures, poly-rhythms, and polytempo produced new musical trends which have become standard with today's jazz musicians. The harmonic and contrapuntal relationships used in the Brubeck Quartet of the 1950's continue to be as fresh today as they were then.

Recently, Brubeck has turned his creative attention to the area of sacred choral music which employs improvisation and other jazz elements. This interview was made in Washington, D.C. last December while he was participating in a performance of one of his works composed for the church. The conversation lasted for almost two hours and touched upon numerous musical topics. The following is an excerpt taken from that conversation between Dave Brubeck and James McCray.

Mr. Brubeck, first of all let me thank you for meeting me this morning. I know how busy you must be as you prepare for the performance tonight of one of your newer church works. How did you first become interested in composing music for choirs?

I first started writing for choir in 1967, which is the year the old quartet broke up. We had decided to go our separate ways so we could all do our own thing for a while, and I wrote "The Light in the Wilderness" then. It was first performed in 1968.

What were the circumstances surrounding that performance?

The piece was designed on a small scale for a local church.

What were the instrumental forces you had in mind for the original?

Just organ.

Was there to be any percussion?

Yes, we decided to use an improvisation trio of piano, bass and drums.

Why did you change it from that version?

One day the conductor of the Cincinnati Symphony was at my home to pick up some music for a pops concert we were to do, and he saw this music on the piano; he then asked me to orchestrate it for the Cincinnati Symphony. Later I took it to my old friends the Farmers at Shawnee Press, and they liked it. They showed it to the choral conductor Lara Hoggard who was doing workshops for them at Delaware Water Gap, and he was interested in it too.

Hoggard is a fine choral conductor who has built some outstanding choirs. Did he perform it?

Yes, but the version we did at Chapel Hill with him was for organ, three percussionists, string bass and piano. I did not improvise on that performance, though.

Did this large work precede or follow some of your choral pieces which are transcriptions, such as "Summer Music"?

I didn't do those; John Coates did. He is an excellent jazz pianist who works at Shawnee Press too. In fact, a lot of people have taken my music and arranged it in other forms.

"Light in the Wilderness" is an extensive composition. Did you study any other kind of oratorio to get a feel for the form itself? For example did you pattern your work after some-

thing like "Elijah" or the "St. Matthew Passion"?

No, I knew close to zero about what could and should be done. At that point, I didn't think in terms of a chorus. For instance, at first I wrote the tenor part in the bass clef instead of the treble clef.

That was probably because of your college theory background.

Right. I had studied four-part writing with Darius Milhaud, so that was how I wrote for chorus. I had sung "Messiah" while a student at the College of the Pacific on their annual Christmas concert. All of the music majors were required to participate in this event, but that was a long time ago.

Tell me about your compositional study with Milhaud.

Well, he was very strict when it came to writing chorale things, but he let all of his students have great freedom when composing other types of works.

As I recall, he influenced you in adapting 18th-century contrapuntal ideas to your jazz style. Is that true?

Yes, and he also knew that I would probably write music like this in my own time, and in my own way. You see, when I was studying with Milhaud, I couldn't read music.

Then how did the composition lessons work? Did you play your music for him on the piano?

Yes, sometimes. I was learning to write it, but it was very slow. Sometimes I'd have to get somebody else to write what I wanted to have in the composition, so the whole process of creating was a real struggle.

Didn't that bother him?

No. It really shows that he was a far-thinking man to accept someone like me then. He felt I had a natural talent, and, I guess, liked my creative approach to music.

Is improvisation your creative stimulus for your compositions? For example, when you wrote "The Duke" you were obviously trying to imitate some of his style, but how does that approach apply to your choral music? Do you work at the keyboard?

I can, or I can work away from it. Because I'm on the road most of the time, I work away from it now. The original title of that work was "The Duke Meets Darius Milhaud" because the bridge was very polytonal and the opening theme was more like Duke Ellington and Jimmy Blanton.

Yes, then you were writing music patterned after a specific person's style; but what about your choral music? How do you start the stimulation there?

The text. I usually sit and read a text over and over and finally a melodic line will come to me. I try to not do that at the piano.

Are you writing something now?

Yes, it is a song that will be sung by 8-10,000 women at a convention, so I am starting with that element.

Do you mean that this song is part of a larger work?

Yes.

It will function something like a chorale tune?

Yes, the tune, which will be in a hymn style, is to be learned by all of them before they come to the convention, and they will participate in the performance. There are four different elements in this hymn which can be expanded and used for development in the total work. The hymn will be the cohesive thematic unity for it.

That is similar to the compositional process of Bach in his cantatas.

You might be interested to know that I sent the director a hymn I had written for it, but he returned it to me and said that was not what he wanted. He wanted a hymn like my "God's Love Made Visible," which is more angular.

So, he had commissioned the piece, but was not satisfied with the first installment of it. How do you react to that as a composer?

Great!

You like to be challenged?

Yes. Now I know exactly what he wants. So the next hymn I wrote on a 45-minute airplane flight. And, in those 45 minutes I could then see the whole piece better because I understood what he was looking for.

Does he like this new hymn?

Yes. In fact I am going to have a group sight-read it for me next week to see if it is easy enough and will work for most small church choirs. I have in mind to have something that an average church choir could read and learn in an hour. It might even function like an anthem.

How did you become interested in writing church music? One doesn't normally think of a jazz musician ending up in his career writing liturgical music.

My mother was a choir director and pianist, and my brother Howard worked his way through college as a church organist in San Francisco. People have asked me how could I write the Mexican Christmas piece we are doing tonight, and from where I get the influences.

What do you tell them?

My father was a cattleman, and lived and worked with Mexican and Indian cowboys. We always had cattlemen at the dinner table. People were singing all the time. I have toured Mexico six times and have always enjoyed listening to Mexican folk music. There are many Spanish influences in my musical background, so to write the Mexican work is not unusual, but rather predictable.

Do these two pieces, "Light in the Wilderness" and "La Fiesta de la Posada" represent the total output as far as your liturgical choral works are concerned?

No. The second piece I wrote is called "The Gates of Justice." It uses an Old Testament text and words by Martin Luther King, and has a cantorial tenor and a baritone soloist who should be black if possible. This way we get the juxtaposition of these two elements. The work was commissioned by the Union of American Hebrew Congregations, and it was performed at their yearly meeting of worldwide Jewish leaders in Miami. That was one of the greatest audiences possible for a composer to have his piece appreciated, because their heads were not constantly looking at the text. The second you started with any prayer, thousands knew it and they could really focus on the music.

How did you decide on the text choices?

Well, in addition to my wife, with whom I always work, there were three rabbis who did extensive research for me.

Do you have other choral works?

There is another piece I wrote about the Kent State situation that is called "Truth is Fallen." It is the least performed of any of my pieces. "La Posada," for example, had 100

performances without me last year, and then I did about 15 performances on my own, too. That is really a lot of performances for the second year of a new piece.

When you are involved in performances, is your role primarily as pianist or consultant?

I just improvise.

Do you ever conduct?

No.

I imagine that when you come to the rehearsal, the choir director has already prepared the choir and everything is set. Do you make any changes or do you try to adapt your improvisations to their tempos, and so forth?

I come in with a completely open mind about the whole thing. Each performance is different because sometimes a symphony orchestra is used and sometimes it involves smaller forces.

As someone who has toured so extensively and played in so many different types of situations, I would imagine that you are very good at adapting to each group.

The calibre of each performance varies so much. I have done this new work with soloists who were from the Metropolitan Opera and then later that same week with students who were in a small college in Mississippi.

Which do you prefer?

It doesn't make any difference as long as they are prepared. For example, the Met singers had huge voices and were really professional, but on the other hand the college students had every note memorized so that they were free to act and move like an opera on stage.

Then, "La Posada" is a stage work?

Yes, it is a Christmas choral pageant. The Posada was a custom depicting Joseph and Mary's search for lodging on the eve of her confinement. It is re-enacted from December 16 to Christmas Eve throughout Latin America and in our own Southwest. In the choral score there are extensive staging directions and suggestions for lighting and costumes. There is also music for a mariachi orchestra which adds to the overall character of the music.

What is a mariachi orchestra?

It is a Mexican ensemble of folk musicians and is usually composed of two violins, two trumpets, two guitars, and hand-harp.

How do you feel about the improvisational parts which are in many of your choral works? Does it bother you to sit in the audience and hear improvisations on your music, or do you get excited when you hear different things from what you would do?

If they are good improvisers, it's a thrill, but if they are not, it is a sad event. Sometimes I say, "Oh boy, this is fantastic!", and then the next guy might be so sad that I put my head in my hands and hide.

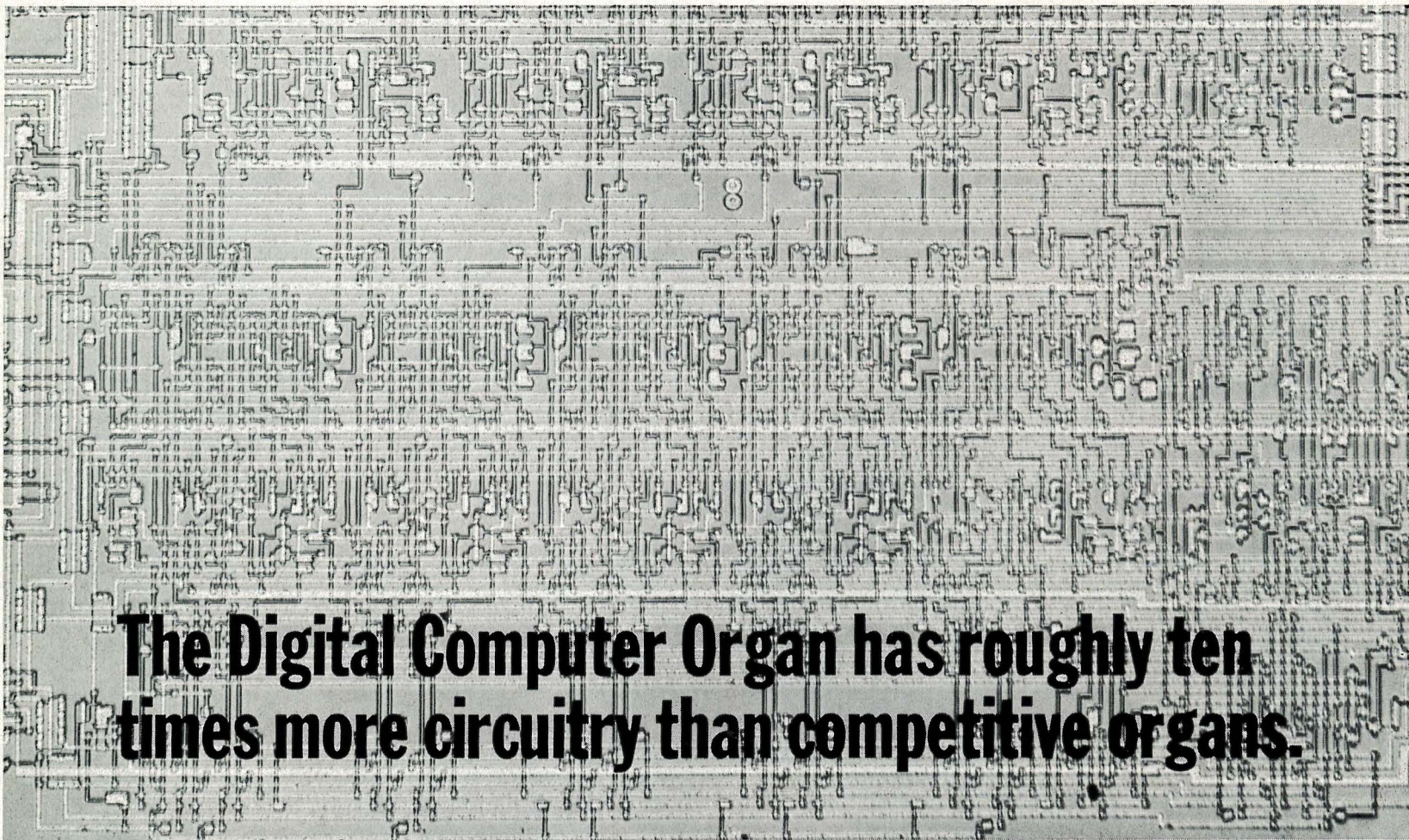
I think every composer feels that way about his music when he hears it performed by someone else.

Wouldn't it have been great to have heard Bach or Mozart improvise in some of their religious pieces?

Of course. That was part of their being. We have lost much of that aspect in our music today. Beethoven started writing out his cadenzas because he was not satisfied with what was being improvised.

That is what I went through. You put it down on paper and say, "This is the way it is going to be." I think

(Continued, page 14)



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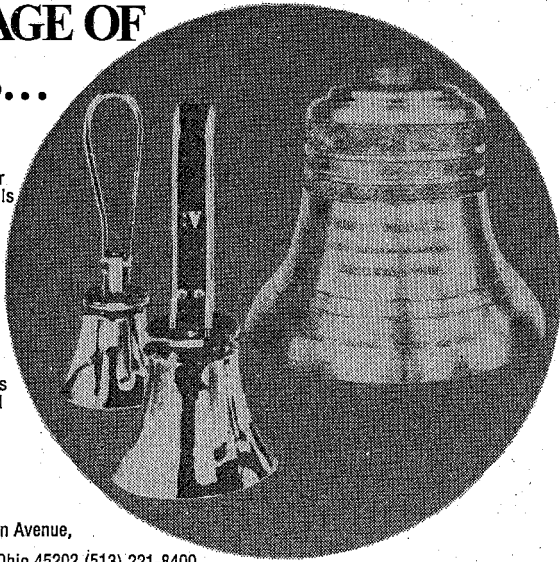
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Managements



Gillian Weir, internationally recognized concert organist from England, has joined the management of Arts Image Ltd. Miss Weir maintains an active performance schedule around the world, playing solo recitals and with orchestra, as well as making recordings and broadcasts. She was featured at the recent AGO national convention in Seattle and will return to the US in November to appear with the Boston Symphony Orchestra.



Roberta Gary has been added to the list of international concert organists represented by Phillip Truckenbrod of Arts Image Ltd., effective October 1978. Dr. Gary is chairman of the organ department at the University of Cincinnati's College-Conservatory of Music, and is a regular member of the faculty at the annual Choate organ-harpsichord seminars in Connecticut. She has performed widely in the US and Canada and was a featured recitalist at the 1976 AGO national convention in Boston.



McNeil Robinson, organist of the Church of St. Mary the Virgin in New York City, has joined the management of Arts Image Ltd. He has made extensive appearances as a recitalist, has recorded for two commercial labels, and is well-known as an improviser and composer. Mr. Robinson will be a featured performer at next summer's AGO Far-West regional convention in Hawaii.

Dave Brubeck

(continued from p. 12)

that, although you gain something, there is still something that is lost, too.

The spirit is right but it may not be as exciting or as refreshing each time. You mentioned earlier that you collaborated with your wife. Do you sit down and plan things out together, or does she just supply you with the text?

We work it out together usually. My new piece, though, will be the first religious text that is not hers, but I am having her advise me on the selection of the text from the poems submitted.

Where did you get the text?
From a terrific poet named Herbert Brokering. The people who commissioned the work wanted us to combine on this piece, which is for the Lutheran convention. My wife is often responsible for deciding what exactly is to be done; she is interested in doing things which have not been over-worked. So, while she is not writing the text this time, she will give me suggestions as to what should be chosen from Brokering's writings.

As you look toward the future, would you say that your interest will be more in choral composition or as a jazz pianist?

I don't know. I have three people who want me to write something and I guess I will just choose the composition that most interests me at the time. This year I am to do a ballet in a jazz style. Often I accept a commission when I know that the performances are going to be good. It could be based on the calibre of the chorus and the commitment of the conductor.

What about your jazz piano career?
Oh, I will still do that, too. I don't think I could really give that up completely.

Thank you for your time and for providing our readers with this interesting information about your work.

You are certainly welcome. I appreciate your coming this long distance to talk to me, and I'm glad to know that there is this kind of interest in my choral music. I look forward to seeing the article in print.

Good luck with your performance tonight of "La Posada." I am sure it will be exciting.

Thank you. If it goes like it did in the rehearsals, it should be great.

Published Choral Church Music of
Dave Brubeck
(Shawnee Press)

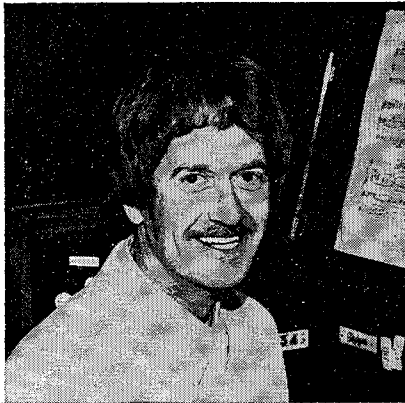
The Light in the Wilderness.
The Gates of Justice.
Truth is Fallen, (Isaiah 59).
La Fiesta de la Posada.

Beloved Son (referred to in article), premiered in Minneapolis, Aug. 9, 1978.



William P. Haller has accepted a position as organist-choirmaster at Trinity Episcopal Church, Columbus, OH. He succeeds Wilbur Held, who is retiring after many years of service to the active downtown church. The weekly noonday recital series will be continued.

Mr. Haller received his B.Mus. and M. Mus. degrees, as well as a performer's certificate, from the Eastman School of Music, where he was a student of David Craighead. He earned the DMA degree at North Texas State University, where he studied with Helen Hewitt and Donald Willing. He also studied with Finn Videro and holds the AAGO degree. Dr. Haller was winner of the Ft. Wayne competition in 1965, tied for 2nd place at Chartres in 1974, and is an active recitalist. He will continue as associate professor at Capital University.



Jarold Miller has been appointed organist at Calvary Baptist Church, Salem, OR, where the music program includes a chancel choir, two youth choirs, and a handbell choir. He leaves a position at St. Leanders Catholic Church in San Leandro, CA. Mr. Miller's teachers have included Dubert Dennis, Robert Glasgow, and Richard Purvis. He is currently studying with William Fawk.

Louard E. Egbert, Jr. has been named acting chairman of the music department at Longwood College, Farmville, VA. He leaves a position as choral director and chairman of the fine arts division at Virginia Intermont College in Bristol. Dr. Egbert is a graduate of Murray State University of Illinois, and the University of Kentucky.

Jack Fisher has been appointed titular organist of the Church of the Immaculate Conception in Boston. The position was projected by Mr. Fisher and the rector, Fr. Francis Gilday; duties will include serving with others as curator of the famous Hook organ and organizing a series of organ and choral concerts each year.

Richard W. Slater, recently appointed to the faculty of California State University at Los Angeles, has also received an appointment to the faculty of the Long Beach campus of the California State University system. At both campuses Mr. Slater will teach music history and theory; he also serves as organist-director of music at St. Mark's Episcopal Church in Glendale.

Appointments

Hubert Best has been appointed organist and master of the choristers at Birmingham Cathedral, England.



John W. Gearhart III has been appointed organist-choirmaster of St. Paul's Episcopal Church in Mobile, AL. He leaves a similar position at Grace Presbyterian Church, Jenkintown, PA, and was previously the assistant organist-choirmaster at historic Bruton Parish Church in Williamsburg, VA.

A native of Hampton, VA, Mr. Gearhart received his masters degree in organ performance and choral conducting from Temple University, where he studied with J. Earl Ness, Jr., and Robert Page. He taught at the College of William and Mary, where he completed his undergraduate work, and was a recitalist for Colonial Williamsburg. He was assistant organist at Temple Beth Shalom, Elkins Park, and appeared regularly at the Wanamaker organ in Philadelphia. In addition to appearing as an organ recitalist, Mr. Gearhart is a harpsichordist. He is married to the former Laurie Brasfield and has one child.

James McCray has accepted a position as chairman of the music department at Colorado State University in Fort Collins. He leaves a similar position at Longwood College, Farmville, VA. At the conclusion of the past academic year, he was awarded the faculty recognition award at Longwood, given for professional excellence and service to students. Dr. McCray is a graduate of Illinois Wesleyan University, Southern Illinois University, and the University of Iowa, and is the co-author of a conducting textbook. He is the composer of many published works and has written extensively on choral music, which he will continue to review for THE DIAPASON.



William Bates has been appointed associate professor of music and head of the organ and church music programs at the University of South Carolina in Columbia. He leaves a position at the University of West Florida, Pensacola. Dr. Bates received his undergraduate degree from Howard Payne University and holds graduate degrees from Indiana University. He is active as a recitalist and has performed at several music conventions, including the 1973 AGO midwinter conclave.

David Flood has been appointed assistant organist at Canterbury Cathedral, in England.

SIX NEW CAROL SETTINGS

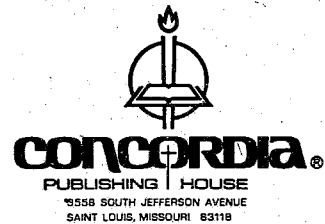
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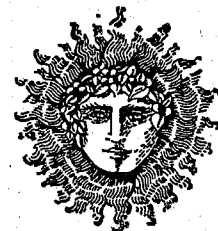
God Rest You Merry, Gentlemen	98-2367	\$.35
O Little Town of Bethlehem (Forest Green)	98-2368	.35
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Other New Christmas Music

Once Again My Heart Rejoices—Paul Horn (2 pt. mixed with violin or wind instr. & organ)	98-2363	.35
Once He Came in Blessing—Paul Horn (with 2 violins and organ)	98-2364	.35
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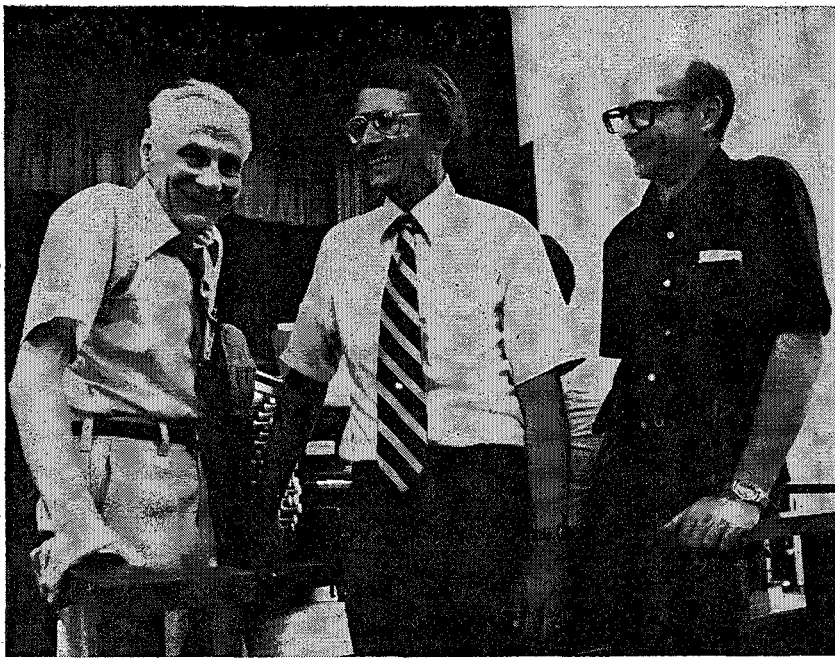


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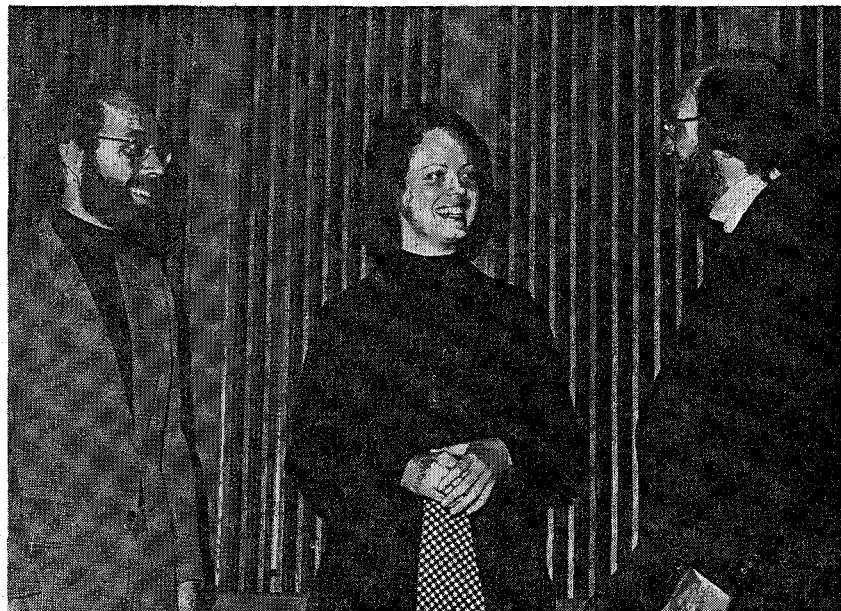
The Romantic Spirit, a workshop held at North Texas State University in Denton July 10-14, featured (left to right) Arthur Peister, Dale Peters, and Robert Schuneman. Mr. Schuneman played a recital of music by Franck, Brahms, and Liszt, and delivered a series of lectures dealing with the 19th-century German organ. Mr. Peters played an all-Reger program, and Mr. Peister conducted three masterclasses on organ performance. Not pictured are Donald Willing, who presented a masterclass and recital on the symphonies of Widor and Vierne, playing the 5th Symphony of each, and Charles Brown, who lectured on the renewal of romantic elements in French and German organ works published since 1950.

The Noack Organ Company was host for an unusual recital on Aug. 12, when Peter Sykes and friends played a program on a new 24-stop organ set up in the shop. The instrument was built for Ardmore United Methodist Church in Winston-Salem, NC.

Clyde Holloway served as a member of jury for the Concours Prix d'Europe 1978, held in Montréal and Joliette, Québec, June 5-8. The competition, sponsored by l'Aadémie de Musique de Québec, was open to performers in a number of areas. Dr. Holloway was the organ member of the jury.



Advanced organ students at the University of Kansas performed the large settings of Bach's *Clavierübung III* earlier this summer under the direction of Prof. James Moeser, dean of the school of fine arts. Pictured (left to right) at the Reuter organ are Tim Smith, Tim McKee, Barbara Liley, Susan Dickerson, Dr. Moeser, Carla Edwards, Suzanne Fairbairn, and Colleen Knehaus.



William Albright gave the first performance of his *Organbook III* in Neu Chapel at the University of Evansville's church music festival and clinic, April 14-16. He is pictured above (right) talking with recitalist Lynne Davis of Paris and Douglas Reed of the faculty. Other clinicians were James Bursen, Mark Hatfield, Ronald Kauffmann, Margaret Kimberling, Barbara Matzigkeit, Robert Rapp, and Prof. Reed.

Susan Ingrid Ferré has recently composed three pieces using organ, and harpsichord for the French theatre premiere of "Le Pont," a play by the revolutionary Greek author Ritsos. She has also been commissioned to compose the music for a children's play entitled "Badabuk" by Jean Paul Cathala, to open this fall, and for a recording of readings of Victor Hugo produced by Avant Zwart. All three projects have been underwritten by the city of Tarbes, in southwest France, where she is serving as a correspondent for THE DIAPASON.

Choral and organ music of Brahms was performed at St. Mary's Catholic Church, Norfolk, VA, on April 23. The Old Dominion University Madrigal singers were directed by Eliot Breneisen; Benjamin D. Van Wye was organist. The program included the Fugue in A-Flat Minor and the complete chorale settings of Op. 122, interspersed with small choral works from Op. 22, 30, 104, 110 and miscellaneous folksongs. The organ was built by Ferris & Stuart of New York in 1851; the Organ Historical Society sponsored the program with the university.

The golden anniversary dinner and program of the Chicago Club of Women Organists was held at the Swedish Club in Chicago on June 11. Seven past presidents and a number of pioneer members who had joined the club during the 1930's were present. Soprano Suzanne Johnson performed and Dorothy Roser of THE DIAPASON staff was guest speaker.

A computerized clipping service, operated in conjunction with "Music Article Guide," has been announced by Music Periodicals Track-A-Name. The service will search for and record every appearance of a music educator's name in a majority of music periodicals published in the US. Further information may be obtained from the firm at P.O. Box 12216, Philadelphia, PA 19144.

Lynn Zeigler-Dickson, Iowa State University, made a recent concert tour of Denmark, Germany, and Holland. In addition to solo recitals, she played a Handel concerto and Albert de Klerk's "Suite Concertante" with the North Brabant Chamber Orchestra of s'Hertogenbosch. She made a recording at Haarlem for the Dutch radio and has been invited to play in the 1981 Bach Festival at Arhus, Denmark.

John H. Steinkampf, Jr., reed voicer of Yonkers, NY, is currently completing the installation of two 32' reeds at the Plymouth Church of the Pilgrims in Brooklyn. These additions to the 1937 Aeolian-Skinner are a bombarde and a fagotto. A rededication recital will be played Nov. 5 by Arnold Ostlund, Jr., music director at the church.

The New Hampshire Conservatory of Music and the Arts has purchased a 35-rank organ originally built by Robert Noehren for the New England Conservatory of Music in Boston. The 3-manual instrument, currently being installed in the school's Winchester Concert Hall, was described in this journal, Nov. 1957. The builder will rededicate the organ in its new setting on Nov 4. David Hewlett and Marshall Bush are the conservatory organists.

Paltry pay seems not to have been peculiar to our age — "The Musical Times" of July 1878 editorialized on salaries so low as to constitute "an insult to anybody competent" by citing the following advertisement of that day:

"WANTED for a Church in Nova Scotia, a YOUNG MAN to Play the Organ. He might also get employment in a shop or otherwise to increase his salary, which at first would only be £10 per year, but if satisfactory it would likely be increased after the first year."

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Ladd Thomas, faculty member at the University of Southern California and organist of the First United Methodist Church in Glendale, recently received the Artist Award in the field of performing arts from the Pasadena Arts Council. Over 135 member organizations submit nominations each year for the award.

Austrian organ builder Gregor Hradetzky has accepted a contract from the Department of Public Works in Sydney, Australia, to work in partnership with Ronald Sharp on the completion of the Opera House organ, which will be done according to Mr. Sharp's concept and design. Much of the work assigned to Mr. Hradetzky will be accomplished in Sydney. According to information published in 1973, the 205-rank mechanical-action instrument was originally slated for completion in 1976.

Richard Gehrke played the complete organ works of Maurice Duruflé on July 23 at the Evangelical Lutheran Church of St. Luke in Chicago. Included were Prélude à l'Introuit de l'Épiphanie; Fugue sur le thème du carillon des heures de la Cathédrale de Soissons; Scherzo; Prelude, Adagio, and Chorale variations on "Veni Creator"; Prelude and Fugue on the name of Alain; and Suite.

The James Johnson Chorale performed unaccompanied vocal works of de Wert, Melchior Franck, Tomkins, Josquin, Debussy, Hindemith, and J. S. Bach in its initial concert, April 23 at Harvard University. The new group is cosponsored by the music director of Harvard's Busch-Reisinger Museum.

A Conference on Pipe Organ Preservation was sponsored by the Organ Historical Trust of Australia in Melbourne, May 13-15. Events included a recital, lectures, visits to organs, and discussions of organ preservation in various countries.

The Complete Organ Works of Bach were played in a series of weekday recitals during August in Edinburgh, England. Richard Walker was the organist for the programs, held at St. John's Church, Princes St.



Finalists in the 1978 Gruenstein contest for young women organists, sponsored by the Chicago Club of Women Organists, who competed on May 20 at St. Luke's Evangelical Lutheran Church, were (left to right) Mary M. Preston, Marjorie Ness, Susan J. Randall, and Susan E. Soderstrom. For the first time in the history of the contest, there was a tie for first place, and two winners were declared: Mary Preston and Susan Randall. Ms. Preston, of San Jose, CA, is a student of John C. Walker, and Ms. Randall, of Bloomington, IL, studies with Delbert Disselhorst. Both will present recitals for the CCWO during the current year.

The annual Institute for Organ and Church Music at the University of Kansas was held June 18-23 in Lawrence. Guest organists Catharine Crozier and Gerre Hancock joined resident faculty members Delores Bruch, James Moeser, and Mary Lou Robinson in presenting recitals. Visiting lecturers were Louise Cuyler and Harold Gleason, and university carillonneur Albert Gerken played a recital on the memorial campanile. A feature review of last year's institute was published in THE DIAPASON, Aug. 1977.

Gordon Young has been commissioned to write a new hymn for the First Presbyterian Church of Norfolk, VA. The occasion for the commission is the 300th anniversary of the church.



Michael Bloss, 17, has been selected to receive the 1978 "Young Organist of the Year" award by Keyboard Arts, Inc. He is a former student of Frederick Geoghegan and Dagmar Ledlove-Kopecky and currently studies with Victor McCorry. He is organist of the Church of the Blessed Sacrament in his hometown of Toronto, Ontario. The award carries a \$200 scholarship and an invitation to perform a recital next spring at the Cadet Chapel, US Military Academy, West Point, NY.

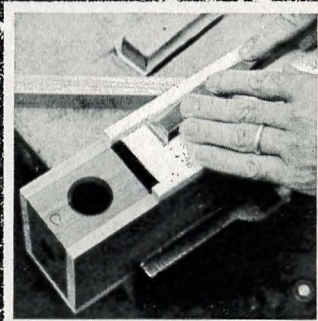
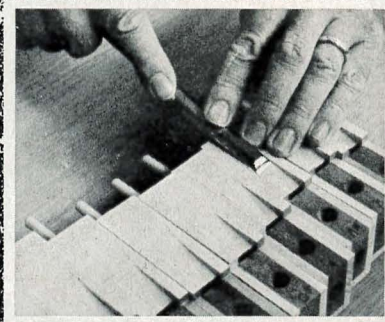
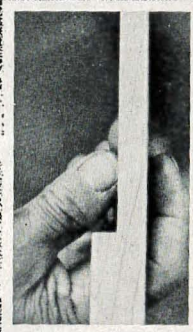
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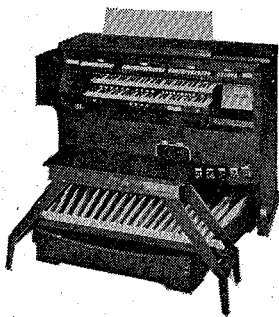
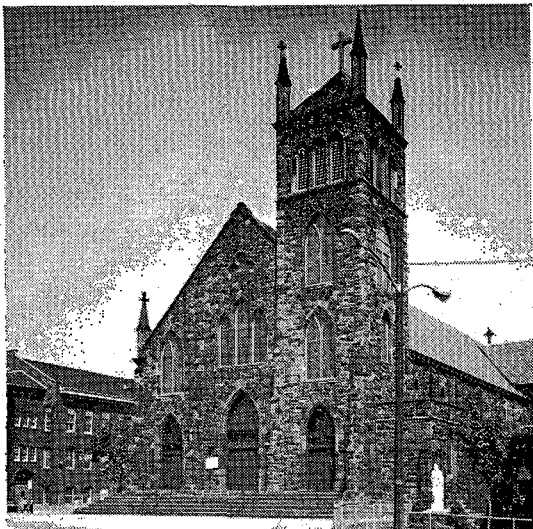
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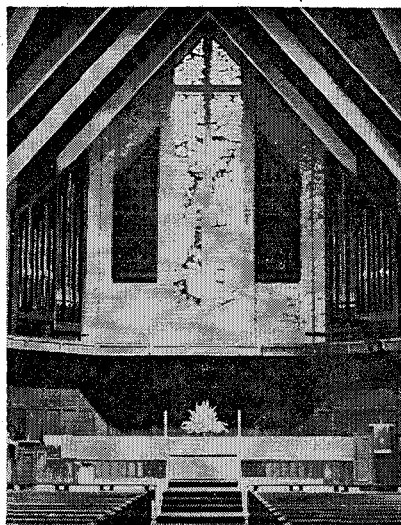
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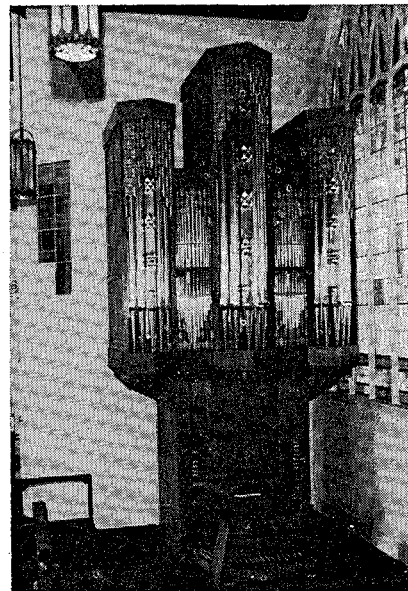
New Organs



Visser-Rowland Associates, Inc.* Houston, Texas, have completed a 3-manual and pedal organ of 48 ranks for Memorial Drive United Methodist Church in Houston. The copper prinzipal of the Hauptwerk stands in the facade, which is divided at the front of the sanctuary, and the trompet and posaune are mounted enchamade. A zimbelstern of 12 bells can be programmed.

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

PEDAL
 Resultant 32' 32 notes
 Prinzipal 16' 32 pipes
 Subbass 16' 32 pipes
 Oktav 8' 12 pipes
 Gedeckt 8' 12 pipes
 Choralbass 4' 12 pipes
 Mixtur III 2-2/3' 96 pipes
 Posaune 16' 32 pipes
 Trompet 8' 12 pipes
 Kleintrompet 4' 12 pipes



Steiner Organs, Inc., Louisville, KY, has completed a 2-manual and pedal instrument for Augustana Lutheran Church, Sioux Falls, SD. The organ has mechanical action and is free-standing in the right transept near chancel. The case is of oiled cherry, while pipescreens are of cherry and pine. Brust doors above walnut music rack are hinged to control loudness of Krummhornregal, which has mahogany resonators. The only coupler, Great to Pedal, is operated by a treadle. Tremulant affects entire organ, which has pressure of 70 mm., and is tuned in Kirnberger II. The first 15 notes of the Principalbass are borrowed from Great Principal. The installation was completed in January 1977.

HAUPTWERK
 Prinzipal 8' 61 pipes
 Rohrflöte 8' 61 pipes
 Oktav 4' 61 pipes
 Koppeflöte 4' 61 pipes
 Waldflöte 2' 61 pipes
 Cornet V 8' (TC, mounted) 220 pipes
 Mixtur V 1-1/3' 305 pipes
 Trompet 8' 66 pipes
 Tremulant

POSITIV
 Singend Gedeckt 8' 61 pipes
 Prestant 4' 61 pipes
 Kleingedeckt 4' 61 pipes
 Oktav 2' 61 pipes
 Larigot 1-1/3' 61 pipes
 Siffelöte 1' 61 pipes
 Sesquialtera II (TC) 98 pipes
 Kleinmixtur IV 1' 244 pipes
 Krummhorn 8' 61 pipes
 Tremulant

SCHWELLWERK
 Gedeckt 8' 61 pipes
 Salicional 8' 61 pipes
 Celeste 8' (TC) 49 pipes
 Prinzipal 4' 61 pipes
 Nachthorn 4' 61 pipes
 Oktav 2' 61 pipes
 Quinte 1-1/3' 61 pipes
 Scharf V 1' 305 pipes
 Fagott 16' 66 pipes
 Trompete 8' 66 pipes
 Klarine 4' 78 pipes
 Tremulant
 Zimbelstern

GREAT
 Principal I-II 8' 88 pipes
 Rohrfloete 8' 56 pipes
 Octave 4' 56 pipes
 Rohrquint 3' 56 pipes
 Octave 2' 56 pipes
 Mixture III-VI 1-1/3' 228 pipes
 Trumpet 8' 56 pipes

BRUST
 Krummhornregal 8' 56 pipes

PEDAL
 Subbass 16' 30 pipes
 Principalbass 8' 15 pipes
 Octave II (4' + 2') 60 pipes
 Fagott 16' 30 pipes

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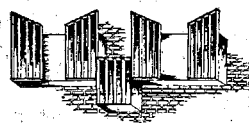
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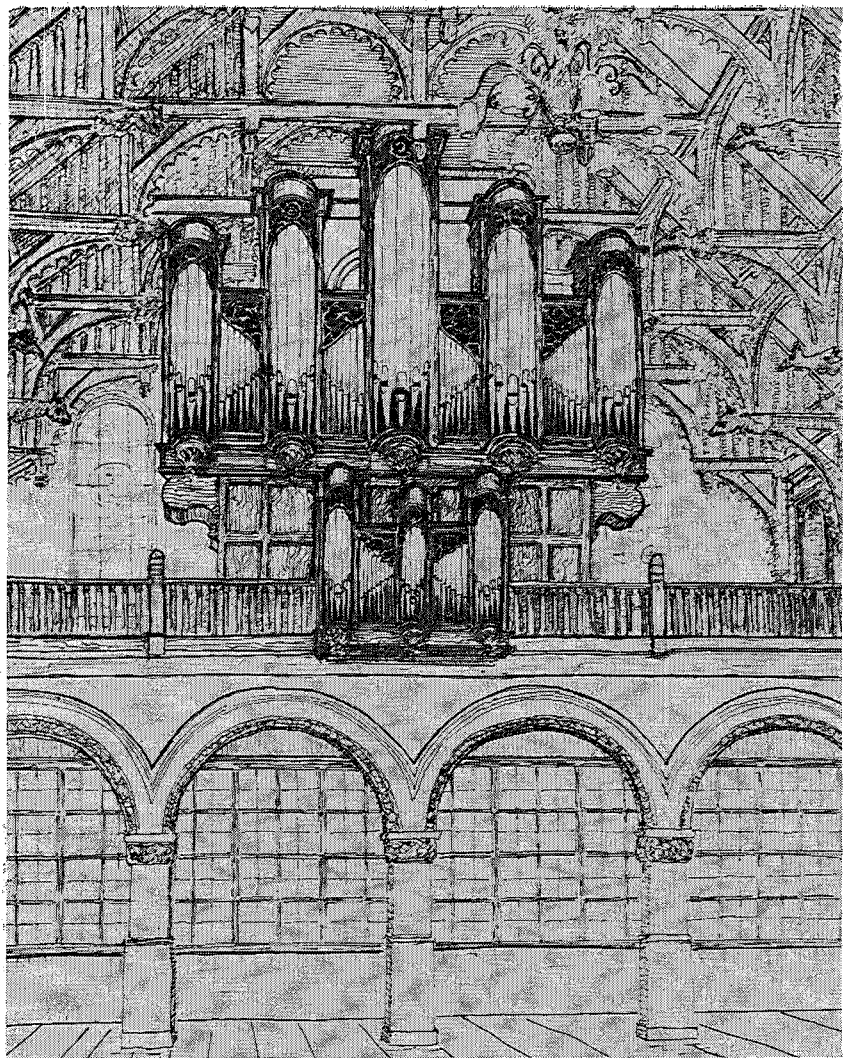
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Hellmuth Wolff of Laval, Québec, has contracted with McGill University in Montreal to build a 3-manual and pedal organ of 39 stops. The instrument, given by an anonymous donor, is thought to be the first in Canada to be built in a strict French classical style and will have an entirely mechanical suspended action. It will be housed in a case of carved oak and will be situated in the west gallery of the Canadian university's Redpath Hall. All principals, mixtures, and reeds will be of tin. Installation is projected for the autumn of 1980. Donald Mackey is the university organist.

GRAND-ORGUE (II)
(56 notes, C — g'')

Montre 16' (façade, open from FF)
Bourdon 16' (wood & metal)
Montre 8' (façade)
Bourdon 8' (metal)
Prestant 4'
Grosse Tierce 3-1/5'
Nazard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Fourniture IV-V
Cymbale III
Cornet V (from C#, mounted)
Trompette 8'
Clairon 4'
Voix humaine 8'

POSITIF (I)
(56 notes, C — g'')

Montre 8' (façade, from F)
Bourdon 8' (wood & metal)
Prestant 4'
Flute 4'
Nazard 2-2/3'
Doublette 2'
Quarte de Nazard 2'
Tierce 1-3/5'
Larigot 1-1/3'
Fourniture III
Cymbale II
Cromorne 8'

RECIT (III)
(34 notes, tenor F — d'')

Bourdon 8' (metal)
Prestant 4'
Cornet III
Hautbois 8'

PEDALE
(flues, 30 notes, C — f')
(reeds, 33 notes, AA — f')

Flute 16' (open wood)
Flute 8' (open wood)
Gros Nazard 5-1/3' (open wood)
Flute 4'
Flute 2'
Bombarde 16' (a ravalement)
Trompette 8' (a ravalement)
Clairon 4' (a ravalement)

COUPLERS

Positif — Grand-Orgue
Tirasse Grand-Orgue
Tirasse Positif

Tremblant doux
Rossignol

Lehigh Organ Company* of Macungie, PA has recently completed a 3-manual and pedal organ of 51 ranks for the First Presbyterian Church of Johnstown, Pa. A few ranks and the facade from a 1912 Moller instrument were retained. Russell G. Wichmann of Pittsburgh, Pa. was consultant. Installation was by Robert Scott and Steven Davis. The builder's own electric action with expansion chambers and solid-state keying was utilized. Wind pressure is 80 mm.

*John Gumpy, member, American Institute of Organbuilders.

GREAT

Gedackt 16' 12 pipes
Principal 8' 61 pipes
Holzgedackt 8' 61 pipes
Octave 4' 61 pipes
Hohlflöte 4' 61 pipes
Weitprinzipal 2' 61 pipes
Cornet II (TC) 98 pipes
Mixture IV — V 1-1/3' 275 pipes
Trompette 8' 66 pipes
Tremulant
Chimes
Zimbelstern
Cor de Nuit 8' (Ant.) 61 pipes
Prestant 4' (Ant.) 61 pipes

SWELL

Pommer 16' 12 pipes
Viola 8' 61 pipes
Viola Celeste (GG) 54 pipes
Gedackt Pommer 8' 61 pipes
Geigen Prinzipal 4' 61 pipes
Zauberflöte 4' 61 pipes

Waldflöte 2' 61 pipes
Scharf III — IV 1' 210 pipes
Basson 16' 12 pipes
Trompette 8' 66 pipes
Hautbois 8' 61 pipes
Clairon 4' 78 pipes
Tremulant

CHOIR

Rohrbourdon 8' 61 pipes
Spitzflöte 8' 61 pipes
Unda Maris (TC) 49 pipes
Gemshorn 4' 61 pipes
Spillflöte 4' 61 pipes
Italian Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Siffilöte 1' 12 pipes
Zimbel III 2/3' 183 pipes
Clarinete 8' 61 pipes
Vox Humana 8' 61 pipes
Tremulant
Harp

PEDAL

Subbass 32'
Kontrabass 16' 32 pipes
Bordun 16' 32 pipes
Gedackt 16' (Great)
Pommer 16' (Swell)
Principal 8' 32 pipes
Bordun 8' 12 pipes
Pommer 8' (Swell)
Octave 4' 32 pipes
Hohlflöte 4' 32 pipes
Nachthorn 2' 32 pipes
Mixture III 2' 96 pipes
Posaune 16' 32 pipes
Basson 16' (Swell)
Trompette 8' 32 pipes
Klarine 4' 12 pipes
Hautbois 4' (Swell)
Chimes

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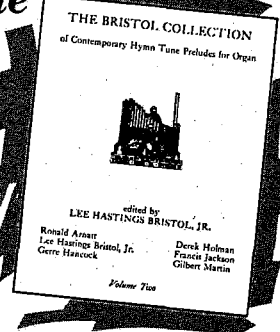
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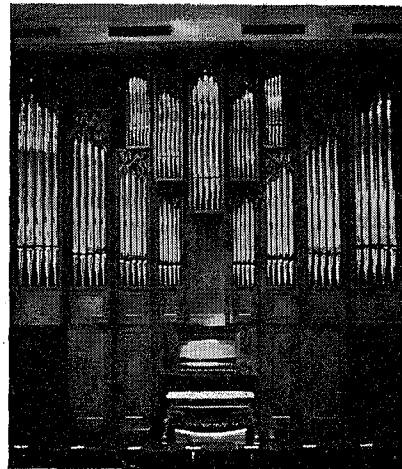
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Jan van Daalen, Minneapolis, MN, has built a 2-manual and pedal organ of 46 ranks for the newly-created organ recital hall at the Eastman School of Music in Rochester, NY. The instrument is housed in a case of light oak with façade pipes of 90% tin and has mechanical key and stop action. Manual ranges are 56 notes; the pedal range is 32 notes. The organ was completed in February 1978. David Craighead and Russell Saunders are the organ faculty members.

Super Octave 2'
Piccolo 2'
Rohr Fife 2'
Larigot 1-1/3'
Sesquialtera II
Contre Trumpet (TC) 16'
Trumpet 8'
Chimes
Tremulant

GREAT
Open Diapason (TC) 16'
Rohr Gedackt (TC) 16'
Open Diapason 8'
Flute 8'
Rohr Gedackt 8'
Salicional 8'
Octave Diapason 4'
Flute 4'
Rohr Gedackt 4'
Salicet 4'
Diapason Twelfth 2-2/3'
Super Octave 2'
Piccolo 2'
Rohr Gedackt 2'
Trumpet 8'

PEDAL
Bourdon 16'
Lieblich Gedackt 16'
Diapason 8'
Flute 8'
Rohrflöte 8'
Salicional 8'
Gross Quinte 5-1/3'
Octave Diapason 4'
Flute 4'
Rohrflöte 4'
Trumpet 8'
Trumpet 4'

GREAT
Bourdon 16'
Prestant 8' (façade)
Rohrflöte 8'
Octave 4'
Spitzflöte 4'
Principal 2'
Blockflöte 2'
Sesquialtera II
Mixture IV 1-1/3'
Cymbal II 1/4'
Trompet 8'
Vox Humana 8'
Tremolo

SWELL
Violprincipal 8'
Gedackt 8'
Gemshornceleste 8' (TC)
Principal 4'
Spillflöte 4'
Nazard 2-2/3' (TF)
Spitzprincipal 2'
Cornet IV 4' (TC)
Scharff III 1'
Dulzian 16'
Hautbois 8'
Krummhorn 8'
Tremolo

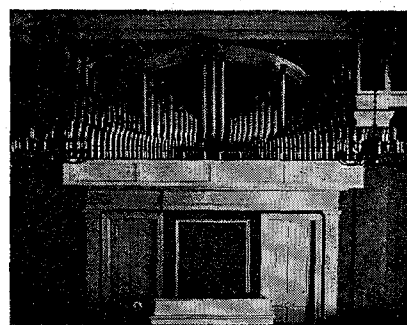
PEDAL
Bourdon 16'
Prestant 8' (façade)
Gedackt 8'
Choralbass 4' (façade)
Nachthorn 4'
Mixture IV 2'
Fagotto 16'
Trumpet 8'
Rohrschalmey 4'
Tremolo

3 unison couplers

Arndt Organ Supply Company, Ankeny, Iowa; built for Salem Lutheran Church, Creston, Iowa. 2 manuals and pedal; 56 stops, 6 ranks. Electric action, with multiplex systems for keying and coupling; 12 step transposer.

SUMMARY
Open Diapason 8' 85 pipes
Stopped Diapason 16' 97 pipes
Rohrflöte 8' 73 pipes
Salicional 8' 73 pipes
Salicional Celeste 8' 61 pipes
Trumpet 8' 73 pipes

SWELL
Flute (TC) 16'
Rohrflöte (TC) 16'
Diapason 8'
Flute 8'
Rohrflöte 8'
Salicional 8'
Salicional Celeste 8'
Octave Diapason 4'
Flute 4'
Rohrflöte 4'
Salicet 4'
Salicet Celeste 4'
Nazard 2-2/3'



The Church Organ Co., Edison, NJ, has completed a 2-manual and pedal organ of 27 ranks for the First Church of Christ, Scientist, Plainfield, NJ. The instrument has all-electric action with solid-state relays. The Swell and Pedal busses are in a center chamber, with Great and remaining Pedal exposed in front. Mrs. Phyllis Grant is the organist.

GREAT
Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Flute Celeste II 8' (Swell)
Octave 4' 61 pipes
Bourdon 4' 12 pipes
Blockflöte 2' 61 pipes
Quint 1-1/3' 61 pipes
Mixture IV -1/3' 244 pipes
Trompette 8' (Swell)
Krummhorn 8' (Swell)
Tremulant
*Chimes

SWELL
*Rohrgedackt 16' 12 pipes
Geigen Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Viola d'Gamba 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Flute Celeste II 8' 110 pipes
Principal 4' 12 pipes
Koppelflöte 4' 61 pipes
Octave Viola 4' 12 pipes
Nazard 2-2/3' 61 pipes
Octavin 2' 12 pipes
Tierce 1-3/5' 61 pipes
Mixture III 1' 183 pipes
Trompette 8' 6 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL
Resultant 32' 32 notes
Choralbass 4' 12 pipes
*Subbass 16' 32 pipes
Gedackt 16' (Swell)
Principal 8' 26 pipes (1-6 from Great)
*Bourdon 8' 12 pipes
Choralbass 4' 12 pipes
Bourdon 4' (Great)
Mixture II 2-2/3' 24 pipes
Posaune 16' 12 pipes
Clarion 4' (Swell)
Krummhorn 4' (Swell)

*retained from former Hook & Hastings



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Calendar

The deadline for this calendar is the 10th of the preceding month (Sept. 10 for Oct. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * indicates AGO chapter event; + indicates RCO 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

6 SEPTEMBER
Leo Abbott; Music Hall, Methuen, MA 8:30 pm
Charles H Finney; Houghton College, Houghton, NY 8:15 pm
Karel Paukert; Museum of Art, Cleveland, OH 12 noon

9 SEPTEMBER
James R Lawson, carillon; Riverside Church, New York, NY 12 noon
*Philip James lecture; Christ Episcopal, Bluefield, WV 10 am
Henriette Puig-Roget, masterclass; Illinois Benedictine College, Lisle, IL 9:30 am-4 pm

10 SEPTEMBER
John Bertollette; St Thomas Church, New York, NY 4 pm
Holly Pierce & Robert Grogan, organ & harpsichord, duo harpsichord; National Shrine, Washington, DC 7 pm
*Music of Philip James; Christ Episcopal, Bluefield, WV 3 pm
Frank Wiley; 1st Presbyterian, Wilmington, NC 5 pm

11 SEPTEMBER
Roger Goodman, harpsichord; Carnegie Recital Hall, New York, NY 8 pm
Beverly Buchanan, carillon; U of Michigan, Ann Arbor 7 pm

13 SEPTEMBER
Raymond Ackerman; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

14 SEPTEMBER
Robert Parris; Hill Hall, U of NC, Chapel Hill, NC 8 pm

16 SEPTEMBER
Victor Hill, harpsichord, 4 Bach concerti; Williams College, Williamstown, MA 8 pm
Marilyn Mason; Indiana U, Indiana, PA; workshops 10:30 am, 1:30 pm; recital 8:30 pm

17 SEPTEMBER
Victor Hill, harpsichord, 4 Bach concerti; Williams College, Williamstown, MA 8 pm
W Elmer Lancaster; St Thomas Church, New York, NY 4 pm
Frederick Swann; 2nd Reformed Church, Hackensack, NJ 4 pm
Timothy Albrecht; St Johns Lutheran, Baltimore, MD 7:30 pm
Robert Grogan; National Shrine, Washington, DC 7 pm
Robert Parris; 1st Presbyterian, Wilmington, NC 5 pm
Steven Egler; St Francis RC Church, Traverse City, MI 3 pm
Huw Lewis; 4th Presbyterian, Chicago, IL 6:30 pm

18 SEPTEMBER
David Smith, carillon; U of Michigan, Ann Arbor 7 pm

20 SEPTEMBER
Karel Paukert; Art Museum, Cleveland, OH 12 noon

22 SEPTEMBER
Gerre Hancock; Westminster Presbyterian, Albany, NY 8 pm
Purvis premiere; Poulenc Concerto; James A Dale, with orch; US Naval Academy chapel, Annapolis, MD 8 pm
Linda Neuman; 1st Presbyterian, Mt Pleasant, MI 8 pm
Marianne Webb; Southern Illinois U, Carbondale, IL 8 pm

23 SEPTEMBER
James Litton, workshop; St Stephens Episcopal, Wilkes Barre, PA am

24 SEPTEMBER
Charles Page; Old First Church, Springfield, MA 8 pm
New England Arts Trio; Trinity Church, Newport, RI 4 pm
Susan Landale; South Congregational, New Britain, CT 7:30 pm
Gordon & Grady Wilson; Riverside Church, New York, NY 2:30 pm
David H Binkley; St Thomas Church, New York, NY 4 pm
*David Hurd; Westminster Presbyterian, Buffalo, NY 8:15 pm
Wallace Coursen; Christ Church, Glen Ridge, NJ 4 pm
Kenneth & Ellen Landis with orch; Market Square Presbyterian, Harrisburg, PA 8 pm
Benjamin Van Wye; National Cathedral, Washington, DC 5 pm
William Weaver; St Philips Cathedral, Atlanta, GA 5 pm
*William Bates; Christ Church, Pensacola, FL 4 pm
Gerre Hancock, hymn festival/recital; 1st Presbyterian, Deerfield, IL 7:30 pm

25 SEPTEMBER
Helen Fan, carillon; U of Michigan, Ann Arbor 7 pm
*Hymn Festival; Immanuel Lutheran, Chicago, IL 8 pm

26 SEPTEMBER
Victor Hill, with Nancy Hirsche, mezzo; St Johns Episcopal, Williamstown, MA 12:20 pm
Gerre Hancock; Christ Church Cranbrook, Bloomfield Hills, MI pm
Douglas Reed; Wheeler Hall, U of Evansville, IN 8 pm
William Bates; 1st Baptist, Huntsville, AL 8 pm

27 SEPTEMBER
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Marcel Dick, composer; Art Museum, Cleveland, OH 8:30 pm

29 SEPTEMBER
Kenneth Wilson; Music Hall, Methuen, MA 8:30 pm
Virgil Fox; Calvary Church, Charlotte, NC 8 pm

30 SEPTEMBER
Gordon Young, organ-choral workshop; 1st Baptist, Dayton, OH 9 am

1 OCTOBER
Will Carter; St Bartholomews Church, New York, NY 4 pm
Richard A Konzen; St Thomas Church, New York, NY 5:15 pm
James Litton; St Peters Episcopal, Auburn, NY 7:30 pm
Susan Landale; 1st Presbyterian, Glen Falls, NY 8 pm
Kenneth & Ellen Landis; Market Square Presbyterian, Harrisburg, PA 8 pm
Clair A Johannsen; National Cathedral, Washington, DC 5 pm
Roger Byrd; St Philips Cathedral, Atlanta, GA 5 pm
Susan Landale; Seventh-day Adventist, Kettering, OH 8 pm
G Nicholas Bullat; St Dunstons Episcopal, Westchester, IL 3:30 pm
Concerto festival; Grace Lutheran, Glen Ellyn, IL 7:30 pm

3 OCTOBER
Douglas Lawrence; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Robert Sutherland Lord, all-Bach; U of Pittsburgh, PA 12 noon

4 OCTOBER
Randall Mullen; St Johns Church, Washington, DC 12:10 pm

6 OCTOBER
Brian Jones & Martin Amlin, organ & piano; Music Hall, Methuen, MA 8:30 pm
Thomas Richner, organ & piano; South Presbyterian, Dobbs Ferry, NY 8 pm
Herbert Gotsch; 4th Presbyterian, Chicago, IL 12:10 pm
Robert Baker, Ill Wesleyan U, Bloomington, IL 8 pm

(Continued overleaf)

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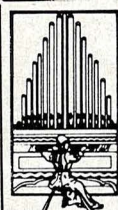
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CALENDAR

(Continued from p. 21)

8 OCTOBER

Harry Huff; St Bartholomews Church, New York, NY 4 pm
Douglas Lawrence; Reformed Church, Oradell, NJ 4 pm
Carol Teti; E Liberty Presbyterian, Pittsburgh, PA 4 pm
James Brown; 1st Presbyterian, Wilmington, NC 5 pm
William Bates; Centennial ARP Church, Columbia, SC 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Susan Landale; 7th-Day Adventist, Kettering, OH 8 pm
Jerome Butera; Community Church, Park Ridge, IL 3:15 pm
Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm

9 OCTOBER

Johannes Geffert, lecture-demonstration; American U, Washington, DC 11 am
Charles H Finney; Central College, Central, SC 8 pm

11 OCTOBER

Frederick Bahr; St Johns Church, Washington, DC 12:10 pm

12 OCTOBER

Terry Charles; Kirk of Dunedin, FL 8:15 pm

13 OCTOBER

George Butler, with Ivar Sjöström, piano; Music Hall, Methuen, MA 8:30 pm
John Rose; Trinity College, Hartford, CT 8:15 pm
Clair A Johannsen; Christ Lutheran, York, PA 12:15 pm
François Carbou, lecture; Church of St Martin in the Fields, Philadelphia, PA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Olivier Messiaen & Yvonne Loriod, du-pianists; Art Museum, Cleveland, OH 8:30 pm
Rachel Asbury; 4th Presbyterian, Chicago, IL 12:10 pm

14 OCTOBER

Michel Chapuis; U of Chicago, IL 8 pm

15 OCTOBER

Larry King; St Bartholomews Church, New York, NY 4 pm
Dan Locklair; 1st Presbyterian, Binghamton, NY 4 pm
Charles H Finney; Randall Mem Baptist, Williamsville, NY 7 pm
Robert Edward Smith, harpsichord; Reformed Church, Oradell, NJ 4 pm
Jean-Louis Gil; Morrow Mem Church, Maplewood, NJ 7:30 pm
Nicholas Jackson; Market Square Presbyterian, Harrisburg, PA 8 pm
Gerre Hancock; National City Christian, Washington, DC 4 pm
Johannes Geffert; St Thomas More Cathedral, Arlington, VA 7:30 pm

Heinz & Romette Arnold, organ & harpsichord; 1st Presbyterian, Covington, VA 7:45 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Wilma Jensen; 1st Wayne St United Methodist, Ft Wayne, IN 7:30 pm
Michel Chapuis, with Maurice André, trumpet; U of Chicago, IL 8 pm

UNITED STATES
West of the Mississippi

8 SEPTEMBER

David Rothe; California State U, Chico, CA 8:15 pm

10 SEPTEMBER

David Herman; Drake U, Des Moines, IA 4 pm
Heinz & Romette Arnold, 2 organs, harpsichord & organ; 1st Presbyterian, Columbia, MO 6:45 pm
Thais St Julien, soprano; Par Nordstrom, oboe; Christ Church Cathedral, New Orleans, LA 4 pm
Stephen Farrow; 1st Presbyterian, Kilgore, TX 5 pm

22 SEPTEMBER

*David Britton; 1st Presbyterian, Houston, TX 8 pm

23 SEPTEMBER

David Britton, workshop; 1st Presbyterian, Houston, TX 9:30 am

24 SEPTEMBER

Stephen Gabrielsen; Holy Trinity Lutheran, Minneapolis, MN 7:30 pm
Joseph Kimbel; 1st Presbyterian, Ottumwa, IA 4 pm
William Teague; Christ Church Cathedral, New Orleans, LA 4 pm
Ronald A Hough; All Saints Episcopal, Wichita Falls, TX 4 pm
Linda Wildman, organ harpsichord, with soprano; 1st Baptist, Salt Lake City, UT 8 pm
David Rothe; St Pauls Episcopal, Oroville, CA 7 pm

29 SEPTEMBER

Antone Godding; Holy Cross Lutheran, Wichita, KS pm

30 SEPTEMBER

Antone Godding, workshop; Holy Cross Lutheran, Wichita, KS am

1 OCTOBER

Richard W Slater, with trumpet & soprano; St Marks Episcopal, Glendale, CA 4 pm

6 OCTOBER

Marilyn Mason; Dillard U, New Orleans, LA 7:30 pm
Atlanta Symphony; Community Church, Garden Grove, CA 8 pm

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Marilyn Mason; Central Presbyterian, Des Moines, IA 4 pm

Thomas R & Emily S Pearce, 6 Mendelssohn sonatas; Westminster Presbyterian, St Louis, MO 3:30 pm

Barbara Ann Houser & Mary Evelyn Pickens, duo-piano; Christ Church Cathedral, New Orleans, LA 4 pm

David Rothe; Lehman Hall, U of California, Santa Barbara, CA 8 pm

10 OCTOBER

Robert Baker; 1st Presbyterian, Columbia, MO 8:15 pm

Catharine Crozier; U of Southern Colorado, Pueblo, CO 8:15 pm

13 OCTOBER

Susan Landa'e, lecture-recital; Royce Hall, UCLA, Los Angeles, CA 12 noon

15 OCTOBER

Marie-Claire Alain; 1st Congregational, Los Angeles, CA 4 pm

INTERNATIONAL

5 SEPTEMBER

Richard Seal; St Peters Church, Bournemouth, England 8 pm

6 SEPTEMBER

Philip Moore; Brighton Parish, London, England 8 pm

7 SEPTEMBER

Gillian Weir; Westminster Abbey, London, England 6:30 pm

8 SEPTEMBER

Pierre Segond; St Martins Church, Vevey, Switzerland 8:15 pm

Gillian Weir, Connolly Concerto; Royal Albert Hall, London, England 7:30 pm

10 SEPTEMBER

Frank Iacino; 1st Christian Reformed, Clinton, Ontario, Canada 8 pm

12 SEPTEMBER

John Belcher with choir; St Peters Church, Bournemouth, England 8 pm

15 SEPTEMBER

Guy Bovet, Handel concertos with orch; St Martins Church, Vevey, Switzerland 8:15 pm

17 SEPTEMBER

Susan Ingrid Ferré; Oulunkylän Kirkon Urut, Helsinki, Finland

18 SEPTEMBER

Robert Green; Hereford Cathedral, England 7:30 pm

19 SEPTEMBER

Geoffrey Tristram with choir; St Peters Church, Bournemouth, England 8 pm

23 SEPTEMBER

Georges Athanasiades with trumpet; Eglise St-Martin, Vevey, Switzerland 8:15 pm
Frank Iacino; Westmount 7th-Day Adventist, Montreal, Canada 8:15 pm

24 SEPTEMBER

Susan Ingrid Ferré; Notre-Dame Cathedral, Paris, France 5 pm

Kings College Choir; St Edmundsbury Cathedral, Bury St Edmunds, Suffolk, England 3:30 pm

26 SEPTEMBER

Philip Moore; Guildford Cathedral, England 8 pm

27 SEPTEMBER

Garnet Menger; Vasa Church, Göteborg, Sweden 8 pm

Gillian Weir; U of Western Australia, Perth 6:00 pm

29 SEPTEMBER

Gillian Weir, lecture-recital; U of Western Australia, Perth 4 pm

30 SEPTEMBER

Garnet Menger; St Marys Church, Helsingborg, Sweden 8 pm

1 OCTOBER

Garnet Menger; St Peters Church, Malmö, Sweden 8 pm

Gillian Weir; U of Western Australia, Perth 4 pm

4 OCTOBER

Gillian Weir; U of Western Australia, Perth 6 pm

5 OCTOBER

Garnet Menger; Cathedral, Lund, Sweden 8 pm

Catherine Palmer; St. Pauls Church, Toronto, Canada 12:10 pm

6 OCTOBER

Francis Jackson; Hereford Cathedral, England 7:30 pm

7 OCTOBER

Jean-Claude Françon with trumpet; Eglise St-Martin, Vevey, Switzerland 8:15 pm

8 OCTOBER

Gillian Weir; U of Western Australia, Perth 4 pm

11 OCTOBER

Gillian Weir; U of Western Australia, Perth 6 pm

12 OCTOBER

Sydney Birrell; St Pauls Church, Toronto, Canada 12:10 pm

13 OCTOBER

Jean-Louis Gil; Christ Church Cathedral, Ottawa, Ontario, Canada 8 pm

15 OCTOBER

Susan Ingrid Ferré; Sainte Croix in Carouge, Geneva, Switzerland

Gillian Weir; U of Western Australia, Perth 4 pm

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Organ Historical Society

(continued from p. 6)

and walls. The Woburn Congregational and Unitarian buildings, splendid mid-19th century Victorian structures, contain well preserved stencilling, and the Woburn Congregational has the distinction of being the largest building in New England without internal supports. In Methuen, the magnificent buildings given by Searles — St. George's, St. Andrew's, and the Methuen Music Hall — bear the name of the English architect, Henry Vaughan.

As in the past, the society publishes its quarterly, *The Tracker*; maintains archives; prepares updated extant tracker organ lists; subsidizes up to twelve recitals each year on historic organs; cites instruments of exceptional historic and musical value; issues a recording each year of convention highlights; and holds its annual national convention.

With a membership growing at about 8% each year, the OHS plans to expand its publishing efforts, issue additional recordings of an increasingly professional calibre, and pursue grants to microfilm fragile contents of the archives.

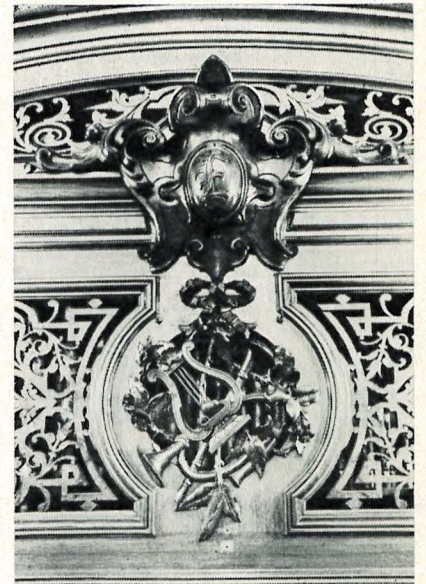
There are now eight chapters of the society, coast to coast. Public relations efforts have made convention and recital programs, restoration and rebuilding projects, Organ Clearing House activities, and chapter programs a matter of public record in more than 500 newspaper and TV news releases in the past year. Again this year, all convention demonstrations were taped for the archives. New this year, the E. Power Biggs Fellowship program enabled two enthusiastic students, Patrick Murphy of Haddon Heights, New Jersey, and Brandon Spence of Norfolk, Virginia, to attend the convention.

An independent though related activity, the Organ Clearing House continues to gain wider visibility and ac-

ceptance. Of the 22 organs on this year's convention, four had been re-located through the Organ Clearing House, and three of these extensively rebuilt when installed. The fourth, a 13-rank 1905 Felgemaker in Shirley, was reinstalled intact in 1977 for \$2700!

Thus, the 1978 OHS convention is history. Convention committee members John Ogasapian, David and Permelia Sears, Gary Wright, Robert Newton, Charles Navien and Peter Cameron deserve plaudits and grateful thanks for an excellent and well-run convention.

Future conventions are slated for St. Louis, 1979; Ithaca, New York, 1980; and Lewiston-Auburn, Maine, 1981. Meet you in St. Louis!



Carved case detail of J. H. Willcox, Op. 15 (1872)

A graduate of Oberlin College and the Yale School of Music, Lois Regestein lives in Boston where she teaches privately, plays church services, and gives recitals. She is a past councillor of the Organ Historical Society.

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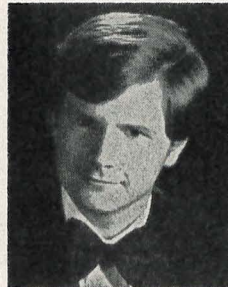
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(March)



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until Spring 1980



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Robert Baker



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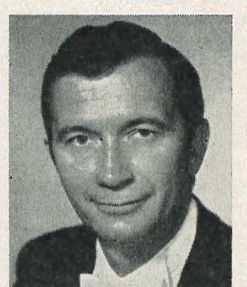
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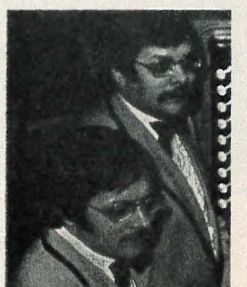
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