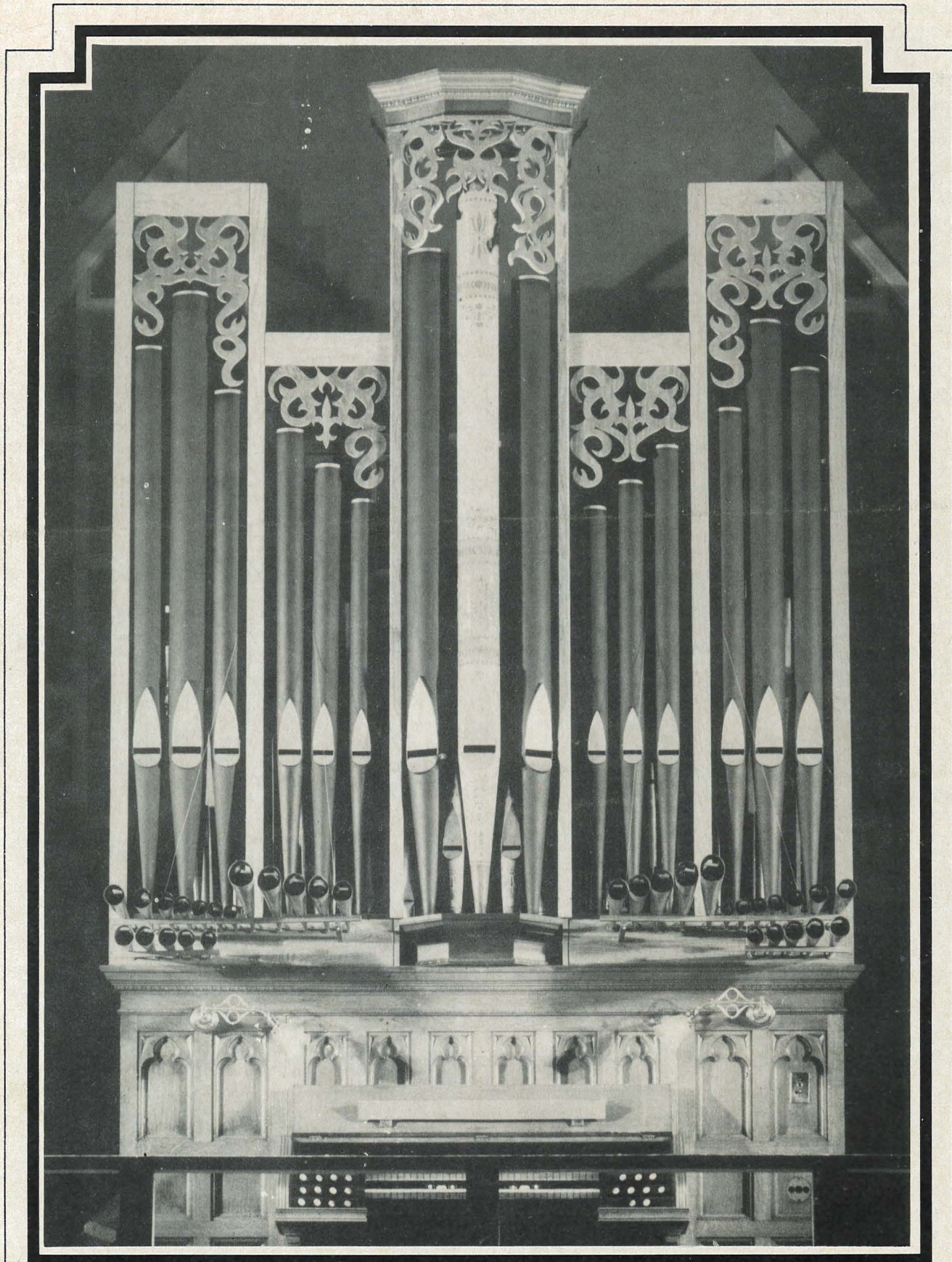


THE DIAPASON

JANUARY, 1984



St. Paul's Episcopal Church, Ventura, California

Story on page 6

In This Issue

No one needs to be reminded of instruments which are large and well-appointed but stuffed into coffin-like chambers or whose building is dry to the point of aural discomfort. On the other hand, there are examples of small well-designed organs which enjoy favorable acoustics and placement and thus sound much larger and more colorful than their stoplists alone would indicate. Timothy Tikker's article relates how one builder has addressed the problems of organ design and poor acoustics in a way which should provide food for thought for similar situations. We welcome replies from builders who have grappled with the challenges such an environment poses and who wish to pass on their experiences both favorable or otherwise.

If we were to call for a show of hands of all those who maintain the works of Respighi in their repertoires, would we need a calculator to add up the results? Susan Ferré provides us with a background to the nineteenth-century aesthetic and its attitude toward the organ. How many of us know what Debussy wrote about the instrument . . . or Busoni . . . or Ives? In this introduction to the music of Respighi, we are also reminded of the "advances" of Vogler and trends in nineteenth-century organ design. Look for continuing installments in February and March.

New Recordings

Organs of North America, Vol. One: Frank Roosevelt, Opus 494, 1891, St. James Catholic Church, Chicago; Alexandre Guilman: Sonata No. 2 in D Major, Op. 50 (William Aylesworth, organist); Josef Rheinberger: Sonata No. 5 in F Sharp, Op. 111 (Wolfgang Rübsam, organist). Cornucopia stereo OR-1019 (available from Cornucopia Magna, Inc., 3238 Harrison St., Evanston, IL 60201).

When I was old enough to play the organ but still too young to appreciate its history—that is to say, when I was a teen-ager—I gleefully watched as the church up the street in my hometown wrecked its old Roosevelt (one of those hopelessly old-fashioned organs with heavy, heavy mechanical action, insufficient upperwork and no combination action) in favor of a new electropneumatic instrument replete with mixtures and pistons. The latter probably did small wonders for our trio sonatas but I suspect that if it still exists it would pale beside the Roosevelt in terms of sheer sound.

The home of the Chicago Roosevelt probably could not afford to replace it with something more up-to-date when romantic American trackers went out of vogue; a poor re-leathering job on the pneumatic valves of this unique tracker-pneumatic instrument some forty years ago, together with a fire a decade ago which damaged the building but left the organ intact, make it remarkable that the organ could be played at all for the recording sessions in the summer of 1982. However, if one did not know the inside story of this wonderful organ or read the excellent jacket notes by Dr. Aylesworth, one would have no inkling that the organ was not in a condition which would permit its regular use, nor would one guess that it has only two manuals and twenty-six ranks. The voicing and placement of the generously-scaled organ in an acoustically-advantageous building of 1885 yield a sonority one would guess to be sixty ranks in a European setting.

The performances and physical production of the recording leave little to be desired. William Aylesworth is a player of the romantic literature par excellence and Wolfgang Rübsam, best-known for his Bach playing, is also a fine performer of this late nineteenth-century Germanic genre. The spacious stereo sound is magnificently reproduced and the quiet surfaces are well engineered.

What might in other circumstances have been an amateur effort—or might never have come to fruition—is here very professionally accomplished in all respects. The production, which was partially funded by the Chicago AGO Chapter, will be aided by your purchase of a copy: funds raised through sales of the recording will be used to "initiate a thorough and careful restoration based on the historical principles of this priceless treasure of nineteenth-century organbuilding," and the purchaser will obtain a remarkable recording.

The John F. Kennedy Center for the Performing Arts, Washington, D.C.: The Filene Organ in the Concert Hall played by Eileen Morris Guenther. Vista stereo VPS 1095. Program: J.S. Bach: Toccata and Fugue in D Minor, BWV 565; F.J. Haydn: Three Pieces for Flute Clock; John Stanley: Voluntary in C; J.P. Sweelinck: Unter der Linden grüne; N.-J. Lemmens: Fanfare; Robert Bremner's Miscellany: Three tunes from Colonial Williamsburg; Domenico Scarlatti: Sonata in D, K.288; César Franck: Pièce Heroïque.

To the combination of ingredients necessary for most good organ recordings—an outstanding organ well played in worthwhile examples of the literature—this fine anthology has added the work of a remarkable producer. The late Michael Smythe produced a number of fine organ recordings on the Vista label, recorded mostly on European organs; shortly before he died, however, he came to the United States to plan recordings on American instruments. This is probably one of the last albums released which reflects his work, and it is also the first solo recording made on the Kennedy Center organ, which is itself one of the last of the Aeolian-Skinners. This organ remains the most visible and most played of new concert hall organs in the country, since Chicago's Möller is still new on the scene, San Francisco's Ruffatti is yet to be heard, and New York City's Lincoln Center Aeolian-Skinner, like Macbeth, was ripped from its womb in fashion both untimely and unseemly.

The record jacket has good notes on the music and a complete specification of the organ, as well as some notes from the producer. From these, we learn that the recording was made at the last minute, when a concert hall cancellation afforded time to use the organ. This may explain the only shortcoming in this otherwise laudatory production: a few notes are out of tune, but that does not appreciably diminish the worth-whileness of the recording (in the Franck, at the risk of repeating an old adage, this even seems appropriate). Given the shortness of time Eileen Guenther had to prepare the program for recording (two days' thought plus two hours at the instrument), she did very well to come up with a varied recital which demonstrates both the instrument and a number of styles. Although such an "American Classic" instrument ought not to be very good for early Baroque literature, Dr. Guenther has projected her musical personality and virtuosity to such an extent that the set of Sweelinck variations becomes a high point in the program. The other winner, played in a manner which respects both scholarship and flamboyance, is the Bach *Toccata and Fugue in D Minor*.

Even though this disc reveals no new literature and no new performance secrets, it is one of the most satisfying general recitals to have appeared in some

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

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Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month.

while. Furthermore, it is a document of an instrument no longer built, so it is one to be sought out while it is available.

Jehan Alain/Maurice Duruflé: Lynne Davis at the Chartres Cathedral organ. Stereo recording FR 810 225 (available from L'Association des Grandes Orgues de Chartres, 75 rue de Grenelle, 75005 Paris, France; ff65). Program: Alain: Litanies, Intermezzo, Suite; Duruflé: Scherzo, Prélude, Adagio et Choral varié sur le Veni Creator.

Although this collection of twentieth-century French music reflects a variety of influences in its performance—an American organist who has studied with Langlais, Souberbielle and the Duruflés, plus the large Danion-Gonzalez organ of 1971 in Chartres Cathedral—it is an admirable record. The music is sympathetically played, especially the Duruflé, and there is a good combination of virtuosity and feeling. The jacket has notes in English and French (including a corrected English translation by Miss Davis), as well as the specification.

The recorded sound and stereo quality are quite acceptable without being outstanding. At certain spots, a great deal of action noise can be heard in the organ, suggesting that *traction électrique* is not always the quietest. This does not detract from the playing, however, and the big sound with its reverberation in demonstrative places is quite thrilling.

William Kuhlman plays the Rost Memorial Organ at the Center for Faith and Life, Luther College, Decorah, Iowa. Stereo recording (available from Luther College Bookshop, Decorah, IA 52101; \$8.50 postpaid). Program: Dietrich Buxtehude: Prelude, Fugue and Chaconne in C; J.S. Bach: Nun komm der Heiden Heiland, Wachet auf; Louis Verne: Allegro (Symphony No. 2); José Lidón: Sonata para Trompette Reale; Marcel Dupré: Berceuse (Bretonne Suite); Petr Eben: Finale (Musica Dominicalis).

This constitutes a good demonstration of a significant American tracker instrument built in modern eclectic style. The fairly grand recording captures brilliant sound in a pronounced stereo spread with excellent sonic reproduction. After a rather spacious presentation of the Buxtehude, Mr. Kuhlman's Bach is quite lively. The repeats in the Lidón sonata are effectively utilized to show reeds other than the chamade employed in the initial playing of each section, effectively demonstrating several stops. Neither the Dupré nor the Verne display authentic registrations, but both have been well adapted to this instrument, and each is sympathetically performed. The closing Eben piece is a real tour de force—being a Sunday work, at least as indicated by its title, it leaves one with the wish to hear its likes every Sunday!

The jacket includes notes on the music, a description of the organ and the specification, as well as dramatic photographs of its location.

—Arthur Lawrence

Here & There

A two-day workshop on synagogue music will be held on February 10-11 at Rodef Shalom Temple, Pittsburgh, PA. The workshop will feature Dr. Herman Berlinski and Stanley H. Levin in a schedule of lectures, discussions, and clinics. Further information can be obtained from Heidi B. Bloch by contacting the Temple.

The University of Rochester's Eastman School of Music has established a major in harpsichord for graduate students, leading to the master of music and doctor of musical arts degrees. The first students admitted to this new major will begin their degree-study in September, 1984.

The major will include the study of solo repertoire and continuo realization with Arthur Haas, Baroque ensemble class with Dana Maiben, and the school's general ensemble program. Students will also be encouraged to study another keyboard instrument.

General requirements for admission for harpsichord majors will be the same as those for other graduate students at the Eastman School. Applications for study beginning next fall must be completed and returned to Eastman's admission office by Feb. 20, 1984.

Richard Peek was the recipient of the Grady Miller Award of the North Carolina Federation of Music Clubs for his organ composition *Arioso*, published by H.W. Gray. This marks the first year of this award for the best published work in the field of sacred music in the past year by a North Carolina composer. Mr. Peek is Minister of Music at the Covenant Presbyterian Church, Charlotte, NC.

The Stichting Internationaal Orgelconcours Foundation of Haarlem, the Netherlands, has announced the 1984 dates of its annual organ improvisation contest. Applicants must send a tape recording of two recent improvisations before the first of February, 1984.

The Foundation also invites organists and composers of all nationalities to apply with program proposals for its New Podium for Contemporary Organ Music. Scores and recordings of representative works from one's own country should be sent to the Foundation. Three organists will be invited to perform on the Chr. Müller organ of the St. Bavochurch during its festival, July 17 to 27, 1984. For information on either event, write Stichting Internationaal Orgelconcours, Postbus 511, 2003 PB Haarlem (the Netherlands).

Christ United Methodist Church, Rochester, MN, celebrated an organ dedication festival week, October 9 to 16. Daily recitals were played by Merrill N. Davis III, Mary E. Larson, Karen Hanson, Frederick Swann, and Robert E. Scoggin, Minister of Music of the church. Mr. Swann also led a workshop on service playing sponsored by the Southeast Minnesota AGO Chapter, and the Choir of Christ Church was joined by that of Zumbro Lutheran Church for a concert of music for organ and chorus.

The Episcopal Cathedral of St. James, Chicago, IL, held a Bach-a-thon concert on October 16. Fifteen organists performed for the eight-hour program, including: Frederick Beal, Wolfgang Rübsam, Robert Reeves, Robert Lind, William Aylesworth, Christine Kramer, Nicholas Bullat, William Evans, Lloyd

Davis, Richard Webster, The Rev. James Riihimaki, Gary Plantinga, Kenneth Dorsch, David Schrader, and Lee Kohlenberg, organist-choirmaster of the cathedral. Proceeds from the concert will be used toward the cathedral's organ fund. The organ committee hopes to raise \$350,000 for an electro-pneumatic Casavant organ.

"Make a Joyful Noise Unto the Lord" was the title of a unique concert featuring the music of Protestant, Roman Catholic, Jewish and Islamic faiths, held in November at the Washington (DC) Hebrew Congregation. Sponsored by the Interfaith Conference, this fourth annual Interfaith Concert included two Protestant and two Roman Catholic choirs, each singing music out of its own tradition. A cantor and quartet presented traditional and modern Jewish music, and the mu'adhin of the Islamic Center chanted the moving call to prayer. The combined choirs joined in a final anthem conducted by Evelyn Davidson White. Organists for the event included Donald Sutherland, Albert Wagner, and Russell Woollen.

Virginia Intermont College held its 12th annual Organ Conference October 6 and 7 featuring Gerre Hancock, St. Thomas Church, New York, NY, and Patricia Fitzsimmons, Birmingham, AL, in recital, as well as a master class on "The Art of Improvisation" by Mr. Hancock. The recital by Hancock included a four-movement improvisation on themes submitted by composer Kenton Coe, Johnson City, VA.

A program entitled "Electronic Organs: Two Perspectives" was held November 15 at Lindsay-Crossman Chapel of Baldwin-Wallace College, Berea, OH. Featured speakers were Dr. Warren L. Berryman, Professor and Head, Department of Organ and Church Music, and Dr. Robert R. Ebert, Professor and Head, Department of Economics, both of Baldwin-Wallace College. The program centered on a discussion of the highly competitive and changing market conditions of the electronic organ industry.

In Memoriam

Charles B. Fisk

Feb. 7, 1925 - Dec. 16, 1983

An appreciation of Mr. Fisk will appear in a future issue.

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New Organ Music

By Leon Nelson

Processional for Organ, A. F. Schultz, Harold Flamer, Inc., HH-5029, \$1.50, (E-)

A charming and colorful miniature, this piece creates some nice effects on the organ (principal chorus alternating with a reed chorus). It isn't lengthy, it's simple and enjoyable by player and listener. Highly recommended.

Pastorale, David Lasky, St. Cecelia Series, H. W. Gray, Publ, GSTC 1016, \$2.50, (E-).

Here is a delightful piece of some length, very descriptive of its title with a lilting 12/8 rhythm. Good service or recital music.

Triptych for Organ, Peter Pindar Stearns, Harold Flammer, HF 5115, \$3.50 (M-).

The three pieces contained in this collection are of a meditative nature and could be used separately or together. They are all based on scripture. *Supplication* is based on Psalm 55:1, and uses a free rhythm and some very idiomatic harmonic and melodic structures. *Adoration* is based on Matthew 2:11 and has a slower, more fluid harmonic structure. *Benediction*, is based on Psalm 91:11 and has a flowing 5/4 pattern that ends this very effective trio of pieces in a warm, introspective mood.

Cradling Children In His Arm, Roger Petrich, (A Lullaby for Solo Treble Instrument and Organ), Augsburg Publishing House, 11-7680, \$3.50, (E).

I suppose there are many times when we have looked for a piece of organ music especially suited for a baptism, dedication, or Children's Day and the like. Here is a composition for just that purpose. The rhythm is an appropriate "rocking" one and the music incorporates the hymn tune *Gaudeamus Pariter*, by Johann Horn, c. 1490-1547. A flute or oboe would make a lovely solo along with the 8' 4' string accompaniment on the organ.

Festival Piece on the Gregorian Hymn Ut queant laxis, (For Organ, Two Trumpets and Two Trombones), Gerald Farrell, Augsburg Publishing House, 11-5970, \$6.00 (all parts included), (M).

This is a little-known tune effectively set for organ and brass. The Office hymn, *Ut queant laxis* is called the Solmization hymn because Guido of Arezzo, d. 1050, used the first syllable of each phrase of the text which occurred on a successively higher note to create the do-re-mi system of notation. It is a vesper hymn for the feast of St. John the Baptist, June 24. The theme of praise which is expressed by its text and melody suggests this hymn appropriate for any occasion of joyous and festive solemnity.

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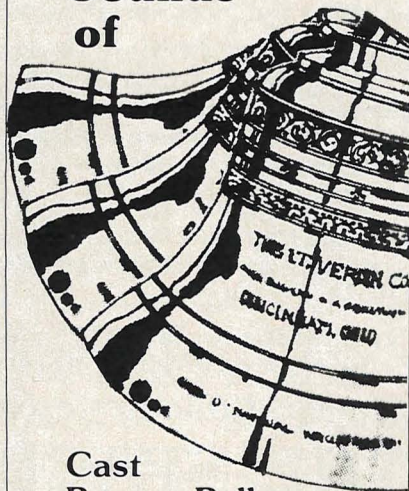
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Music for Voices and Organ

By James McCray

BRITISH CHURCH MUSIC

Great Britain has been "great" in choral music for centuries. Since the early days of polyphony, choral singing has been nurtured in England. Their long and distinguished past includes such important composers as Byrd, Purcell, Tallis, Britten, Vaughan Williams and Handel as a transplanted German. Good singing is an important part of their heritage in both folk and church environments. The boy choir element remains steadfast today, and is influential on British composers.

Although it can be said that most European countries hold music in high esteem, somehow England and Germany remain particularly special in their love of choral music. The British people like to sing, and in England the choral tradition is immense. For us in America, the link of the mutual language makes their music even more accessible for church use. We tend to find their gift of melody, their extensive use of modes and their concern for effective organ writing to be particularly attractive.

The music reviewed this month is by British composers. An emphasis has been placed on recent scores, but earlier composers also have been included.

CALL TO WORSHIP AND BENE-DICTION. John Rutter, SATB with keyboard or brass, Hinshaw Music Co., HMC-686, .70 (M-).

The brass is optional and used only on the first piece, *I Will Worship the Lord*; two trumpets and two trombones would be needed. The music is fast and rhythmic in 7/8 with the emphasis clearly on the voices. The rhythmic organization is not complicated and tends to sing itself. *A Prayer of Saint Patrick* is unaccompanied, slow and meditative. Using warm harmonies with syllabic flowing lines, the music gently unfolds. Lovely ancillary music for church choirs.

MY SPIRIT LONGS FOR THEE. Barry Smith, SATB with organ, Hinshaw Music, RSCM-514, .70 (E).

The organ writing is simple yet on three staves, and there are alternative notes for the altos. The music is docile and tuneful with one verse unaccompanied, one for soprano/alto alone, one in two parts (women and men), and the opening in unison. This could be sung by any small church choir and is certain to be enjoyed by everyone.

O BE JOYFUL IN THE LORD (Festival Jubilate Deo). Bryan Kelly, SATB and organ, Novello and Co., No. 29 0523 10, \$1.35 (M+).

The organ is on three staves and consists primarily of short bursts of the motive on which the entire work is

based. It is not an accompaniment for the choir, but rather serves as an alternative timbre for the material. Much of the choral singing is unaccompanied with the organ inserted between phrases. The music is exciting and has a strong, festive character with some use of dissonance. The choral lines have clear and firm articulations. This is an anthem that is not unusually difficult, but will be best suited for a large choir having full vocal ranges.

THREE SONGS OF PRAISE. George Dyson, SATB and keyboard or small orchestra, Novello and Co., No. 07 0340 00, \$2.50 (M).

Dyson's settings date from 1935 and have been reissued in this new edition. The instrumental parts call for string orchestra with optional parts for two kettle-drums, two C trumpets and three trombones, and may be used with organ or in this piano/organ version. The first anthem, *Praise*, is based on the poetry of George Herbert's famous text, "Let all the world in ev'ry corner sing." The two other texts are by George Cascoigne and Robert Herrick. The music is in that early twentieth-century English style that borders on sentimentality, yet these pieces have definite craft. They use the chromatic harmonies but avoid obvious clichés. The interaction of the organ with the choir is particularly effective. Dyson also uses counterpoint in the choral writing and has a dramatic sense in the dynamics. These individual pieces would be useful for most church choirs and would probably be sung repeatedly because of their attractiveness to the congregation.

TE DEUM AND BENEDICTUS. Edward Elgar (1857-1934), SATB and organ or orchestra with organ, Novello and Co., No. 07-0455 05, \$3.75 (M-).

Unfortunately this new edition used the old plates which employ less attractive graphics in the score, even though it has a new cover. This is Victorian church music in full bloom, although it was originally composed for the Hereford Music Festival. The settings could

be performed separately and each is quite long, 21 and 10 pages respectively. The orchestra writing is full, and if played on organ will require a good organist. There are full multi-note chords which add color. The choral writing is not difficult and usually is supported by the accompaniment. This is period music which demonstrates a definite style, just as performing Renaissance or Baroque settings. It is quite charming.

SOUND ALL YE SPHERES from Welcome, Welcome, Glorious Morn. Henry Purcell (1659-95) for SATB, keyboard and 2 B-flat trumpets, Neil Kjos Music Co., 5988, .70 (E).

In this new edition by John Haberlen, an additional sacred text has been added, the key has been lowered a whole step and editorial markings have been supplied. The trumpet parts are included in transposed scores at the end. It begins with an extended tenor solo that has a moderate range. The choral writing is primarily homophonic and easy enough for any small choir. This easy anthem would be of interest to both church and high school conductors seeking a mid-Baroque festive work.

MAGNIFICAT AND NUNC DIMITTIS. Peter Aston, Oxford University Press, S 602, no price given (M).

Aston's setting is quite joyful with the same *Gloria Patri* used for both movements. The organ writing is easy and on two staves with some warm seventh chords. The choral music is also on two staves and moves in-and-out of unison/two-part passages with one brief divisi area. The *Nunc Dimittis* is slow and has a nice contrast of sounds between the organ and chorus. This could be sung by any good church or school choir, and is a fine setting which is highly recommended.

O BE JOYFUL (Jubilate Deo). John Joubert, Basil Ramsey of Alexander Broude Inc., 1061, \$1.50 (D-).

This is one of those wonderful settings of Psalm 100 which features the organ. The organ material is busy and adds to the dramatic character of the work. It is not unusually difficult, but will require a good performer. The musical material is based on fourths, both vertically and linearly. There is a brief soprano solo and the composition builds to an explo-

sive double choir *Amen* closing which is quite majestic. Full vocal ranges are used in this fine piece for a solid adult choir.

O GOD BE MERCIFUL. Christopher Tye (1497-1572), SATB with optional organ doubling, G.I.A. Publications, G-2142, .45 (E).

The lines are contrapuntal with each textual phrase having its own thematic area, typical of that historical period. The organ doubles the voices and this anthem could be sung unaccompanied. Easy enough for most church choirs.

THE LIGHT INVISIBLE. Arthur Wills, SATB double choir and organ, Boosey & Hawkes, W.141, .65 (M+).

Both choirs have divisi; one is a semi-choir. In this setting of the T.S. Eliot text, the music attempts to make it have an ethereal and mystical quality through the harmonies and colors that are created. The organ writing is not difficult, but remains interesting with simultaneous chords rolled in opposite directions, and in the recommended registrations. The music will appeal to those directors seeking fresh material of a sophisticated nature.

GOD'S GRANDEUR. Martin Shaw, SATB and organ, Robertson Publications of Theodore Presser and Co., 85149, no price given (M).

There is a brief vocal solo and extensive writing for the organ, with the chorus sometimes in unison. This is a sectional piece that moves through a variety of moods reflecting the text. It is suitable for most average church choirs.

BLESSED BE GOD. George Handel (1685-1759), SSATB and keyboard, Belwin Mills Publishing Corp., 2487, .75 (M).

Most of the text is "Alleluia" in this setting taken from Handel's *Chandos Anthem, No. XI*. It is a typical mixture of homophonic and polyphonic textures in a grand style. The editor, Don Malin, has added dynamic markings and a keyboard reduction of the orchestra parts. It is very joyful and would be useful for large choirs in festival situations. ■

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ON A SUCCESSFUL ORGAN IN A DRY ACOUSTIC

Timothy J. Tikker

The parish of St. Paul's Episcopal Church in Ventura, California decided at long last to replace its electronic substitute with a real organ. With the help of Alan Laufman, director of the Organ Clearing House, and Manuel Rosales, organbuilder of Los Angeles, California, the parish obtained a nineteenth-century American tracker organ, A. B. Felgemaker's seventeen-stop opus 693, built in 1899 for St. Mary's Catholic Church of Piqua, Ohio. McNeil and Campbell, tracker organbuilders of Lompoc, California were contracted to recondition the organ, rebuilding it to suit the parish's needs: the new organ was to lead congregational singing, accompany the choir, perform solo organ voluntaries, and, ideally, serve the community as a vehicle for the presentation of fine organ literature. A particular challenge to McNeil and Campbell was the church's all-too-typical deadly dry acoustic.

It has been well-nigh impossible to produce a successful organ in the dead acoustic of the average American church: foundation stops lose their characteristic fullness and warmth, upperwork screeches, and the lack of reverberation robs the organ literature of much of its drama. Obviously, literal copies of European designs transplanted into such rooms—like so many dolphins into deserts—are doomed from the start, so a different approach to design with divergent concepts in scaling and voicing is needed to build organs that are musically effective in these situations.

Nineteenth-century American organbuilders were largely aware of how to achieve a remarkable degree of success in this direction. The Felgemaker's original stoplist featured a formidable body of foundation tone (including a Great Diapason built fully to Töpfer's immense *Normalmensur*), and nothing above four-foot pitch save the Great Octave Quinte and Super Octave. Obviously, the sound of the upperwork wasn't overwhelming—yet this solution seems rather extreme by modern standards; the Felgemaker had neither the brilliance nor the chorus to do much of the organ literature justice. Adding mixtures seemed a logical solution, but how does one make mixtures work in a dead room?

McNeil and Campbell's approach to this and other problems is the result of a synthesis of the techniques of many different schools of organbuilding, leaning especially towards the southern European aesthetics (South German, Austrian, Swiss, Italian, Spanish). They seek to understand and balance all factors of design in terms of *change*; Michael McNeil explains:

The acoustician R. Murray Schafer has shown that human sensory organs are only receptive to change in the stimulus. "... a sound initiated before our birth, continued unabated and unchanging throughout our lifetime and extended beyond our death, would be perceived by us as—*Silence*." Striking change in the tonal structure of a pipe organ may be obtained by:

1. *Classical scaling and voicing* which emphasize a change in timbre and a subjective change in power (upperwork adds

very little real decibel power, but the ear is far more sensitive to high frequencies);

2. *Real power variation*, as epitomized in the Romantic organ with its expressive Swell divisions and its purposely conceived structure of stops and divisions of different power;

3. *Pitch variation* as achieved with tremulants and flexible wind supplies;

4. *The interaction of tuned intervals*, as exemplified by the changing harmonic color of unequal temperaments, the phase-shiftings and celestings of multiple ranks at the same pitch, and the celesting between coupled divisions.

A successful organ may not use all these factors, but it will compensate by using the remaining factors to a greater degree. Which factors are used and to what degree define the literature which the organ is capable of playing. It is impossible to build the eclectic organ which will successfully incorporate all factors of change in all degrees. The Renaissance organ at Oosthuizen, Holland, uses an extreme tuning (meantone), an extremely flexible wind supply, and the plenum is never loud enough to be tiring. The excitement of this organ is generated by the tuning and wind supply. The voicing style and the tuning are an artful compromise: the cutups of the principals are very high and the tone lacks the harmonic fire we often associate with a "singing" tone, which would only serve to emphasize the bad intervals in the tuning. The success of the French Romantic Cavaillé-Coll is due not only to its incredible dynamic range but also to its placement in a live acoustic (the single largest factor in tonal change external to the organ), a massed chorus of duplicated pitches, and a wind supply which does not shake but is flexible in the sense that the tutti builds in a slow, grand surge. The physical layout is so monstrous that the coupled divisions are always wonderfully out-of-tune with each other. Modern organs tend to have dead-stable wind supplies, equal temperament, and derive most of their tonal change from a tremendous dynamic range and fast-acting combination stop actions. Much modern music is playable only on such instruments and would sound absurd on an organ with a live wind system. The recent trend away from stable wind systems is a step in the right direction in terms of our dry acoustics. And to say that this trend looks only towards the past ignores not only a basic acoustic principle but also assumes that

composers define the structure of the instrument; we think that is absurd for the same reasons that a builder would not question the way in which a composer chooses to notate his music.

The live acoustics in which almost all early organs were situated tend to reduce the impact of the other types of change these organs employ; meantone in a dry acoustic could be deadly. Dry acoustics require a different balance of factors for tonal change, and it is for this reason that we cannot slavishly imitate these designs in dry American acoustics, and we can never hope to achieve the same degree of success.

Lack of reverberation is seen as a lack of change, so other change-factors are brought into play to compensate:

1. *The frequency and color range of the organ is expanded by the addition of mixtures*. As stated in point one of Mr. McNeil's manifesto, mixtures need little decibel output to do their job, so these mixtures were scaled quite narrow (the Great Mixture is about eight half-tones narrower than the 8' Diapason; see figure 1), made of pipes of low tin content (25%), and given very high cutups, thus eliminating the undue harshness that typifies many new mixtures.



A.L. Campbell tests the voicing.

SCALES

The scales for both of the mixtures are developed from two constant scales. All of the Cymbal pipes and all of the doublings in the Great Mixture are made from a narrow scale:

	1'	1/2'	1/4'	1/8'	1/16'
Narrow:	12.6	7.4	4.6	3.3	
Wide:	23.0	14.0	8.5	5.8	5.0

The remainder of the pitches of the Great Mixture are constructed from the wide scale. Both the doublings in the Great Mixture and the layout of its ranks promote a sense of chorus and stability of tuning; the order of ranks in the middle octave are 2,1,1-1/3,2,1,1-1/3,2,4.

Figure 1

Mr. McNeil explains his firm's concept of variable cutups:

It is erroneously thought that cutups should be derived as some fraction of the width of the mouth of the pipe. The "neobaroque" formula dictated that pipes should have cutups 1/4 of the mouth-width. Experiments in pipe tone formation show that the cutup is related only to the pitch, wind pressure and timbre of the pipe.² Just as there is a system of arbitrary dimensions for the width scales of pipes (the Normal Scales, figure 2), we also think of cutups in much the same manner and use as a rough guide our own Normal Cutup Scales (figure 3). For the wind pressure and voicing style of this organ we used cutups of approximately -1 to -4 half-tones for the foundations, normal scale for the mixtures, and up to +6 half-tones for the flutes. Almost all early organs used open-toe voicing along with variable cutups for different timbres.



Antique brass console lighting.

NORMAL SCALES (diameters)

This scale assumes a diameter of 155.5 mm. at 8' C, and thereafter progresses according to the Töpfer octave ratio of one to the square root of 8.

	32'	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	1/16'
C	439.7	261.5	155.5	92.2	54.9	32.6	19.3	11.5	6.8	4.0
C#	421.2	250.4	148.9	88.5	52.6	31.3	18.6	11.0	6.5	3.9
D	403.2	239.8	142.6	84.7	50.4	29.9	17.8	10.5	6.3	3.7
D#	386.2	229.6	136.5	81.1	48.2	28.4	16.9	10.1	6.0	3.6
E	369.9	219.9	130.7	77.7	46.2	27.4	16.3	9.7	5.7	3.4
F	354.1	210.6	125.2	74.4	44.2	26.3	15.6	9.3	5.5	3.3
F#	339.1	201.6	119.9	71.3	42.3	25.2	14.9	8.8	5.2	3.1
G	324.7	193.1	114.8	68.2	40.5	24.1	14.3	8.5	5.0	3.0
G#	311.0	184.9	109.9	65.3	38.8	23.1	13.7	8.1	4.8	2.8
A	297.8	177.4	105.3	62.6	37.2	22.1	13.1	7.8	4.6	2.7
A#	285.2	169.5	100.8	59.9	35.6	21.1	12.6	7.4	4.4	2.6
B	273.1	162.3	96.5	57.4	34.1	20.2	12.0	7.1	4.2	2.5

Figure 2

NORMAL CUTUP SCALES

	32'	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	1/16'
C	86.3	51.4	30.5	18.1	10.8	6.4	3.8	2.3	1.3	0.8
C#	82.7	49.2	29.2	17.4	10.3	6.2	3.7	2.2	1.3	0.8
D	79.2	47.1	28.0	16.6	9.9	5.9	3.5	2.1	1.2	0.7
D#	75.8	45.1	26.8	15.9	9.5	5.6	3.3	2.0	1.2	0.7
E	72.6	43.2	25.7	15.3	9.1	5.4	3.2	1.9	1.1	0.7
F	69.5	41.4	24.6	14.6	8.7	5.2	3.1	1.8	1.1	0.7
F#	66.6	39.6	23.5	14.0	8.3	4.9	2.9	1.7	1.0	0.6
G	63.8	37.9	22.5	13.4	8.0	4.7	2.8	1.7	1.0	0.6
G#	61.1	36.3	21.6	12.8	7.6	4.5	2.7	1.6	0.9	0.6
A	58.5	34.8	20.7	12.3	7.3	4.3	2.6	1.5	0.9	0.5
A#	56.0	33.3	19.8	11.8	7.0	4.1	2.5	1.5	0.9	0.5
B	53.6	31.4	18.9	11.3	6.7	4.0	2.4	1.4	0.8	0.5

Figure 3

The Great Mixture and Swell Cymbal (see figure 4) were added onto the back of each chest in a manner often used by early Spanish and Italian builders: holes were cut into the bottoms of the key channels and a matching board with routings carried the wind to the back of the chest where a new slider was installed. This method allows a simple addition to a chest without necessitating major structural upheavals and, speaking from this position, the mixtures are again discouraged from sounding too strongly.

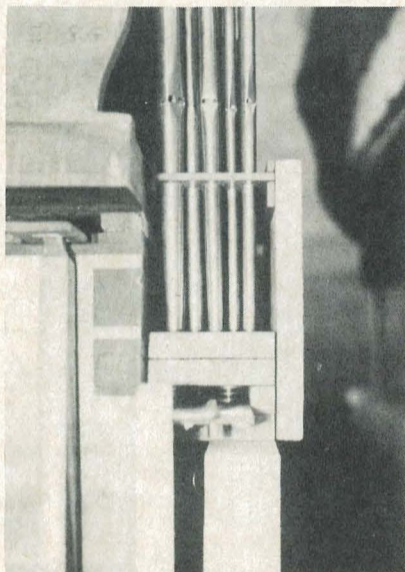


Figure 4

The compositions of the mixtures (see figure 5) are rather unusual and deserve comment: the Swell Cymbal III is a repeating Terzzimbel modelled after Schnitger, with a delicate sound due to the narrow scale and its placement in the back of the Swell box. The Great Mixture V-VIII is inspired by Italian and Austrian examples, keeping out the low quints for most of the range, doubling ranks for a rich chorus effect, and having no pipes above 1/8' C, thereby avoiding shrillness. The Swell Sesquialtera II replaces the former Oboe, and sounds 4' harmonics for the range of the pedalboard, thus providing a 4' cantus firmus when used with the 4' Flute and the Swell to Pedal coupler.

Two more ranks of upperwork were provided by rescaling old strings: the Great 8' Dulciana yielded a 1-3/5' Tierce, and the Swell 4' Violina became a 2' Principal. The color and dynamic range of the organ was further expanded by the addition of two reed stops, a horizontal 8' Royal Trumpet to the Great and a large-scaled, full-length wooden 16' Posaune to the Pedal.

GREAT: MIXTURE V-VIII

C -c ⁰				1'	2/3'	1/2'	1/2'	1/3'
c# ⁰ -c ¹				2'	1-1/3'	1'	1'	2/3'
c# ¹ -c ²			4'	2'	2'	1-1/3'	1-1/3'	1'
c# ² -g ²		8'	4'	4'	2'	2'	1-1/3'	
g# ² -c ³	8'	8'	4'		2-2/3'			
g# ³ -c ⁴	8'	8'	4'					

SWELL: CYMBAL III

C -c ⁰						1/4'	1/5'	1/6'
c# ⁰ -c ¹						1/2'	2/5'	1/3'
c# ¹ -c ²				1'	4/5'	2/3'		
c# ² -c ³		2'	1-3/5'	1-1/3'				
c# ³ -c ⁴	4'	3-1/5'	2-2/3'					

Figure 5

A.B. Felgemaker □ Opus 693 □ 1899

Original Specification:

- GREAT**
 8' Open Diapason
 8' Melodia
 8' German Gamba
 8' Dulciana
 4' Octave
 4' Flute d'Amour
 2-2/3' Octave Quinte
 2' Super Octave

- SWELL**
 16' Bourdon (Div.: T&B)
 8' Violin Diapason
 8' Stopped Diapason
 8' Aeolina
 4' Flute Harmonique
 4' Violina
 8' Oboe
 Tremulant

- PEDAL**
 16' Sub Bass
 8' Floete

- Compass: Manuals, 61; Pedal 30
 3 unison couplers
 4 composition pedals
 Swell expression

A.B. Felgemaker, Opus 693, as rebuilt

McNeil and Campbell □ Lompoc, CA
 Opus 3 □ 1979

- GREAT**
 8' Open Diapason F°
 8' Chimney Flute F,N
 4' Octave F°
 4' Flute d'Amour F
 2-2/3' Octave Quinte F°
 2' Super Octave F°
 1-3/5' Tierce (F)
 V-VIII Mixture (1')
 8' Royal Trumpet (horiz.) O

- SWELL**
 16' Bourdon (Div.: T&B) F
 8' Violin Diapason F°
 8' Celeste (TC) (F)
 8' Stopped Diapason F
 4' Flute Harmonique F,O
 2' Principal (F)
 II Sesquialtera (1-1/3') O
 III Cymbal (1/4') N
 Tremulant F

- PEDAL**
 16' Sub Bass F°
 16' Posaune O

- F = old Felgemaker
 F° = old Felgemaker, revoiced
 (F) = old Felgemaker, pipes cut to new pitch and revoiced
 O = other old pipes
 N = new pipes
 console and accessories retained

2. The foundations were revoiced with open toes, open flueways, and no ears. Figure 6 shows tenor F of the Great Diapason after revoicing: the flueway is opened even wider than the

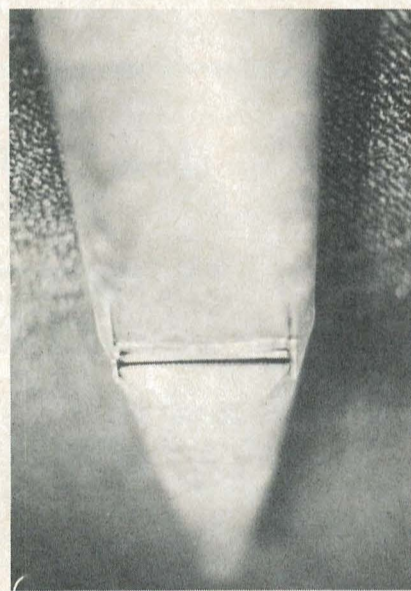


Figure 6

original voicing, the cutup is slightly lowered (as the wind pressure was lowered, yet cutups on most other ranks were raised, since the toes were opened), the nicking suppressed, and the ears removed.

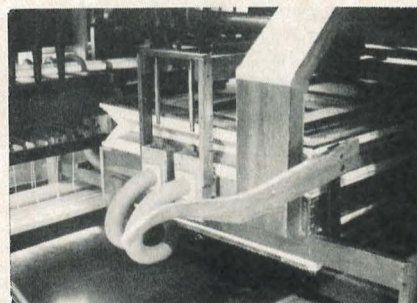
This style of flue voicing, characteristic of the southern European aesthetic, provides an important factor of change in the somewhat slower stabilization of a pipe's tone after speech onset, due to the lack of ears. This slowness of speech adds a subtle element of musical drama and grandeur to the overall effect of the organ.³ Ears tend to add an undesirable harshness to the tone of a pipe, discouraging best blend in a chorus. Onset of pipe speech is kept from being too slow by having the toes open. The opened toes necessitated the widening of nearly all the trebles of the sliders and toeboards to provide sufficient wind.

Open flueways allow a pipe to sound with the greatest warmth and fullness of tone,⁴ and this warmth was further enhanced by the removal of the tuning slots from all open pipes, and cutting them to appropriate length to be tuned by slides. The new mixtures are cone tuned.

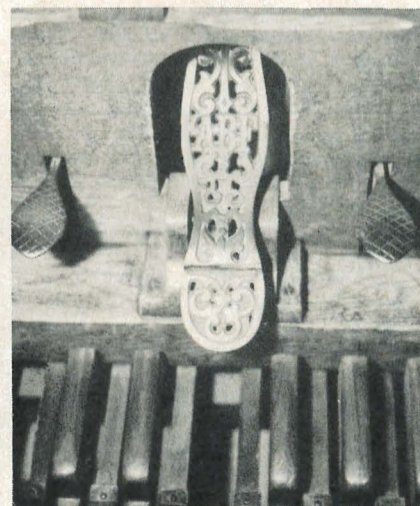
3. The wind system was modified to provide more flexible wind. Due to the large cross-section of the Felgemaker pallet boxes and the relative shortness of the wind ducts, the wind could not be given a flexibility as pronounced as that of an older organ, yet a pleasant windshake was still possible. An adjustable wind-stabilizer is to be added to the Great, taking the form of a large wedge bellows attached directly to the Great windtrunk via a slider, thus allowing the organist control over a range of shake or stability to suit a variety of literature.

The major modification was to change the reservoir from double-rise to single-rise with an inward fold, providing a slight increase of pressure when the bellows-plate drops in response to increased windflow; this lends a certain intensification to the sound of the tutti.

The original hand-operated feeders were restored, offering an uncannily silent alternative to the electric blower. The hand-pump mechanism allows a careful operator to experiment with different levels in the 46 to 57 mm range of wind pressure⁵—for instance, pumping the reservoir up to full extension changes the sound of the full-bodied



Single-fold reservoir and feeders.



Original A.B. Felgemaker swell shoe.



Left to right: Messrs Wulbrandt, McNeil and Fruhauf install the façade pipes.

Great Diapason to that of a mild, almost Italianate *Principale*.

4. *The organ was tuned in unequal temperament.* At first, half syntonic comma Kirnberger temperament was used, being a well-temperament that allows the use of all tonalities, as well as being mild enough for use in a dry acoustic. While this temperament enjoys absolutely pure C and G major triads, and another pure third, DF#, it suffers from having the syntonic comma split over only two fifths, DA and AE, making the frequently-used keys of D and A sound out-of-tune.

The organ is (summer 1983) to be retuned in Rameau's temperament, a modification of $\frac{1}{4}$ -comma meantone, first published in 1726. It features four pure thirds, and several narrow fifths as well as two slightly wide ones, and provides much of the character of meantone in the common keys while allowing a smoother modulation between tonalities than the Kirnberger, thanks to the more generous distribution of the comma over a greater number of fifths. The pure thirds allow liberal use of the Tierce, Sesquialtera and Cymbal, as is appropriate for much of the historic literature, though often discouraged in modern performance by the uncomfortable effect these stops have in equal temperament. The improved consonance of the common keys and heightened dissonance of the more remote ones affords a vivid sense of key-color, providing another important element of change and heightening the expressive potential of the instrument.⁶ Rameau's temperament shows itself to be a good general temperament for the bulk of organ literature from about 1600 to 1750, and seems to suit the whole of J. S. Bach's music particularly well, while the Kirnberger seemed appropriate only to the Leipzig works.

All these elements of change work together to produce an organ that is interesting and effective even in a dead acoustic. The chorus is full and brilliant without sounding harsh or overbearing, the voicing style and wind flexibility

reminds one of the work of Freundt (Klosterneuburg) or Gabler (Weingarten). The warmth and presence of the foundations is further enhanced by the placement of the organ high in the church's rear gallery. The unequal temperament provides key-color, an element of drama so important to the historic literature, evoking in itself a whole range of effects, from firm, noble dignity to excited brilliance. All these factors add up to a wonderfully exciting and versatile instrument, largely overcoming the difficulties of its acoustical ambience.

In order that the appearance of the organ be in keeping with its new sound, McNeil and Campbell provided it with a completely new façade, replacing the old arrangement of forced-length pipes that had no framework or pipeshafts. The casework has solid oak frames with resonant $\frac{1}{4}$ "-thick panels of red cedar.

The new organ was dedicated April 27, 1980 by the Reverend Robert Henry. The inaugural concert was played by Susanna Edlinger, then organist at St. Paul's Church, and Albert L. Campbell, organbuilding partner of Michael McNeil. Mr. McNeil silently hand-pumped the organ for the duration of the concert. The current organist is Paul Blank.

NOTES

¹R. Murray Schafer, *The Tuning of the World*, Alfred A. Knopf, New York, 1977, p. 262.

²Michael McNeil, *A Theory of Voicing and Scaling*, unpublished manuscript, 1979.

³One will note that the speaking-façade *Montres* of an unaltered Cavaillé-Coll have no ears.

⁴Charles Fisk, "Pipe Flueways," *MUSIC: the A.G.O., R.C.C.O. Magazine*, December 1975, p. 45.

⁵The Felgemaker's original wind pressure was three inches (75 mm).

⁶Gerhard Krapf, *Werckmeister in English*, The Sunbury Press, Raleigh, 1976, p. 67, paragraph on *Discors concordia*.

A native of San Francisco, Mr. Tikker obtained his Bachelor of Music degree at San Francisco State University where he was a student of Sandra Soderlund. He now lives in Eugene, Oregon, and has recently completed his Master of Music degree in Organ under Guy Bovet and John Hamilton.

New Organ Music

By Leon Nelson

Two Ornamented Organ Concertos (Opus 4, nos. 2 and 5), G. F. Handel, As Played by an Early Barrel Organ, Transcribed with Commentary by David Fuller, Jerona Music Corp., \$13.50. (M-D)

The primary interest in this edition is that of a document in the history of ornamentation. Unlike most such documents, however, this one can be mastered and played in concert. The source of the transcriptions is a barrel organ in the Colt Clavier Collection, Bethersden, Kent.

The transcriptions were made from tape recordings and verified by many hours of study of the instrument itself. The right hand part corresponds exactly to the melody line as played by the barrel organ. Any other alterations in the accompaniment and pedal are listed in the Notes. That Handel played this or that particular ornament on a particular note in a particular measure could not possibly be claimed; that his style of playing was wholly without effect on general English practice of mid-century and subsequently upon these cylinders is, on the other hand, unlikely. Here the player of today has something which is altogether of the eighteenth century, and probably reflects some live playing of that period, with possible elements transmitted of a Handelian tradition. Another collector's item worthy of the investment.

The Keyboard Works of Félix Máximo López—An Anthology. Edited from the Manuscripts With a Preface by Alma Espinosa, University Press of America, \$23.50 (Library Binding), \$12.25 (Paper Text). (M)

Considerable research has carefully been done by the editor in bringing to our attention the life and works of this little-known composer. The Biblioteca Nacional (Madrid) holds some 800 folios of his keyboard works.

In 1775 López became Fourth Organist at the Royal Chapel and he remained there for the rest of his life, rising by seniority to the position of First Organist in 1805. His most interesting and historically significant compositions are his sonatas. This edition attempts to give as varied an introduction as possible to López's keyboard style, firmly grounded in the Classic idiom even when he appears to write in the older polyphonic style. The quantity and musical interest of his keyboard works should be more than sufficient to establish him as a dominant figure of the Madrid school in the generation after Soler. This anthology is presented as a step toward providing some of the exposure that he so richly deserves. This collection of 22 selected works is in a clear, readable format. For anyone wanting a fresh approach to the Spanish school, this volume is worth the investment.

New Handbell Music

By Leon Nelson

Fantasy on Christmas Carols, for Organ and 3 Octave Handbells, Sam Batt Owens, Agape, Code No. 418, \$1.95. (E)

If you're looking for something special for that Christmas service, here is just the piece. It isn't too bound up with unfamiliar genre and is full of hints of carols as well as full fare on some. The organ is used well with the bells and provides another dimension of service music. Highly recommended, 8 pages in length.

A French Carol, Gilbert M. Martin, arranged by Hugh S. Livingston, Jr., Lorenz Publishing Co., HB 116, \$1.00. (E+)

This setting is condensed from a carol by Nicholas le Begue (1630-1702). It is well written, but seems too short for my taste. Played twice, using varied dynamics, would bring these delightful strains into even better use.

Christmas Bell Carols, Arranged by Ronald Kauffmann, Agape, Code No. 463, \$1.95. (E)

Five traditional carols for 3 octave bells include "O Come, O Come, Emmanuel," "Away In A Manger," "Silent Night, Holy Night," "Joy to the World," and "Angels We Have Heard on High." These carol settings can be used separately or together as a suite. They are nicely written, brief and colorful. Could be used with practically any bell group.

Toyland, Victor Herbert, Arranged by Frances Callahan, Agape, Code No. 1099, \$1.00. (M—)

The younger ringers will enjoy this fantasy-like piece as well as the older groups. Although secular in nature, a piece like this would work well in the public school, or for that special program in the church. It is nicely written and offers a nice change from the so-familiar menu we hear during the holiday season.

Bring a Torch, Jeanette, Isabella, Arranged by Sallie Lloyd, Beckenhorst Press, Inc., HB27, \$1.50. (E+)

This traditional French Carol has been given deserving treatment in an effective arrangement with a warm chordal structure. With two key changes and optional finger cymbals, this piece for three octaves of bells could be a seasonal hit.

Shepherd's Air, C. William Goff, Beckenhorst Press, Inc., HB28, \$1.50. (M)

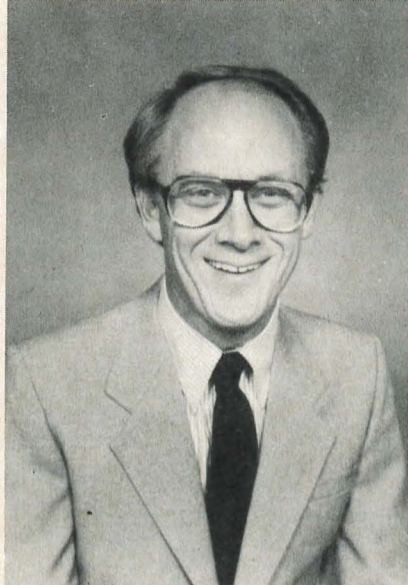
This is a wonderful piece based on an original melody that really catches the spirit of the shepherds on their way to Bethlehem. Some grace notes, some plucking, all provide a very interesting and inspiring selection that would be an immediate winner for the player and the listener.

Appointments



Julia S. Anderson was recently appointed Director of Music for Christ Episcopal Church, Ridgewood, NJ. Dr. Anderson has served as organist at Christ Church since 1980. She continues as Professor of Music at William Paterson College, Wayne, NJ, where she conducts the 80-voice Concert Choir and teaches organ and conducting. She holds degrees from West Chester State College (PA), New York University, Union Seminary School of Sacred Music, and Teachers College-Columbia University. Her principal teacher has been Frederick Swann.

Clavichordist **Bernard Brauchli** was appointed to the Department of Early Music Performance of the New England Conservatory of Music. A Swiss native, Brauchli studied at the Institute De Ribaupierre in Lausanne and the Music Academy of Vienna. In 1976, he completed his master's degree in musicology at the New England Conservatory. In 1983, he was awarded the Julius Adams Stratton Prize for Intercultural Achievement. Brauchli is currently Vice-President and Program Director of the Cambridge Society for Early Music.



Richard Palmquist has been appointed Director of Music at Coker United Methodist Church, San Antonio, TX. A native of California, he holds the Master of Sacred Music degree from Union Theological Seminary in New York. His organ teachers have been Glenn Carow, Alec Wyton, and Donald McDonald. He leaves a similar position at the Monroe Street United Methodist Church, Toledo, OH, where he had served since 1975.

Thomas R. Jones has recently been appointed organist of Temple Beth EL, Flint, MI, in addition to already serving as choirmaster of the temple. He continues his post as organist-music director at Court Street Church, Flint.

Jones has also been elected secretary of the Board of Directors of the Basically Bach Festival '85 in Flint, the city's 300th birthday celebration for J.S. Bach. It will be a festival coordinating the cultural resources of the entire mid-Michigan region. In addition, Jones teaches organ and church music at the University of Michigan-Flint, where he is in the process of designing a program in Church Music Certification.

Here & There

In celebration of the 500th anniversary of the birthday of Martin Luther, several special events were held at Newberry College, Newberry, SC (which is affiliated with the Lutheran Church in America). On Oct. 20, a convocation took place with the Right Reverend Dr. Sigo Lehming as guest speaker. Oct. 30 witnessed a county-wide Reformation service. Special chapel services were held throughout November with speakers Dr. Francis Fesperman, Dr. Wayne Earnest, and Dr. Lucille Wassman. A video tape program, "Luther and the Jews," and an open forum closed the month's festivities.

A Lutheran Rally was held November 13 at Trinity Lutheran Church, Wausau, WI, in celebration of Martin Luther's 500th birthday.

A massed choir assembled from several area churches was under the direction of Robert Weinandt. R.R. McMahon served as organist. Pre-service music included settings of *Ein' feste Burg* by Walther, Buxtehude and Bish. All hymns for the rally were composed by Martin Luther.

Historic First Presbyterian Church Downtown, Evansville, IN, was the setting for a Hymn Festival Celebrating Our Unity in Faith on Reformation Sunday, October 30. Combined choirs from ten area churches and the University of Evansville Brass Ensemble participated in a service based on the three articles of the Nicene Creed.

Service music for organ and brass included works by Frescobaldi, Beversdorf, Peeters, Pinkham, and Nelhybel. The event was planned by Joseph Baus, pastor, and Sara Johnson and Douglas Reed, organists/directors. Robert Rapp, professor of music at the University of Evansville, was guest conductor.

Elizabeth Hamp was the featured guest organist for a service of hymns and readings commemorating Luther's birthday anniversary on Nov. 10 at Trinity Lutheran Church, Peoria, IL. The organ preludes and interludes included works of Scheidt, Pachelbel, Buxtehude, Walther, J.S. Bach, Pepping, Hanff, Schroeder, and Held. Mrs. Hamp is organist at Holy Trinity Epis-

copal Church in Manistee, MI, and holds degrees from Wheaton College and Union Theological Seminary.

A new work by Thomas Crawford, entitled *Under Clear Heaven*, was premiered at Colgate University on October 14. The song cycle, commissioned by Mary Ann Dodd, is comprised of 19 short songs set for soprano and organ. The English text is a juxtaposition of verses from Japanese poetry and the Psalms.

The University of Michigan hosted its Fifth International Organ and Church Music Institute from July 11 to 22, 1983. Guest lecturers included Peter Williams, Robert Glasgow, Shirley Harden, Michele Johns, Edward Soehnlen and Marilyn Mason.

In the organ institute (week 1), the organ music of J.S. Bach was presented in daily discussions by Peter Williams and Marilyn Mason. Edward Soehnlen lectured on Italian music and organ design in the 16th and 17th centuries.

During the second week, church music was the theme with sessions on service playing, handbells, and presentations on the organs of Silbermann and the works of Vierne and Widor. Dr. Mason discussed performance practice in Couperin's *Messe pour les Convalescents*.

Evening recitals included programs on the following organs: Brombaugh at Ashland Avenue Baptist Church, Toledo; Kney at Eastern Michigan University, Ypsilanti; Holtkamp at First Unitarian Church, Ann Arbor; Kney at St. John's Episcopal Church, Plymouth; Schlicker at Concordia College, Ann Arbor; and the Aeolian-Skinner at Hill Auditorium.

The first American performance of English composer Peter Maxwell Davies' new work for chorus and organ, *Solstice of Light*, will be given by the Carleton College Chamber Singers, William Wells, conductor with Larry Archbold, organist, on March 4, in the concert hall of Carleton College, Northfield, MN. The 50-minute cantata is a setting for chorus, tenor soloist, and organ of an original poem by the Orkney Island poet, John Mackay Brown, tracing the history of the islands.

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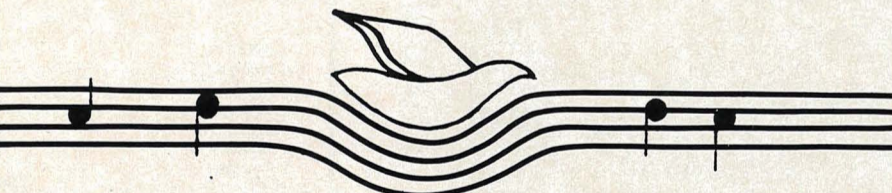
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The Organ Works of Ottorino Respighi

Organ Culture of the Early 1900's

Ottorino Respighi left no particular statement of his affection or disdain for the organ. His contemporaries did. Evidence is found not only in their literary works, but in their musical compositions, in the fact that many wrote serious organ pieces at all—such composers as R. Strauss (1864-1949), Rheinberger (1839-1901), Reger (1877-1916), Bossi (1861-1925), and the entire French group, consisting of Saint-Saëns (1835-1921), Widor (1844-1937), Gigout (1844-1925), Satie (1866-1925), Tournemire (1870-1939), Vierne (1870-1937), Roger-Ducasse (1873-1954), Mulet (1878-1967), and Dupré (1886-1971).

It was not unusual for Puccini and Verdi to call upon the organ for serious or religious moments in their operatic works. The "modern" orchestra frequently included the organ, perhaps the highest compliment the organ could be paid by nineteenth and early twentieth century composers. Saint-Saëns' "Organ" *Symphony No. 3* (1886), his last effort in this form, bears a dedication to Franz Liszt, and enjoyed an early success, partly because of its orchestration. The composer wrote the following explanatory statement in third person:

The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, piano-forte (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.¹

Saint-Saëns was even to be outdone by R. Strauss in his orchestration of the *Festival Prelude* for organ and orchestra, Opus 61 (1913), written for the dedication of the new Konzerthaus in Vienna. Strauss' score calls for:

... piccolo, four flutes, four oboes, heckelphone, E-flat clarinet, two C clarinets, two A clarinets, four bassoons, contrabassoon, eight horns, four trumpets, plus (at the climax) six or, if possible, twelve additional trumpets, four trombones, bass tuba, eight timpani (with two players), twenty-four violas, twenty cellos and twelve double basses.²

Many of the greatest composers of

this period did not write for organ because they did not consider the instrument at all—either favorably or unfavorably. One of these, Claude Debussy, wrote on the subject of saving street organs at about the same time that Respighi was composing his pieces for organ (circa 1910):

It is certain that in France there is no love left today for street-organs. It is only once a year that they still venture to grind out melancholy strains from their husky pipes.

Ought we to regret this fact and conclude that there is a decline in the standard of music in France today? ... Is there not a mass of music now mouldering away in the programmes of Sunday concerts, the revival of which on the street-organ would be delightful ... Be modern, sir, we implore you! ... shrink then no longer from making street-organs worthy to perform *The Ring* ... To those who find this defence of the street-organ ridiculous, the answer is that we are not referring to the pleasures of the dilettante, but to the duty of dealing with the mediocrity of the herd mind ... music can unite all of them in a harmony so completely natural that it seems to become one with them. The tall peaceful trees would be like the pipes of a great organ, and would lend their branches to clusters of children, who would be taught the charming rounds of long ago, to which the feeble tunes which disgrace the towns and gardens of to-day are such poor successors.

We might even rediscover that counterpoint, which we have made an academic study, yet which, in the hands of the old masters of the French Renaissance, had something of laughter.³

Debussy's defense of the street organ is not as far-fetched as it may seem, for Abdy Williams describes in 1903 the

popularity throughout Europe of barrel organs, Dutch clock organs, and many other curious inventions (organs made of brass and iron, powered by steam, or "church hand-organs," and the immense "Apollonicon"—which could be played by six organists at once).⁴ Italian organs in the late eighteenth and early nineteenth centuries saw their counterparts in organs built by Joseph Serassi which often contained bells and bass drums in addition to an array of colorful flute and reed stops.

Another contemporary with whom Respighi engaged in frequent philosophical discussions and maintained personal disagreements, Ferruccio Busoni, writing circa 1911, describes the limits of the piano in terms of the advantages of the organ: "Respect the Pianoforte! Its disadvantages are evident, decided, and unquestionable: The lack of sustained tone, and the pitiless, unyielding adjustment of the inalterable semitonic scale."⁵ Both of these limitations describe the mind-set of Busoni's day—a preference for sustained-tone instruments and his own personal predilection for an instrument which could be tuned unequally. In this last point he was so modern that many of today's organists would not even be inclined to agree, and yet it remains the undisputed case that the organ throughout most of its history has enjoyed the flexibility of varied and colorful tuning systems.

Another opinion echoed from across the Atlantic was penned a few years later by Charles Ives. He lauded the obscure

... village organist who plays Lowell Mason and Bach with such affection that he would give his life rather than lose them. The truth and courage of this organist, who risks his job, to fight the prejudice of the congregation, offset the repose and large salary of a more celebrated choir-master, who holds his job by lowering his ideals, who is willing to let the organ smirk under an insipid, easy-sounding barcarolle for the offertory—who is willing to please the sentimental ears of the music commit-

tee (and its wives)—who is more willing to observe these forms of politeness than to stand up for a stronger and deeper music of simple devotion, and for a service of a spiritual unity—the kind of thing that Mr. Bossitt, who owns the biggest country place, the biggest bank, and the biggest "House of God" in town (for is it not the divine handiwork of his *own* pocket-book)—the kind of music that this man, his wife, and his party (of property right in pews) can't stand because it isn't "pretty."⁶

However, it is also known that the organ suffered during the nineteenth century, particularly in Italy, because of the dazzling glare of the operatic stage, which "so completely distracted the attention of the Italian musicians and their public that the organ, from the days of Frescobaldi until the last decades of the nineteenth century, languished in practically utter neglect."⁷ Historians unanimously agree that organ playing in Italy had fallen into a low condition by 1900. One such historian, Henry Lahee, writes: "There are in Italy few good organs and few good organists."⁸ Describing a performance by Guilmet in 1886 for an Italian audience, Lahee mentions that Guilmet performed some of Bach's fugues "to the great astonishment of the native organists."⁹

In order to understand how the organ changed from the beginning to the end of the nineteenth century we must mention the "advances" of "Abbé" Vogler and the subsequent torrent of changes in European organ building. George Joseph Vogler (1749-1814), known as "Abbé" Vogler, who studied in Bologna, Padua, and later in Rome, wrote, traveled, performed and generally effected a great influence on the tonal ideas of the period. He was a student of Padre G. B. Martini (1706-1784) and the teacher of Meyerbeer (1791-1864) and Carl Maria von Weber (1786-1826). His invention, the "orchestration" (exhibited in Amsterdam in 1789), was intended to simplify the construction of the organ, so as to be able to tour easily with it. Vogler did tour with his "orchestration" across Europe as an organ virtuoso, thereby causing his invention to be well-known and to have a wide-spread sensational effect.¹⁰ "It had the power of crescendo and diminuendo, by means of swell shutters, and though its size was so small that it could easily be carried from place to place, it had four keyboards of more than five octaves and a pedal clavier of thirty-nine notes."¹¹

Vogler reduced space by making hybrid combinations to produce lower octaves, such as a 16-foot and a 12-foot producing a 32-foot sound, and by "disposing his pipes in regular scale series, like the string of the pianoforte, and by simplifying the connection between key and pipe ..."¹²

Essentially Vogler limited the number of large expensive pipes, introduced free beating reeds, and cut down the number of multi-rank mixtures. He began a trend which was destructive and dangerous—the trend of reducing the number of mixtures (and not only the number, but also the pitch levels, which were lowered and softened) to increase the number of 8' stops in number and in tone, to increase wind pressures, and to pursue scaling systems which resulted eventually in dull, heavy sounds.¹³ In 1885 a German organ writer described these inventions and offered this argument in defense of Vogler's ideas: "To



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8' Gedeckt		8' Principal	
4' Octave		4' Octave	
4' Koppelflöte		II Rauschquinte	
III Mixture		16' Fagott	
8' Trumpet			
SWELL			
8' Rohrflöte			
8' Flute Douce			
8' Flute Douce Celeste TC			
4' Spitzflöte			
2 2/3' Nasat			
2' Hohlfloete			
1 3/4' Terz			
1 1/2' Quinte			
8' Krummhorn			
Tremolo			

make the organ a perfect instrument a crescendo and decrescendo were wanted," although the tone "could be rendered mellow to a certain degree" by choice of registers.¹⁴ He further attributed Vogler with having simplified the action, creating a lighter touch, placing the bellows nearer the chest for a more powerful tone, omitting the front pipes, creating hybrids, and experimenting with flue pipes.¹⁵ Later Seidel described three kinds of "swells" as well as other "innovations", advocating steady wind, "modern" orchestra pitch, the use of several 8' stops to "complete, strengthen, and soften each other,"¹⁶ and supported the immediate abolishing of old tuning systems and unequal temperaments. Other theorists, such as Töpfer and Sorge, recorded and codified the tonal scaling of pipes, so much had they become standardized. What became known as the "Normal Scale" consisted of gravity and depth of tone in the lower registers, brightening and becoming louder toward the top of the pipework. Thus the top note when played on this type of instrument is always clearly heard over all the others, even in large chords. The organ music of the nineteenth century depended on this one important fact.¹⁷

The changes did not stop there, however, for it was a short step to the advent of the "orchestral" organ, which became particularly popular in England. Not every organ theorist agreed that the organ should "imitate" anything. One passage of vigorous disapproval is found as early as 1903, once again in Abdy Williams' *Story of the Organ*:

The modern concert-room organ usually differs from the church organ in being made more orchestral in its character: its solo stops are made to imitate in tone as far as possible the tone of the oboe, clarinet, bassoon, flute, etc. . . .

The organ has been called the "King of Instruments," and with good reason. It stands apart from all other instruments in its character; its peculiar tone causes it to predominate whenever it is used with other instruments or with voices, while in its full strength it can easily overpower the largest orchestra. But these very features make it the worst imitator of other instruments; it stands alone, and refuses to submit to any attempt to force it to act the part of another character than its own. Thus, the stop called the "orchestral oboe" may be a perfect imitation of the tone of an oboe, but it is absolutely powerless to give the effect of an oboe solo played by human lips and lungs, directed by artistic intelligence; and the same is true of all other so-called "orchestral" stops.¹⁸

The outpouring continues with numerous examples of oboes, clarinets, strings, drums and full orchestra sounds attempted on the organ, after which he adds: "To degrade the king of instruments by causing it to humbly imitate, or rather caricature, a neighbouring and friendly potentate is an indignity to which it ought not to be submitted."¹⁹

In any case, in spite of the protests, English builders took the lead during the last half of the nineteenth century in attempting "improvements in the machinery" of the organ, and their inventions were adopted by other countries. Germany, however, was slow in accepting them. "Even on the romantic German organs, which admittedly were in the great majority from 1850 to 1920, orchestral stops were never so popular as in England and America."²⁰

The German builders have been very conservative, and have been left far behind in the race for improvement by the French, English, and Americans. Although the Germans were early to adopt the pedal keyboard, they were left far behind in their adoption of the "swell-box," and their ideal organ was an instrument suitable for the proper performance of Bach's fugues. In Germany, too, the organ has been a church and not a concert instrument. . . .²¹

But by 1903 Williams wrote:

. . . Germany, though slow to accept (improvements), finds herself now obliged to do so. Not only have German organ builders improved their reed stops, a department in which France has taken the lead, but they have, in the last decades of the nineteenth century, followed the practices of French and English builders in making large and powerful swell organs, and improving the swell boxes by making the wood thicker, by which means the sound is shut in, and more contrast obtained when the shutters are opened.²²

Italy naturally followed suit in adopting "all the improvements invented by the most advanced nations; these consist for the most part of English inventions, such as the tubular pneumatic action, hydraulic blowing, etc."²³

By the late 1920's statements such as "The organ is the most mechanical of musical instruments, even more so than the much maligned piano"²⁴ became commonplace. Many organists lost their sense of pride in the organ art, as evidenced by Williams' expression of hope that "The vulgar habit of 'illustrating the psalms' by causing the birds to sing, the lions and the thunder to roar, is, we hope, dying out, as is, probably, the accompanying of Gregorian chants by chromatic successions of diminished sevenths."²⁵

A description of an Italian organ built in 1874 in a church at San Ambrosio mentioned that it possessed twenty-four half-stops on one manual (with a split keyboard), wooden levers with which

one pushed or pulled the stops, and an octave of pedals built at such an angle that the use of the heel was impossible. The stops included a Vox Humana with tremolo attached, bells, and flue pipes of which the 8' and 4' pipes were good in tone, "but like nearly all old Italian organs, directly one adds the higher stops, the instrument becomes creamy."²⁶ This example is not isolated. It clearly shows the modernizing trend, but also exemplifies no "orchestral" leanings. In Italy that movement came much later and to a much smaller degree.

The major builders of the period were Walcker in Germany (by 1870 the largest in the world), and Tamburini in Italy—both of whom installed instruments all across South America, especially in Brazil, as well as in Spain and in their own countries. The Italian version of the German tonal ideal resulted in a proliferation of 8' stops, but with a distinct difference: Italian organs retained their clarity by cutting the mouths of the pipes low enough, and by keeping the tin content high enough, to produce and enhance many overtones. These pipes were most frequently voiced lightly throughout.²⁷

A study of the concept of Italian and German organbuilding at the turn of the century suggests reasons why the organ eventually fell into disfavor.

The extension of harmonic experiments in the romantic period of the nineteenth century culminated with the lush chromaticism of Wagner . . . Organ builders followed suit, and their products became larger and noisier than ever, intended to produce an "orchestral" sound. . . .

The strong romantic predilection for sheer weight of sound, as exemplified in the works of Berlioz or Strauss, may or may not have produced orchestral works

of brilliance . . . but it is invariably fatal in organ music.²⁸

NOTES

¹Saint-Saëns, cited in program notes by Max de Schauensee, "Saint-Saëns: *Symphony No. 3 in C Minor, Op. 78*, The Philadelphia Orchestra," Columbia Records ML 5869, 1963.

²Edwin H. Schloss, program notes for "Music for Organ and Orchestra," Columbia Records, ML 5798, 1962.

³Claude Debussy, *Monsieur Croche the Dilettante Hater, in Three Classics in the Aesthetic of Music* (New York, 1962), pp. 31-33.

⁴C. F. Abdy Williams, *The Story of the Organ* (New York, 1903), p. 177.

⁵Ferruccio Busoni, *Sketch of a New Esthetic* (New York, 1911), translated by Th. Baker, in *Three Classics in the Aesthetic of Music* (New York, 1962), p. 101.

⁶Charles Ives, *Essays Before a Sonata, in Three Classics*, p. 169.

⁷David Eric Berg, *Fundamentals of Musical Art, Vol. IX of The Organ, Composers, and Literature* (New York, 1927), p. 62.

⁸Henry C. Lahee, *The Organ and Its Masters* (Boston, 1902 and 1927), p. 183.

⁹*Ibid.*, p. 184.

¹⁰Berg, *Fundamentals*, p. 88.

¹¹Williams, *Story*, p. 185.

¹²*Ibid.*, p. 186.

¹³Stephen E. Young, "The Organ Works of Sigfrid Karg-Elert (1877-1933)," unpublished doctoral dissertation, University of North Carolina at Chapel Hill, North Carolina, 1968, pp. 19-20.

¹⁴J. J. Seidel, *The Organ and Its Construction* (London, 1895), p. 26.

¹⁵*Ibid.*, p. 15.

¹⁶*Ibid.*, pp. 170-171.

¹⁷Robert A. Schuneman, Lecture, Boston, June 22, 1976.

¹⁸Williams, *Story*, pp. 166-167.

¹⁹*Ibid.*, p. 168.

²⁰Young, "Karg-Elert," p. 21.

²¹Lahee, *Masters*, p. 135.

²²Williams, *Story*, p. 154.

²³*Ibid.*, p. 155.

²⁴Berg, *Fundamentals*, p. 2.

²⁵Williams, *Story*, p. 204.

²⁶C. F. Abdy Williams, "Old Italian Church Organs," *Musical Times*, LV (May 1, 1914), p. 313.

²⁷Susan Tattershall, organ builder with Formentelli and Rieger, telephone conversation, May 23, 1979.

²⁸Francis Routh, *The Organ* (London, 1958), pp. 100-101. ■

This article will be continued in the February issue.

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New Organs

Brunzema Organs of Fergus, Ontario, has installed a new mechanical-action organ in Blessed Sacrament Church, Kitchener, Ontario.

The case of the instrument is executed in white oak. The metal pipework is of high-tin content and is voiced on 64 mm. pressure. The single manual of 56 notes has ebony naturals and rosewood sharps. The 30-note pedalboard is flat.

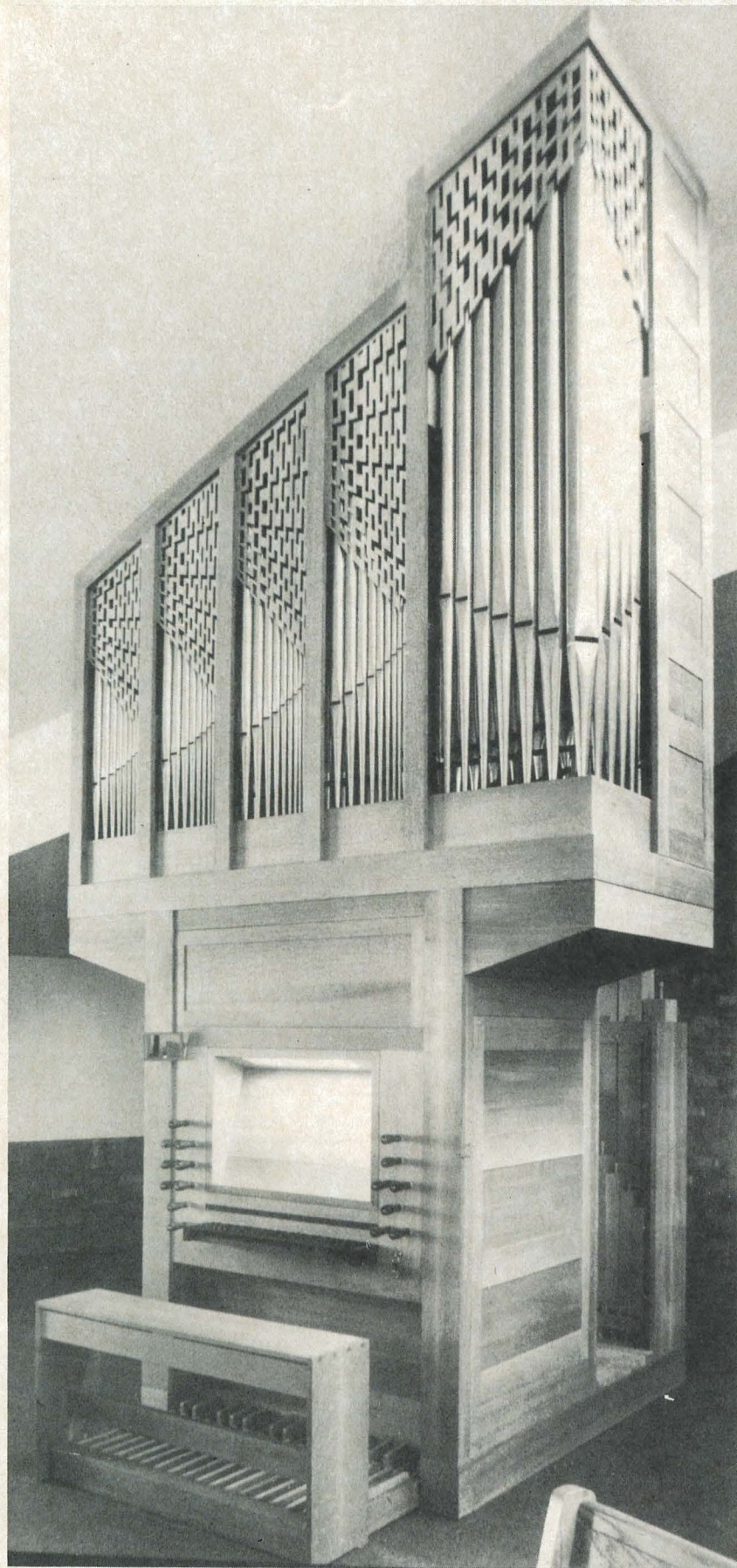
MANUAL

- 8' Praestant
- 8' Schwebung
- 8' Gedackt°
- 4' Oktave
- 4' Rohrflöte°
- 2- $\frac{3}{4}$ ' Quinte°
- 2' Oktave
- IV Mixtur°
- 8' Trompete°

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- Manual to Pedal

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- 8' Principal
- 8' Rohrflöte°
- 4' Octave
- 2- $\frac{3}{4}$ ' Nazard°
- 2' Flautino°
- 1- $\frac{1}{2}$ ' Tierce°
- III-IV Mixture
- 8' Trumpet
- Tremulant
- Chimes

SWELL (Expressive)

- 8' Gedeckt°
- 8' Viole d'Amour°
- 8' Viole Celeste°
- 4' Blockflöte
- 2' Principal
- 1- $\frac{1}{2}$ ' Quint°
- 8' Oboe°
- 8' Vox Humana°
- Tremulant

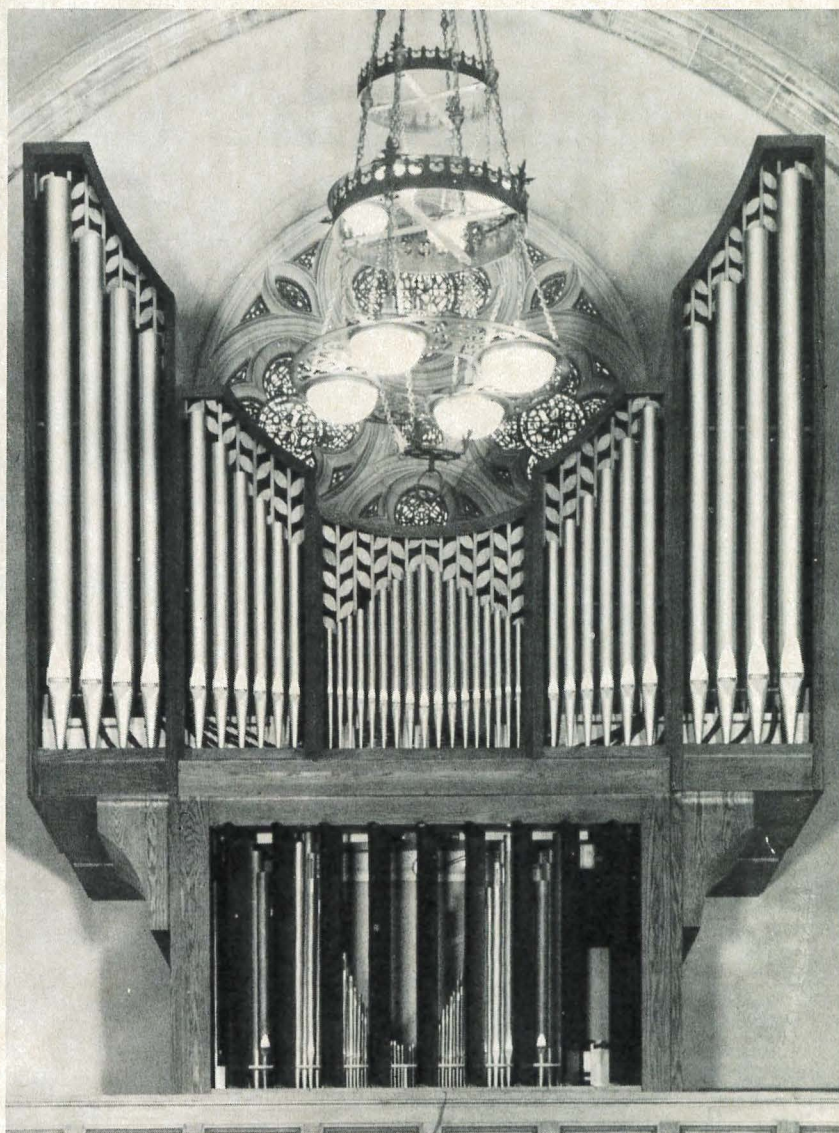
SOLO (Expressive)

- 8' Doppelflöte°
- 8' Violes Celestes II°
- 4' Flute Harmonique°
- 8' Clarinet°
- Tremulant

PEDAL

- 16' Subbass°
- 8' Principal°
- 8' Bassflöte° (12 pipes)
- 4' Choralbass° (12 pipes)
- 16' Trumpet (12 pipes)
- 8' Trumpet (Great)
- 16' Solo Bourdon° (12 pipes)
- Zimbelstern

*Many pipes are voiced and rebuilt from the 1895 Farrand & Votey.

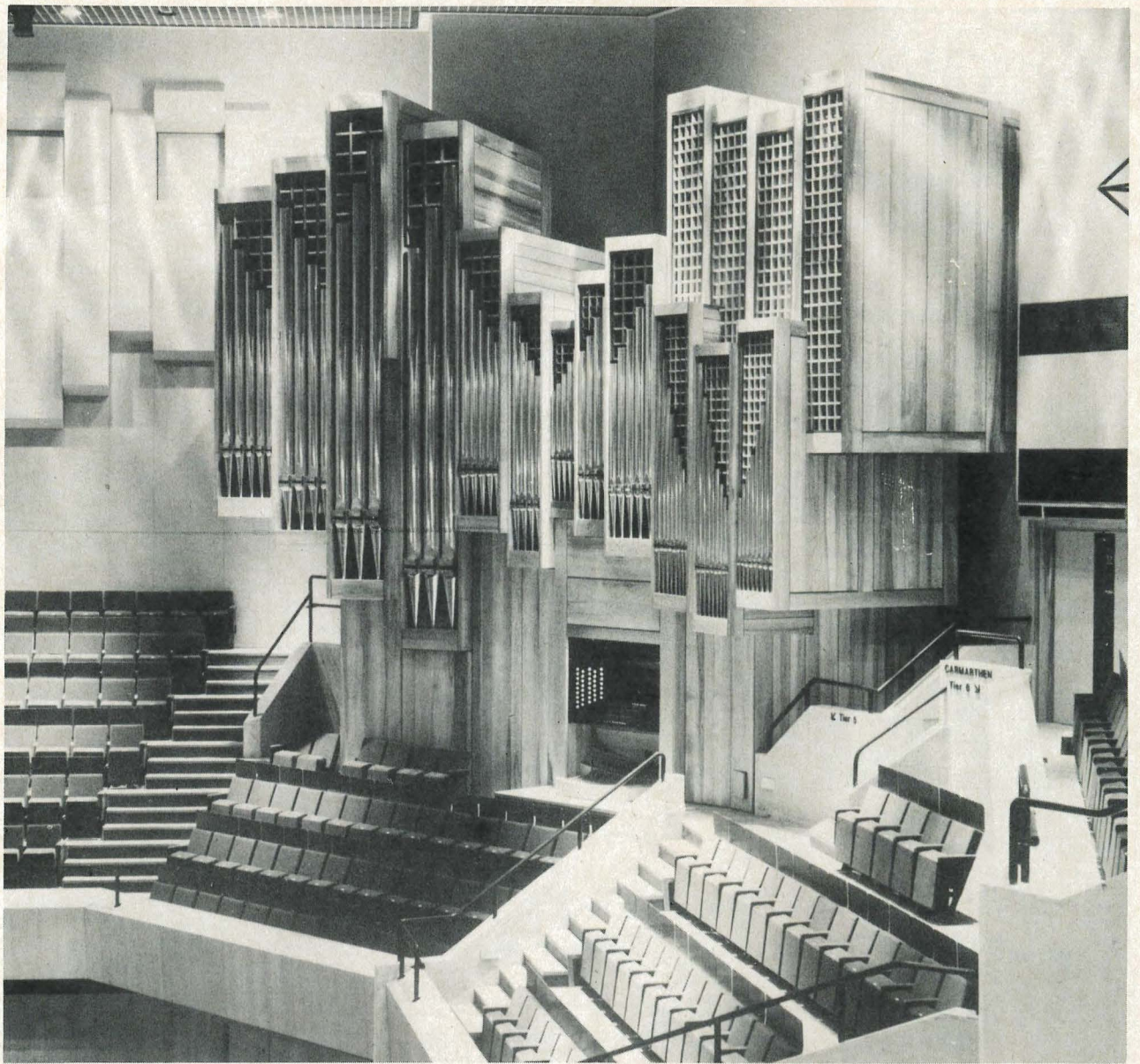


The firm of Abbott & Sieker of Los Angeles has recently completed the rebuilding of the organ at the First Congregational Church of Los Angeles. The three-manual instrument was built by the Farrand & Votey Company of Detroit in 1895. The organ was later enlarged by the Murray M. Harris Organ Company when the congregation moved into a new sanctuary in 1903.

Abbott & Sieker has provided all new windchests as well as a new stop rail and combination action. The revised organ, slightly smaller than its original installation, has been divided between the west gallery and the chancel area. The front chancel casework remains intact and a new façade has been provided in the gallery. The instrument contains 26 ranks, of which eight are new.

- GREAT**
 16' Bourdon
 8' Principal
 8' Spitz Flute
 8' Bourdon
 4' Octave
 4' Stopped Flute
 2' Block Flute
 II Rauschquint
 II Tertian
 IV-V Mixture
 V Cornet
 16' Fagotto
 8' Trumpet
 Tremulant
- SWELL**
 16' Quintadena
 8' Diapason
 8' Chimney flute
 8' Viola
 8' Celeste
 4' Octave
 4' Open Flute
 2- $\frac{3}{4}$ ' Nazard
 2' Gemshorn
 1- $\frac{3}{4}$ ' Tierce
 V-VI Mixture
 III Cimbel
 8' Harmonic Trumpet
 8' Hautboy
 8' Vox Humana
 4' Harmonic Clarion
 Tremulant
- POSITIVE**
 8' Traverse Flute
 8' Gedackt
 8' Quintadena
 4' Principal
 4' Chimney Flute
 2' Octave
 2' Wald Flute
 1- $\frac{1}{2}$ ' Nazard
 II Sesquialtera
 IV-V Scharf
 16' Dulzian
 8' Cremona
 Tremulant

- PEDAL**
 16' Principal
 16' Major Bass
 16' Sub Bass
 10- $\frac{3}{4}$ ' Quint
 8' Octave
 8' Gedackt°
 4' Choral Bass°
 2' Open Flute°
 IV Mixture°
 32' Fagotto
 16' Bombarde
 8' Trumpet°
 4' Shawm°
 2' Cornett°
 Tremulant (to stops marked°)



British organbuilder Peter Collins has built a large, new mechanical-action organ for the newly-constructed St. David's Concert Hall in Cardiff, Wales. The instrument, the largest to be completed to date by Collins, was designed

by Ralph Downes, designer and curator of the organ at London's Royal Festival Hall.

The manual compass of this three-manual, 3987-pipe organ is 58 notes.

The Pedal compass is 32 notes. The electro-pneumatic stop action is accompanied by an adjustable solid-state combination action. In addition to unison couplers, the Positive can be coupled to the Pedal at the octave.



The Roche Organ Company, Inc., of Taunton, Massachusetts, announces the completion of a two-manual, 22 rank organ for the First Congregational Church of Bristol, Rhode Island. Commissioned for the church's 300th anniversary, the new "Tercentennial Organ" incorporates nine ranks of pipes from the previous 1930 Hook & Hastings electro-pneumatic organ as well as the restored case and facade pipes of the original 1856 E. & G.G. Hook organ, Opus 208.

The new organ has mechanical key action and electric stop and combination actions. The detached oak console of modern design is situated ten feet from the case. Despite the long and complex tracker runs (34 feet and 26 feet going through four sets of squares and a rollerboard for great and swell respectively), the action is light and responsive.

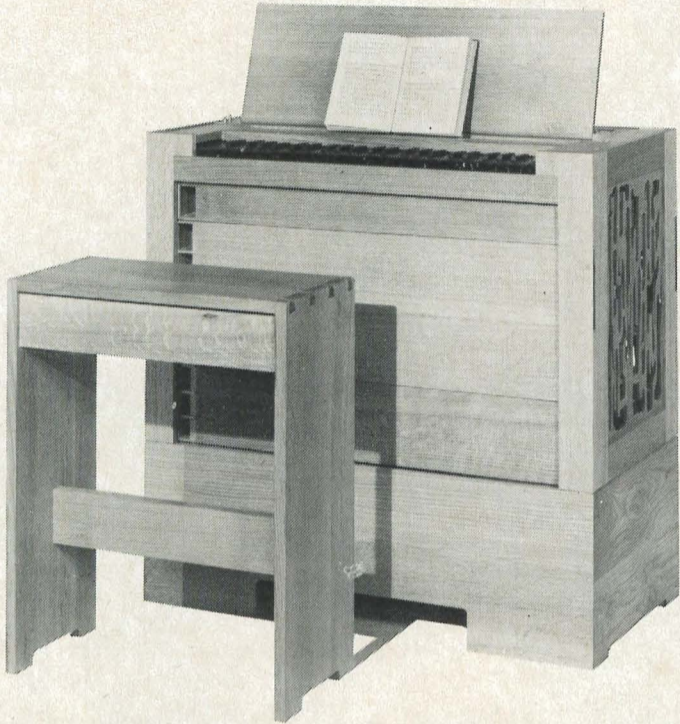
- GREAT**
 16' Bourdon
 8' Open Diapason
 8' Chimney Flute
 4' Octave
 2' Fifteenth
 Mixture IV
 8' Trumpet
 Chimes
 Swell to Great

- SWELL**
 8' Stopped Flute
 8' Salicional
 8' Celeste TC
 4' Spireflute
 2' Principal
 1 $\frac{1}{2}$ ' Quinte
 8' Oboe
 Tremulant

- PEDAL**
 16' Open Diapason
 16' Sub Bass
 8' Principal Bass
 4' Choralbass
 16' Trombone
 Swell to Pedal
 Great to Pedal

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Here & There

Charles Wuorinen conducted the premiere of his new *Mass* at St. Ignatius' Episcopal Church, New York, NY, on November 20. The internationally acclaimed composer, a parishoner at St. Ignatius, won a Pulitzer Prize in 1970 for his *Time's Encomium*. The *Mass* is scored for chorus, three trombones, violin and organ. Harold Chaney, music director at the church, was organist for the premiere.

percussion. Douglas Major was organist, and Robert Aubrey Davis of WETA-FM narrated. A prelude to the concert was played by the National Symphony Brass Quintet.

Works by Dan Locklair have received recent premieres. *The Texture of Creation*, for double chorus, brass quintet, timpani and organ, was premiered on November 4 by the Wake Forest University Concert Choir and Choral Union. The work was conducted by John Mochnick, and had been commissioned by Barbara Hearn. *Break Away*, for chorus and piano, on a text by Alicia Carpenter, received its first performance on November 12 by the Ithaca College Choir, Lawrence Doebler, conductor, as the commissioned piece for the annual Ithaca College Choral Festival.

The Village Bach Festival of Cass City, MI, was held in November at the First Presbyterian Church of Cass City and the Church of the Blessed Sacrament in Midland. The educational aspects of the festival included a two-day residency by the Midland Trio in the Cass City Elementary Schools; pre-concert lectures by Dr. Byron Hanson, resident conductor of the Interlochen Arts Academy; and a film entitled "Harpischord Building in America."

In its fifth season, the Festival extended its program with two events—a piano recital by Thomas Brown of New York, and a concert called "The Best of Bach from Cass City." The all-Bach concert included the *Suite No. 2 in B Minor*, the *Suite in E-flat* for harpsichord, selected organ works by Thomas Brown, and the *Peasant Cantata*.

The East Coast premiere of a new composition by John LaMontaine, *The Lessons of Advent*, was the featured work in the annual Christmas concert presented by the Cathedral Choral Society in Washington Cathedral. Joining the society and its founding director, Dr. Paul Callaway, was the Cathedral Choir of Boys and Men, conducted by Canon Richard W. Dirksen; the Festival Handbell Choir of Chevy Chase Presbyterian Church, Kenneth Lowenberg conductor; and an instrumental ensemble of harp, guitar, trumpet, oboe and

German concert organist Irtraud Krüger will be available for recitals in the U.S. January through June, 1985. During that time, she will be residing in this country with her husband, Edward Tarr, who will be a visiting professor of trumpet at the University of Southern California for the 1985 spring semester. Arrangements for recitals, organ solo or organ-trumpet, are being handled by Ruth Plummer of Artist Recitals.

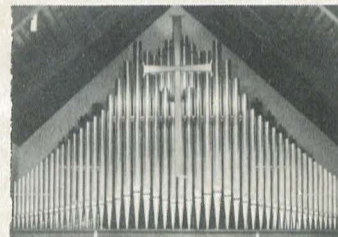


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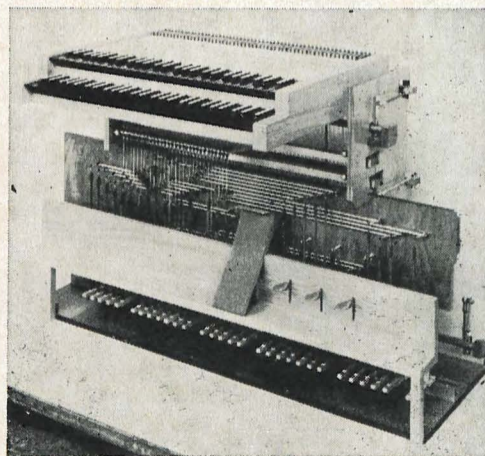
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 JANUARY

John Winter; St Bartholomew's, New York, NY 4 pm

Music of Harris and Byrd; St Thomas Church, New York, NY 4 pm

David Williams; St Thomas Church, New York, NY 5:15 pm

John A. Davis, Jr.; Holy Trinity Lutheran, New York, NY 5 pm

Donald Ingram, with bass; Trinity Cathedral, Trenton, NJ 3:30 pm

John Weaver; First Presbyterian, Naples, FL

Atlanta Bach Choir; St James' Episcopal, Marietta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Josquin, *M. de Beata Virgine*; Quigley North Seminary Chapel, Chicago, IL 3 pm

Paul Manz, Hymn Festival; Jehovah Lutheran Church, St Paul, MN 4 pm

17 JANUARY

Music of Britten, Tallis, Smith; St Thomas Church, New York, NY 5:30 pm

18 JANUARY

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

Barbara Thomson; St John's Church, Washington, DC 12:10 pm

20 JANUARY

Gerre Hancock; First Baptist, Worcester, MA

Herndon Spillman; Trinity College, Hartford, CT 8:15 pm

22 JANUARY

Bernstein, **Chichester Psalms**; St Bartholomew's, New York, NY 4 pm

Music of Byrd; St Thomas Church, New York, NY 4 pm

John Winter; St Thomas Church, New York, NY 5:15 pm

C. Allison Salley; Holy Trinity Lutheran, New York, NY 5 pm

Cj Sambach; Christ Church, Summit, NJ 4:30 pm

William Bates; First Baptist, Greenwood, SC 3:30 pm

Larry Palmer, harpsichord; Cleveland Museum, Cleveland, OH 4 pm

Evensong; Christ Church, Cincinnati, OH 5 pm

Ray Utterback; Cathedral of St Philip, Atlanta, GA 5 pm

Gerre Hancock; Oberlin Conservatory, Oberlin, OH 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Obetz; First Presbyterian, Ft Wayne, IN 8 pm

Larry Smith; All Saints Episcopal, Atlanta, GA 8:15 pm

23 JANUARY

Albert Russell; St John's Church, Washington, DC 12:10 pm

William Bates, workshop; First Baptist, Greenwood, SC 7:45 pm

Gerre Hancock, workshop; Oberlin Conservatory, Oberlin, OH 10 am-12 pm, 2-4 pm

24 JANUARY

Music of Whyte, Byrd; St Thomas Church, New York, NY 5:30 pm

25 JANUARY

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

27 JANUARY

Brubeck, Copland, Musica Sacra; Avery Fisher Hall, New York, NY 7:30 pm

Terry Charles; St Paul Lutheran, Orlando, FL 8 pm

Gerre Hancock; Christ Church, Grosse Pointe Farms, MI 8 pm

28 JANUARY

Gould premiere, Stravinsky, Mozart; Carnegie Hall, New York, NY 8 pm

Marilyn Keiser, workshop; Cathedral of St James, Chicago, IL

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Calendar

29 JANUARY

Harriete Slack Richardson; First Congregational, Manchester, VT 4 pm
Music of Dirksen, Gibbons, Bernard; St Thomas Church, New York, NY 4 pm

Carol Beth Choate; St. Thomas Church, New York, NY 5:15 pm

Edward A. Hansen; Holy Trinity Lutheran, New York, NY 5 pm

Two-Choir Concert; Chevy Chase Presbyterian, Washington, DC 3:30 pm

John Roark; Cathedral of St Philip, Atlanta, GA 5 pm

Atlanta Bach Choir; Northside United Methodist, Atlanta, GA 5 pm

Machaut concert; Trinity Cathedral, Cleveland, OH 1 pm

David Higgs; Cleveland Museum, Cleveland, OH 2 pm

John Obetz; First Presbyterian, Ft Wayne, IN 8 pm

Kris Langlois; Jehovah Lutheran, Chicago, IL 2:30 pm

Charles Callahan; Christ Church Cathedral, New Orleans, LA 4 pm

Herndon Spillman; St Charles Church, Grand Coteau, LA 3 pm

31 JANUARY

Music of Byrd, Birstown, Gibbons, Bernard; St Thomas Church, New York, NY 5:30 pm

Donald Williams; Concordia College, Ann Arbor, MI 8 pm

1 FEBRUARY

Eileen Guenther; St John's Church, Washington, DC 12:10 pm

3 FEBRUARY

Religious Arts Festival; Independent Presbyterian, Birmingham, AL (through Feb. 12)

5 FEBRUARY

Peter Hurford; Grace Church, Utica, NY 5 pm

Hedley Yost; Holy Trinity Lutheran, New York, NY 5 pm

Dennis Edwards; Trinity Cathedral, Trenton, NJ 3:30 pm

Richard Heschke; St Stephen's Episcopal, Millburn, NJ 3 pm

William Bates; Trinity United Methodist, Greenville, SC 3 pm

William Krape; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Marilyn Keiser; St Luke United Methodist, Columbus, GA 8 pm

Larry Smith; Ohio Wesleyan Univ, Delaware, OH 8:15 pm

W. Thomas Jones; Rockefeller Chapel, Chicago, IL 3 pm

6 FEBRUARY

William Albright; Calvary Episcopal, Memphis, TN 8:15 pm

7 FEBRUARY

Robert G. Delcamp; Cathedral of the Incarnation, Garden City, NY 8 pm

Wayne Earnest; First Baptist, Clinton, SC 8:15 pm

Marianne Webb, workshop; SIU, Carbondale, IL 7 pm

10 FEBRUARY

Holst, Elgar, Delius; Trinity Cathedral, Cleveland, OH 8 pm

Ferris, *Acclamations*; St James' Cathedral, Chicago, IL 8 pm

11 FEBRUARY

John Weaver, workshop; Christ Church Cathedral, New Orleans, LA 2-4 pm

12 FEBRUARY

Todd Wilson; Cathedral of the Incarnation, Garden City, NY 4 pm

Haydn, *Lord Nelson Mass*; St Bartholomew's, New York, NY 4 pm

William Hays; Holy Trinity Lutheran, New York, NY 5 pm

Vienna Recorder Ensemble; United Methodist, Red Bank, NJ 4 pm

Atlanta Bach Choir; Cathedral of St. Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

H. Wells Near, with strings; Fairmount Presbyterian, Cleveland Heights, OH 4 pm

Todd Wilson; Christ the King, Toledo, OH 4 pm

John Weaver; Christ Church Cathedral, New Orleans, LA 4 pm

13 FEBRUARY

David A. Weadon; Princeton Theological Seminary, Princeton, NJ

14 FEBRUARY

Mark Brombaugh; Westminster Choir College, Princeton, NJ 8 pm

McNeil Robinson; Grace & Holy Trinity Episcopal, Richmond, VA 8 pm

Rollin Smith; St Mary's Episcopal, Kinston, NC 8 pm

Donald Williams, workshop; Trinity Lutheran, Galesburg, IL 7:30 pm

17 FEBRUARY

Larry Smith; First Baptist, Knoxville, TN 8:15 pm

Donald Williams; First Baptist, Macomb, IL 8 pm

19 FEBRUARY

Vienna Recorder Ensemble; St Bartholomew's, New York, NY 4 pm

Norman Sill; Trinity Cathedral, Trenton, NJ 3:30 pm

William Bates; Coker College, Hartsville, SC 4 pm

Telemann concert; Trinity Cathedral, Cleveland, OH 1 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Handel, *Samsen*; First Presbyterian, Nashville, TN 7:30 pm

Marilyn Keiser; Crescent Hills Baptist, Louisville, KY 7 pm

21 FEBRUARY

Marianne Webb; West Liberty State College, West Liberty, WV 8 pm

Gerre Hancock; Univ of Louisville, Louisville, KY 8 pm

22 FEBRUARY

J. Franklin Clark; St John's Church, Washington, DC 12:10 pm

24 FEBRUARY

Joan Lippincott; North Carolina School of the Arts, Winston-Salem, NC

Hans Uwe Hielscher; First Presbyterian, Columbia, SC 8 pm

David Craighead; Christ Church, Cincinnati, OH 8 pm

25 FEBRUARY

Schütz, Monteverdi, Gabrieli; St John the Divine, New York, NY 4 pm

26 FEBRUARY

John Rose; St James Lutheran, St James, NY 3:30 pm

Hans Uwe Hielscher; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Marilyn Keiser; Calvary Episcopal, Shadyside, PA 8 pm

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Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

27 FEBRUARY

Gerre Hancock, workshop; St Paul's Episcopal, Indianapolis, IN 7-9 pm

Marilyn Keiser, workshop; Calvary Episcopal, Pittsburgh, PA 8 pm

28 FEBRUARY

Gerre Hancock; St Paul's Episcopal, Indianapolis, IN 7 pm

29 FEBRUARY

Beth Zucchini; St Bartholomew's, New York, NY 12:10 pm

David Hurd; Princeton Theological Seminary, Princeton, NJ

William Crane; St John's Church, Washington, DC 12:10 pm

Marilyn Keiser, workshop; Trinity Episcopal, Indianapolis, IN

UNITED STATES

West of the Mississippi

15 JANUARY

Boar's Head & Yule Log; First Presbyterian, Lincoln, NE 4 pm

Robert Glasgow; Trinity Church, San Francisco, CA

Larry Palmer, David Williams, Duo-harpstrings; Harpsichord Center, Los Angeles, CA 2 pm

16 JANUARY

Marilyn Mason; Country Club Christian Church, Kansas City, MO

17 JANUARY

Marilyn Mason, Pierre D'Archambeau, organ, violin; University of Kansas, Lawrence, KS

18 JANUARY

Marilyn Mason, masterclass; Univ of Kansas, Lawrence, KS

19 JANUARY

Marilyn Mason, lecture; Univ of Texas, San Antonio, TX 3:30-5 pm

20 JANUARY

Calvin Hampton; Lovers Lane United Methodist, Dallas, TX 8:15 pm

Marilyn Mason; San Antonio College, San Antonio, TX

24 JANUARY

Robert Anderson; Boston Ave United Methodist, Tulsa, OK 8 pm

29 JANUARY

Brad Norris; St John's Cathedral, Denver, CO 4 pm

George Ritchie; Montview Presbyterian, Denver, CO

Peter Hurford; Bates Recital Hall—Univ of Texas, Austin, TX 1:30, 4 pm

3 FEBRUARY

Marilyn Mason; St Brigid's, San Francisco, CA 8 pm

Catharine Crozier; Crystal Cathedral, Garden Grove, CA 8 pm

Joan Lippincott; First Congregational, Los Angeles, CA 8 pm

4 FEBRUARY

Frederick Swann, with orchestra; Performing Arts Center, Fairbanks, AK

5 FEBRUARY

Philip Brunelle; Plymouth Congregational, Minneapolis, MN 4 pm

Joan Lippincott; St Andrew's, Saratoga, CA

6 FEBRUARY

Robert A. Harris, church music workshop; SMU, Dallas, TX 9am-4pm

James Walker; Occidental College, Los Angeles, CA 8:15 pm

10 FEBRUARY

Choral Concert; St Mark's Cathedral, Seattle, WA 8 pm

Robert Clark; First Presbyterian, Las Cruces, NM 8 pm

12 FEBRUARY

Robert Anderson; St Martin's Lutheran, Austin, TX 4 pm

Robert Anderson; Tarrytown United Methodist, Austin, TX 5:30 pm

Texas Bach Choir; St Luke's Episcopal, San Antonio, TX 4 pm

14 FEBRUARY

Texas Bach Choir; St Joseph's, San Antonio, TX 7:30 pm

17 FEBRUARY

Silent film with organ & carillon; St John's Cathedral, Denver, CO 8 pm

19 FEBRUARY

James Welch; Presbyterian Church, La Jolla, CA 4 pm

20 FEBRUARY

Richard Heschke; St Michael & All Angels Episcopal, Mission, KS 8 pm

Larry Palmer, Robert Anderson; SMU, Dallas, TX 8:15 pm

Marilyn Mason; Univ of Texas, San Antonio, TX 8 pm

21 FEBRUARY

Larry Palmer, Robert Anderson, organ (Heiller concerto); SMU, Dallas, TX 8:15 pm

22 FEBRUARY

Larry Palmer, Robert Anderson, organ; SMU, Dallas, TX 8:15 pm

24 FEBRUARY

Gerre Hancock; Marvin United Methodist, Tyler, TX

Catharine Crozier; First Congregational, Fresno, CA

25 FEBRUARY

James Moeser, masterclass; Univ of Iowa, Iowa City, IA 9-12 am

26 FEBRUARY

James Moeser; Univ of Iowa, Iowa City, IA 3 pm

Norma Stevlingson; St John's Cathedral, Denver, CO 4 pm

27 FEBRUARY

George Ritchie, lecture; Bethel College Mennonite Church, N. Newton, KS 8:30-10 pm

Gerre & Judith Hancock, duo recital, Highland Park Presbyterian, Dallas, TX

28 FEBRUARY

Brad Norris, with string trio; St John's Cathedral, Denver, CO 12:10 pm

George Ritchie, lecture; Bethel College Mennonite Church, N. Newton, KS 7:30 pm

INTERNATIONAL

26 JANUARY

Catherine Palmer, with soprano & tenor; St Paul's, Toronto, Ontario, Canada 12:10 pm

2 FEBRUARY

Janet Macfarlane-Peaker; St Paul's, Toronto, Ontario, Canada 12:10 pm

9 FEBRUARY

Paul Jenkins; St Paul's, Toronto, Ontario, Canada 12:10 pm

16 FEBRUARY

John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

23 FEBRUARY

Matthew Larkin; St Paul's, Toronto, Ontario, Canada 12:10 pm

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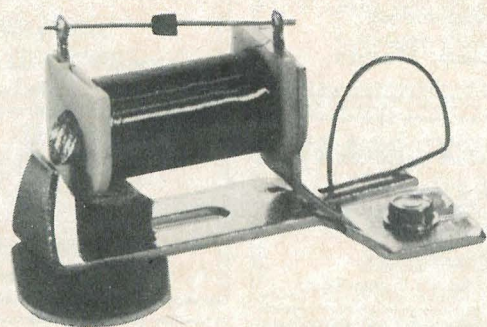
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+ = musical examples

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Allen

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Andover

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Northeastern Oklahoma State Univ, Tahlequah, OK. 2/3 tracker°, Feb 11
Kemper Chapel, Phillips Academy, Andover, MA. 2/11 tracker°, Mar 9

Appleton (1830)

Metropolitan Museum of Art, New York, NY. 2/15 tracker°, Feb 7

Austin

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Brunzema

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Casavant

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Gress-Miles

Northwoods Presbyterian, Houston, TX. 2/15°, Oct 13
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Hammes-Foxe

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Harrold

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McEvers (rebuild)

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McManis

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Milnar

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Möller

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Noack

UCLA, 2/26 tracker°, Jul 1, 13

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Redman

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Reuter

St Alphonsus, Greenwell Springs, LA. 2/10°, Mar 9

Rodgers

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Saby

Lynne Davis residence, St Georges-Motel, France. 2/1°, Sep 24

Schlicker

Robert Shepfer residence, Indianapolis, IN. 2/3½°, Feb 10

Schneider

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Sipe

Third Reformed Church, Holland, MI. 3/43 tracker°, Apr 1, 3

Steiner-Reck

St John's Evangelical, Louisville, KY. 3/42°, Oct 13
Immanuel Lutheran, Valparaiso, IN. 2/24 tracker°, Sep 1, 22
Antone Godding residence, Oklahoma City, OK. 2/3 tracker°, Nov 13
Salem Evangelical Lutheran, Stillwater, OK. 1/11 tracker°, Nov 13

Steele & Turner (restoration)

Christ Episcopal, Albion, NY. 2/16 tracker°, Jul 13

Tamburini

Marc P. Launay residence, Montreal, Quebec, Canada. 2/10 tracker°, Apr 10

Taylor

East Side Moravian, Green Bay, WI. 1/10 tracker°, Dec 14

Trabia

"High-Tech" organs. °, Sep 21

Visser-Rowland

St John Vianney, Houston, TX. 2/25 tracker°, Feb 10
St Barnabas Episcopal, DeLand, FL. 2/18 tracker°, May 8

J.W. Walker & Sons

Breck School, Minneapolis, MN. 2/42 tracker°, May 8

Whitney (relocation)

Houghton College, Houghton, NY. 2/6 tracker°, Dec 14

Wicks

First Christian, Roswell, NM. 2/24°, Jan 7
St Frances Xavier, Alexandria, LA. 2/47°, Feb 3
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Martin Luther Ev. Lutheran, Neenah, WI. 2/24°, Dec 7

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Susan Landale/Petr Eben

Available Oct.—Dec., 1984

Martin Neary

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Marie-Claire Alain, October
William Albright

Peter Hurford, April/ May
Joan Lippincott

James Moeser
George Ritchie

Lionel Rogg, March

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