

THE DIAPASON

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ICO Philadelphia/Washington

A Review of the Third International Congress of Organists

by Bruce Gustafson and Arthur Lawrence

The Third International Congress of Organists was held in Philadelphia, Pennsylvania, from August 1 through August 4, with a second set of sessions taking place in Washington, D.C., on August 5 and 6. Events were planned by a number of committees, whose chairmen made up a "general" committee; general chairman for all proceedings was James E. Bryan, executive director of the American Guild of Organists, and Nelson E. Buechner was assistant general chairman. Harry Wilkinson was the program chairman for Philadelphia, and David R. Curfman was the Washington program chairman and coordinator. Slightly under a thousand persons, mostly from the eastern United States, attended the various events which comprised the congress.

Before proceeding to a detailed review of the programs, a brief perusal of statistics, gleaned from the handsome program book distributed at the time of registration, may be instructive. In all, some twenty-four musical programs were heard, and there were an additional six lectures given in two concurrent sessions. Four events were scheduled as "official" pre-congress events, but one, Carol Teti's organ recital, was cancelled because of the artist's illness. Of the regular congress events, seven had discernible "themes," not always so labelled: 20th-century Canadian organ music, 20th-century American organ music, brand-new organ music, 20th-century Canadian choral music, 20th-century American choral music, English choral music, and romantic French organ music. Fourteen programs, including the two competitions, were primarily organ recitals; of these, one was with brass players, one with percussion, one with singer. A harpsichord recital comprised one event, and four more were choral programs, each including organ to some extent. There were two church services with extensive music. A band concert and two carillon recitals preceding organ programs made up the remaining three events. Stringed instruments were not heard.

A total of eighteen organs were used, of which one was built outside North America, and two were trackers. Five date from the '70's, five from the '60's, and the remainder from earlier in this century, the oldest being from 1904.

Of performing artists, eighteen were from America; among the nine others, two each were French, German, and Canadian, and three were from England. Five were women.

A grand total of 102 compositions were listed in the programs; this excludes encores and the contests. This was a congress for 19th and 20th-century music: eighteen pieces were from the former and sixty-two from the latter. Only eight works pre-dated Bach, and another fourteen were from the time of Bach. —A. L.

MONDAY, AUGUST 1

MENDELSSOHN CLUB OF PHILADELPHIA, MARY ZATZMAN, director; FREDERICK SWANN, organ. Langlais: Hymne d'actions de grâces "Te Deum"; Ives: Psalm 100, Psalm 90; Dello Joio: To Saint Cecilia; Bernstein: Chichester Psalms. Cathedral-Basilica of SS. Peter and Paul; 4-manual 1920 Austin/1954 Tellers/1976 Duddy.

After an opening luncheon, the congress took its first bus trip into Philadelphia proper for the initial program, held in the resplendent, reverberant Catholic cathedral. John Cardinal Krol, archbishop of Philadelphia and authority on canon law, spoke for one-half hour. After this, we learned that the large domed building assists the organ in packing a thrilling wallop — one would not have guessed this from what appears to be a thoroughly mongrel instrument in an ornate rear-gallery case. (It is a pity that a major organ recital was not heard here.) Frederick Swann had the awesome job of delivering the first notes heard by the congress, and he gave an impressive rendition of the familiar Langlais work.

The remainder of the program was devoted to solid American choral works, which were rendered in the best of the big community chorus tradition by the Mendelssohn Club of Philadelphia. Mary Zatzman conducted with authority and elicited a full but well-balanced sound from the group of more than a hundred singers. Mr. Swann proved the ideal accompanist, managing the orchestral accompaniments in

a distinguished manner on the large organ. Bells and percussion were added for the Ives psalms, of which *Psalm 90*, with its suspended ending over an extended pedalpoint, was especially effective; Ives would surely have liked this performance. Among such hearty works, the Dello Joio fares less well, but it was given an impressive rendition, and the use of organ in place of the original brass parts works quite well. The *Chichester Psalms*, with harp, percussion and boy soprano joining the chorus and organ, made an exuberant ending heightened by the composer's use of jazzy rhythms. All in all, it was a festive opening for the congress. —A.L.

LEONARD RAVER, organ; RICHARD FISH, percussion. Rorem: A Quaker Reader (1976); Read: Sonoric Fantasia Number Four (1975). Old Christ Church (Episcopal); 4-manual 1935 Aedlian-Skinner/1972 Duddy.

PAUL-MARTIN MAKI, organ. Reger: Fantasy on the Chorale "Halleluja! Gott zu loben"; J. S. Bach: Trio Sonata, BWV 1079 (Musical Offering); Duruflé: Prelude and Fugue on "Alain." Emanuel Lutheran Church; 3-manual 1971 Ohl.

By predetermined assignment (the color of the badges), the congress next split into four groups, each going to a different program at one of the historic churches of Society Hill. None of these programs was repeated, so it was possible to hear only one. Despite the laudable intention of infusing variety by this means, I find it an objectionable tactic, since it means that several

events must necessarily be missed by all. If programs are good enough for presentation to such a group — and these certainly were, being among the better recitals heard — why not present them to the entire group? Having opted to hear Leonard Raver, I was sorry to have to leave Paul-Martin Maki's program unreviewed.

Mr. Raver played at historic Christ Church, a lovely Georgian-style building

dating from 1727, which numbered fifteen signers of the Declaration of Independence among its worshippers. Rorem's *A Quaker Reader*, commissioned by and dedicated to Miss Alice Tully last year, received its first performance in Philadelphia, by the performer for whom it was written; Mr. Raver gave the work its premiere last February in New York. He obviously knows and loves this piece, and he gave a fine performance of it, despite the occasional interruption of rain and thunder. The composer used various literary passages from Jessamyn West's *The Quaker Reader* as the inspiration for an eleven-movement suite; he says "... my intention has been to meld, finally and practically, my nominal religion with my craft. Since no Song is used ... each piece is headed with an epigraph from Friends' writings." Each movement is a little piece of its own and altogether they comprise fascinating contrasts of texture; individual moments, which ranged from quietness to excitement, held more interest than the total work. The concluding movement, "Ocean of Light," included a light turned on in the swell box at the end. The music has recently been published by Boosey & Hawkes.

The piece by Gardner Read, commissioned and first performed last spring by Elizabeth Sollenberger, is a "dramatic work for large instrument and wide array of percussion instruments." Three sets of wind chimes, gong, timpani, wood blocks, suspended cymbal, triangle, and bells, struck by a variety of mallets and whisks, were among the instruments which combined with the organ to make a splendid racket. This is a very evocative and atmospheric piece, not at all like the same composer's earlier works, which were unabashedly romantic.

Together, the two works made a very interesting program, the only one of this sort heard by the congress. —A.L.

(Continued, page 8)



This issue is devoted largely to reviews of the recent ICO, which continue with pictures on pages 8, 12-15. See also the editorial on page 2 and related articles on pages 14 and 15.

Reviewing the ICO

Contrary to popular opinion, most reviewers do not relish writing with a poisoned pen. Criticism ought to be informative and constructive, not destructive. For this reason, THE DIAPASON generally declines to review materials or performances for which a negative review would have to be written, unless they are clearly of such prominence as to preclude omission.

Prominence that could not be overlooked was the case with the recent International Congress of Organists. Reviewing this gathering thoroughly was both difficult and in some ways unpleasant, yet a review obviously had to be written. Rather than gloss over certain details or omit others, the editor has chosen to publish a review that is not entirely positive, knowing full well that it will incur the wrath of some persons close to the ICO planning and proceedings. Yet to do otherwise, he felt, would have the even less preferable result of presenting an incomplete or dishonest viewpoint.

The word *international* suggests to me that such a congress ought to present the very best the host country can offer to visitors from other lands, as well as to its own people. A distinguished and international roster of artists ought to be heard on great organs. Renowned musical organizations should be presented. It would be appropriate to commission compositions. Lectures and seminars of real educational value might be included. All the offerings should be of as high a quality as possible. Through careful planning and timely publicity, an international audience would hopefully be attracted.

Unfortunately, things did not turn out that way in Philadelphia last month. This third ICO was not a *bad* congress — none of the events were dreadful and some were quite good — but it was in no way an outstanding one. The implications of *international* were not realized. With a few exceptions, the organs heard were not great ones, nor were the artists internationally distinguished. No pieces were commissioned; no symphony orchestra was heard. Little of lasting educational value transpired. Of 961 registrants (the figures varied slightly from day to day because of partial registrations; this was the figure given on August 3), 67 were from Canada and 15 were from other countries. Most or all of the latter were official delegates or participants. In order to stimulate ICO attendance, regional AGO conventions were discouraged; several were held, but it is not certain what effect this had on the ICO. The traditional mid-winter national conclave has not been scheduled this year.

As a sometime chapter dean and treasurer of a regional convention, this editor is acquainted with the rampant difficulties that the planning for such gatherings can engender: it is easy to do many things wrong but almost impossible to do everything right. Yet, common sense and careful reasoning can prevent many potential difficulties from becoming reality. Everything must be well thought-out and everyone involved in the planning process must be kept informed of developments.

Many in attendance in Philadelphia noticed the painful degree to which they were constantly subjected to the results of poor planning. One hand seemed not to know what the other did, and no one seemed to be completely in charge. The program chairman was thus apparently forced to take charge of (and blame for) matters not under his control. Conversations with many persons involved have made it clear that the problems were to be traced to the highest level of organization: the "general" committee and its chairman. The good people of the Philadelphia chapter who had to do the daily work were apparently left to make the best of chaos wrought at the top, and they were mostly cheerful and efficient about it. The locally-organized competitions were notable exceptions to the planning rule — they were carefully and efficiently administered.

Part of the problem was a physical one: having the congress headquartered away from the downtown area meant that a great deal of time was unnecessarily spent riding buses, since most events took place at other locations. It might, in fact, be dubbed the "congress of the buses." More to the discomfort of registrants, however, was the fact that the additional transit time and lack of facilities away from the central city made it difficult or impossible to eat — on at least one evening, many had to have a midnight supper. The congress was originally slated to be at the now-defunct Bellevue-Stratford and the move from it was prudent, but it seems unfortunate that another central location was not chosen.

Poor publicity, official disclaimers to the contrary notwithstanding, was another major flaw in the planning. A small indication of this may be seen in the fact that THE DIAPASON was never provided with advance information or publicity releases; the brief listing of events in the July issue and the calendar entries in that issue and the August one were culled from the scanty information which had been published previously in MUSIC Magazine. More important, from the standpoint both of advertisers and those planning to attend, was the fact that the program book was never mailed, despite several promises in print (advertisement in MUSIC, April 1977, page 36C: "A handsome program book will be sent to every member of the AGO and RCCO prior to the opening of the Congress giving further details on all events."). How could one plan travel, know which extra events to pay for, etc., when the necessary information could be obtained only after arrival? A prime example was Wednesday night's dinner, held in a location quite distant from the headquarters, between two programs: if one had not guessed correctly enough to purchase a dinner ticket in advance (before the program book, which contained the necessary information and itinerary, could be consulted), one had the choice of missing either dinner or the evening concert.

A special example of administrative thinking was the concert at Girard College, whose donor left the peculiar proviso in his will that no "clergyman or other ordained person may be admitted within the gates" of the college. This meant that a fair-sized minority could not attend, yet they were not informed of this until *after* registration (again, because the program book, which stated the restriction on admission to this event, had not been distributed in advance). Whether such a discrimination is legally permissible today is one question, but the fact that such a group as the AGO, which deals extensively with members of the cloth (without which there would be few jobs for organists!), did not make clear in advance the restriction on this location for an official event reflects poorly on the organization, despite the fact that the majority of the convention-goers were able to hear a magnificent instrument thrillingly displayed.

Plans for another ICO have not been announced, but it is to be hoped that the tradition of a congress each decade will continue. By scrutinizing the events and planning of the most recent congress, a great deal can be learned for the future. Those in charge of such future events can look to recent national conventions, such as Boston '76, for better models.

—A.L.

THE DIAPASON

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SEPTEMBER, 1977

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American Institute of Organbuilders



The fifth annual convention of the AMERICAN INSTITUTE OF ORGANBUILDERS will be held in Pittsburgh, Pennsylvania, October 2-5, Sunday afternoon through Wednesday evening. Headquarters will be the Ramada Inn, Beers School Road, Coraopolis (1½ miles from Pittsburgh International Airport).

Sunday evening activities, after registration and a buffet supper, will consist of a concert and lecture by Donald Wilkins, at the E. M. Skinner organ in Carnegie Music Hall; a reception will follow. Monday will include an opening welcome and addresses on "Economics in Organ Building" (Robert Coleberd), "Room Acoustics" (Antony Doschek), and "A Critic looks at Organ Building" (Scott Cantrell). An evening lecture-recital, "The Golden Age of Organ

Music," will be given by Jean Reavens on the new Schlicker tracker at Mercy Hospital.

Tuesday morning will be devoted to a round table workshop and open forum, moderated by Paul Carey, and the AIO business meeting. An organ "crawl" will take place in the afternoon; organs to be visited are the Ebert at First United Methodist Church in Duquesne, the Gress-Miles at the Church of the Redeemer, and the large Beckerath at St. Paul's Cathedral. A buffet dinner and river cruise will follow.

An additional business meeting on Wednesday morning will be followed by John W. Coltman's lecture on "Sounding Mechanism in the Organ Pipe," and Charles W. McManis' afternoon lecture on "Voicing." A presentation by Martha Folts on "Avantgarde Music for the Pipe Organ" will follow. The convention will conclude with a gala banquet, for which Arthur Lawrence will speak on "Trends in Organ Building."

Displays will take place throughout the gathering. The convention booklet will be mailed in advance to all members. Full registration fee for AIO members is \$90, for non-members \$120; one-day registration fee for members is \$30, for non-members \$40. All meals except breakfast are included.

Persons desiring further information should write Harry Ebert, convention committee chairman, 210 Natchez St., Pittsburgh, PA 15211.

Announcements

The Church of the Ascension, New York City, will celebrate its 150th anniversary, beginning with a festival service on October 2 at 11 am. A new commissioned work by Louie White for choir, soloists, organ, bass and timpani will have its first performance, and Richard Dirksen's Communion Service with the same instrumentation will be sung. The anniversary celebration will conclude with a festival service of music on Ascension Day, May 4, 1978, at 8 pm; the Poulenc Gloria, Verdi Te Deum, and two works by Louie White will be heard. A number of other music services and concerts will take place between those dates and will be listed in the calendar. Vernon de Tar is organist-choirmaster of the church.

The formation of the International Organ Society for History and Preservation has been announced, as an outgrowth of the International Coordinating Committee for Organ History and Preservation, which has functioned for the past two years and sent out four newsletters. The new group will endeavor to facilitate communication between similar national groups and assist in the formation of groups where none exist, create a world inventory of organs, publish an international journal, and do all possible to further the causes of organ history and preservation. Charter membership will be open until September 1, 1978; the cost is \$10. Interested persons should contact Dr. James Boeringer, RD 1, Box 380, Selingsgrove, PA 17870.

The Cathedral of St. Philip, Atlanta, has announced a forthcoming 1977-78 season of 27 organ recitals, with performers representing ten states of the eastern US. The 5 pm Sunday concerts precede solemn evensong. J. Marcus Ritchie is organist and master of the choirs at the cathedral.

The publication of John Ogasapian's *Organ Building in New York City, 1700-1900*, has been announced by the Organ Literature Foundation. A pre-publication offer which reduces the price by \$4.25 and lists the person's name in the book is available until November 1; the price after that date will be \$20.75. An application form for the special subscription price is available by writing the Organ Literature Foundation, Braintree, Mass. 02184.

E. & G. G. Hook, Op. 153, a one-manual instrument of four ranks without pedal, will be dedicated in a concert at 3 pm on October 9 at St. Denis Parish Church, Harrisville, New Hampshire. The 1853 instrument was relocated through the Organ Clearing House and has the following stops: Dulciana, Melodia, Stopped Diapason Bass, Principal Treble, Principal Bass, Fifteenth. The concert will be given by the choir of men and boys of St. Peter's R.C. Church, Worcester, Mass., directed by Louis Curran.

Joseph Schenk, winner of the 1976 national organ playing competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Foundation, will be presented in a recital at the First Baptist Church of Santa Ana, California, on September 23 at 8 pm. Mr. Schenk is currently organist-choirmaster of St. Peter's Episcopal Church in Del Mar, Cal. The recital is under the auspices of the foundation, in cooperation with the Orange County Chapter AGO and the church.

The ninth annual Church Music Conference at Illinois Wesleyan University, Bloomington, will be held on Saturday, October 8. Guest leaders will be Dr. Mildred Andrews Boggess, organ, and Dr. Morgan Simmons, hymnody. Dr. David Nott of the Wesleyan faculty will conduct the choral sessions. Co-sponsored by the Immanuel Bible Foundation of Normal, Ill., the conference is open to all for a modest fee which includes a luncheon. The preceding evening at 8 pm, Lou Ann Fillingham, will play an all-Bach recital. Further information is available from Dr. David Genrenbeck, conference chairman, School of Music, Illinois Wesleyan University, Bloomington, IL 61701.

Marshall Bush will perform the complete organ works of J. S. Bach at the First Baptist Church, Keene, New Hampshire, in a series of recitals starting in late September. Mr. Bush is organist of the church, which has a 30-rank Hook and Hastings, and is president of the Conservatory of Music in Winchester, N.H.

Bach, the quarterly journal of the Riemenschneider Bach Institute, has announced the serialized publication of a special facsimile printing project, to run for the next 33 issues (July 1977 — July 1985). The facsimiles will be of manuscripts and early prints owned by the institute; each will be accompanied by a description and background information. Of particular interest to organists is the current facsimile: Bach's *Canonic Variations*, in the original edition of Balthasar Schmidt (c. 1747). Works scheduled for future publication include a number of harpsichord works and *The Art of Fugue*. Information about subscriptions may be obtained by writing the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio 44017.

St. Bartholomew's Church, New York, NY, has announced its annual series of distinguished musical services, which will take place on Sunday afternoons at 4, from October 2 through March 26. The four Sundays in October will be devoted to an organ festival in which the recitalists will be Neil Larson, Jack Ossewaarde, Catharine Crozier, and Henry Lowe. Succeeding programs will feature a series of major choral works, including the Beethoven *Missa Solemnis*, the requiems of Brahms, Fauré, Mozart, and Verdi, "Belshazzar's Feast" by Walton, and several works of Bach. These programs will be listed in the calendar. Jack Ossewaarde is organist-choirmaster; his associate is Neil Larson.

Jackman Music Corp. is soliciting manuscripts for a book of easy organ preludes to be published by December 1. Composers are invited to submit pieces by October 3 for the publication which will be "geared toward the pianist who is making the transition to playing the organ for worship service." The works should be short, "meditative in nature with strong melodic line," one to three pages in length, for manuals with easy and/or optional pedal parts, and of easy to medium difficulty. Further information is available from Jackman Music Corp., 733 East 840 North Circle, Orem, Utah 84057; (801) 225-0859.

The American Theatre Organ Society (ATOS) will hold its official fall regional convention in Cleveland, Ohio, Nov. 25-27. It will center around the restored 3-manual, 15-rank Wurlitzer in Grays Armory. Other organs to be heard include the restored 5/167 Skinner at Cleveland Convention Center and the 4/40 Masonic Temple Austin. Programs will be played by John Muri, Keith Chapman, Dennis & Heidi James, Tom Hazelton, Richard Fetter, and Lowell Ayars. There will also be a theatre organ competition. Convention headquarters will be the Cleveland Plaza Hotel. Further information is available from Super '77 Regional Convention, 4481 Forest Hills Blvd., Parma, Ohio 44134; (216) 781-7191.

Musical compositions by Charles G. Vardell, Jr. (1893-1962) have been deposited in the Moravian Music Foundation archive by his daughter, Margaret Vardell Sandresky. The compositions include a symphony, several orchestral tone poems, cantatas, choral music, songs, piano pieces, chamber music, and organ pieces. Dr. Vardell was for many years dean of the music school at Salem College and organist-choir director of Home Moravian Church in Winston-Salem, NC. Persons wishing to perform or study this music should direct their inquiries to the Foundation, Drawer Z Salem Station, Winston-Salem, NC 27108.

Charles Kriegbaum will play the dedication recital September 25 at 4 pm for a restored Johnson organ at Williamsburg Congregational Church, Massachusetts. The 1868 instrument, Op. 268, was relocated through the Organ Clearing House and restored by William Baker Pipe Organs of Florence, Mass.

David Britton, concert organist from Los Angeles, has been added to the list of recording artists for Delos Records, Inc. His first release for that company is projected for early 1978. Dr. Britton recently played a benefit recital for the Evergreen Conference, at St. John's Cathedral in Denver, Colorado. He is represented by Artist Recitals.

Letters to the Editor

Japanese Organs

To the Editor:

Your article was timely — the one on the Japanese organs.

The day before I received my August issue, I had returned from the European Organ Tour sponsored by the Westminster Choir College where we saw restored and historical organs in Holland and North Germany under the direction of Klaas Bolt and Harold Vogel.

Simultaneously, another organ group was along and we had several joint sessions. The group was directed by Mr. and Mrs. Tsuji — the Mr. Tsuji who is the organ builder mentioned in this article.

Sincerely,

(Miss) Lucy Anne McCluer
Due West, S.C.

Questionable Ethics

To the Editor:

One would prefer to avoid distasteful matters, but there is a time when the exposure of certain practices to the public can work to the common good.

Although we have suspected it for years, and have often heard rumors of questionable practices by certain well-known organists and others in the organ-related professions, we have recently obtained proof that a local individual who is a sales-representative of one of the large eastern organbuilding firms is selling his services as a "disinterested consultant." Certainly any prospective organ-purchaser, whether church, institution, or individual, should be able to trust both his consultant and any representative of an organbuilding firm. It is not only a disgrace, but probably illegal, that an individual should charge consultation-fees, and get a sales-commission to boot for the same job.

Though it may be doubtful that this letter will come as a surprise to some, it is hoped that this warning will prevent at least one prospective organ-buyer from being cheated, and possibly being guided into the purchase of an inferior instrument.

Sincerely,

Jan Rowland
Visser-Rowland Associates, Inc.
Houston, Texas

More on Skinner

To the Editor:

Thank you for publishing the article by Mrs. D. J. Holden about my favorite organ and its builder E. M. Skinner.

My first Skinner organ acquaintance was the (IVm) organ in the Trinity Cathedral, Miami, Fl. The organist then was Mr. Harold Frantz. On a particular Independence Day service Mr. Frantz played our *National Anthem*, and, on many stops, this was a goose-pimple thrill. Another recitalist gave Charles M. Widor's *Toccata* (V Symphony) and this, too, was an extreme thrill and pleasure. These are just two pieces that I recall on this organ that really thrilled me.

I have really missed hearing this instrument since moving to Calif.

And to those who contribute to building and making this organ GREAT, thank you. It has given me many pleasurable hours of entertainment.

Sincerely,

Franklin F. White
Long Beach, Ca.

P.S. The Trinity organ is very similar to the one pictured on page 4 of the July DIAPASON.

The editor replies: the caption which was inadvertently omitted from the picture of the console mentioned above should have indicated that it was the

original console built for the Cathedral of St. John the Divine in New York City, Skinner's Op. 150, opened in 1911. It was a typical elegant console of this builder's design. The June 1911 issue of this journal recounts the first recitals there, by Clarence Dickinson, W. C. Macfarlane, Samuel A. Baldwin, and Gaston Dethier.

Ladies Praised . . .

To the Editor:

The current August 1977 issue of THE DIAPASON provokes me to a double huzzah for the ladies in the classical organ world, two notable ones in particular, Barbara Owen and Catharine Crozier.

The article on Japanese organ situations, accompanied by abundant perspective on the organ scene, present and future, is wonderfully informative and surely fascinating. In this article and many others over the years Barbara Owen has given us much in print that has informed and often provoked us to good ends. As provincialism and the insular mind die hard in the organ world of both parts, classical and popular, we need all the musical maturity and historical perspective we can find and she contributes often and well to both. Also, note her letter!

Likewise, over the years, Catharine Crozier has earned brilliantly our respect and enjoyment in her example and her music and the account of her work recently at the University of Kansas but underscores all that proclaim high pedigree in that lady's life and work.

The writer would like to add his voice, albeit well tremulated à la theatre organ, to any others wishing to say "Let's hear it for the ladies!"

Billy Nalle
Wichita, Kansas

. . . But How Many?

To the Editor:

Most of this year's regional conventions show a very small number of women engaged as performers or speakers, despite the gains made by women in other professions in recent years. Moreover, with a few exceptions, women are represented in such traditional female roles as children's choirs and handbells.

We submit that there are indeed qualified women artists available. For many reasons, they tend to be less visible than male artists and it may be necessary for program committees to search longer to find them.

While we do not advocate a quota system for conventions, it does seem that a percentage of women performers and speakers hovering around 10-20% does a great injustice to many well-qualified women.

Very truly yours,

R. Rice Nutting
Equal Opportunity Committee
Boston Chapter AGO

The editor notes: available figures speak persuasively to the issue raised here. Although regional conventions were not included in our summer reports, the gatherings which were covered yield the following figures (based on the total number of recitalists and speakers for each): The University of Kansas Institute for Organ and Church Music: 3 of 7 were women, or 42.9%; The Organ Historical Society National Convention: 5 of 12, or 41.7%; The Hymn Society of America Annual Convocation: 3 of 15, or 20%; The Third International Congress of Organists: 5 of 30, or 16.7%; and the Guild of Carilloniers in North America Congress: 3 of 21, or 14.3%.

Reviews Choral Music, Organ Music, Books & Records

Music for Voices and Organ

I have received many encouraging letters and requests from *Diapason* readers. Please know that I thank you all for your kind words and will attempt to supply your requests throughout the coming months. Continue to write to me — I welcome your comments.

Sitting here in the heat of mid-summer reviewing Christmas music seems, on the surface, ludicrous, yet in order for these articles to be of value to you, they must anticipate your needs. With the problems of selecting, ordering and rehearsing the music, it is not too soon to be thinking of Christmas.

Make We Joy Now In This Feast. John Madden, Oxford University Press, X 253, 80¢, SATB and organ (M).

This charming setting of a fifteenth-century macaronic (English and Latin) text is musically sophisticated, yet within the capabilities of most church choirs. The majority of the choral setting has the voices in unison or two parts, usually moving in duplet eighth notes against triplet patterns in the organ. At first glance the work looks difficult, but a more careful examination will show that Madden has been successful in writing music that looks hard, but sounds simple. Much of the thematic material is repeated with some variation, which will reduce rehearsal time. This is a lovely eight-page anthem (carol) which will be appreciated by the singers, the organist and the congregation. Highly recommended.

The Gift of Our Hearts. Robert J. Powell, Augsburg Publishing House, 11-1804, 35¢, unison and organ (E).

Finding interesting unison music is often one of the most difficult of tasks. Powell's new Christmas anthem, which tells the story of the three Kings, may be used as a choral unison, a vocal solo, or even a processional; although most people prefer to have a faster tempo for entrances and exits, this would still be delightful as a processional during Epiphany. The brief three-page setting has modality, a key change, an ostinato type of marching accompaniment pattern, a vocal range that never goes above an "E", and an attractive text. It is a simple yet musically expressive composition that would adapt to many types of situations.

Night of Wonder. Johann Christoph Fr. Bach (1732-1795), Tetra Music Corp. (Alexander Broude, Inc.) 146-5, 25¢, SATB and organ (M-).

This is a four-part homophonic setting that has two verses, and is taken from Bach's 1773 oratorio, *Die Kindheit Jesu*. The original German text is provided below Richter's singable translation. The figured bass symbols are also used beneath the bass line, but the organ part has been realized. This realization is, however, little more than a doubling of the vocal parts. The piece is not difficult, and would be suitable as an anthem for a church choir, or as a period piece for a concert choir.

A Christmas Processional (Let Us Go To Bethlehem). Theodore Beck, Concordia Publishing House, 97-5395, full score \$3.25, with choral score available (98-2325), equal voices, keyboard and optional handbells (E).

There are many unique features to this setting, such as a fully-developed canon that divides the second group of voices into six parts, a spoken narrator's part, a choral glissando, indeterminate choral pitches, handbell tone clusters and hand clapping. It is designed as a 4½ minute processional that will set a festive mood for any concert or service. The parts are not difficult and although dissonances do occur between the voices and the keyboard, they will not cause performance problems. This will be useful as one of those Christmas "specials" that should bring an enthusiastic response from the congregation.

A Child's Carol. Judith Johnson, Schmitt Music Centers, No. 7624, 35¢, SA and keyboard with optional flute (E).

Although the full vocal range of c'-f' is used, this simple setting would be useful for a children's choir. There are three repeated verses with the first in unison and the others in two parts. The optional flute part is easy and the accompaniment, which could be played on the piano, simple enough for most young performers.

—James McCray

Organ Music

Random Johann Sebastian Bach, ed. Ewald Kooiman. Muiden (Holland), Edition Oresto, rev. ed. 1976.

Six organ works from the generation of Bach's pupils and admirers are published for the first time in this recent volume, which is apparently the first of a series with the title *Repro Organo*. The contents are as follows:

Kittel, Joh. Chr. (1732-1809): *Preludio D major*;

Kellner, Joh. P. (1705-1772): *Preludio pro Organo plena, a minor; Fantasia, g minor*;

Krebs, Joh. L. (1713-1780): *Herzlich thut mich verlangen; Trio a 2 Clav. e Pedale, C major; Trio a 2 Clav. e Pedale, F major*.

The volume is clearly printed, seems to be free of errors, and has well-planned page-turns. The works themselves suffer somewhat by the suggested comparison with works of Bach, but are interesting enough in their own right, and for the picture they present of late eighteenth-century German organ playing. The Kittel *Fantasia* and the Kellner *Preludio* are further interesting for their unmistakable references to (respectively) Bach's D-major Partita (harpichord) and F-major Toccata (organ).

Sources are given for the works by Kellner and Krebs, but not for those by Kittel. The notation has been modernized only where accidentals are concerned. The editor remains, in fact, quite discreetly behind the scenes: no critical report is provided, and no inconsistencies of notation are mentioned in the foreword; not even the measures are numbered. Even though I am convinced of Kooiman's care in editing and proofreading, it might still have been useful (for those who want the facts) to call attention to the inconsistent slurs in the Kittel *Fantasia*, and to the missing $\frac{3}{4}$ sign before the *e* on the third beat of the last measure of the fourth staff on page 12 (compare the analogous passages on p. 10 and 13).

But my objections are tiny ones; if the performer feels the need to slur consistently, he is surely at liberty to do so. The works are not very difficult, but effective and unusual; the volume can be heartily recommended.

A pair of recordings has been published by the Stichting Kerk & Muziek Kampen. The Kittel *Preludio* is the printed edition, performed by the editor on the organ of the Bovenkerk, Kampen. The Kittel *Preludio* is the only piece from the printed edition which is recorded; most of the other works are unpublished. Besides the composers listed above for the edition, works by Joh. Chr. Kellner, Joh. Ph. Kirnberger, Joh. G. Vierling, and Joh. G. Müthel are performed. The organ is interesting and excellent: pipework from Slegel (1676), Hinsch (1743), F. C. Schnitger Jr. and H. H. Freytag (1790); the church contributes its full share to the grandeur of the sound. A historical sketch of the instrument and notes on the composers by Kooiman in Dutch, English, and German, the specification with date of manufacture for each stop, and the registrations used are printed on the record jacket, as well as color photos of the organ case and key desk, and black-and-white photos of the *rugwerk* and of the Kampen skyline as seen from across the IJssel. The discs are well recorded, and the music is performed competently and with dedication.

—Dale Carr

Books

William H. Barnes: My Recollections of Church Musicians. Privately printed, 1977; 68 pp. Available from the author, 1426 Chicago Avenue, Evanston, Illinois 60201; \$3. (Limited edition of 500)

Among a number of interesting books which have come our way recently, this is easily the most entertaining. Written by one of the senior spokesmen for the organ in this country, it contains sketches of twenty-three organists, some well-known, some not. The personalities covered range from such persons as Lynwood Farnum and Clarence Dickinson to the late E. Power Biggs (apparently written before his death). A number of the sketches concern people still living, and some were probably included just because they were friends of the author. That, in fact, is the distinguishing factor: Dr. Barnes personally knew everyone about whom he wrote. Most are accompanied by a portrait, many of which came from the files of *The Diapason*.

This is a little book for pleasurable reading, not a scholarly tome. A cue to the style and content comes from the forward: ". . . simply to offer sidelights on the personality and character of the various organists described." And how interesting some of those sidelights are! Recollections of visits in the living room of "Jimmy" Biggs, Clarence Dickinson's inability to read his lectures in his wife's handwriting, Lynwood Farnum eating seed cake while everyone else had strong drinks, Virgil Fox competing with California AGO chapters, etc. — these are the likes of the glimpses provided. Very entertaining.

Stewart R. Craggs: William Walton, a Thematic Catalogue of his Musical Works. London: Oxford University Press, 1977; 279 pp. \$27.50.

This handsome book, issued in honor of Walton's 75th birthday, is mainly a reference work, but the lengthy critical appreciation by Michael Kennedy which prefaces the catalog is interesting for anyone who wishes to know more about one of the most famous English composers of our day. The main part of the book is devoted to a chronological listing of all of Sir William's compositions and arrangements to date, including unpublished works. This catalog is a goldmine of information; full details are given of dates of composition, first performances, publication, locations of manuscripts, critical comment, significant recordings, as well as thematic incipits for each movement of each work. Also included are a general bibliography and classified listings. Among the many works listed are seven for organ and twenty choral works. The book sports a handsome layout and is nicely printed on good paper. All significant libraries, choral departments, and Walton devotees will want to own it.

Thomas R. Nardone, editor: Classical Vocal Music in Print. Philadelphia: Music-data, Inc., 1976, 649 pp. \$42.50.

This is a reference work to be consulted for factual information, rather than one to be read for content. It follows *Choral Music in Print* and *Organ Music in Print*, thus taking one more step toward the long-anticipated achievement of a complete "in-print" coverage for the whole musical field. Like its predecessors, this volume is computer-produced and suffers from some organizational problems that professional musical advice might have eliminated, but it is generally well-done and useful. The preface best indicates what is covered by the work: "*Classical Vocal Music in Print* is designed to meet the needs of vocal artists in search of music for use in recital, religious or concert stage performance. Even though 'classical' appears in the title it should be understood that all stylistic periods of music have been included. The only type of vocal music that has been excluded is that which is commonly called popular music. Many folk songs and folk song collections have been included because of their frequent demand in recital programming."

—Dale Carr

All vocal soloists will want to know of this catalog, which they will be likely to consult in libraries or stores. Pieces can be located either by composer or by title, and collections are analysed briefly. Publishers' order numbers and prices are given when available. The volume concludes with a list of publishers and addresses which will be helpful to anyone seeking such information.

—Arthur Lawrence

De Orgelmakers Bätz (1739-1849); een eeuw orgelbouw in Nederland. By Gert Oost. Alphen a/d Rijn, Canaletto, 1977.

This important book on Dutch organs has just been published in a second revised edition. Originally a dissertation written under Dr. M. A. Vente at the University of Utrecht, the book is a thorough, extended, and important work.

The volume begins with details of family history: the first important member was Johann Heinrich Hartmann Bätz, born in 1709, in Frankenroda in Saxony. After learning cabinet making, he worked from 1729 to 1733 for Chr. Thielemann, *Hof-Organ- und Instrumentenmacher* in Gotha, and then departed for Holland, where he worked for Chr. Müller during the building of the famous organs in the Waalse Kerk in Amsterdam (1734) and in the Bavo-kerk in Haarlem (1738). In 1738 he began his own concern in Utrecht. He married well, and of several offspring, two sons followed him in his profession: Gideon Thomas, born in 1751, and Christoffel, born in 1753. The elder of these inherited the shop with its appurtenances in 1770, and continued the firm with his younger brother, Christoffel's son Jonathan, born in 1787, represents the third generation of the Bätz dynasty; he took over the firm at the death of his uncle in 1820 (his father had died before 1800). After the death of Jonathan in 1849, the company was continued under the leadership of Chr. G. F. Witte, son-in-law of Jonathan Bätz, and his descendants, until 1902.

Besides the essential lists of all known works of the Bätz firm of whatever scope, and of dispositions of all the organs they built between 1739 and 1849, there is important material about the firm and its competitors, opinions of contemporaries, and musical life and practice in the Netherlands during this period. The most interesting technical matter is a complete study of the characteristics of the organs themselves: case design and decoration; specification analysis; pipe material, scaling, and manufacture; wind system; chest layout, construction, and measurements; all of this is compared with the standards of other contemporary organ builders and with details given in *De Orgelmaaker . . .* by J. van Heurn, a sort of Dutch Dom Bedos, first published in 1804-5 in Dordrecht, and again recently in facsimile. The final section of the book reproduces archival material of the organs of the Bätz family, including summary references to previous organs in the churches where they worked, and indications of the fate of their own organs after 1849 as well. The book is richly illustrated throughout with old and new photos, facsimiles of manuscripts, maps, charts, original case front plans, — in short, all that one could wish for to enliven an encyclopedic study such as this. A summary in Dutch, German, and English, a bibliography, and indices of (only) names and places conclude the work.

In the author's final verdict on the work of the organ builders Bätz, he mentions the solid, honest craftsmanship which is one of the most important characteristics of all three generations, however much they may differ in details of style. The author can be justly proud of the fact that the quality of his own work, in completeness, organization, and interest, is a match for that of his subjects. How long will we have to wait for an equally competent and extended treatment of Hinsch or Müller?

—Dale Carr

Records



The Artistry of Diane Bish. Ruffatti organ of Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida. Purcell: Trumpet Tune and Air; Dupré: Magnificat I; Widor: Allegro Vivace (Symphony No. 5); Vierne: Carillon de Westminster; Daquin: Noël étranger; Campra: Rigaudon; Mulet: Toccata "Tu es Petra" (Byzantine Sketches). Stereo SCJ771; available from Suncoast Concert Management and Productions, Inc., Box 6374, Clearwater, FL 33518 (\$7.00 + .50 handling).

Diane Bish plays in the virtuoso style which the record jacket leads one to expect and her playing combines with fine engineering to produce what may be the high-fidelity buff's find of the year. The approach is a "Bach on the biggest" one, except that there is no Bach. Given the bravura aspects of Miss Bish's playing, I find it curious, but pleasing, that her renditions of legitimate organ literature are much more exciting than those of the transcriptions. Of the latter, there are only two — the Purcell and Campra pieces — and they are played very straight. However, the performances of the big pieces are very convincing, in the grand manner. The fine opening movement of the Widor *Fifth Symphony* is given a rousing rendition, with an exciting ending. The well-known Mulet *Toccata* (from a suite, the rest of which is undeservedly forgotten) is similar in effect. Given

the large eclectic organ, the Daquin *noël* is fairly stylish; it should be noted that two similar pieces listed on the cover by Dandrieu art not actually included on the disc.

When I received this recording, I wondered what the sound of the 117-rank Ruffatti would be like, and now I find it interesting that it seems more like a big American "classic" organ than any other school. The *Trompette de Fête*, used as a solo stop for the Purcell, is a thrilling big reed. The next piece, Dupré's *Magnificat I*, exhibits a mass of shimmering celestes (never mind, in this case, that it isn't quite what the composer specified — it is lovely, nevertheless, and he probably would have approved). The only peculiar sound comes at the beginning of the *Vierne Carillon*, where actual chimes are heard; it is an amusing effect, but one which does not blend very well and causes notes to have to be repeated which would not otherwise be the case.

The recorded sound is spectacular; the clean stereo separation has no hint of noise or distortion, and this is undoubtedly due to the company's decision to use a full-range processing which allows a maximum of 18 minutes playing time per side. Brief notes on the music are included, as well as the organ specification. As a jacket blurb indicates "... full dynamic range of this recording will be limited only by playback electronics and loud speakers." A true statement.



Mendelssohn: Organ Sonatas Op. 65: No. 2 in C, No. 5 in D, No. 6 in D; Andante with Variations. Thomas Murray at the 1857 W.B.D. Simmons organ in Most Holy Redeemer Church, East Boston, Massachusetts. Sheffield Town-Hall stereo album S-18; available from Sheffield Records, Box 5332, Santa Barbara, CA 93108 (\$6.00 postpaid; S-13 and S-18, complete Mendelssohn sonatas, together \$10.00 postpaid).

Thomas Murray is well-known as a Mendelssohn player and scholar, and this recording is an eloquent statement of his ability. With it, he has made a complete recording of the sonatas; numbers 1, 3, and 4 were the subject of a feature review in this journal, July 1974, p. 9 (as played on the 1854 E. & G. G. Hook at Jamaica Plain).

Comparison of the two albums is interesting, since they are made on different organs. The sound of this 1857 Simmons, the largest remaining by this builder, is entirely appropriate to the music. It is captured here with faithful fidelity, despite the fact that the organ is located only about a mile from Boston's Logan International Airport. It is quite gentle in soft passages, but the full ensemble is exciting.

The music itself is mostly well-known (except the *Andante with Variations*) but seldom well-played. Mr. Murray is the ideal player for this. He tempers a naturally musical style with what is required by the music at any given moment and thus achieves a controlled freedom which makes the music sound natural. It is to be hoped that he continues his recordings of nineteenth century organ music on appropriate instruments.

The record is nicely packaged, with extensive notes by the performer. An insert includes handsome photographs and the specifications.

David McVey/von Beckerath Organ at Pomona College. Marchand: Grand Dialogue (*Deuxième Livre*); Scheidt: Canto Sacra "Warum betrübst du dich, mein Herz"; Clérambault: Suite du deuxième ton. Orion Stereo ORS 77264; available from Orion Master Recordings, Inc., 5840 Busch Drive, Malibu, CA 90265 (\$7.98).

David McVey's first recording was favorably reviewed in these pages (see THE DIAPASON, July 1975, p. 13), and the present disc comes very much in the same tradition. The playing is all very proper and competent — Mr. McVey follows all the correct rules — but it is not very exciting. Nevertheless, there is a clarity here for which we should all strive. The recorded sound is clean, without enhancement from the room. The organ has a typically Germanic sound, slightly on the stark side. It is better than most American organs for the literature played here but the French works, which make up the bulk of the record, fare better in other recordings on French instruments. For this reason, the Scheidt variations make the best musical effect.

The jacket notes include brief statements about the music, as well as the organ specifications. The registrations are also given for each piece.

—Arthur Lawrence



Correction

Mary C. Preston, a finalist in this year's national organ playing competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund, has informed us that she is a private student of Dr. John C. Walker in Palo Alto, California, rather than a student at the Oberlin Conservatory, as listed in the July issue of THE DIAPASON, p. 7. Ms. Preston was formerly a student at Oberlin.

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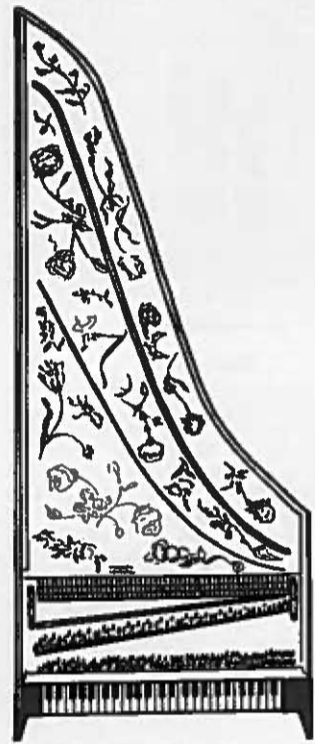
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Saint Mary's College, Notre Dame, Indiana, will host a **Harpsichord Weekend** September 23-25. The program has been designed to appeal to pianists and organists as well as to harpsichordists. Workshops will cover harpsichord technique and harpsichord building and maintenance. Lectures will deal with continuo playing, performing editions of harpsichord music and matters of stylistic interpretation. There will be extensive exhibits of music and instruments from William Dowd, A. H. Dupree, Larry Eckstein, Margaret Hood, Steven Sorli, Todd & Ference, Knight Vernon, E. O. Witt, Keith Hill, and David Sutherland. Concerts — two solo recitals and a closing program of music for two and three keyboard instruments, as well as lighthearted entertainment — will be provided for the participants.

Musicians engaged for the Harpsichord Weekend include Panelope Crawford (Ann Arbor); David Fuller (Buffalo); Martin Haselboeck (Vienna); Larry Palmer (Dallas); and Bruce Gustafson and Arthur Lawrence of the St. Mary's College faculty. For further information and registration, write Department of Music, Moreau Hall, St. Mary's College, Notre Dame, Indiana 46556.



Rosalyn Tureck has become the fourth American woman in Oxford University's nine-century history to receive the honorary degree, Doctor of Music. Miss Tureck, currently visiting Fellow at Oxford's Wolfson College, received the honor on June 22 as part of a day-long festival. Dr. Tureck will celebrate the 40th anniversary of her first all-Bach series in New York City by performing Bach's "Goldberg" Variations twice on October 11 — once at the harpsichord, then, after a dinner break, at the piano.

The International Gaudeamus Competition for Interpreters of Contemporary Music 1977 took place in Rotterdam from the 14-19 April. Fifth prize was awarded to Annette Sachs of Germany for her clavichord performance.

Harpsichord News

The library and musical instrument collection of the late **Edwin M. Ripin** has been purchased by the Boston Museum of Fine Arts. It was presented to the Friends of the Museum at a special musical gathering on April 13. The program included performances by Joan Benson, John Gibbons, and Robert Koff on a Schiedmayer clavichord (1796), a Couchet harpsichord (1681) enlarged by Blanchet (1758) with expressive devices by Taskin (1781), and a Chappuy violin (1778). Arrangements were made by Barbara Lambert, Keeper of Musical Instruments at the Boston Museum.

Virginia Pleasants (London) played this fortepiano recital in Kettle's Yard, University of Cambridge, on June 2: Prelude (Fantasy) and Fugue in C, K. 394, Mozart; Rondo in B-flat, Wq. 58, C. P. E. Bach; Sonata in E-flat, Hob. XVI/52, Haydn; Sonata in C minor, opus 2 no. 3, L. A. Kozeluch; Rondo in G, opus 51 no. 2, Beethoven; Variations on Ein Maedchen oder Weibchen, Four Studies, J. B. Cramer. The instrument, after Matheus Heilmann, was built by Adam Burnett.

Richard Grayson presented a harpsichord recital for the Los Angeles Bach Festival on June 5. Featured were improvisations in the style of Bach.

Malcolm Hamilton played the D Major Concerto of Haydn and the Petite Symphonie Concertante of Frank Martin at a Gala Concerto for the Far Western Regional Convention of the American Guild of Organists, Calvary Presbyterian Church, Riverside, California, on June 29.

Edward Parmentier (University of Michigan) gave this harpsichord recital for the Midwestern Regional Convention of the American Guild of Organists, June 29: Music from Italy — four anonymous dances from a Venetian manuscript (Bib. Merciana, Ms Ital. IV. 1227); a frottola and its intabulation; six pieces from New Intabulation of Dances of Various Kinds for the Arpicordo, Harpsichord, Spinnet or Clavichord, printed by Gardano, Venice, 1551. Music from England — Pavan, from an English manuscript, now lost, Orlando Gibbons; Variations on John, Come Kiss Me Now, John Tompkins; from the Netherlands and Germany — More Palatino, Steenwick and Ballett, Scheidemann (from the Clavier Book of Anna Maria van Eijl, ca. 1671); Variations on the Spanish Pavan, Variations on Under the Green Linden Tree, Sweelinck. The harpsichord, after Andreas Ruckers the Elder, 1640, was built in 1977 by Ann Arbor builder David Sutherland.

Shirley Matthews (Baltimore) played two concerts in New York in June. On June 19, at the Ward-Nasse Gallery in SoHo she played works by J. S. Bach (fittingly enough, this was Father's Day!); on June 22, she played a live broadcast for Station WQXR in its "Artists in Concert" series at midnight including works by Louis Couperin, Bach, and Duphy. Mrs. Matthews also reports that her soundboard painting scheme is particularly successful in California, Australia, and Europe.

The **Ruckers Genootschap** has announced a conference in Antwerp from the 30th of September through the 2nd of October. In the ancient Vleeshuis, home of the Genootschap, there will be an exhibition of original Ruckers harpsichords and copies. Outstanding experts will talk about their own experiences in making copies. A concert of music from the time of Rubens will be given by Gustav Leonhardt, Lucy Van Dael, and Sigiswald and Wieland Kuijken. Interested persons are advised to arrive in Antwerp one day early to see the Rubens exhibition at the Koninklijk Museum voor Schone Kunsten: it closes on the 30th of September.

Louis Bagger was harpsichordist for this program on May 18, one of the Concert Masters series at Saint Stephen's Episcopal Church, Millburn, N.J., and on May 22nd at the Hunterdon High School in Flemington, N.J.: Recorder Sonata in A minor, Handel; Cello Sonata in D Major, J. S. Bach; Arianna, Alessandro Scarlatti; Sonatas, K.217, 218, 219, 220, Domenico Scarlatti; four arias for soprano, oboe, recorder, cello & harpsichord: Flammen der Rose, Meine Seele hort im Sehen, Handel; Höchster, was ich habe (Cantata 39), Mein gläubiges Herze, (Cantata 68), J. S. Bach. The harpsichord: by Richard Cox, Pennington, N.J., after the Ruckers-Blanchet in the Yale Collection.

Music on the South Bank (London) reports that in May Herbert Tachezi was harpsichordist with the Concentus Musicus of Vienna in the Bach A Major Concerto, BWV 1055 (May 1); Lina Lalendi (clavichord) and Berthold Kuijken (flute) presented this program on May 4: Le Rossignol en Amour, Couperin; Suite in E minor, BWV 996, Suite in A minor for solo flute, BWV 1013, J. S. Bach; Sonata in A minor for solo flute, Wq. 132, Abschied von meinem Silbermann'schen Clavier, Wq. 66, C. P. E. Bach; Fantasies in D and D minor for solo flute, Telemann; the Kuijkens, with Bob Van Asperen (harpsichord) played this program on May 5: Bach Sonatas in B minor for Violin, BWV 1014, D Major for viola da gamba, BWV 1028, and Trio Sonata in G for flute, violin, and continuo, BWV 1038; Rameau, Pièces de clavecin en concert, nos. 1, 2, and 4; Trevor Pinnock played the Rameau Pièces de Clavecin (complete) on May 7; Robert Vincent gave this recital on May 10: Pachelbel, Aria Sexta; Bach, Partita I, BWV 825; selections by Rameau: Persichetti, Sonata; L. Couperin, Suite in F; 4 Sonatas by Domenico Scarlatti; and Anne de Buck played this program on May 27: Handel, Suite in F minor; Froberger, Toccata 2 in D minor, Suite 12 in C, Canzona 2 in G minor; F. Couperin, Ordre 21; d'Anglebert, Suite and Variations in D minor, Les Folies d'Espagne.

Katherine Stewart Cooms, student of Larry Palmer, played this Master's degree recital at Southern Methodist University's Caruth Auditorium on June 17: Sonata for Harpsichord, Persichetti; Ordre 13, Francois Couperin; Sonata in F, Hob. XVI/23, Haydn; Concerto in C minor for Two Harpsichords, BWV 1060, Bach (with Deborah Triplett, harpsichord).

Thirty registrants attended a workshop at North Texas State University, Denton, from July 10 through 14. Titled "The Harpsichord: An Instrument for Today" the conference featured master classes by North Texas faculty members Charles Brown, Dale Peters, and guest faculty Larry Palmer and Richard Kingston. The opening concert, "Harpsichord Plus" consisted of Concertino for Harpsichord and Strings (1934), Walter Leigh (Larry Palmer); Concert 4, Pièces de clavecin on concert, Rameau (Charles Brown); Cantilena and Capriccio for Violin and Harpsichord (revised 1970), Pinkham (violinist James Larch and harpsichordist Dale Peters). After intermission the three harpsichordists joined a string ensemble for Concerto in C Major for Three Harpsichords, BWV 1064, J. S. Bach.

Each evening during the workshop one faculty member presented a recital. On Monday, July 11, Larry Palmer played Prélude non mesuré in F, Tombeau de M. Blancrocher, Louis Couperin; Le Tombeau de Stravinsky, Shackelford; Prélude in B minor, Passacaille in B minor, Francois Couperin; Continuum (1968), Ligeti; Les Quatre Nations, Armand-Louis Couperin; Sonata, Persichetti; Prelude and Fugue in A minor, BWV 894, Bach. In addition to the university's 2-manual instrument by Richard Kingston, Dr. Palmer used his 2-manual harpsichord by John Shortridge (after Jacquet). On Tuesday, July 12, Dale Peters played Fantasia in C, Krieger; Toccata in G, Reinken; Suite VII in E minor, Froberger; Sonata in D, Hob. XVI/37, Haydn; Short Sonata 3 (1972), Karl Miller; Sonatas, K. 261, 262, 454, 455, 544, 545, Scarlatti. On Wednesday, July 13, Charles Brown played a program of Inventions by J. S. Bach and others, during which he played all of Bach's Sinfonias (three-part Inventions). The "other" works on this fascinating program were: Introduction, Explorations and Interlude from Suite, opus 100, Alexander Tcherépnin; L'Entretien des Dieux, Chambonnières; Interlude and Rondo from Partite, Pinkham; Invention, opus 41a, Alon Stout; L'Entretien des Muses, Rameau; and Nach Bach, Rochberg. On Wednesday, Linda Hoffer of Dallas presented a mini-recital as part of the workshop activities; playing her fine new Dulcken copy by Richard Kingston, she presented this program: Prelude and Fugue in C, BWV 846, Bach; Ralph's Pavane (Howells' Clavichord), Howells; Mein junges Leben hat ein' End, Sweelinck.

Lyle Hecklinger played these selections at the harpsichord in a concert for organ and harpsichord at St. Paul's Lutheran Church, Toledo, on May 22: Sonatas, K. 219, 220, D. Scarlatti; from Clavierübung, Part III: Allein Gott, BWV 675, BWV 677, and Christ, unser Herr, BWV 685; Concerto V for Two Keyboard Instruments, Soler; and Concerto for Celesta and Harpsichord Soli (1971), Pinkham.

Thomas Zachacz, student of Denise Restout, played this junior recital at the State University of New York at Purchase on May 24: Le Moutier, Chambonnières, with double by Louis Couperin; "French" Suite in B minor, J. S. Bach; L'Entretien des Muses, Les Sauvages, Rameau; Pavane Dolorosa, Peter Philips; La Visionnaire, Le Monflambert, La Muse Victorieuse, Francois Couperin; three sonatas, Scarlatti; Deux Improptus, Martinu. The instrument, a concert harpsichord by Kurt Wittmayer.

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An exhibition, *L'Europe du Clavecin*, was on view during June and July in the Palais Lascaris, Nice, in memory of the English harpsichord maker, Thomas R. C. Goff. Included were instruments and souvenirs of Mr. Goff and instruments (from the 15th through the 18th centuries) from the collections of Michael Thomas and the Conservatoire of Nice.

Dana Ragsdale (University of Southern Mississippi, Hattiesburg) gave this program at Texas Woman's University, Denton, on July 28: *Les Baricades Mysterieuses*, *Le Carillon de Cithère*, *Le Tic-Toc-Choc*, *Couperin*; *Partita in E minor*, Bach; *Continuum*, Ligeti; *Rappel des Oiseaux*, *Gavotte and Variations*, two *Menuets*, La Poule, Rameau; *Sonatas*, K. 514, 27, 299, 485, Scarlatti. The instrument, a 2-manual Flemish double by William Post Ross.

Hilda Jonas, recently moved from Cincinnati to California, now conducts her musical activities from her home in San Francisco. In addition to concertizing in California, she has just returned from concerts in Israel and Europe, where the outstanding event was a concert in the Empire hall of the Esterhazy palace in Eisenstadt (Austria) where Haydn was once employed.

Lucille Wallace, the pianist and harpsichordist, died in London on March 21st; she was 79. She studied at the University of Vienna and under Boulanger, Landowska, and Schnabel. She made concert appearances and recordings as a harpsichordist, but retired early and devoted herself to furthering the career of her husband, pianist Clifford Curzon.

The twelfth *Festival Estival de Paris* included four events of interest to harpsichordists and early music enthusiasts: a master class, "From Fortepiano to Pianoforte" given by Jorg Demus (July 19-25); "Harpsichord Making and Kit Assembling," led by Pierre Dumoulin and Jean-Luc Charnoz (August 6-31); a master class "The Baroque Violin," offered by Marie Leonhardt (16-26 August); and the third harpsichord competition (16-20 September). [Details of this competition were listed in *THE DIAPASON* for November, 1976.]

This year's *Week of New Musical Works* in Prague included a performance of *Concerto for Harpsichord and Chamber Orchestra* (1975) by Viktor Kalabis (April 2, at Smetana Hall).

Keith E. Thompson, student of Larry Palmer, played this guest recital in Caruth Auditorium, Southern Methodist University, on July 17: *Prelude a l'imitation de M. Froberger*, Louis Couperin; *Walsingham*, Byrd; *Toccata 2*, Frescobaldi; *Prelude and Fugue in E-flat*, BWV 852, Bach; *Sonatas*, K. 263, 264, Scarlatti; *Sonata in D Major*, W. F. Bach; *Toccata in G*, BWV 916, Bach. He was joined by Charles Lang, viola da gamba, and William Rees, baroque flute, for *Pièces de clavecin en concerts*, Suite 4, Rameau.

Maïta Grossman, student of Willis Bodine, played this degree recital at the University of Florida, Gainesville, on July 10: *Alman*, *The Fall of the Leaf*, Pearson; *Galiarda*, Byrd; *Preludes 2 & 3*, *L'Art de Toucher le Clavecin*, Couperin; *Le Rappel des Oiseaux*, Rameau; "Italian" *Concerto*, BWV 971, Bach; *Sonata*, K. 44, Scarlatti; *Sonata in D*, Haydn; *Peasant Dance*, Bagpipe, from *Mikrokosmos V*, Bartok; *Poco Allegro*, *Cinq Etudes*, *Ton de Lœuw*. The harpsichord: by Eric Herz, 1967.

Finchcocks (Kent) is an estate acquired in 1971 by **Richard Burnett and Derek Adlam** as a center for the making, restoring and study of historical keyboard instruments. Their workshops are on the grounds, and the house (dated 1725) contains a fine collection of early instruments. From July 1 to August 29 the house has been open from 2 till 6 p.m. Exhibition of the keyboard instruments and demonstrations by professional museums took place at 3 and 4:30 each day. Demonstrators included Derek Adlam, Richard Burnett, Kenneth van Barthold, Ruth Dyson, Sharon Gould, Helen Hollis, and Virginia Pleasants. Recitals included those of Ameryllis Flemis (violin) and Richard Burnett (fortepiano) on June 11; Howard Shelley playing Viennese fortepianos (September 3); a harpsichord and fortepiano recital by Derek Adlam and Colin Tilney (September 10); and "The Undiscovered Land," a program of the countryside in words and music with Gabriel Woolf (reader) and Richard Burnett (fortepiano) on September 11. Here's another stop for the itinerary of one planning a British journey! Information about future events is available from Mrs. Richard Burnett, Finchcocks, Goudhurst, Kent TN 17 1HH, England.

Ton Koopman (Amsterdam) was harpsichordist for the Sydney Organ Society (Australia) on May 6. He played an instrument by Rainer Schuetze in this program: "French" Suite 3, *Chromatic Fantasy and Fugue*, Bach; *Paduana Lachrimae*, Sweelinck; *Chaconne in C*, Louis Couperin; *Sonatas in D minor and C*, Soler.

Next season, in May 1978, American harpsichordist **Robert Edward Smith** has been invited to perform in Melbourne's Autumn Festival of Organ and Harpsichord.

The *English Harpsichord Magazine*, volume 1 number 8 (April 1977), contains a short interview with Ton Koopman; Richard Lester's "The Performer's Approach to Scarlatti"; "The Claviorganum in England" by Stephen Wessel; "Tuning and Temperaments" by Roy Truby; "Inscriptions on Harpsichords" by Edgar Hunt; and various reviews and communications.

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

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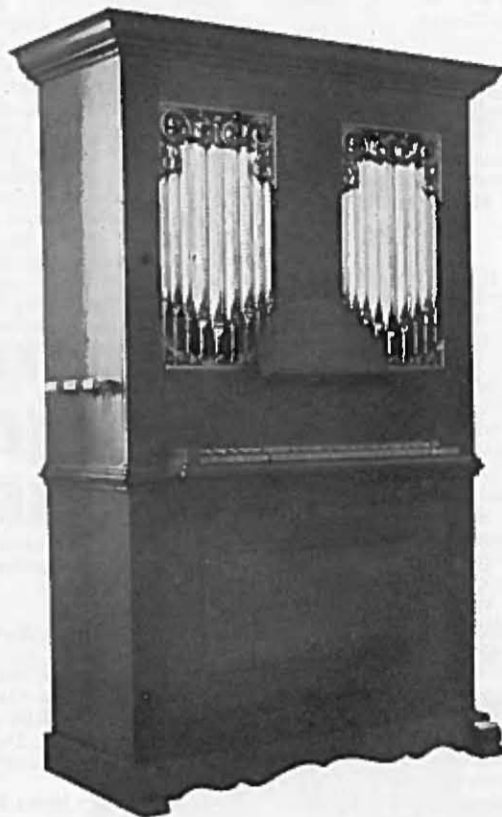
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(Continued from p. 1)

LARRY PALMER, harpsichord. L. Couperin: Unmeasured Prelude in F Major, Tombeau de M. de Blancrocher; Duphy: La Forqueray; Persichetti: Sonata, Op. 52; Howells: De la Mare's Pavane, Hughes' Ballet (Lambert's Clavichord); J. S. Bach: Prelude and Fugue in A Minor, BWV 894. St. George's United Methodist Church.

FREDERICK SWANN, organ; **LOUISE NATALE**, soprano. Karg-Elert: Symphonic Chorale "Ach bleib' mit deiner Gnade"; Sowerby: Passacaglia (Symphony in G Major); Weinberger: The Way to Emmaus. St. Peter's Episcopal Church; 3-manual 1933 E. M. Skinner/1973 Birchall.

Larry Palmer played a superb harpsichord recital under nearly impossible conditions. A thunderstorm could not have been anticipated, but the elevated trains which went by every few minutes — blowing their whistles — just outside the windows should have precluded the use of this 1763 church for a harpsichord program. That Dr. Palmer was asked to play a 1972 French-double Dowd sounds fine on paper, but the instrument in question belongs to Independence Hall where it is not cared for, and it was not in good playing condition.

Those who sat close to the performer and who knew the music well enough to mentally supply the inaudible passages perceived sensitive and technically proficient playing. Especially noteworthy was Palmer's sensuous rendition of Duphy's *La Forqueray* and the unharried energy of Bach's *Prelude and Fugue in A Minor* with an interpolated adagio, paralleling Bach's own better-known version of this work: the *Triple Concerto* for solo flute, violin and harpsichord with orchestra (BWV 1044). This performer's special sympathy for the twentieth-century repertoire was also well-demonstrated in the program, particularly in the crisp playing of Persichetti's *Sonata*.

Since it occurred at the same time, Frederick Swann's recital could not be reviewed. It is said to have been a well-played program, despite the fact that the organ gave trouble. —B.G.

DANIEL ROTH, organ; **RITTENHOUSE BRASS QUINTET**. Dukas: Fanfare (La Peri); Saint-Saëns: Prelude and Fugue in E-flat Major; Frackenpohl: Brass Quintet; Widor: Intermezzo (Symphonie VI); Vierne: Symphonie II, Op. 20; Ewald: Quintet in B Minor; Dupré: Poème héroïque (Verdun), Op. 33; Roth: Improvisation; (encore) J. S. Bach: Fugue in G Minor, BWV 542. Philadelphia Academy of Music; 3-manual 1960 Aeolian-Skinner.

This concert had first been conceived as an occasion to hear The Philadelphia Orchestra, featuring the first performance of an organ concerto, with Simon Preston as soloist. When these plans went awry, other orchestras were considered, and the ICO announced in pre-Congress publicity that such a concert would be played by the Pittsburgh Symphony Orchestra, but this also was not to come to fruition. Thus it was that the Rittenhouse Brass Quintet was engaged to share a program with Daniel Roth in the plush concert hall of the Academy of Music (Simon Preston played a solo recital later in Washington). The Rittenhouse Quintet is an ensemble of professional musicians who performed with precision and polish — but a symphony orchestra they are not.

Daniel Roth's program was, on the whole, not a successful affair. The organ at the Academy is a large 1960 Aeolian-Skinner of three manuals and 69 stops, complete with cardboard façade pipes and an electronic 32'. Most of it rolls off stage with the console when it is not in use, and according to *The AGO Times* it is now slated to be discarded in favor of an electronic instrument. Some of the evening's problems might be attributed to the fact that the instrument and console were not moved into concert position until the time of the actual public performance and that there were a few mechanical failures in the combination action. In any case, the sound of the or-

gan as we heard it Monday night was unspeakably ugly, particularly during the unsettled playing of the opening organ work by Saint-Saëns. The Widor selection and the fast portions of Vierne's *Symphonie II* gave ample proof of Roth's prodigious technique. Some of the pauses which interrupted the flow of the *Symphonie* might have been more tolerable when veiled by acoustics of a cathedral, but here they were bothersome. The concert provided an opportunity to hear Dupré's *Poème héroïque* for brass sextet (three trumpets, three trombones, here rearranged), snare drum, and organ, and it is an effective work. Roth's improvisation was a fugue on a brief three-phrased subject which had been submitted by an unidentified individual. Roth elaborated on the theme with skill and flair, creating the best moments of the concert. The choice of a Bach fugue (from the *Fantasy and Fugue in G Minor*) for an encore to this program was curious and it did not work, although Roth played it with virtuosic speed. The fundamental problem with the evening was that it was an archetypal example of the wrong music on the wrong organ. The dismal sounds of this instrument in a dead hall simply cannot carry quantities of music in the style of Vierne, Widor, Saint-Saëns, and Dupré. The same program played by Mr. Roth at the Cathedral-Basilica of S. S. Peter and Paul might have been quite a happy occasion; as it was, the talented young Frenchman did not have a good night. —B.G.

TUESDAY, AUGUST 2

BERNARD ROSE, lecture. "Some Aspects of the English Choral Tradition."

PETER HURFORD, lecture. "Whither the Organ Next? The effect of cross-fertilization of old and new in today's live organ art."

HERMANN BERLINSKI, lecture. "Historical Elements of Jewish Music."

Mr. Hurford is a man of wit and charm, and he frequently delighted his audience with these qualities. He opened his remarks by explaining that he was going "to talk about the obvious because these things need to be brought to the fore from time to time." That is what he did. He told several amusing anecdotes and wandered into a few interesting digressions, including the importance of tracker action to sensitive performance. He also gave his ideas about articulating musical lines, stating a rule-of-thumb that any phrase must begin with at least two legato notes. Unfortunately, he had not really gotten around to the printed topic when he was asked to stop — he was under the impression that the talk was to last two hours rather than one. He did speak about organ playing as a "live art," but not about the rest of the title. —B.G.

Since the scheduling of several lectures simultaneously meant that some could not be covered for this report, I elected to go instead to the meeting of the International Coordinating Committee for Organ History and Preservation, at which Albert F. Robinson presided. Although only a few people were present, I have the feeling that it may have been a significant occasion, since those who came to the meeting were all quite interested and made it clear that such a committee should be continued. This committee, which has been largely the work of Dr. James Boeringer, is now being given the opportunity to expand into an International Organ Society for History and Preservation. Since such a group has the potential of considerable importance, all interested persons who were not at the meeting are urged to contact Dr. Boeringer. A notice regarding this is printed elsewhere in this issue. —A.L.

HEINZ LOHMANN, lecture. "Interpretation of Reger's Organ Works."

PETER LA MANNA, lecture. "The Present Status and Trends of Music in the Roman Catholic Church."

Mr. Lohmann's presentation was in marked contrast to that of the preceding hour. The West Berlin organist and editor was meticulously organized and covered his stated topic in a very serious manner. He felt constrained to read an English translation of a text which he had prepared in German, and this proved to be a rather lifeless format.

Mr. Lohmann pointed out the relatively minor role that the organ played in Reger's life, a fact which we organists often forget because the organ works are played so frequently in comparison to the more numerous pieces for other media. In view of Reger's limited activity as an organist, Lohmann argued for a degree of freedom in approaching the organ scores, citing examples in which the profusion of details on the page causes more confusion than anything else. He quoted Reger to support this perspective: "I demand the impossible in order to achieve the possible." The bulk of the lecture consisted of a point-by-point discussion of how the interpreter should approach the elements of Reger's style (timbre, tempo, etc.). The comments were mostly general rather than specific, but were well-reasoned. —B.G.

DANIEL ROTH, lecture. "How to Approach Cavallé-Coll Sonorities in Works by Franck, Widor and Vierne."

Mr. Roth spoke in a polished and urbane manner to an overly-full room, which was an apparent indication of the general interest many had in this topic. Although the name of Cavallé-Coll is fairly well-known outside France, the actual sonorities of his instruments are not, and they are extremely important to the understanding of the whole romantic French organ tradition. Mr. Roth gave interesting background on the low levels to which organ music had sunk in France after the Revolution, and then went on to explain how virtually all the French school was inspired or influenced by Cavallé-Coll. The main thrust of his lecture, however, dealt with the actual sounds and this was largely negated by the fact that the record player provided him did not even qualify as low-fidelity. This was a pity, since Mr. Roth had copious examples, carefully chosen from recordings which are not commonly available in this country. As it was, we had to settle for hearing rather poor reproductions of the flutes, celestes, fonds d'orgue, and anches for which such organs are famous, and leave the rest to the imagination. As with his recital the previous evening, I left hoping for another occasion at which he might be given better circumstances in which to play or speak. —A.L.

RAYMOND DAVELUY, organ. Cabena: Sonata Festiva; Daveluy: Chorale Preludes "Herzlich thut mich erfreuen" (cantus firmus in soprano, cantus firmus in tenor), "Valet will ich dir geben" (cantus firmus in bass, ripieno), "Herzlich thut mich verlangen." St. Paul's Episcopal Church, Chestnut Hill; 3-manual 1956 Aeolian-Skinner.

Mr. Daveluy's program, devoted to contemporary Canadian organ music, showed styles of writing which are competent and generally conservative, but which are also basically derivative of their European forbears. Cabena's three-movement *Sonata Festiva* made a joyful opening and displayed a French-sounding harmonic style. The performer's own works were more Germanic in sound; carefully-crafted in a neo-baroque idiom, they tended to be rather predictable. The chorale-preludes, relatively short, were pleasant to hear, but I found the three-movement *Sonata No. 3* a bit too long to sustain interest. The performances were presumably authoritative and the organ showed what good Aeolian-Skinner sound of the recent past ought to be. —A.L.

JANET DUNDORE, carillon. Franzen: Prelude and Fugue; 't Hart (arr.): My Lord, What a Morning; Barnes: Prelude; van den Gheyn: Preludium X. **HEINZ LOHMANN**, organ. J. S. Bach: Passacaglia in C Minor, BWV 582; Jöns: Zystan II (1977); Reger: Variations and Fugue on an Original Theme, in F-sharp Minor, Op. 73. St. Thomas' Episcopal Church, Whitmarsh; 3-manual 1964 Casavant.

The Daveluy and Lohmann programs were each played twice, to alternating groups of registrants. Janet Dundore's carillon recital served as a very pleasant interlude between the two, and it was an ideal day to stand outside to hear the music she played. The Barnes and van den Gheyn pieces were especially good demonstrations of both the compositional techniques and this performer's ability.

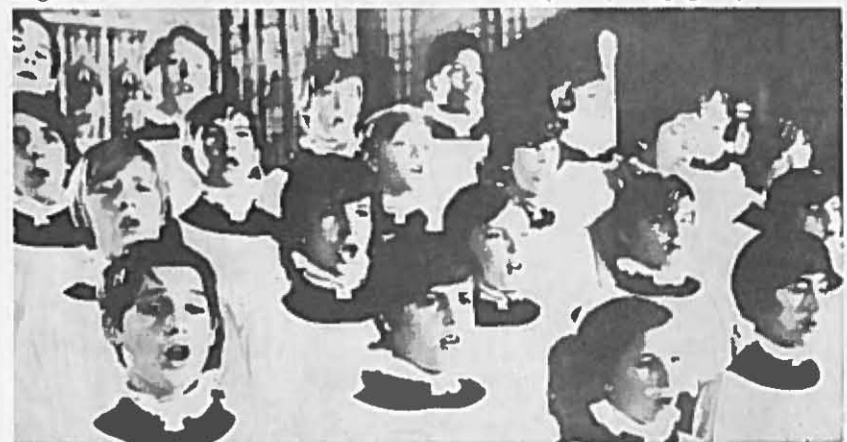
Once inside, we were greeted by the charming painted angels which waft up around the exposed organ pipes behind the rood screen. Mr. Lohmann played very competently, but I found his Bach playing both surprising and disturbing, especially since he is a prominent Bach editor. The *Passacaglia* was overly articulate, with registration changes every variation; this had the effect of completely breaking up the piece, destroying the line and sense of drama. I sincerely hope that this is not an indication of some new German school of performance, since it takes us right back to the pre-war style which so many have worked to shake. The survival of the work more or less intact proves simply that it, like a Beethoven symphony, is capable of being performed many different ways.

Once past the Bach, the program picked up considerably. It was a pity that Mr. Lohmann didn't play the two contemporary pieces on the program which he cancelled, rather than the Bach, because the third new piece, which he did play, was most interesting. Entitled *Zystan II* and dedicated to him, it was relatively short and dissonant; perhaps its most striking feature was the sounding of the *Dies Irae* chant in parallel clusters, with a rather wild accompaniment. The Reger is, even in the best of circumstances, a long piece; here, it was given a sympathetic performance, much in the same style as Mr. Lohmann's numerous Reger recordings. —A.L.

Festival Service; **ST. THOMAS CHOIR OF MEN AND BOYS** (New York City); **JUDITH HANCOCK**, director; **R. WESLEY MCAFEE**, organ. Howells: Magnificat and Nunc Dimittis (St. Paul's Cathedral); Naylor: Vox dicentis. Church of St. Francis de Sales; 4-manual 1907 Haskell/1977 Buckley.

The Church of St. Francis de Sales proved to be a fine location for the festival service that evening. Judith Hancock was the able choral director, and she drew a beautiful pure sound from the choir of men and boys. Such a group seems especially at home in post-Victorian English music and their choral sound is in the best of the English traditions. It is never forced or harsh and was especially beautiful in the *Magnificat* and *Nunc Dimittis* (where a melisma on "glory" is particularly resplendent) of Howells. The large organ was effectively handled, managed by Wesley McAfee, and the full congregation joined in enthusiastic singing of the hymns. The anthem *Vox dicentis* was especially interesting, since

(Continued, page 12)



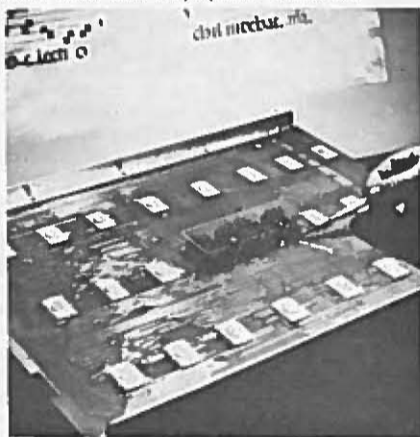
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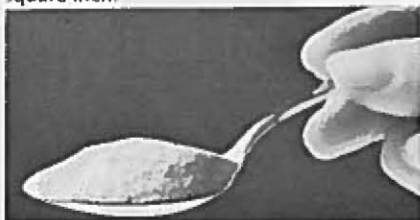
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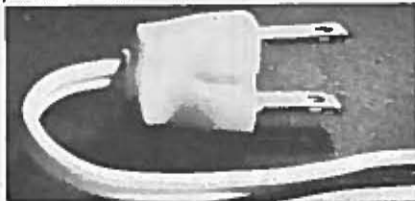


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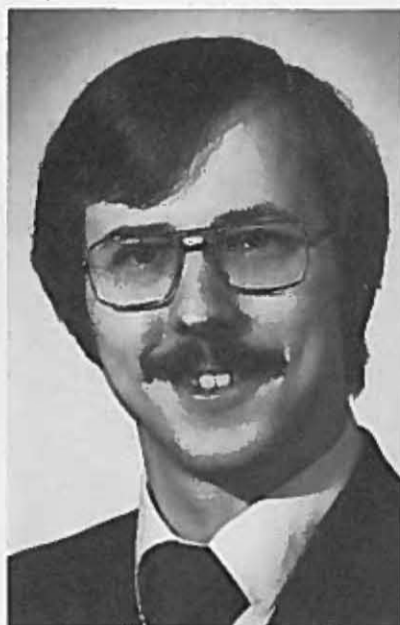
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Appointments



Calvert Johnson has been appointed to the faculty of Northeastern Oklahoma State University (Tahlequah) beginning this fall. His teaching duties will include organ, piano, and music theory. He was formerly director of music at First United Methodist Church of El Dorado, Arkansas.

A native of Denver, Colorado, Dr. Johnson has performed widely in the United States, Latin America, and Europe. He is a graduate of Kalamazoo College and Northwestern University. In 1974-75, he studied on a French Government Fellowship, with Xavier Darasse in Toulouse. His writings on Guilman appeared in the May and June issues of this journal.

Ann Guetzlaff Anway has been appointed organist at Second Presbyterian Church, Roanoke, Virginia, effective September 15. Mrs. Anway received her bachelor's and master's degrees from the University of Northern Iowa, and is currently completing work on the DMA degree at the Eastman School of Music, where she is a student of Russell Saunders.

Thomas R. Jones has recently assumed duties as director of music at Court Street Church (United Methodist) in Flint, Michigan. He previously served as minister of music at the Abington, Pa., Baptist Church and as music director of Temple Shalom, Levittown, Pa. Mr. Jones is a graduate of Wilkes College, Wilkes Barre, Pa., and Trenton State College, Trenton, NJ, where he majored in organ performance and choral music. His duties at the Court Street position include direction of the church's vocal and handbell choirs, as well as supervision of an extensive Sacred Music Series, beginning in September.



Mark A. Brombaugh has been appointed to the faculty of Westminster Choir College, Princeton, New Jersey, as instructor in organ and harpsichord. He received the BMus degree from Oberlin College, the MMus degree from the University of Louisville, the MMA degree from Yale University, and is in the DMA program at Yale. Mr. Brombaugh was the recipient of the Charles H. Ditson music scholarship and the Julia R. Sherman prize for organ study and organ playing at Yale. His organ teachers have included Garth Peacock, David Boe, Melvin Dickinson, and Charles Krigbaum, and his harpsichord teachers have been Fenner Douglass and Richard Rephenn.

David McVey has been appointed visiting assistant professor of organ at the University of Cincinnati College-Conservatory of Music for 1977-78. He comes to the Ohio city from Pomona College in Claremont, California, where he has been college organist and a faculty member. He is a graduate of the University of Michigan and has recorded for the Orion label. He is under the management of Artist Recitals.



Frederick Burgomaster has been appointed organist-choirmaster of Christ Church Cathedral, Indianapolis, Indiana, effective September 1. He succeeds David Koehring, who has assumed a similar position at St. Luke's Parish, Long Beach, California.

A graduate of Drury College and the Union Theological Seminary School of Sacred Music, he received the DMus degree [with Distinction] from the University of Southern California, Los Angeles. Dr. Burgomaster has twice been the recipient of Fulbright scholarships for European study. He leaves Buffalo, New York, where he has been organist-choirmaster of St. Paul's Cathedral for the past nine years.

Dr. Burgomaster, his wife, and two children will arrive in Indianapolis immediately following the third tour of his present cathedral choir to sing in England. In his new situation, he will also assume the duties of music director of Cathedral Arts, Inc., which sponsors musical and other cultural programs in the downtown area of the Indiana capital.



Robert F. Bates has been appointed organist-choirmaster at St. Michael's Anglican Church in Paris, effective August 21. He leaves a position as organist of the First Presbyterian Church, Dallas, Texas.

Mr. Bates, 25, has recently completed a graduate degree in organ performance at Southern Methodist University, where he was a student of Dr. Robert Anderson, and a teaching fellow in music theory. He is a native of Detroit, Michigan, and received his undergraduate degree at Wayne State University, where he studied with Ray Ferguson. He won first prize in the 1976 Fort Wayne competition and was a finalist in the Chartres competition the same year. He was also a featured recitalist at the recent national convention of the Organ Historical Society. In Paris, he will be a student of Marie-Claire Alain.



John Rose has been appointed organist of Trinity College, Hartford, Connecticut, beginning in September. He succeeds to the organ tradition established at the 154-year old school by Clarence Watters, organist emeritus. In addition to duties as college organist, Mr. Rose will serve as director of chapel music and give organ instruction. He has served for the past nine years as cathedral organist in Newark, N.J., and is represented by Arts Image Ltd.

Eileen J. Nelson has been appointed director of music at First Lutheran Church, Albert Lea, Minnesota. She received her bachelors and masters degrees in organ from the Juilliard School in New York City, where she has been a free-lance musician for the past six years. Ms. Nelson's new duties will include directing seven choirs, developing a choir school, and inaugurating a concert series.

Bruce Gustafson has been appointed organist of the First Church of Christ, Scientist, in Elkhart, Indiana, effective August 1. He will continue as assistant professor of music at Saint Mary's College, Notre Dame. A biography and portrait of Dr. Gustafson appeared in the October 1976 issue of THE DIAPASON.

Paul Wohlgenuth has been named chairman of the fine arts department at Oral Roberts University, Tulsa, Oklahoma. He was formerly president of the Choral Conductors Guild and music department chairman at Biola College in La Mirada, California. Dr. Wohlgenuth is a graduate of Tabor College, Emporia Kansas State College, and the University of Southern California. He has served as coordinator of church music and professor at ORU since 1976.



John T. Longhurst, associate professor of music at Brigham Young University in Provo, Utah, has been appointed a staff organist at the Mormon Tabernacle in Salt Lake City. Because of the new assignment, he will carry a reduced teaching load in organ and theory but remains carillonneur at the university.

Dr. Longhurst received his DMA degree from the Eastman School of Music in 1970. Prior to that, he received bachelors and masters degrees in music at the University of Utah, where he studied with Alexander Schreiner, chief Tabernacle organist. He holds the FAGO degree and is chairman of organ music for the Church Music Department, Church of Jesus Christ of Latter-day Saints.



Donald E. Renz has been appointed organist-choirmaster at All Saint's Episcopal Church in Pontiac, Michigan, beginning September 1. Mr. Renz earned bachelors and masters degrees in music education from the University of Michigan and taught public school music in Dearborn Heights and Northville for two and one-half years. He is currently completing an MM degree in organ performance at the University of Michigan, studying with Marilyn Mason. His previous organ study was with Mary Stubbins, Robert Glasgow, and Donald Williams.

Robert MacDonald has been named director of music and organist at the Cathedral of the Sacred Heart in Newark, New Jersey, where he succeeds John Rose. Previously Mr. MacDonald was associate organist-choir director at the Riverside Church in New York City. He is a graduate of Boston University and the New England Conservatory of Music, and holds the AAGO degree. A past dean of the New York City AGO chapter, he will continue as organist and music director at the Interchurch Center there.



Richard Heschke has been appointed to the music faculty at the University of Iowa, Iowa City, where he succeeds Gerhard Krapf who has retired. Dr. Heschke leaves Louisiana State University in Baton Rouge, where he has taught since 1968. He is a graduate of the Eastman School of Music, is widely known as a recitalist, and is represented by Arts Image Ltd.

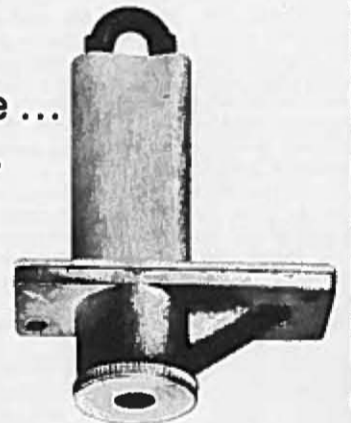
Balcom and Vaughan Pipe Organs of Seattle, Washington, has announced the appointment of Rene Marceau as administrative assistant to the president. Mr. Marceau received his undergraduate degree at Loyola University of Los Angeles and his master's degree in organ and church music from the University of Southern California. He has studied organ with David Britton and Ladd Thomas, and leaves a position as organist-choirmaster of St. Mary Magdalene Catholic Church in Los Angeles. His new responsibilities will be to coordinate the business activities of the firm and assist in the design of new organs.



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(Continued from p. 8)

it is a lengthy unaccompanied work having divided parts, dating from the turn of the century. The Rev. Dr. John Andrew, rector of St. Thomas, delivered a homily that was much to the point of work in church music. Gerre Hancock, the director of the choir who is currently recovering from serious surgery, was present and shared the accolades with his wife. —A.L.



Odile Pierre

ODILE PIERRE, organ. Dupré: Prelude and Fugue in B Major; Saint-Saëns: Prelude and Fugue in B Major; Roger-Ducasse: Pastorale; Franck: Grand pièce symphonique; (encores) Dupré: Prelude in B Major; Widor: Toccata (Symphonie V). Church of St. Francis de Sales.

On the surface, this was an impressive recital. Mme Pierre played a program the style of which suits her well; a large crowd was present, eager to hear her after the lovely service; and the acoustical situation was favorable, thus enhancing the substantial organ in the rear gallery. The Dupré *Prelude and Fugue* made a splendid beginning, with full, impressive sound. In place of the scheduled *Pièces de fantaisie* selections by Vierne, we heard another prelude and fugue, this time by Saint-Saëns. It was a pleasant, but easily forgettable work, with an unlikely fugue subject. The *Pastorale* is a big work, one in which soft, lyrical passages give way to thundering ones. Some of the soft passages were marred by the sound of passing traffic, but the thundering places made the desired effect. The *Grand pièce symphonique*, one of Franck's masterpieces, requires attention both to detail and to the overall flow to make it musically successful.

It was in the Franck that Mme Pierre was the least convincing. The sectional nature of this work was all too apparent, with lengthy pauses for registrational changes impairing the flow that it ought to have had. Perhaps this player had not had enough time at the instrument, or perhaps she encountered trouble while she played, but the end result, to my ears, was the impression of a good player who was not reaching her potential. To a lesser extent, the same problems plus a few technical slips were present in the Roger-Ducasse piece. A few days later, several of the same pieces were heard in much more convincing performances by the finalists in the playing competition, when nerves, limited practice time, and an organ of Germanic style might have been expected to produce the opposite results.

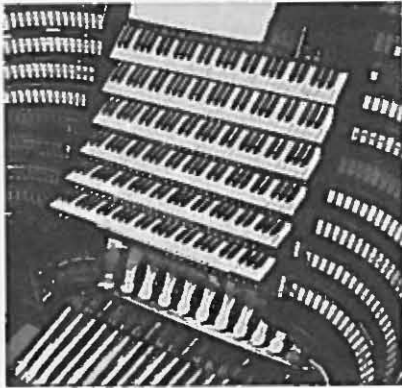
As it was, the audience was enthusiastic with its applause, and the opening prelude was repeated for an encore. The second encore, a memorized rendition of the famous Widor *Toccata*, revealed Mme Pierre's best playing of the evening. —A.L.

WEDNESDAY, AUGUST 3

KEITH CHAPMAN, organ. Reger: Introduction and Passacaglia in D Minor; Handel: Allegro (Concerto No. 4 in F Major); Chapman: De Profundis; Debussy: Arabesque No. 1; Moussorgsky: Baba Yaga, Great Gate of Kiev (Pictures at an Exhibition); (encore) Marcello: The Heavens Declare. John Wanamaker Store; 6-manual 1904 Los Angeles Art/1912-30 Wanamaker.

For organists, Philadelphia surely brings one association to mind immediately: the inimitable Wanamaker

Store organ. Marcel Dupré is said to have preferred this instrument over any other save his own beloved St. Sulpice organ. The congress was admitted to the store an hour-and-a-half before business hours to hear an excellent demonstration of the mammoth instrument by Keith Chapman, the official organist there. All of the stops are in working order and they comprise what is probably the most orchestral organ in the world. Even original organ music, such as Reger's *Introduction and Passacaglia*, sounds "orchestrated" here. Smoothly manipulating the giant without combination action, Chapman played with tasteful theatricality. Many people were surprised to find that the roaring monster (which it truly is) also can produce beautiful "legitimate" individual sounds. Chapman's own *De Profundis* was played in memory of Garnell Copland, whose tragic death shocked the organ world last winter. Undoubtedly the most effective selection was the large portion (more than was listed in the program) of Moussorgsky's *Pictures at an Exhibition*, presumably arranged by Chapman. Complete with tolling bells, it merited and received an encore. —B.G.



Console of Wanamaker Organ

Improvisation competition. **TIMOTHY E. ALBRECHT**, **DAVID J. HURD, JR.**, **CHARLES J. YANNER-ELLA**, organists. **GERALD BALES**, **PAUL MANZ**, **BERNARD ROSE**, judges. St. Monica's Church; 3-manual 1975 Reuter.

The two competitions were among the most outstanding events of the whole congress and they were certainly the most efficiently run. Having an interested audience present heightened the excitement that is naturally produced by such an occasion, and all three of the improvisation finalists were spurred on to distinguished performances. Each was allowed five minutes to play a free extemporization, five minutes for an improvisation or prelude on a given hymn tune, and five minutes in which to improvise a fugue or contrapuntal-type piece, also on a given subject. Each contestant played without his identity being announced, and all were hidden from the sight of the judges. None was allowed to hear the others. All were given the same themes: Richard W. Dirksen's *Vineyard Haven* (reproduced in the program book, for the final service) for the hymn, and a brief triple time fugue subject in C minor, of unidentified origin.

It was fascinating to hear three different solutions, in succession, to the same musical problems. All were good and all made effective use of the organ. All three players were young men.

Charles J. Yannerella played first, and he was the only one who based his "free" extemporization on a cantus firmus, *Veni creator*, treating it as a French-style fantasy. His hymn-tune improvisation was in the style of a partita, while his fugue was robust in nature, with quick pacing and a 6/8 feeling. There was a nice use of the theme in augmentation at the end. Mr. Yannerella was later declared winner of the second prize, \$500.

The second contestant was David J. Hurd, Jr., who played his opening extemporization in toccata style. His treatment of *Vineyard Haven* was in free fantasy style, with some variation of the theme itself. His fugue was quite similar to that of the first contestant, but perhaps more skillfully organized, in three sections. He was later declared the first-prize winner, and was awarded the \$1000 prize at the banquet. Mr. Hurd is on the faculty of the General Theological Seminary in New York



Intermission at Improvisation Contest

City, where he is organist and director of church music. He has studied at the Juilliard School, at Oberlin College, and at the University of North Carolina; his organ teachers have been Bronson Ragan, Garth Peacock, Arthur Poister, and Rudolph Kremer.

The final contestant was Timothy E. Albrecht. His initial improvisation was, for me, the most colorful one of the morning. Quixotic and disjunct, it opened and closed with arabesques and made imaginative use of registration. His improvisation on the hymn-tune was much more an introduction for singing than a separable prelude. His fugue was the weakest of the three, treating the subject in a more ponderous manner and relying on a fair amount of repetition and sequence.

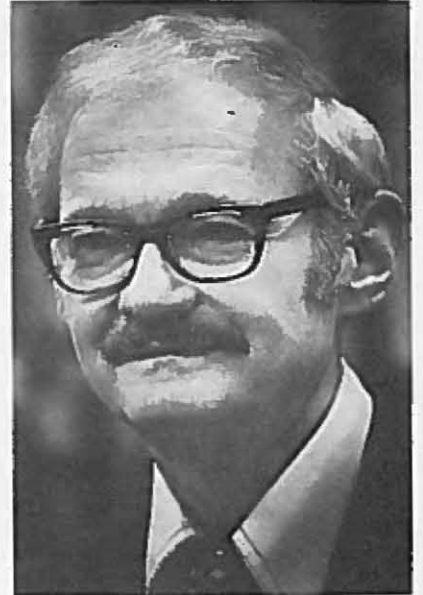
In addition to the fine demonstrations this contest provided to the congress-goers, I hope that it has generated interest in the art of improvisation. This is probably the area of organ playing in which Americans are generally the weakest, so having such a competition is a fine idea. —A.L.

ST. THOMAS CHOIR OF MEN AND BOYS (New York City); **JUDITH HANCOCK**, organ and director; **R. WESLEY McAFEE**, organ. Tallis: Laudate Dominum; Byrd: Emendemus in melius; Tomkins: O Sing unto the Lord; J. S. Bach: Motet VI, "Lobet den Herrn," BWV 230; Dupré: Prelude and Fugue in G Minor; Baird: Sing ye to the Lord; Willan: Preserve us, O Lord; Sowerby: Psalm 122; Berkeley: Mass for Five Voices; Drayton: The spacious firmament (1971); (encore) Naylor: Vox dicentis. Girard College Chapel; 4-manual 1933 Aeolian-Skinner (substantial part actually by E. M. Skinner).

The second appearance of the St. Thomas Choir was a welcome one. The choir sang a program which was a chronological reflection of Anglican/Episcopal music, with the addition of a Bach motet. Judith Hancock conducted with angular precision. Her vigorous approach infused the music with rhythmic life, but was sometimes detrimental to the lyrical passages of the early music. The choir was slightly less rich sounding in this building, but the performance was unquestionably a beautiful and satisfying one. They sang the Bach motet unaccompanied — a prudent decision since only the romantic and distant Skinner organ was available — and had no technical difficulties. The balance of the choir, however (eighteen boys singing soprano, with four men on each of the lower parts) really was askew for such equal-voiced polyphony. Mid-way through the program, Mrs. Hancock offered a good performance of Dupré's *G Minor Prelude and Fugue*. Choosing deliberate tempi, she controlled the organ well (the pipes are located above the ceiling) and ended in a flash of bravura playing for the last two pages. The St. Thomas Choir is most at home singing lush anthems of the twentieth century, and it was the latter part of the program which was most memorable. May their tradition never die! —B.G.

DAVID CRAIGHEAD, organ. Albright: Organbook I (1967); Persichetti: Sonata, Op. 86; Schober: Evaporations (1976); Sowerby: Fantasy for Flute Stops, Comes Autumn Time. Girard College Chapel.

After a brief intermission, David Craighead turned in the first truly outstanding performance of the Congress. Craighead's program was well-chosen for the instrument and the explanation for the choices was given in lucid program notes. (Only at one other concert were any notes about the music provided.) Craighead noted that orchestral organs like this one are really instruments without a literature, with the notable exception of the works of Sowerby. The newer pieces on the program exploited the organ in new ways and, although not specifically conceived for an orchestral organ, work well on one. Installed in 1933 by Ernest Skinner, the Aeolian Skinner organ sounds stranger on paper than in person. The chambers are located below the roof, high above the congregation in this Greek-revival building. Surprisingly, the sound gets down very well and the weird arrangement seems to present few artistic problems. One did wonder if Mr. Craighead did not have to cope with some delay in the action.



David Craighead

The artist invited the audience to fill the choir pews behind him and those who raced to take advantage of the offer watched a true master at work. He was completely at ease with the large console, using elaborate registrations to good musical effect. This was in marked contrast to some of the fumbling with stops and pistons heard the preceding evenings. For me, Albright's *Organbook I* was the high point; transcending mere effects, it used novel techniques to artistic purpose. Schober's *Evaporations* was perhaps a bit too similar to Albright's work to have been shown off to best advantage, but the closing Sowerby pieces were certainly contrasting. Craighead sailed through the difficult scores with graceful musicality. —B.G.

HERMAN BERLINSKI, organ. Berlinski: The Day of Revelation (Shabbath).

PHILADELPHIA ORATORIO CHOIR, **EARL NESS**, conductor; William Murphy, narrator; Vivian Wagner, Winifred Dettore, sopranos; Brian Woodward, boy soprano; Mertine Johns, mezzo-soprano; Wayne Conner, tenor; Jean Williams Dance Company. Honegger: King David, Reform Congregation Keneseth Israel, Jenkintown; 3-manual 1961 Austin.

Honegger's *King David*, a major choral work of our century, is seldom heard in its entirety, so it was a pleasure to attend this performance. Originally conceived as stage music with chamber orchestra, it was written for the theatre of Swiss poet René Morax in the village of Mézières near Lausanne and was premiered there by the composer on June 11, 1921. Two years later Honegger rescored his work as an oratorio, with larger orchestra.

Mr. Ness used the original instrumentation and led his forces in an effective and moving performance. The many short movements were bound together by the original narration, in a good English translation. The use of dancers and the opening of the ark after the first big alleluia section lent an aspect of additional interest and color. The Philadelphia Oratorio Choir sang with a rich, mature sound, and the soloists were all well-suited to their roles.



Dancers join singers and orchestra in Honegger's *King David*

The oratorio performance was preceded by Herman Berlinski's playing of his own *The Day of Revelation (Shabbath)*. This work makes much use of recitative-like sections which alternate with softer, more rhapsodic ones. It was fitting that both it and the Honnegger work were performed in the modern building of a 130-year-old reformed congregation, which was the first in the United States to publish Jewish music.

—A.L.

THURSDAY, AUGUST 4

Organ Playing Competition. DAVID J. HURD, JR., first prize winner (\$1,000 plus Arts Image, Ltd. contract offer); TODD WILSON, Second prize winner (\$500). JOAN LIPPINCOTT, MARI-LYN MASON, VERNON DeTAR, preliminary judges; DAVID CRAIGHEAD, RAYMOND DAVELUY, PETER HURFORD, final judges. Bryn Mawr Presbyterian Church; 4-manual 1975 Rieger.

It is commonplace to say that everyone played well, but so-and-so won. In this case it is true. Although the decision of the judges was not the same as the apparent choice of the audience (judging by applause), there was little controversy; any one of the contestants could have been awarded first place without provoking outcries. In fact, competition finalists provided some of the best playing heard at the Congress. It was a wise decision to schedule the finals as a regular event for all to hear. Insufficient time had been allowed for the contest, but officials took pity on the hungry registrants and delayed the afternoon schedule one hour.

Sixty-five contestants submitted tapes for the preliminary rounds. Although many countries were represented, the judges — who did not know anything

about the contestants except what they heard on the tapes — selected five Americans, one of whom now resides in Canada. One of the group was female. There was no age limit for entrants and all of the finalists were young adults. For the preliminary screening the following pieces were prepared: J. S. Bach, *Prelude and Fugue in A Minor*, BWV 543; either a *Chorale* by Franck or Mendelssohn's *Sonata No. 3*; and a twentieth-century work of the contestant's choice. At the finals, the players had few restrictions: they were given twenty-five minutes, plus five minutes to set pistons, in which to play a program of works from two eras; the dividing dates for the periods were 1750 and 1925. All but one contestant played a work by Bach, and only one played a pre-Bach piece. Guillou's *Toccata* was the newest work on the program, which was dominated by major works from the standard repertory. The performers varied in their approach to the console: one delegated virtually all registration to a page turner, one played from memory (flawlessly), and the others made use of a page turner while handling registrations themselves. The judges, of course, were not allowed to watch the players and made their decisions solely on the basis of sound.

The organ was the finest heard at the Congress. Housed in a room with only adequate acoustics, the large Rieger was brilliant but not screechy, articulate but not percussive. It also proved to be amazingly versatile. Although the flutes especially were far removed from those of a Cavaille-Coll, the instrument managed the French music quite well. None of the players seemed to have difficulty with the tracker action or push-button stop controls.

JAY PETERSON, Reger: *Introduction and Passacaglia in F Minor*, Op. 63; J.S. Bach: *Prelude and Fugue in D Major*, BWV 532.

Mr. Peterson set the high level for the morning. His Reger was lyrical and moved in an uninterrupted flow to an exciting climax, using an elaborate registration scheme executed by the page turner. His Bach was extremely quick and articulate (perhaps a bit too detached in the pedal) and was sprightly from beginning to end.



Todd Wilson

TODD WILSON. Guillou: *Toccata*; J. S. Bach: *Allegro (Trio Sonata I in E-flat Major, BWV 525)*; Roger-Ducasse: *Pastorale*.

Mr. Wilson captured second place with his excellent performance. A trio sonata, as every organist knows, is treacherous ground, but Wilson played this movement with apparent ease, adding a few ornaments to the repeated quarter notes in the repetitions. Apart from one ragged crescendo in the Roger-Ducasse, he handled the organ very well. Listeners could not help comparing this performance of the piece to one heard two days earlier, much to the detriment of the earlier performer's reputation. The Guillou *Toccata* was an impressive beginning.

Mr. Wilson, 22, was the winner of this year's Fort Wayne competition. He is a graduate of the College-Conservatory of Music at the University of Cincinnati, where he had studied with Wayne Fisher. He is organist-choirmaster of Calvary Episcopal Church in Cincinnati.

BARBARA THOMSON. J. S. Bach: *Prelude in E-flat Major BWV 552*; Messiasen: *Serene Alleluias*; Tournemire: *Chorale-Improvisation on "Victimae Paschali"*.

After an intermission, Ms. Thomson gave a good rendition of Bach's *E-flat Major Prelude*, although a few minor problems in the second fughetto probably hurt her score with the judges. Her Messiasen worked surprisingly well on this German organ, but her best playing was in the dramatic improvisation by Tournemire, reconstructed by Durufle.

JOHN TUTTLE. J. S. Bach: *Prelude and Fugue in E Minor, BWV 548*; Vierne: *Impromptu (Pièces de Fantaisie)*; Dupré: *Prelude and Fugue in B Major*.

Playing from memory, John Tuttle was clearly the audience's favorite. Mr. Tuttle, formerly of Philadelphia, gave a solid legato version of the "Wedge" *Prelude and Fugue* which grew considerably in grandeur towards the end of the fugue. Both the Vierne and Dupré pieces were played accurately at breathtaking speed.



David Hurd

DAVID J. HURD, JR. Buxtehude: *Toccata in D*; Reger: *Fantasy on the Chorale "Halleluja! Gott zu loben."*

David Hurd is a player whose name will soar in prominence after this Congress where he won first place in both the improvisation and performance competitions. After taking some time to get settled, he played an impetuous and brilliant performance of both the Buxtehude and Reger pieces. His loud passages were more exciting than the soft ones reposeful, but he was convincing throughout in spite of some minor technical problems in the Reger fugue. Mr. Hurd's performance was all the more impressive since this was the second day in a row that he had appeared under the strained conditions of a competition.

—B. G.

FESTIVAL SINGERS OF CANADA, ELMER ISELER, conductor. Willan: *Hodie*; Ford: *Kyrie*; Beckwith: *Sharon Fragments, Three Blessings*; Watson: *Missa Brevis*; Holman: *Make We Joy*; Somers: *God, the Master of this scene*; Vivier: *Jesu, erbarme dich*; Willan: *Rise up my love, Gloria Deo, Cathedral-Basilica of SS. Peter and Paul*.

With the prospect of another all-national program in the offing, some registrants were seen heading for one of the motel pools (which, with such other suburban features as a miniature golf course, had been among the features advertised for selecting this location).

(Continued overleaf)



Rieger organ used for Playing Competition



Bryn Mawr Presbyterian Church, site of Organ Playing Competition



David Hurd after performing winning selections



Festival Singers of Canada at basilica

ICO Philadelphia/Washington

(Continued from p. 13)

In so doing, they missed a "sleeper" which turned out to be one of the high points of the congress.

Elmer Iseler and the Festival Singers of Canada, a thoroughly professional group, have made many recordings of the standard choral literature; while some of us might have wished to hear them perform such works, they made instead a completely convincing case for Canadian choral music of this century. The ensemble of this group is breathtaking and the vocal timbre they exhibited in Philadelphia is as varied as is their dynamic range. At times, one heard the purity of boy's voices; at others, our ears were filled with the richer color usually associated with American choruses. The voices of eighteen women and eighteen men thus made the most refined sound we heard, this at a congress of organists where the choral programs were more distinguished than the solo recitals.

Every piece on this program was noteworthy in some way, although Healey Willan was the only composer repre-

sented whose works are well-known here. The use of the organ to provide improvised introductions to unaccompanied pieces seemed questionable, but perhaps this was only a contemporary manifestation of the sixteenth-century intonation. (Much of the program seemed to take its inspiration from Renaissance choral music.) The most traditional works were those by Willan which opened and closed the program. The *Missa Brevis* (1975) of Ruth Watson, the group's accompanist, seems to have been written in the style of the great Netherlandish masses of the past, yet it retained individuality while showing refined text setting and considerable harmonic beauty. The moment of greatest beauty, perhaps, was the astounding diminuendo to practically nothing at the end of Willan's *Rise up, my Love*, but to single out any part of this program is to conceal its other felicities.

The program was preceded by the unscheduled appearance of Claire Coci in a brief recital on the newly-rebuilt organ of the basilica. Her memorized performance of the Monnikendam *Toccat* was commanding, and it was fol-

The ICO: Brief Sketch of its History

The International Congress of Organists is an idea, rather than an official organization. Although participation and attendance from many countries has been encouraged, the official participating organizations are the American Guild of Organists, the Royal College of Organists, and the Royal Canadian College of Organists. Thus, the direction and inspiration for such an international group has actually been from the English-speaking nations.

The first congress was held in London, England, July 27-August 2, 1957. An extensive report on it may be read in the September issue of THE DIAPASON for that year. The principal recitals were given by Francis Jackson, Susi Jeans, Ralph Downes, C. H. Trevor, Harold Darke, George Thalben-Ball, Gordon Jeffery, Gerald Bales, Robert Baker, David Craighead, John Huston, and Marilyn Mason. Services were held in Westminster Abbey, Westminster Cathedral, St. Columba's Church, and St. Paul's Cathedral. Excursions were made to Cleveland Lodge in Dorking (Surrey) and to Cambridge, and there was a boatride down the Thames to Greenwich. Over 1000 persons registered for that first congress, including 118 from Canada and 71 from the United States, most of the latter groups going on two chartered planes. All the musical programs were recorded and released on a series of commercial discs by Mirrosonic Records. Lectures were published in book form. Plans were formulated for a congress to be held each ten years.

The second congress took place in Canada, August 20-30, 1967, with events held variously in London, Toronto, Ottawa, and Montreal. The proceedings were the subject of a detailed report in the October issue of this journal that same year. Ten countries were represented, and 638 individuals were in at-

tendance. The major recitalists were Anthony Newman, Richard Ellsasser, Patrick Wedd, Richard Popplewell, Robert Noehren, Frederick Geoghegan, Gillian Weir, Hugh McLean, Phillips Motley, Gerald Wheeler, David Willcocks, Kenneth Gilbert, Catharine Crozier, Maurice and Marie-Madeleine Duruflé, and Raymond Daveluy. Three orchestral concerts were heard, contralto Maureen Forrester was heard in a solo recital, and the Festival Singers of Canada sang. Services took place at St. James' Cathedral, Toronto, Knox Church, Ottawa, and Christ Church Cathedral, Montreal. Several lectures were also given. The playing contest included twelve finalists, of whom Lucie Madden (Canada) won first place, and Margaret Nicolai (US) and Jan Overduin (Canada) tied for second place. Melody Jackson, Stephen Ackert, and Marion Anderson, all from the United States, were given honorable mention. Five finalists played in the improvisation contest, with first place going to Frederick Mooney (Canada) and second place to Andrew Davis (England).

Planning for this year's third congress dates back to 1966, when members of the Philadelphia AGO chapter, realizing that the 75th anniversary of the founding of their chapter would fall in 1977, began to consider special activities for the anniversary year. After several different proposals were made, the offer was made to host the third ICO, since it was presumed that the United States should be the site. The offer was accepted and made official through the national AGO organization, and the planning went forward from that time. Although the financial responsibility for all events rested with the Philadelphia chapter, a fund of up to \$5,000 was made available from national convention funds, to make up any deficits. —A.L.



Thursday night banquet at end of Philadelphia portion of Congress

lowed by the Franck *B-Minor Chorale*. The latter was played in a style which bears little resemblance to the manner in which most of the rest of the world plays Franck, but it was one of the most incredible performances I can recall of this famous work. —A.L.

WASHINGTON, D. C. FRIDAY, AUGUST 6

SIMON PRESTON, organ. Buxtehude: *Ciacona* in E Minor; J. S. Bach: *Toccat* and *Fugue* in F Major, BWV 540; Franck: *Cantabile*; Reubke: *Sonata* on the 94th Psalm; Leighton: *Pagan*. National City Christian Church; 4-manual 1976 Möller.

M. P. Möller, Inc. sponsored this recital to show off their large new installation. The organ worked well for Mr. Preston and contains some very lovely stops — notably a *cor anglais* which the recitalist used to advantage.

Mr. Preston played the Congress's only "all-round" recital, including works from the seventeenth, eighteenth, nineteenth and twentieth centuries. He demonstrated a well-honed, calm technique in which no motion was wasted. His tempi were controlled and the performance was coolly elegant, with the obvious exception of the bravura passages. Preston took an unusual approach to the Bach *Toccat* and *Fugue*: the *Toccat* was registered on a mezzoforte great combination without mixtures, alternating with a positif pleno. Suddenly, during the last ritornello, he brought on stops and roared to a conclusion on more-or-less full organ. The *Fugue* was played majestically on a huge sound dominated by reeds and without registration changes.

The outstanding work on the program was the Reubke *Sonata*. A fine performance of this romantic masterpiece is guaranteed to have the listeners on the edges of their seats, and that is what happened here. After a restrained rendition of most of the *Sonata*, Preston pushed into the fugue in a blaze of glory which earned him (after the concluding work) a long standing ovation. —B.G.

SATURDAY, AUGUST 6

RONALD STALFORD, organ. *Toccat* in F Major, BWV 540; Duruflé: *Sicilienne* (Suite); Sowerby: *Pageant*; (encores) Vierne; *Impromptu* (Pièces de Fantaisie); Duruflé: *Toccat* (Suite).

Saturday was the most satisfying and best-planned day of the entire congress for this reviewer. Events were well-paced, with time to see and hear everything in the schedule. I could have wished only to hear one more of the many organs in this city which hold interest; as it was, a thoughtfully-prepared list of selected installations was made available to those who wished to visit and play area organs, and weekend hours for inspection were listed.



Simon Preston

We were treated to an early-morning playing of the Kennedy Center organ, by Ronald Stalford. However, this was no mere demonstration but a real virtuoso recital — no wonder Sowerby is said to have considered Stalford his most brilliant pupil! Mr. Stalford was obviously in complete control of the organ and he played mostly from memory, continually displaying fine musicianship. It was some of the best playing of the week. His Bach *Toccat*, played more briskly than Simon Preston's performance the previous day, was the least successful on this organ, but it ended in the tradition of building up the sound through successive addition of stops. The *Sicilienne* was a good demonstration of how well Duruflé's music can be made to work on an American organ. *Pageant* was given a brilliant performance which showed sure technique and the ability to project the humor in this difficult work. It was fun to hear and to watch. The enthusiastic audience was rewarded with two encores, which matched the rest of the program in perfection of execution. Although the hall is better suited for orchestral music than for organ music, the sound of the organ was quite respectable, and it is reassuring to know that Aeolian-Skinner built at least one good concert hall organ in their last years.

An extensive tour of the Eisenhower Theater, the opera house, and the reception areas of the Kennedy Center followed the recital. After a complete circuit of the building, we were taken to the dining area on the top floor, where a pleasant and well-prepared luncheon was served. —A.L.

HOLLY PIERCE, Carillon. Van den Gheyn: *Prelude Cou Cou*; Johnson: *Prelude* on "Chartres"; Handel: *Sinfonia* (Saul); Franco: *Lake Wales Nocturne*; de Klerk: *Sweetnick-Fantasia voor Beiaard*. **ROBERT GROGAN**, organ. Heredia: *Ensalada*; J. S. Bach: *Prelude and Fugue* in D Minor, BWV 539. **ROBERT GROGAN** and **GÜNTHER KAUNZINGER**, two organs. Bauchieri: *Fantasia in Eco*; Blanco: *Concierto*; Langlais: *Esquisses gothiques* (1975); Gigout: *Grand Choeur dialogue*. **GÜNTHER KAUNZINGER**, organ. Liszt (trans. Kaunzinger): *Orpheus*; Kaunzinger: *Improvisation*. National Shrine of the Immaculate Conception; 4-manual 1965 Möller (gallery) 3-manual 1965 Möller (chancel).

Saturday afternoon began with a brief tour of government buildings, as the buses took the congress to the National Shrine of the Immaculate Conception. After a misunderstanding as to where we should hear what — a future recitalist was trying the same two snippets over and over on the large gallery organ



Möller at National City Christian Church



The National Shrine of the Immaculate Conception

while he revised registrations and notes, but apparently this was not for congress cars — registrants adjourned to the front steps for the carillon recital. As at several other recent carillon recitals, I was impressed especially by Roy Hamlin Johnson's ability to write idiomatic pieces, and the *Prelude on "Chartres"* was no exception. Franco's *Lake Wales Nocturne* made extensive use of an ostinato in a mournful style, and Miss Pierce showed good variety of touch here. The De Klerk *Sweetinck-Fantasia* makes clever use of the earlier composer's *Est-ce Mars*: after an introduction, variations on the full tune even included early baroque-style ornamentation. It was a fine beginning for the afternoon.

Inside, we were treated to a recital which made use of both the large Möller organs in the shrine. Beginning with the chancel instrument, Robert Grogan played the curious Heredia *Ensalada*, which really is a "salad" or mixture of styles. The use of the Pontifical Trumpet at the other end of the building here was startling. The Bach which followed was in a straight-forward style.

In using the two organs together, Mr. Grogan and Mr. Kaunzinger made a very effective demonstration of the spatial qualities inherent in much duo music, and they accomplished what must have been difficult coordination well. Both the Banchieri and Blanco works are in dialog most of the time, and the discreet registrations used matched the organs well. The two pieces by Langlais, written with these organs in mind, were premiered at the shrine last fall by Mr. Grogan and Ann Labounsky, in the composer's presence. They make effective use of massed sounds, as well as quieter alternations, and are a significant contribution to an unusual literature. The *Grand Choeur dialogue* was the only one of these duo works not originally written for performance on two organs, but it was quite splendid in this arrangement, since it is a work which exploits the contrast of divisions in grand style.

For his solo portion on the gallery organ, Mr. Kaunzinger substituted his Liszt transcription for the Vierne *Pièces de fantaisie* originally scheduled. I think that no one can bring this orchestral work off quite as successfully as Jean Guillou, Mr. Kaunzinger's teacher, does it at St. Eustache, but this performance of it did reveal a player of impressive technical ability; pianistic passages, pedal trills, and thundering sections abounded. The four-movement improvisation on two submitted themes was a further demonstration of this player's ability, and the toccata-like ending of the last movement was dazzling in virtuosity. It will be interesting to hear Kaunzinger play the standard repertory, for he is obviously an able artist.

Since I was one of a number who had to catch late-afternoon flights in order to be home in time for the next morning's church services, I had to miss the closing festival service, although it was possible to hear Richard Strauss, cathedral carillonneur, demonstrate the carillon beforehand. An account of that service, provided through the courtesy of one of our contributing editors, is given next.

—A.L.

Festival Closing Service. CATHEDRAL CHORAL SOCIETY, RICHARD W. DIRKSEN, director; PAUL S. CALLAWAY, organ. Widor; Toccata in F Major (Symphonic V); Hoiby: At the Round Earth's Imagined Corners; Philips: Cantantibus Organis; L. Boulanger: Psalm 24; Mulet: Carillon-Sortie, Washington Cathedral; 4-manual 1937-8 E. M. Skinner with 1973-6 renovation and additions.

Even the typical steamy heat of a Washington summer afternoon could not affect the grandeur of the closing service of the congress. The noble arches of Washington Cathedral, one tenth of a mile from entrance to altar, are meant for pageantry and praise; both were present in fine proportion. In addition to congress members, hundreds of visitors filled the Gothic edifice to its capacity.

Congress officials and the presidents of the AGO and RCCO in academic regalia, Cathedral Verger and Clergy, 82 singers of the Cathedral Choral Society and conductor Richard W. Dirksen entered in procession. Paul Callaway, who becomes Organist Emeritus of the cathedral on September 1st after 38 years as cathedral organist-choirmaster, played gloriously, using David McK. Williams' arrangements for organ and brass of Widor's *Toccata* (Symphonic V) and Mulet's *Carillon-Sortie* as opening and closing voluntaries.

Anthems heard in this well-paced hour were *At the Earth's Imagined Corners*, commissioned in 1972 from composer Lee Hoiby by the District of Columbia Chapter, AGO (allowing effective use of the *trompette-en-chamade* above the cathedral's high altar); Lili Boulanger's *Psalm 24*, an appropriately jubilant work with brass; and, less successful, Peter Philips' *Cantantibus Organis*, an unaccompanied work in which the women's voices of the Choral Society were not pure enough to present the quality of performance usually associated with the cathedral in this repertory.

The Rev. Dr. Erik Routley of Scotland, now professor of church music at Westminster Choir College, gave the sermon. Speaking of the number of musical references in the Book of Revelation, and the verbal depiction of that music, he reminded us that in our musical endeavors in the church it is not enough to oppose secular with sacred, bad with good music, but, keeping in consciousness the scale on which our work must be achieved (not domestic, but cosmic), he pointed us to the larger aspects of the profession of church music.

It was an appropriate message, an elevated tone for the ending of the ICO's Third Session. —Larry Palmer

The ICO: Extra-Musical Aspects

There are many facets of a convention which have little or nothing to do with music, but which nevertheless have a considerable impact on the whole affair. Room accommodations, meals, receptions, transportation and weather are all items which touch every conventioneer and which can be headaches of epic proportions for the planners. The 1977 ICO, alas, was beset by more than its share of problems in these areas. Some resulted from planning and some were just bad luck.

The circumstances of the choice of the Marriott Hotel as the convention headquarters near Philadelphia are commented upon elsewhere in this issue. Few complaints were heard about the rooms in the rambling motel-style inn, but dissatisfaction with its restaurants was rampant. This reviewer waited an hour-and-a-quarter after being seated in the higher-priced restaurant, getting no further than a salad. The line at the more moderately-priced room was always a problem. The poor service was more than a minor irritation because the buses dumped the 1,000 organists at the hotel, expecting them to get a meal "on their own" and be back aboard sometimes as little as an hour later. Registrants either scrambled to be first in line, dined, or settled for a midnight dinner. To be fair, it must be pointed out that there was adequate time for some meals; much depended on how much time it actually took to make the bus trip out to the hotel.

The buses were air-conditioned, which was a God-send when two to four hours were spent on them each day during the Philadelphia part of the Congress (Monday through Thursday). The routes must not have been actually timed at the appropriate hours since some trips took much longer than scheduled, while others consumed only a portion of the allotted time. Given the distances from the Marriott to most of the churches, however, it would have been impossible to predict snarled traffic with complete accuracy.

During all of the goings and comings, it was the members of the host chapter who shouldered the responsibility of directing and helping people; this was done with grace and energy by the Philadelphians. The advance hospitality arrangements were not so well done. A list of restaurants gave only the names, addresses and telephone numbers of the establishments — no clues as to whether a name represented a hamburger joint or an evening-only steak house. A spot check turned up the fact that two of the "restaurants" were actually cocktail lounges. Registrants also had no way of knowing in advance — when they had to decide whether or not to buy a ticket

— that an optional dinner was to be provided an hour's distance from the hotel with no provision to get to the concert afterwards if one didn't go to the dinner. Reports of the menu were not glowing.

At the banquet on Thursday evening, the Marriott Hotel provided a good roast beef dinner, ending with flaming baked Alaska, for \$13.50. The North Penn Brass ensemble, playing while diners assembled, was cut off mid-stream by chairman Bryan. Exhorting us to sing when there was an introduction, he led us in the British, Canadian and American national anthems, interrupting the 1,000 musicians to wait for an introduction where there was none. After dinner the competition prizes were awarded and a lottery was held for many door prizes. The major gift was a Zuckermann virginal. Lee Hastings Bristol was a humorous and relaxed master of ceremonies. The final entertainment was a rather pale medley of scenes from Broadway shows sung by the Burn Brae Musical Dinner Theatre to loud recorded accompaniments.

Comic relief during the Congress was provided by a daily news sheet which had room for several red herrings, such as, "Anyone finding a large dog answering to the name of Stella, please return it to Roberta Bitgood, SMD, FAGO, CHM." Stella (who was oblivious to the lime light in her kennel) became the topic of many jokes.

In Washington, arrangements for Friday continued the difficulties of the week. The Shoreham Americana Hotel so mismanaged things that complaints were voiced like an E. M. Skinner tuba mirabilis. Elevators and air conditioners didn't work, reserved rooms were not available, towels were in short supply, and face cloths were non-existent; my room had mold and a roach in the bathroom. The price for all of this was \$48.00 per day for a double! An optional luncheon was catered Friday noon by the hotel. As the reader has gathered, patience was in short supply by this time. It does not take a native Washingtonian to know that August is hot and humid in the capital and that a noon-time meal for several hundred people on a cement patio with absolutely no protection is bound to either broil or drench the guests — in this case they were broiled first and then stewed in their own perspiration. Cuteness aside, it was miserably uncomfortable in the blazing sun, and the tired duck was not worth eight dollars. The Washingtonians did provide a good restaurant list, and the schedule was less hurried than in Philadelphia. Saturday, which is reported elsewhere in this issue, went without a hitch.

—B.G.

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HARALD VOGEL

Director, North German Organ Academy
Faculty, Westminster Choir College

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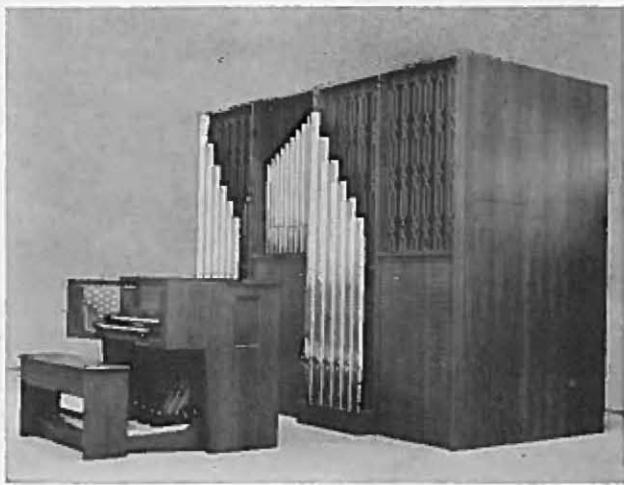
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Carillon News



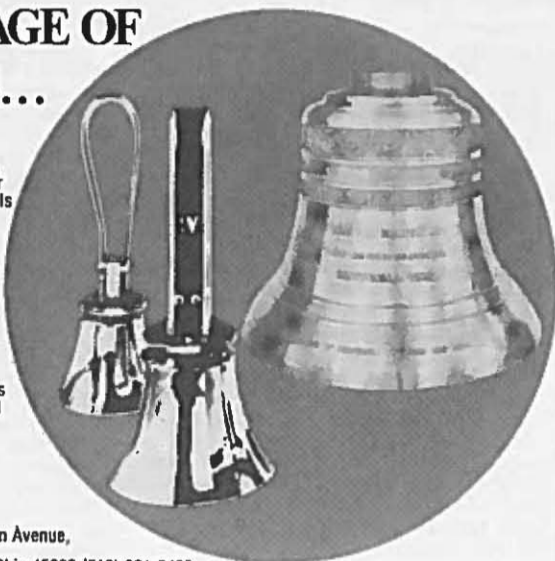
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William De Turk has been appointed organist, choirmaster and carillonist at the Grosse Pointe Memorial Church (Presbyterian), Grosse Pointe Farms, Michigan. His new appointment includes teaching and performance on both the organ and the carillon, directing four choirs and administering the professional (Musica) series. He received his MM degree from the University of Michigan, where he studied organ with Robert Glasgow and carillon with Percival Price. In 1973 he was appointed assistant University of Michigan Carillonist and in 1974 was the carillon scholar at the Bok Singing Tower in Lake Wales, Florida. He is a carillonist member, and newly elected vice president, of the GCNA.



Margo Halsted, associate carillonist at Stanford University in Palo Alto, California since 1967, has recently been appointed university carillonist and instructor in organ at the University of California at Riverside. She is a carillonist member of the GCNA and has served on its board of directors. She studied carillon with James B. Angell, Lowell Smith and Jacques Lannoy.

The annual Mid-Summers "Pops" Carillon Recital at the University of Michigan was performed July 21st by Hudson Ladd, University of Michigan Carillonist. A fifteen-member dance troupe performed modern dances to three of the selections on the recital. The dancers were trained and choreographed by Wendy Ellen Schacknow.



Janet Dundore, carillonist of St. Thomas' Church, Whitemarsh, Pennsylvania, has recently been elected president of The Guild of Carillonists in North America (GCNA). She has served on its board of directors and various committees. Mrs. Dundore studied carillon with Frank Law at Valley Forge, Pa., and Leon 't Hart in the Netherlands and is a leading figure in promoting the carillon art in North America. Mrs. Dundore is a carillonist member of the GCNA.

Joanne Droppers has recently been appointed university carillonist at Alfred University in Alfred, N.Y. She has studied carillon with Frank Law in Valley Forge, Pa., and is a carillonist member of the GCNA.

New carillon recital series have been established this summer at Concordia Seminary in St. Louis, MO; First Presbyterian Church in Stamford, CT; First Baptist Church in Corpus Christi, TX; and Alfred University in Alfred, NY.

An International Carillon Festival is scheduled for Sept. 16-18, 1977 in Lugunkloster, Denmark.

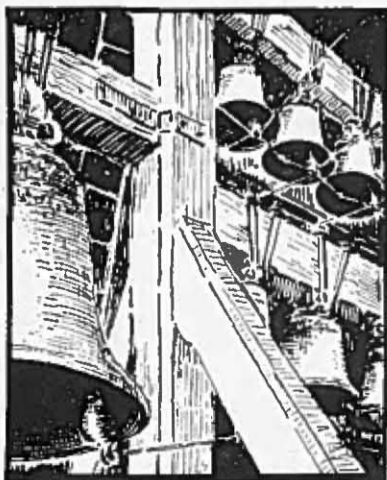
The Guild of Carillonists in North America (GCNA) has recently published *Pieces for Flute Clock* by Haydn, transcribed for carillon by Albert Gerken. For further information contact Beverly Buchanan, Christ Church Cranbrook, 470 Church Road, Bloomfield Hills, Michigan 48008.



Please send materials for this Carillon News section to Hudson Ladd, University Carillonist, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, MI, 48109.



GCNA 1977 Congress, at St. Chrysostom's Church, Chicago (above), and Rockefeller Memorial Chapel, University of Chicago (right)



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Alice W. Simpson, Dearborn, Michigan, was honored in Paris on April 24, when she received a diploma and silver medal from the French Academy of Arts, Lettres and Sciences. She was cited for her work as an organ soloist in promoting Dutch and French organ music in the United States, and was one of four organists to receive the honor — the only one from the US. Among others recognized on the same occasion were Jean Langlais and Marius Monnikendam.

Mrs. Simpson attended the American Conservatory of Music in Chicago and received her BA degree in music from the University of Illinois. She later studied organ with Alexander J. Turco and Ray Ferguson. She is organist at the First Presbyterian Church of Dearborn and a member of the Detroit Chapter AGO.

Michael Keeley, first runnerup in this year's Fort Wayne competition, played the following recital at St. John's Cathedral, Milwaukee, on May 1: Bach: Prelude and Fugue in E-Flat, BWV 552, Allein Gott trio, BWV 664; Sokola: Passacaglia quasi Toccata on B-A-C-H; Roger-Ducasse: Pastoreale; Alain: Jannequin variations, Postlude for Compline; Heiller: Salve Regina fantasia.

A new prayerbook canticle by Ned Rorem, "The Third Song of Isaiah," received its world premiere on June 5 at Trinity Church, Hartford, Ct. The work was commissioned by Trinity Church, Christ Church Cathedral, Hartford, and St. James Church, West Hartford.

Here & There

David Willcocks, noted English conductor, has been knighted by Queen Elizabeth II, in her combined silver jubilee and birthday honors lists of June 11. Sir David is director of the Royal College of Music in London, conductor of the London Bach Choir, and music editor for Oxford University Press. He is a frequent guest conductor throughout the world; he conducted a workshop during July at Loma Linda University in California.

Martha Folts performed American works at the Internationale Studienwoche Neue Orgelmusik nach 1960 in Sinzig, Germany during March. This is a week of seminars and concerts daily and nightly, presenting works composed since 1960 for the organ, from Europe and the US. Ms. Folts played music by Robert Morris, Heidi von Gunden, David Cope (all European premieres), Pozzi Escot, Robert Cogan (both German premieres), and Christian Wolff. Other participants were Peter Bares (Sinzig), Peter Dankelmaier (Vienna), Ludwig Dörr (Freiburg), Torsten Nilsson (Stockholm), and Zsigmond Szathmari (Bremen); Xavier Darasse (Toulouse) was unable to participate because of hospitalization.

Ms. Folts also performed in the International Organ Week at Nuremberg, playing modern American works on June 24th. Her program included the European premiere of a work by Walter Mays and the German premiere of a work by Gary White.

James H. Vail was the conductor of combined choirs and orchestra for a program on June 6 at Saint Francis Church, Palos Verdes Estates, Cal., presented in cooperation with the Los Angeles AGO chapter. The main work was "Dona Nobis Pacem," a seldom-heard oratorio of Vaughan Williams which makes extensive use of texts by Walt Whitman. William C. Beck was organ soloist in the A Major concerto by Handel, and the program was completed with works by Thomas Morley.

Gethsemane Episcopal Church in Minneapolis was the setting for an organ festival during May. Six noon recitals were played by Howard Don Small, E. Lyle Hagert, David Bevan, Elizabeth Frohrip, and Theo Rayburn Wee. The works heard were from all periods, styles, and nationalities.

Donald S. Sutherland and Phyllis Bryn-Julson and their children will spend six months in Great Britain, from August of this year. Mr. Sutherland will be on sabbatical leave from Bradley Hills Presbyterian Church, Bethesda, Maryland, and from the Peabody Conservatory in Baltimore. He will devote his time primarily to study and research in London.

Miss Bryn-Julson is the music recipient of a Bicentennial Gift to America from the British Arts Council, awarded by the National Endowment for the Arts, to promote the performance of 20th-century British compositions. Along with performances in the United Kingdom, she has additional engagements in Paris, Vienna, and Boston. Together, the Sutherlands have been invited to record again for the BBC in London.

Pierre Cochereau, titular organist of Notre-Dame Cathedral, Paris, France, played the 500th recital in the cathedral's regular weekly concert series on June 5. The program was comprised of the Second Symphony of Louis Vierne, former organist of the cathedral, played in memory of the 40th anniversary of his death. The well-attended recital was broadcast by Radio France.

Donald Wilkins was the director of a three-week organ and keyboard musicianship workshop held in Pittsburgh in June. In addition to daily sessions devoted to ear training and keyboard techniques, masterclasses dealing with organ repertoire and improvisation were given. Organ recitals were given by Karel Paukert, Leonard Raver, Marie-Louise Jaquet, and Mr. Wilkins. Don Franklin played a harpsichord recital in which he was joined by violin, recorder, and gamba.

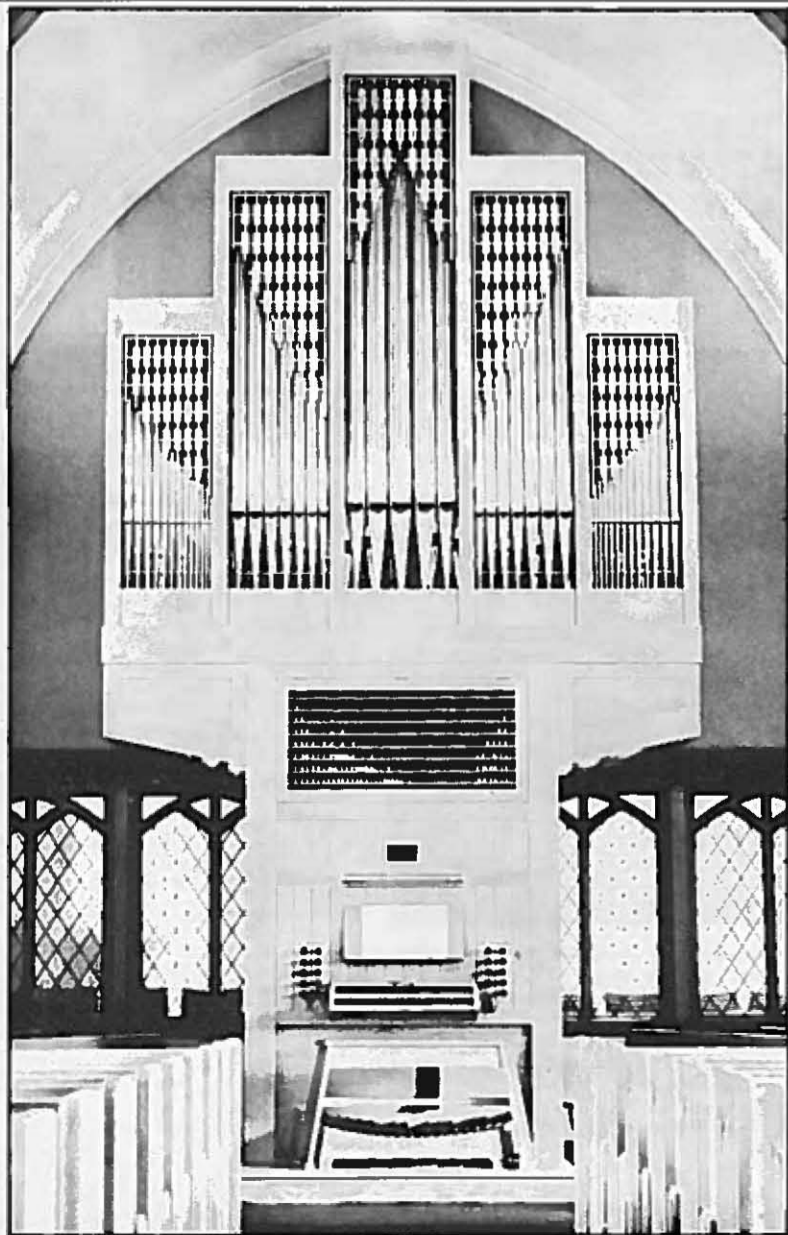
Draw University's annual spring Church Music Conference attracted a large number of persons from eastern states at the beginning of May, when the Christlicher Sängerbund Kantorei of Frankfurt am Main was present for a concert and workshops. The group of 32 singers and 10 brass players were under the direction of Max Kohler, who presented a program of works for choir, brasses, and recorders in various combinations, by J. L. Bach, J. S. Bach, Pachelbel, Praetorius, Hessler, Haussmann, and contemporary composers.



Scott Alan Davis of Hammond, Indiana, has been selected to receive the 1977 "Young Organist of the Year" award by Keyboard Arts, Inc. The 18-year old honor student is a junior organ major at Houston Baptist University in Houston, Texas, where he is a student of Dr. Clyde Holloway. The award entitles Mr. Davis to a \$200 scholarship and an invitation to perform a recital on October 16 at the Cadet Chapel at the U.S. Military Academy, West Point, New York.

"Music at Westminster," a handsome yearbook of musical activities, has been published by Westminster Presbyterian Church, Lincoln, Nebraska, where ministers of music and fine arts Gordon and Helen Betenbaugh direct an extensive music program. Among the features of this booklet are the accounts and pictures relating to the installation of a new 79-rank Casavant, as well as the listing of several new commissioned works.

H. Winthrop Martin, organist and choir-master of First English Lutheran Church in Syracuse, NY, directed the chancel choir in a festival service of dedication on June 12 for the church's recently renovated organ and new Möller console. Releathering work was done by Julien Lemire of Syracuse. A new motet, "To Music," composed by Mr. Martin for the occasion, was given its first performance. The composer also played a recital of works by Franz, Clérambault, Bach, Handel, Brahms, Vaughan Williams and Becker.



St. Peters' Lutheran Church

Ottawa, Ontario

Reverend Arthur Conrad, pastor
Karen Holmes, director of music

HAUPTWERK

1.	Praestant	8
2.	Hohlflöte	8
3.	Oktave	4
4.	Flöte	2
5.	Mixtur	IV
6.	Trompete	8

BRUSTWERK

7.	Gedackt	8
8.	Rohrflöte	4
9.	Prinzipal	2
10.	Quinte	1 1/3
11.	Sesquialtera (TC)	11

PEDAL

12.	Subbass	16
13.	Prinzipal	8
14.	Oktave	4
15.	Fagott	16

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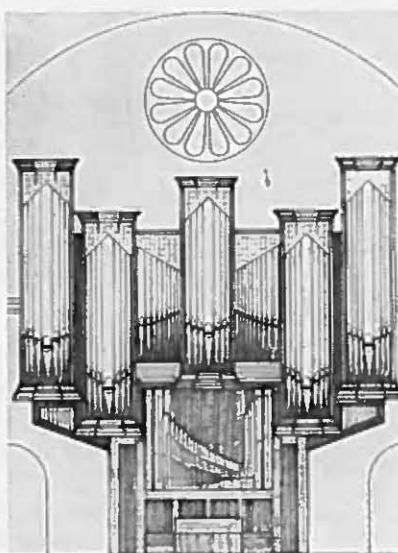
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*Jan Rowland, Pieter Visser, members, American Institute of Organbuilders.

HAUPTWERK

Prinzipal 8' 56 pipes
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Octav 4' 56 pipes
Nachthorn 4' 56 pipes
Waldflöte 2' 56 pipes
Sesquialtera (TC) II 88 pipes
Mistur V 1-1/3' 280 pipes
Trompet 8' 56 pipes
Tremulant
Nachtigal

BRUSTWERK (enclosed)

Gemshorn 8' 56 pipes
Celeste 8' 44 pipes
Prinzipal 4' 56 pipes
Blockflöte 4' 56 pipes
Oktav 2' 56 pipes
Larigot 1-1/3' 56 pipes
Scharf V 1' 280 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 30 pipes
Prinzipal 8' 30 pipes
Choralbass 4' 30 pipes
Stillposaune 16' 30 pipes
Hw-Pd
Br-Pd



Rudolph von Beckerath, Hamburg, Germany; built for Memorial Chapel, Second Presbyterian Church, Richmond, Virginia. 1 manual and pedal; 5 stops, 7 ranks. Mechanical action; manual keyboard divided at middle C; pedal pulldowns. Case of African mahogany. Installed April 1977, with tonal finishing by George Taylor. William Stokes is organist-choirmaster.

Gedeckt 8'
Rohrflöte 4'
Prinzipal 2'
Quinte 1-1/3'
Scharf III



Abbott and Sieker,* Los Angeles, California; built for James Pressler residence, Hollywood, California. 2 manual and pedal; 7 stops. Mechanical manual action; electro-pneumatic pedal action. Poplar and oak wood pipes; praestant 30% tin; other metal pipes 50% tin. Rosewood naturals with maple sharps; rosewood levers move sliders.

*Larry Abbott, Pete Sieker, members, American Institute of Organbuilders.

VORWERK (I)

Rohrgedeckt 8'
Praestant 4'
*Austug 1'
*Mistur III

HINTERWERK (II)

Gedeckt 8'
Rohrflöte 4'
Nasat 2-2/3'
Blockflöte 2'
*Terz 1-3/5'

PEDAL

Subbass 16'
*Spitzprinzipal 8'
Bassflöte 8' (ext.)
*Spitzprinzipal 4'
Flöte 4' (ext.)

*chest or switch prepared



Lynn A. Dobson*, Lake City, Iowa; built for Olivet Congregational Church, St. Paul, Minnesota. 2 manual and pedal, 24 stops, 33 ranks. Mechanical action, with detached console having ebony naturals and rosewood with ivory overlays for sharps; rosewood stop tablets. Solid oak case freestanding in chancel, with *façade* pipes of flamed copper and polished tin; pipe shades of solid white oak allow natural pipe length to show. Designed and built by Mr. Dobson. Marion P. Seller is organist; dedication recital played by Robert Thompson, January 1977.

*member, American Institute of Organbuilders.

GREAT

Praestant 8'
Koppelflöte 8'
Octave 4'
Spitzflöte 4'
Waldflöte 2'
Mistur IV 1-1/3'
Sesquialtera II 2-2/3' (TC)
Trumpette 8'
Tremulant
II — I

SWELL

Holzgedeckt 8'
Seligional 8' (FF)
Celeste 8' (TC)
Praestant 4'
Rohrflöte 4'
Octave 2'
Gemshorn Quinte 1-1/3'
Klingende Zimbel III 1/2'
Dulzian 16'
Hautbois 8'
Tremulant

PEDAL

Subbass 16'
Praestant 8'
Gedeckt 8'
Choral Bass 4'
Mistur IV 2-2/3'
I — Ped.
II — Ped.



Lewis & Hitchcock, Inc., Silver Spring, Maryland; built for The Presbyterian Church, Leesburg, Virginia. 1 manual and pedal, with 2nd keyboard provided for future enlargement; 7 stops. Gallery installation in historic 1804 building. White-enamelled birch case with walnut trim; principal in case. Stopfaces and key naturals of cherry. All stops divided; all but principal enclosed. Part of 1946 instrument by same firm incorporated. Designed by George L. Payne, president of the firm. Mary Page Lay is director of music.

MANUAL

Gedeckt 8' 56 pipes
Principal 4' 56 pipes
Dolce 4' 56 pipes
Octavin 2' 56 pipes
Mixture II 1-1/3' 112 pipes
Trumpet 8' 56 pipes

PEDAL

Subbass 16' 12 pipes (ext.)
Manual/Pedal coupler



Noack Organ Company, Georgetown, Mass.; built for First Lutheran Church of West Seattle, Seattle, Wash.; 1976. 2 manual and pedal, 17 stops, 22 ranks. Suspended mechanical action. Manual naturals of ebony, with sharps of coco bolo, and stopknobs of rosewood. 80 mm wind-pressure, with wedge-shaped reservoir and wooden ducts; flexible winding. Metal pipes of planed 25% metal; pipes cut to length or soldered shut. Well-tempered tuning (average between Kirnberger II and equal). Tremulant in Schnitger style, affecting whole organ. Rear-gallery installation; casework of fumed solid white oak, with pedal division in separate case behind main case. Design, installation and tonal finishing by Fritz Noack; carvings by James McClellan. Andrew King is organist of the church.

GREAT

Principal 8'
Chimney Flute 8'
Octave 4'
Nazard 2-2/3'
Doublet 2'
Tierce 1-3/5'
Mixture IV-VI
Trumpet 8'

POSITIVE

Stopt Diapason 8'
Spire Flute 4'
Principal 2'
Larigot 1-1/3'
Cremona 8'

PEDAL

Stopt Bass 16'
Open Bass 8'
Choral Bass 4'
Trombone 16'
Trumpet 8' (prepared)
Great/Pedal
Positive/Pedal
Positive/Great
Tremolo
Cymbelstern



McManis Organs, Inc., Kansas City, Kansas; built for Christ Episcopal Church, Overland Park, Kansas. 2 manual and pedal, 14 voices, 18 ranks, electro-pneumatic action. Judicious unification was chosen to provide maximum flexibility in a situation where strict economy was factor. Sanctuary installation behind altar, on building axis, with Principal and Mixture pipes exposed in front of chamber containing remainder under expression. Side swell shutters controlled by initial contacts allow support for choir without overplaying. Charles R. Eames was in charge of installation, completed late November 1976. Design, scaling, voicing, and tonal finishing by Charles W. McManis. Mrs. Ernest Hasemeyer is organist-choirmaster. *Charles W. McManis, member, American Institute of Organbuilders.

SUMMARY

Subbass 16' 32 pipes
Gemshorn 16' 97 pipes
Principal 8' 85 pipes
Rohrflöte 8' 73 pipes
Dulciana 8' 73 pipes
Unda Maris (TC) 8' 49 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Flute 4' 61 pipes
Nazard 2-2/3' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture III 1-1/3' 183 pipes
Scharf III 2/3' 183 pipes
Trumpet 16' 85 pipes
Krummhorn 16' 73 pipes

GREAT

Gemshorn 16'
Principal 8'
Rohrflöte 8'
Gemshorn 8'
Dulciana 8'
Unda Maris 8'
Octave 4'
Rohrflöte 4'
Nazard 2-2/3'
Octave 2'
Tierce 1-3/5'
Mixture III 1-1/3'
Mixture III 1'
Trumpet 8'
Claron 4'
Chimes (prepared)
Tremolo

SWELL

Flute 8'
Gemshorn 8'
Gemshorn Celeste 8'
Dulciana 8'
Flute 4'
Gemshorn 4'
Dulciana 4'
Gemshorn 2'
Quinte 1-1/3'
Gemshorn 1'
Scharf III 2/3'
Krummhorn 16'
Trumpet 8'
Krummhorn 8'
Claron 4'
Tremolo

PEDAL

Subbass 16' 4
Gemshorn 16'
Quinte 10-2/3'
Principal 8'
Gedeckt 8'
Gemshorn 8'
Octave 4'
Rohrflöte 4'
Rohrflöte 2'
Mixture III 1-1/3'
Posaune 16'
Krummhorn 16'
Trumpet 8'
Claron 4'
Krummhorn 4'

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Schnitger organ at St. Jacobi Church, Hamburg

The Arp Schnitger Organ Festival

by Helen Bell Jones

The annual Arp Schnitger Organ Festival was held at the St. Jacobi Church, Hamburg, and at Steinkirchen, in Altes Land, West Germany, from July 2-26 in commemoration of Schnitger's birth on July 2, 1648. People were present from all parts of Germany and many foreign countries.

Arp Schnitger, one of Germany's leading organ builders during the Baroque period, was originally a carpenter; he built a total of 120 organs, most of them now destroyed. However, several well-preserved ones remain in and around Hamburg — a small two-manual organ in Neuenfelde, where Schnitger is buried, the 28-rank one in Steinkirchen and the 60-rank organ in St. Jacobi, Schnitger's masterpiece.

In 1928, Albert Schweitzer was called in for advice on some restoration work and said of it, "You have the most beautiful and one of the most valuable organs in the world. It will become a Mecca for organists of the old and new world."

The Schnitger organs are perfect sound-carriers for the structure, registration and dynamics of Baroque music. For clarity of the polyphonic line, the *plenum* is radiant and transparent, and the mixtures are brilliant, yet unobtrusive. There are countless registrational possibilities, as well as the marvelous colors of individual stops.

As is well-known, Bach greatly admired the instrument at St. Jacobi and sought the position as organist there but lost to his competitor, Joachim Heitmann, who paid the church 4000 marks for the position. To compensate for this unfortunate mistake, members of the church and other interested persons are setting up a foundation which will make it possible to begin the Arp Schnitger Organ Competition in the near future.

The festival opened with the choir of St. Jacobi singing a portion of the Bach *Mass in B-Minor* in an authoritative and authentic style. However, one of the greatest values of this particular festival was the opportunity to hear so much Baroque organ music played by outstanding artists.

Minoru Yoshida of Japan gave the first concert in Steinkirchen on July 3rd. This organ dates from 1685, has 28 registers, two manuals (*Hauptwerk* and *Brustwerk*) and a pedal division.* Yoshida played with meticulous clarity, and the works of Lübeck, Frescobaldi, Sweelinck, Pachelbel and Bach gave him ample opportunity to display a dazzling technique. A few mechanical problems and some irregularities in rhythm marred an otherwise splendid concert.

Karl Richter, eminent choral director and organist from Munich, was heard at St. Jacobi on July 4th. His program included works by Mozart and Reger, played on the 105-rank Kemper and works by Bach, played on the Schnitger.** Richter, whose style is much better suited to Reger than the other composers, gave an exciting performance of the *Fantasy and Fugue on B-A-C-H*, despite exaggerated rubato and difficulties in manipulating the Kemper. Unfortunate registrations and excessive legato were damaging to the Bach, but, even so, the outstanding artistry of the performer was evident at all times.

From the first note of Heinz Wunderlich's concert on July 5th, it was evident that he was in complete command of the Schnitger organ and understood the acoustics of the room. His musicianship is superb and his technique flawless. A concert by him is apt to be of high caliber and this was no exception.

Seven Buxtehude compositions in a row might be risky but, with the use of contrasting registers, interest was maintained. The *Prelude and Fugue in D Major* by Bach, through echoes, showed the individual character of each division, and the *Passacaglia and Fugue in C Minor* demonstrated the marvelous colors of the organ. Professor Wunderlich is the organist of St. Jacobi.

The young Swiss artist, Pierre Pilloud of Nyon, played on July 12th. He is an authority on Baroque music and his program was selected from the works of Van Noordt, Balbastre, A. Scarlatti, Bruhns, Boëly and Bach. The Balbastre variations on *Votre bonté, grand dieu* was one of the most charming things in the festival. The Schnitger of St. Jacobi served quite well in the hands of this sensitive, delightful performer.

On July 19th, Martin Weyer of Marburg was the featured artist. He plays in a competent, straight-forward manner. His program included works by Bach and Johann Nepomuk David. Complete tonal imbalance in the registrations of the David, played on the Kemper at St. Jacobi, made for hard listening, resulting in the only dull program of the series.

Ruth Dominik, assistant organist at St. Jacobi, played the concluding program there on July 26th. Her program was chosen from the works of Scheidt, Bruhns, Bach, Reger and David. Dominik has a fine facility and, despite a tendency to play too fast, presented a noteworthy recital. The David *Tocatta of the Tocatta and Fugue in F-Minor* was a real highlight, played with great excitement.

Two masterclasses on the "Performance of Bach," conducted by Heinz Wunderlich, were outstanding. By way of demonstrating registration, articulation, phrasing, ornamentation, and the use of manuals, he played most of the works in Vol. II and Vol. III, Edition Peters. "The Doctrine of Affections" was discussed at length and the importance of knowing the symbolic meaning of each key was stressed. The form of the composition is the clue to dynamic levels employed. The forms of the preludes and fugues fall into four main categories and a knowledge of this is essential in planning registration, as well as an understanding of the terms *in organ pleno* and *pro organo pleno*.

The subject of ornamentation is so vast that only a generalization can be made here. Wunderlich usually begins all trills on the note above unless there is a bow. In the case of a long trill, the trill begins on the main note when it is a pedalpoint trill.

Mr. Wunderlich, who planned and organized the festival, is to be congratulated. The opportunity to hear so much Baroque music on instruments possessing the tonal possibilities actually used by Bach himself in performance was an exceptionally valuable experience and one long to be remembered.

*Editor's notes: see MUSIC Magazine, July 1977, p. 40, for a description of this organ.

**There are two large organs in the rear gallery of the St. Jacobi Church — the famous Schnitger of 1689-93 (which contains a substantial number of pipes, as well as case, from earlier times) and the modern Kemper, built in 1960. Stoplists for both organs may be found in THE DIAPASON, October 1965, p. 48.

Helen Bell Jones is organist-choir director of Holy Trinity Episcopal Church, Gainesville, Florida

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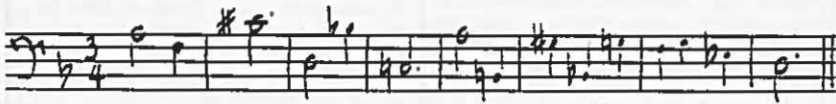
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Haarlem Improvisation Competition

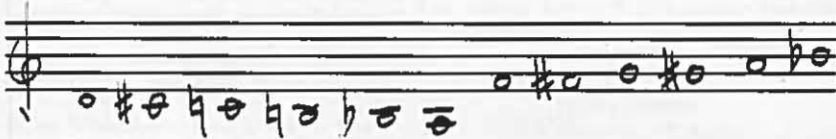
Jan Raas has recently won the Organ-Improvisation Competition in Haarlem, Holland. This marks the third consecutive year that Raas has been chosen winner, giving him permanent possession of the circulating prize, a portable organ built by Flentrop.

The improvisation contest took place on 7 July in the St. Bavokerk; the organ was built by Christiaan Müller in 1738 and restored by Marcussen in 1961. Each of the four contestants was required to improvise two pieces:

1) a passacaglia on



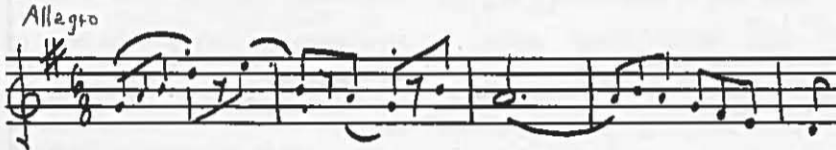
and 2) a free improvisation on the following tone row:



The themes were submitted by Anton Heiller.

The other contestants were: Martin Haselböck, born in 1954 in Vienna; Kees van Eersel, born in 1944 in Vlaardingen (NL); and Holger Hantke, born in 1951 in Lübeck. The evening before the competition proper, the four contestants presented the following program in the Bavokerk: J. S. Bach: *Prelude & Fugue in B minor*; M. Schildt: *Magnificat primi toni*; W. A. Mozart: *Fantasia in f minor*, K.608; F. Mendelssohn: *Sonata no. 3*; and Franz Schmidt: *Toccata in C major* (1924).

The jury members were: Guy Bovet (Switzerland), Anders Bondeman (Sweden), and the composer Ton de Leeuw (The Netherlands). The jury concert was presented on 8 July by Bondeman, Bovet, and Raas, with the following program: Raas: *Sweelinck: Mein junges Leben hat ein End*; De Leeuw: *Sweelinck variations*; Bondeman: J. S. Bach: *Toccata, Adagio, and Fugue in C major*; improvisation on (theme by Bovet):



and Bovet: Schumann: *Six Etudes in Canon Form op.56*; improvisation on (theme by Bondeman):



—Dale Carr

The editor regrets that space was not available in this issue for his report on the 22nd annual convention of the Organ Historical Society, which took place this summer; it will appear in the October issue. Other articles to appear in the near future include ones on the tradition of Bach playing, Tournemire, the organ in Renaissance choral music, and new information on Mozart's organ works.

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

UNITED STATES East of the Mississippi River

7 SEPTEMBER

Eileen Hunt, all-French; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Charles H. Finney; Houghton College, Houghton, NY 8:15 pm

10 SEPTEMBER

Organ recital; St John Divine Cathedral, New York, NY 4 pm

11 SEPTEMBER

Harry Huff; St Thomas Church, New York, NY 4 pm
Thomas Strode, Donald Williams; St Peters Church, Tecumseh, MI 7 pm

14 SEPTEMBER

Walter Hise; Alice Tully Hall, New York, NY 8 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

17 SEPTEMBER

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm
David Pizarro; St John Divine Cathedral, New York, NY 4 pm
Marilyn Keiser; Easton Diocesan Center, Warwick, MD
Paul Bauman, "Saturday School" (hymn playing); St James Cathedral, Chicago, IL 1:30 pm

18 SEPTEMBER

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm
Sarah Quaglata; St Thomas Church, New York, NY 4 pm
Charles W Whittaker; Cadet Chapel, West Point, NY 3 pm
*John Obetz; Kenmore Presbyterian, Buffalo, NY 8:15 pm
Berlinski The Days of Awe; Bradley Hills Presbyterian, Bethesda, MD 4 pm
David Craighead; First Congregational, Columbus, OH 8 pm

20 SEPTEMBER

Marilyn Keiser; St Lukes Episcopal, Atlanta, GA

21 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

23 SEPTEMBER

Vernon Wolcott, Bach Art of Fugue; Recital Hall, Bowling Green State U, OH 8 pm
Penelope Crawford, harpsichord; St Marys College, Notre Dame, IN 8 pm

24 SEPTEMBER

David Pizarro, with Kris Salem, trumpet; St John Divine Cathedral, New York, NY 4 pm
Marilyn Mason; Muskingum College, New Concord, OH
Larry Palmer, harpsichord; St Marys College, Notre Dame, IN 8 pm

25 SEPTEMBER

Charles Kriegbaum, Johnson dedication; Williamsburg, MA, Congregational 4 pm
18th century music; Trinity Church, Newport, RI 4 pm
Joseph Grafeo; St Thomas Church, New York, NY 4 pm
René Saargin; Riverside Church, New York, NY
Wallace Coursen; Christ Church, Glen Ridge, NJ 4 pm
Virgil Fox; Auditorium, Catonsville, MD 8 pm
Benjamin Van Wye; Washington Cathedral, DC 5 pm
Charles W Whittaker, Zimmer inaugural; Fairfax United Methodist, VA 8 pm

Betty Milham; St Philips Cathedral, Atlanta, GA 5 pm
Karel Paukert, with dancer & cinematographer; Art Museum, Cleveland, OH 8:30 pm
Marilyn Mason; Cambridge Concert Assoc, Cambridge, OH

Thomas Richner; First Congregational, Grand Rapids, MI 4 pm
William Whitehead; Westminster Presbyterian, Grand Rapids, MI

Bruce Gustafson, Martin Haselböck, Arthur Lawrence, harpsichords & organ; St Marys College, Notre Dame, IN 3 pm

Samuel Walter; Coliseum, Marion, IN 3 pm

Janet Buesking Cohen; Redeemer Lutheran, Evansville, IN 4 pm

Philip Gehring; Fourth Presbyterian, Chicago, IL 6:30 pm

Leon Nelson, with brass; First Presbyterian, Deerfield, IL 7:30 pm

26 SEPTEMBER

Thomas Richner, masterclass; First Congregational, Grand Rapids, MI 8 pm
William Whitehead, workshop; Westminster Presbyterian, Grand Rapids, MI

27 SEPTEMBER

Joseph Kimbel; St Pauls Lutheran, New Cumberland, PA 8:15 pm
John Pagett, Dupré convocation & masterclass; Bridgewater College, VA 10 am, 2 pm

28 SEPTEMBER

John Pagett; Bridgewater College, VA 8 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

30 SEPTEMBER

"Dean's Promenade," St John Divine Cathedral, New York, NY 11:30 pm
*René Saargin; Crouse Aud, Syracuse U, NY
O'iver Douberly III; Buncombe St Methodist, Greenville, SC 8:15 pm
Opera gala; Cathedral of St Philip, Atlanta, GA 8:30 pm
Gerre Hancock; Grace Lutheran, Cleveland Heights, OH

1 OCTOBER

Virgil Fox; Orrie de Naoyer aud, Hackensack, NJ 8:30 pm
Oliver Douberly III, repertory session; Buncombe St Methodist, Greenville, SC 9:30 am
Martha Folts; Art Museum, Cleveland, OH 2 pm

2 OCTOBER

Victorian Evensong (S S Wesley, Mendelssohn); St Johns Church, Southampton, NY 4 pm

Neil Larson; St Bartholomews Church, New York, NY 4 pm

Donald Joyce; St Thomas Church, New York, NY 5:15 pm

John & Marianne Weaver; Sacred Heart Cathedral, Newark, NJ 4 pm

George Markey; First Presbyterian, Red Bank, NJ 4:30 pm

Robert Smart; Lang Concert Hall, Swarthmore College, PA 4 pm

John Marberry; St Philips Cathedral, Atlanta, GA 5 pm

René Saargin; Seventh Day Adventist, Kettering, OH

Kenneth Sweetman; Zion Lutheran, Ann Arbor, MI 4 pm

Arthur Halbardier, organ & harpsichord, with orch; Grace Lutheran, Glen Ellyn, IL 7:30 pm

4 OCTOBER

Nicholas Donby; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm

Robert S Lord; Heinz chapel, U of Pitts-
burgh, PA 12 noon

5 OCTOBER

John Skelton, with Carolyn Skelton, harpsichord; Music Hall, Methuen, MA 8:30 pm
Robert Parris; St Johns Church, Washington, DC 12:10 pm

6 OCTOBER

Virgil Fox; Palace Theatre, Marion, OH 8 pm

*AGO chapter program

7 OCTOBER
 John Rose; Trinity College, Hartford, CT 8:15 pm
 B Lynn Hebert; Fourth Presbyterian, Chicago, IL 12:10 pm
 Lou Ann Fillingham, all-Bach; Illinois Wesleyan U, Bloomington, IL 8 pm

8 OCTOBER
 Martn Neary, workshop; Sacred Heart Cathedral, Newark, NJ 10 am-4:30 pm
 9th annual church music conference; Illinois Wesleyan U, Bloomington, IL 9 am-4 pm
 Marilyn Mason, concerti with orchestra; St Marys Episcopal Cathedral, Memphis, TN 4 pm

9 OCTOBER
 Hook dedication; St Denis Church, Harrisville, NH 3 pm
 Jack H Ossewaarde; St Bartholomews Church, New York, NY 4 pm
 David Werner; St Thomas Church, New York, NY 5:15 pm
 Martin Neary; Sacred Heart Cathedral, Newark, NJ 4 pm
 Virgil Fox; Auditorium, Catonsville, MD 8 pm
 Merle Entrekin; St Philips Cathedral, Atlanta, GA 5 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Nicholas Danby; Westminster Presbyterian, Dayton, OH 8 pm
 John Courter, Steiner dedication; Union Church of Christ, Berea, KY 4 pm
 Arthur Lawrence, Holloway dedication; St Louis Bertrand Church, Louisville, KY 3 pm
 Dexter Bailey; St Pauls Church, Chicago, IL 4 pm
 Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm

10 OCTOBER
 Nicholas Danby, workshop; Westminster Presbyterian, Dayton, OH 10 am

11 OCTOBER
 John Rose; Trinity Church, New York, NY 12:45 pm
 Rosalyn Tureck, harpsichord; Bach Goldberg Variations; Carnegie Hall, New York, NY 6 pm
 Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm

12 OCTOBER
 Ivar Sjöström, with cello & piano; Music Hall, Methuen, MA 8:30 pm
 Hilton Baxter; St Johns Church, Washington, DC 12:10 pm
 Nicholas Danby; Wittenberg U, Springfield, OH 8 pm

13 OCTOBER
 Robert Edward Smith, harpsichord; LeMayne College, Syracuse, NY 8 pm
 Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 OCTOBER
 Virgil Fox; St Bernards Church, Lake Placid, NY 8 pm
 Terry Charles; Kirk of Dunedin, FL 8:15 pm
 Poulenc Concerto; Huw Lewis with Orchestra Detroit; Orchestra Hall, Detroit, MI 8:30 pm
 Morgan Simmons; Fourth Presbyterian, Chicago, IL 12:10 pm

15 OCTOBER
 Victor Hill, harpsichord, with George Green, violin; Williams College, Williamstown, MA 8 pm
 Stephen Hamilton; Virginia Intermont College, Bristol, VA 8:15 pm

UNITED STATES
 West of the Mississippi River

11 SEPTEMBER
 Carl Staplin; Perf Arts Hall, Drake U, Des Moines, IA 4 pm
 Vicki Fisk Mathews, Thais St Julien, sopranos; Christ Church Cathedral, New Orleans, LA 4 pm

18 SEPTEMBER
 Thomas R & Emily S Pearce; Second Baptist, St Louis, MO 3:30 pm
 Antone Godding; Oklahoma City U, Oklahoma City, OK 5 pm

23 SEPTEMBER
 Joseph Schenk; First Baptist, Santa Ana, CA 8 pm

25 SEPTEMBER
 The Age of Oratorio; Christ Church Cathedral, New Orleans, LA 4 pm
 Dorothy Addy; First United Methodist, Wichita, KS 4 pm
 Six organists with SF Symphony members; Grace Cathedral, San Francisco, CA 5 pm

30 SEPTEMBER
 Carlene Neihart; St Phillips Episcopal, Joplin, MO 8 pm

2 OCTOBER
 Carlene Neihart; Southwest Baptist College, Bolivar, MO 3 pm

3 OCTOBER
 *Joan Lippincott; First Lutheran, Long Beach, CA 8:15 pm

9 OCTOBER
 Carl Staplin; Hamline Methodist, St Paul, MN 4 pm
 Carlene Neihart; School of Ozarks, Pt Lookout, MO 4 pm
 Heinz Arnold; State University, Pittsburgh, KS 3 pm

10 OCTOBER
 René Saorgin; Central Lutheran, Minneapolis, MN

11 OCTOBER
 René Saorgin, masterclass; Central Lutheran, Minneapolis, MN
 Diane Bish; Trinity Presbyterian, Santa Ana, CA 8 pm

14 OCTOBER
 Wilma Jensen; First United Methodist, Palo Alto, CA pm
 Diane Bish; Garden Grove Community Church, CA 8 pm

15 OCTOBER
 Cherry Rhodes; Brigham Young U, Provo, UT 8 pm
 Jarold Miller; Mormon Stake Center, Salem, OR 8 pm
 Wilma Jensen, workshop; First United Methodist, Palo Alto, CA

*AGO chapter program
 (Continued overleaf)

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CALENDAR

(Cont. from p. 23)
INTERNATIONAL

11 SEPTEMBER

Guy Bovet; Priors House, Romainmotier,
Switzerland 4:30 pm
Sir James Jeans commemorative concert;
Cleveland Lodge, Dorking, Surrey, England
8 pm

12 SEPTEMBER

Stephen Ridgley-Whitehouse; Southwark
Cathedral, England 1:10 pm

13 SEPTEMBER

Ian Curror; Parish church, Leeds, Eng-
land 7:30 pm

15 SEPTEMBER

John Birch; Westminster Abbey, London,
England 6:30 pm

20 SEPTEMBER

George Thalben-Ball; St Pauls, Toronto,
Ontario 8:30 pm

21 SEPTEMBER

Stephen Ridgley-Whitehouse; St Brides,
Fleet Street, London, England 1:15 pm

22 SEPTEMBER

Guy Bovet; Cathedral, Munich, Germany

24 SEPTEMBER

Gillian Weir, Webber premiere; West-
minster Cathedral, London, England 4:45 pm
Phillip Moore; Guildford Cathedral, Eng-
land 8 pm
George Thalben-Ball; St Matthews Angli-
can, Ottawa, Ontario 8:30 pm

25 SEPTEMBER

Kings College Choir; St Edmundsbury
Cathedral, Suffolk, England 3:30 pmBradford Tracey & Rolf Junghanns, forte-
piano duo; St Pauls Church, Lundas, On-
tario 7:30 pm

27 SEPTEMBER

Gillian Weir; St Asaph Cathedral, North
Wales 11 am

29 SEPTEMBER

Guy Bovet; St Martin, Vevey, Switzerland
8:30 pm
Gillian Weir, all-Messiaen; St Asaph Cath-
edral, North Wales 11 am

30 SEPTEMBER

Guy Bovet; Cathedral church, Montreux,
Switzerland 8:30 pm

4 OCTOBER

Gillian Weir; Music School, Huddersfield,
England 7:30 pm

5 OCTOBER

Francis Jackson; Wells Cathedral, Som-
erset, England 8 pm

7 OCTOBER

Swanne Alley Elizabethan ensemble; St
Christophers Church, Burlington, Ontario
8:15 pm

10 OCTOBER

Gillian Weir, all-Bach; Clare College,
Cambridge, England 1:10 pm

14 OCTOBER

Jean-Louis Gil; Yorkminster Park Baptist,
Toronto, Ontario 8:15 pm
Nicholas Danby; St Andrews Presbyterian,
Kitchener, Ontario 8 pm

15 OCTOBER

Gillian Weir, Poulenc, Handel concertos;
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Guilmant's House Organ



Guilmant's house organ at Meudon, near Paris; built by the Cavallé-Coll firm, c. 1900.* The organ (and house) later became the possession of Marcel Dupré and was subsequently modified; an account of Dupré's "soirée d'inauguration" may be found on page 6 of THE DIAPASON, May 1927, together with the revised specification.

PÉDALE

Contrebasse 16'
Soubasse 16'
Flûte 8'
Violoncelle 8'
Bourdon 8'
Basson 16'

COUPLERS

Grand-orgue, octaves
Positif to Grand-orgue
Récit to Grand-orgue
Récit to Grand-orgue, sub-octaves
Récit to Positif
Positif to Pédale
Grand-orgue to Pédale
Récit to Pédale

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*The organ is not listed among the organs built by Cavallé-Coll himself, but a list published by his successors (still using his name) includes an "Orgue de salon" built for Guilmant by Charles Mutin; Mutin took over the firm in 1898; Cavallé-Coll died in 1899. The specification as given here is taken from Goodrich, *The Organ in France*, p. 132.

GRAND-ORGUE

Bourdon 16'
Montre 8'
Flûte harmonique 8'
Salicional 8'
Prestant 4'

POSITIF

Flûte creuse 8'
Viole de gambe 8'
Cor de nuit 8'
Flûte douce 4'
Nasard 2-2/3'
Quarte de Nasard 2'
Tierce 1-3/5'
Cromorne 8'

RECIT

Diapason 8'
Flauto traverso 8'
Dulciane 8'
Voix célestes 8'
Flûte octaviane 4'
Doublette 2'
Plein-jeu III
Basson-Hautbois 8'
Trompette harmonique 8'

See Guilmant articles in May and June issues for information on this composer's organ music.

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