

THE DIAPASON

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

Sixty-Sixth Year, No. 2 — Whole No. 782

JANUARY, 1975

Lynnwood Farnam — Master Organist of the Century

(Conclusion)

by Jeanne Rizzo

Tributes to the man and the perfection of his art abounded. The attention given to Farnam in the leading New York papers is notable. His *New York Times* obituary stated that he had been "ranked by music critics as one of the greatest organists in the United States, if not the greatest, both for his playing of the organ and his profound musical knowledge . . . His performances and his teaching have exercised an important influence on the development of many American organists."³⁶ The tributes of Lawrence Gilman, critic for the *Herald Tribune*, and Richard Aldrich, critic for the *New York Times*, were reprinted in *THE DIAPASON*. Gilman referred to Farnam as a "virtuoso without the virtuoso's usual curse of egotism; a great technician without the great technician's frequent passion for display . . . He was master, but he used the mastery only in the service of what seemed to him the noblest things in music."³⁷ He mentions the veneration, almost awe, that his pupils and colleagues held for him, speculating that it was his sense of whole-hearted dedication, kindled by genius, that made them do so. He speaks of the Bach series as an "incalculable" service in spreading the knowledge and love of Bach's music, and points out the intensity of vision and sincerity of attitude, while placing above all an inexplicable mystical beauty in performance. Aldrich speaks of Farnam's knowledge of Bach as profound and far-reaching; of his performance of Bach as lucid, sympathetic and thoroughly musical. It is a tribute to his taste, "one of the finest and most discriminating," and to his playing "always of a beautiful clarity and precision," with specific compliments to his technique, rhythmic sense and registration.³⁸ Hubert J. Foss, in a tribute to Farnam in the *London Times* of November 29, 1930, says that he was either the originator, or certainly the leader, of the tradition of serious organ playing in America, and even admits his influence on English organ playing.

On November 12, 1930, Vierne, upon learning of Farnam's terminal illness, wrote,

I am astounded by this news because I have for the artist a profound admiration and for the man a very live affection. I am obsessed by this news and would like to know exactly for what he was operated upon. The disappearance of such a being as Farnam would be a dreadful misfortune: for the art of the organ, it would constitute an irreparable loss: for those who have been able, as I have, to appreciate, close to, the man of refined sentiments and generous heart that is this great musician, it would be an unconsolable sadness.³⁹

After his death, Tournemire wrote, "The organ world will long feel the death of Lynnwood Farnam. His technique was incomparable; the beauty and the architecture of his work were distinctive. His adaptation to an organ unknown to him was immediate . . . Today from my country I solemnly send my tribute of affectionate homage to a great man, to a transcendent artist, to a very dear friend. He is with the eternal and forever blessed."⁴⁰

An editorial in *THE DIAPASON* of January, 1931, sums up the feeling in the organ world:

"In the death of Lynnwood Farnam the organ world suffered a very great loss and no event in many years has caused such general sorrow as the passing of this man of remarkable artistry and lovable personality.



Lynnwood Farnam in 1925. This autographed copy was the property of S. E. Gruenstein, editor of *THE DIAPASON* at the time.

Wherever organists have forgathered in the last month Farnam and the place he occupied in the hearts of his colleagues has been a subject of conversation and the genuine admiration for the man and that for which he stood has been emphasized since the news first was flashed across the continent that he had been seized with a fatal illness. No organist of the present generation has been placed on a higher pedestal for his ability in performance and for his unswerving devotion to the best in music than Lynnwood Farnam.

These statements are not complimentary exaggerations licensed in eulogies of the dead. They represent accurately the feeling of virtually 100 percent of the great and small organists of the land. Even in France and England the greatest performers have accorded unfeigned praise to this man from the western hemisphere.

Farnam as a performer stood almost in a class by himself. He was one of the men who was rated without question as a virtuoso and as such proved that the organ can stand with the piano or any other instrument as a

vehicle for the expression of the highest musical talent. He was unbending in his striving for perfection and nothing slipshod was tolerated by him, in which fact probably lies in large part the secret of his success. He was a devoted idealist, of whom we have too few. And it was the combination of noble ideas with a willingness to sacrifice any amount of effort to attain perfection which enabled him to make an appeal which seldom is made. As a teacher he gathered about him a company of pupils who will carry his principles down to succeeding generations.

So much for Farnam the organist. As for Farnam the man, his example will live as long as the memory of his inspired organ playing and teaching. Every person who had the privilege of his friendship found in him a rare soul. He was as tolerant of the faults and foibles of others as he was intolerant of faults in himself. Ignoble thoughts never entered his mind and none can recall that he ever spoke an unkind word of any of his fellows.

This tribute to the life of a man who was

an ornament to his profession will seem fulsome only to those who did not know him. Lynnwood Farnam's too brief earthly career has come to a close, but he strove so that he may indeed be numbered among those whose "works do follow them."⁴¹

The most touching of all the tributes, however, is that of his close friend, Edward Shippen Parnes:

. . . It is hard to conceive of a more cruel blow than that which has removed from us the greatest organist in the world, at the height of his powers and reputation . . .

Farnam started life as a country boy in a Canadian village and, enhanced by experience and great contacts, he was fundamentally the same simple and unpretentious character to his life's end. In no characteristic was he greater than in this sterling simplicity. It was apparent in his wholesome enjoyment of everyday affairs, in his absolute lack of pride or rigidity in his musical ideas. No one was so keen for friendly criticism or so quick to alter even his own perfect work if the least of his brethren had a suggestion which appealed to him; and, so different from the mental stand of certain others far less great than he, an amicable discussion of fine points of interpretation was to him a normal and invigorating necessity.

As for his art, it has spoken for itself . . . But to his intimate friends greater even than the loss of his art is the loss of himself. No more loyal and affectionate soul ever lived. He became precisely like a member of my own family, and his loss is that of a dearly beloved brother, and can never lose its pang. His little mannerisms, his own oddities of speech, his simple, child-like friendship are things that one can hardly bear to recall. His was a very perfect character, upright, utterly good and transparent; there are few such men . . .⁴²

One year after his death, *THE DIAPASON* suggested that every organist play a work of Bach in his memory on Sunday, November 22, and print a paragraph in the church bulletin about Farnam's work and unique influence on organ playing and church music. On that day, at Second Presbyterian Church in Philadelphia, a program of organ music by Bach, in Farnam's memory, was played by his students, Noehren, McCurdy, White, Cato and Hawke. The next day, the actual anniversary of his death, Christ Church Cathedral in Montreal held a memorial service and dedicated a bronze bust of Farnam, done by the Canadian sculptor, Alfred Laliberte, and placed on a bronze shelf with the inscription, "This bust is dedicated to the memory of Lynnwood Farnam, 1885-1930, Renowned Canadian Organist, Organist of this Cathedral, 1908-1913." At the service Alfred Whitehead, then organist and choir master of the Cathedral, led the choir in the singing of the motet, "Jesus, the very thought of Thee," which he had composed and dedicated to Farnam. Healey Willan gave the oration and George Brewer, Arthur Egerton, Carl Weinrich and J. E. F. Martin played various organ pieces.

During his life Farnam only composed one piece of music, the *Toccata "O Filii et Filiae."* It was submitted to Theodore Presser Company after his death by the Curtis Institute, and was copyrighted and published in July, 1932. Francis W. Snow, of Boston, wrote, "As nearly as I can remember he had only a pencil sketch of it, which he never used because of his prodigious memory . . . On several vacation trips which we

(Continued, page 4)

Communication from Delbert Disselhorst, University of Iowa

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

JANUARY, 1975

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Harpsichord

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Choral Music

Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

Back Number—\$1.75

(more than 2 yrs. old)

THE DIAPASON

434 South Wabash Avenue,
Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at
Chicago, Ill., and at additional
mailing office.

Issued monthly.

The Diapason Office of Publication,
434 South Wabash Avenue,
Chicago, Ill. 60605.

Routine items for publication must be
received not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the clos-
ing date is the 5th. Materials for re-
view should reach the office by the 1st.

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WINNERS ANNOUNCED IN SPOKANE, WASH. COMPOSITION CONTEST

The Cathedral of St. John the Evan-
gelist, Spokane, Washington, has an-
nounced the winners in the composition
contest that it held in conjunction with
its spring and summer musical celebra-
tions as part of Expo '74. Three cash
prizes were offered for the best composi-
tions in choral music, organ and caril-
lon.

Richard W. Slater, organist and choir-
master of St. Mark's Episcopal Church,
Glendale, California, was the winner of
the choral prize. Mr. Slater's entry was
a setting of Psalm 66, *Make a Joyous
Shout to God*, to a text drawn from the
Goodspeed translation of the Bible. The
piece is written for SATB choir and
features a large independent organ ac-
companiment.

Winner of the organ category prize
was Dr. Rudy Shackelford of Gloucester
County, Virginia. His winning work was
*Canonic Variations on "Vom Himmel
hoch, da komm ich her."* The work has
also been accepted for publication in
the 1975 H. W. Gray "Contemporary
Organ Series."

Two persons shared the first prize
award for a composition for carillon.
They are Frank Pella of Phoenixville,
Pennsylvania, and Leslie Ellen Mahaffey
of Ann Arbor, Michigan.

Manuscripts were submitted from
composers in 14 states, Europe, and
Canada. The judges for choral music
were Ronald Arnatt and William Self;
the judges for organ music were Claire
Coci and William Teague; and the caril-
lon music judges were Milford Myhre
and Beverly Buchanan.

JOSEPH BOONIN, INC., music publishers
of South Hackensack, N.J., have been ap-
pointed sole agents for Universal Edition Sales,
Inc. and Universal Edition Publishing, Inc.
Rental materials from the Universal Edition
catalogs will continue to be serviced by Theo-
dore Presser Company until June 30, 1975.

FRANK K. OWEN HONORED IN SPECIAL SERVICE

On Sunday, September 29, 1974, a special
service honoring Frank K. Owen
was held at the Cathedral Church of St.
Paul, Los Angeles, California, where Mr.
Owen completed 21 years of fruitful ser-
vice as organist and choirmaster. The
Festival Service of Evensong and Te
Deum featured Mr. Owen's Preces and
Responses, psalm chant tune, and the
anthem, *Blessed Is the Man*, as well as
brass and timpani arrangements for the
music, fanfares and hymntune harmoni-
zations. A massed chancel choir com-
posed of six local Episcopal and Cath-
olic church choirs and the men of Mr.
Owen's cathedral choir, and a gallery
choir of thirty voices and instruments
performed also works by Sowerby, Stan-
ford, Parry, Clokey and Campra. John
S. Barry was the organist, and the choirs
and instruments were under the direc-
tion of Mr. Owen.

Participating in the service were the
present and past deans of the Cathedral
and Bishop Rusack of the diocese of
Los Angeles. Both Dean Simpson and
Bishop Rusack spoke of Mr. Owen's
long and loyal service to the Cathedral
and the high musical traditions which
he established, and generous applause
punctuated these remarks. Mr. Owen
received a standing ovation after the
Bishop named him Cathedral Organist
Emeritus.

Not unexpectedly, an overflow crowd
of fellow organists, friends and parish-
ioners was on hand, and a champagne
reception in Mr. Owen's honor followed
the service. Of special interest was the
appearance of many of his former chor-
isters and singers in the congregation.

ROSALIND MOHNSSEN, assistant professor
at Westmar College, Le Mars, Iowa, is the
recipient of a State Arts Council Grant (Iowa)
for organ performances in the State of Iowa
during 1974-75. Miss Mohnsen spent the 1973-
74 year on sabbatical leave in Paris where she
studied with Jean Langlais.

It is difficult to think of the Cappel
organ without thinking at the same time
of its 20th century eminent master Hel-
mut Walcha. Just as it was Helmut
Walcha who first brought this instru-
ment to world attention through the
Bach series, it is once again Mr. Walcha
who is intimately connected with at-
tempts for its rescue from total loss. Al-
though now officially retired from ac-
tive teaching at the Staatliche Hoch-
schule für Musik in Frankfurt/Main,
Prof. Walcha's energies seem more
limitless than ever when he speaks of
the present crisis facing the instrument.
Benefit concerts, consultations, extensive
correspondence, and a substantial mon-
etary contribution of his own have all
been directed toward the Cappel organ.
After a lengthy conversation with him
at his home in Frankfurt this past sum-
mer a letter arrived addressed to "Or-
ganists and Friends of the Organ in the
US." The letter explains the present
situation and is given below.

Several years ago the alarming news reached
me that the incomparably beautiful Arp-
Schnitger-organ in Cappel on which I had
made so many recordings was in great danger.
Since I had grown so close to this organ in
the extensive recording sessions, I made an im-
mediate decision to employ all available means
in order to save it. My recordings on this
magnificent instrument have had such wide-
spread distribution in the US and have won
so many friends that I feel my present concern
may be understood by many who might even
find it possible to support me in the cause for
restoring this instrument at any early date to
its former state of brilliance.

The church building itself dates from the
Middle Ages. A few years ago dangerous
changes in the walls were observed, changes
brought about by the extreme dampness of the
soil and general climate. Complete restoration
was imperative. This necessitated a complete
drying of the stonework. Although the organ
was carefully covered and well protected, this
drying-out process affected the organ in a
most adverse manner. The wind chests, track-
ers, and even the keys dried out as well.
Changes in the wood caused a number of
pipes to fall. In addition, the soft material of
the 300 year old pipes also gave way, and many
completely collapsed. This indicates that a
complete restoration of the instrument would
have been necessary in any case. Now that so
much additional damage has occurred it is all
the more important that the organ be en-
trusted to experienced craftsmen for its proper
restoration and future care. The organ firm
of Rudolph v. Beckerath (Hamburg) has been
contracted for this work, the firm having had
great experience in the restoration of a num-
ber of magnificent North German historic in-
struments. This work will require an entire
year, for it is obvious that even the smallest
of parts must be given careful hand treatment.
In view of present high costs of labor, this
restoration will be an extremely costly venture.
Since the funds must be raised primarily
through private means, I have decided to lead
the effort myself. Thus far, I am pleased to
report that the results have been most gratify-
ing.

It is my hope that there might be many
in the US who would find it possible to sup-
port this cause, either due to their own ex-
perience with the Cappel instrument or their
knowledge of it from my recordings. Any type
of contribution, large or small, would be great-
ly appreciated. Each and every one will con-
stitute a significant part of this common effort
toward the restoration of this irreplaceable and
invaluable work of art.

(signed) Helmut Walcha

Total costs for this restoration will
amount to roughly DM 200,000. At the
present time about one third of this
amount has been collected. A special
account has been established for this
purpose in Frankfurt. Individuals or
groups wishing to contribute to this
effort may direct such contributions to
either of the following:

Kulturkreis im Bundesverband
der Deutschen Industrie e.V.
(Orgel Cappel)
Deutsche Bank AG
Zentrale Frankfurt
6 Frankfurt/Main, Germany
Junghofstrasse 5-11

Acct. No. 961/1500

Delbert Disselhorst
School of Music
University of Iowa
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The recently announced publication
of the extensive research by the late Dr.
Gustav Fock on the organs of Arp
Schnitger and his school represents a
highly significant addition to organ lit-
erature. The instruments of this master
artisan are recognized as some of the
richest products of the organbuilder's
art. Well acquainted with Dietrich Bux-
tehude, Vincent Lübeck, Andreas
Werckmeister and other prominent mu-
sicians of his time, Schnitger acquired a
reputation which extended far beyond
the geographical limits of his native
country. He was known in Poland, Rus-
sia, Spain, Portugal, Holland, and Eng-
land, and during his forty-year career
he was associated with over 160 instru-
ments. This number includes organs
which he helped build as an apprentice
to Berend Huess, repairs and restora-
tions to older instruments, and new or-
gans which he contracted as an inde-
pendent builder.

Although a number of these instru-
ments have been lost due to fires, the
war, and inadequate concern in terms of
maintenance and proper restoration,
nearly fifty extant organs are to be
found along the coastal area of Germany
between Hamburg and the Netherlands.
The small villages which dot the flat
countryside extending inward from the
North Sea have been the faithful guard-
ians of this rich legacy and have be-
come popular places of musical pilgrim-
age for a great many organists.

One of the most superb examples of
Schnitger's art is the modest instru-
ment located in the village church at
Cappel near Bremerhaven. Having al-
ready acknowledged the loss of a num-
ber of Schnitger organs, it is regretful to
note that this instrument now stands in
great danger. The Cappel organ has had
a fascinating history. It was originally
built for the Johanniskirche in Ham-
burg in 1679-80, only a short time after
Schnitger had established himself as an
independent builder in Neuenfelde (Al-
tes Land). During the Napoleonic oc-
cupation the church in Hamburg was
used as a storage depot. The need for all
available space in the building brought
about the sale of the organ for 600
Taler to the congregation at Cappel.
The limited financial resources of this
small village congregation had prevent-
ed the purchasing of a new instrument
for the church which had been rebuilt
after a fire in 1806. It was a fortuitous
transaction, for the organ thus escaped
total destruction in the disastrous fires
of Hamburg in 1852 and the bombings
of the city during World War II. The
instrument has stood in its original
form in the Cappel church since its in-
stallation in 1816. Lack of funds in
the congregation allowed it to success-
fully live on untouched by the drastic
changes made in so many historical in-
struments during the "fashionable" pe-
riod of restoration earlier in the cen-
tury. Only the most necessary repairs
have been made to keep the organ in
playing condition. It therefore stands as
a uniquely original example of Schnit-
ger's art.

The complete development of both
narrow and wide-scaled choruses on
each manual division, the rich comple-
ment of mixtures, and the fully devel-
oped pedal division are all readily iden-
tifiable Schnitger trademarks. (It is in-
teresting to note that not even the mix-
tures seem to have been changed in
any way from their original form.)

It has been nearly twenty-five years
since this remarkable instrument first
achieved international recognition in
the monumental series of Bach record-
ings made by Professor Helmut Walcha
for *Archiv Produktion*. The unrivalled
freshness and vitality of the individual
ranks as well as the commanding total
ensemble proved a revelation to those
relatively unacquainted with the sound
of the classical organ. (It is perhaps
worthwhile to speculate how much in-
fluence the sound of this instrument
may have had in stimulating interests
in classical organ building in the US
in the 1950's.)

Oberlin Dedicates New Organ, E. Power Biggs Given Honorary Doctorate

The dedication ceremonies for the new 3-manual and pedal Flentrop organ in Oberlin College's Conservatory of Music, Oberlin, Ohio on November 22 and 23 became the occasion for gala festivities which included the awarding of an honorary Doctor of Music degree to E. Power Biggs and a recital played by Marie-Claire Alain.

Friday evening's festivities began with introductory remarks by Emil C. Danenberg, dean of the conservatory of music. Mr. Danenberg pointed out the reason for such an occasion, emphasizing that this organ is the first complete new pipe organ ever built specifically for the concert hall of the school. Robert W. Wheeler then followed with a tribute to Frank Chapman Van Cleef (who was in attendance in spite of his 90-some years of age), the gracious donor of the new instrument which has been named in honor of the long-time former professor of organ at Oberlin, George Whitfield Andrews.

Ellsworth C. Carlson, acting president of the school honored Mr. Biggs, "musician, scholar, author, and historian" with an honorary doctorate. It was a fitting tribute on this particular occasion, for there are few persons in recent organ history who have done more to revive interest in historic organs and organ music, both here and abroad. Mr. Biggs, through his concerts, his manifold recordings and radio broadcasts, and his fearless championing of the mechanical action organ, has affected the entire organ profession by his work. There must have been more than one person in the audience, as they looked upon the beautiful baroque-style case of the new organ, who had a deep sense of the importance of this man in our world, a sense which pervaded the entire evening. That the audience was pleased for Mr. Biggs and the honor bestowed on him by Oberlin College, that they were pleased with a movement such as he has championed for many years, was evident in the long and roaring applause which held him speechless on stage. It was a fitting way to begin the occasion.

Given the opportunity to visually behold the new organ during the opening ceremonies, the audience was all the more captured in suspense before Marie-Claire Alain played the opening notes of de Grigny's *Pange Lingua* versets. Alas, the opening sound was disappointing, at least to me, and it took repeated hard listening throughout the concert as well as on the day following to discover why. The disappointment was threefold in cause; it could be laid on the performer, the hall and the organ equally. Madame Alain chose two chorale preludes by Buxtehude (*Gott der Vater wohn uns bei* and *Vater unser im Himmelreich*), the *Partita on Ach wie nichtig* by Böhm, the *Prelude and Fugue in E minor* by Bruhns, 3 settings of *Allein Gott in der Höh sei Ehr* (BWV 662-664) by Bach, and Bach's *Tocatta and Fugue in F major* for the remainder of her program. As one person so aptly put it, "A dedication program such as this ought to hold distinct 'sex appeal' for the audience, and this one didn't." I agree. At best, the pieces were played freshly and cleanly, but without much excitement. At worst, particularly in the Bruhns piece, tempos were erratic and emphasized the episodic character of the piece, leading to a perfunctory sort of reading completely lacking in the excitement of such ravishing improvisatory music. Most of all, Madame Alain's registrations defeated the character of the organ and the music. The 16' plenum was used sparingly, tremulants were used on registrations which only enhanced their bad qualities, wide and narrow flue stops of different pitches were mixed without concern for blend, and the whole affair simply lacked excitement. I felt that I had not really heard what the organ could do, and later hearings confirmed that impression.

What about the organ? It is consciously built completely according to North German-Dutch practices of the last half of the 18th century, without compromise. Splendidly crafted inside and out, the case is one of the most handsome that the Flentrop firm has produced. The action, a suspended key action and mechanical stop action, is superb, being light and responsive. The pedalboard is flat and straight in the manner of the period. A single-fold wedge bellows sup-

A Review by Robert Schuneman



The Flentrop organ in Warner Concert Hall.



E. Power Biggs, Robert Wheeler (Oberlin College Trustee), and organ builder Dirk A. Flentrop meet before the dedication ceremonies.

plies the entire organ with ample but flexible wind. Two tremulants (one inside, the other outside the wind ducts) work to the whole organ, one being "doux," the other "fort." Wind pressure is 80 mm. and the organ is tuned in an unequal temperament after Andreas Werckmeister of 1691. Facade pipes are of 97% tin, interior pipes are of approximately 30% tin to 70% lead. The manual compass is 56 notes, the pedal 30 notes.

Let it be said first that the hall is difficult from an acoustical viewpoint. Although it is reasonably reverberant, it is not resonant. Further, there is a huge "dead" area running down the entire center of the hall in which the sound is localized at its source and in which one feels contained in an acoustical envelope. From within this dead spot, the organ sounds as if it has huge doors over the front of the case — closed ones. From the side aisles, the ambience is better, but the organ still does not project. Careful listening to the organ while the principal choruses are being played reveals that the voicing has been done in such a way so that the upper partials speak extremely fast, but that the fundamental of the pipes speaks ex-

remely slow. The further one plays into the bass range, the more pronounced is this slowness of fundamental speech. Thus, the organ is, to my ears, not producing either the richness or the power which should emanate from this style of organ. Further, the promptness of upper partial speech simply makes the flexibility of winding much more pronounced in affect. It also makes the blend of ranks with each other much less cohesive, hindering both the ensemble and the effect of the tuning. These remarks aside, everything else about the organ is both good and beautiful. As I sat listening to Harald Vogel, the eminent and gifted director of the North German Organ Academy in Bremen, Germany (and "unsung" collaborator in the finishing of Gustav Fock's new and definitive study of Arp Schnitger), as he tried out the organ on the following evening, I was impressed that the organ did not sound nearly as powerless and uncohesive as it did under Madame Alain's hands the previous evening. Indeed, all of his baroque music sounded as exciting as one could imagine it. Nevertheless, comparison with old organs in North Germany and Holland, and with new organs built in both

this country and in Europe in the style of the old organs, leaves this particular instrument with something in the way of better voicing to be desired. Here is the stoplister:

HOOFDWERK	
Prestant 16'	(C-E gedekt)
Prestant 8'	
Roerfluit 8'	
Octaaf 4'	
Quint 2 3/4'	
Octaaf 2'	
Mixture V-VI 1 1/2'	
Scherp IV 3/4'	
Cornet V (from c')	
Trompet 16'	(C-A 1/2 length)
Trompet 8'	
Vox Humana 8'	
RUGWERK	
Prestant 8'	(C-E common w/Quintadena)
Quintadena 8'	
Gedekt 8'	
Octaaf 4'	
Roerfluit 4'	
Octaaf 2'	
Nasard 1 1/2' (conical)	
Sesquialtera (break at c)	
Mixtuur IV-V 1'	
Kromhoorn 8'	
BOVENWERK	
Bourdon 16'	(C-f sharp wood)
Prestant 8'	(C-E common with Holpijp, doubled in treble)
Holpijp 8'	
Octaaf 8'	
Spitsfluit 4'	(C-H gedekt)
Nasard 2 3/4'	
Fluit 2'	(C-H gedekt)
Terts 1 3/4'	
Mixtuur V 2'	
Tertscymbel III 1/2'	
Schalmeij 8'	
Dulciaan 8'	
PEDAAL	
Prestant 16'	
Subbas 16'	(wood)
Octaaf 8'	
Octaaf 4'	
Nachthoorn 2'	
Mixtuur VI 2'	
Bazuin 16'	(wooden resonators)
Trompet 8'	
Trompet 4'	
Cornet 2'	

On Saturday following the dedication, three panel discussions were held throughout the day on the topic "The Organ in the Twentieth Century." One dealt with the organ in America, another with restorations, and the third with technical developments in organ building. Participants moderated by former Oberlin professor, now at Duke University, Fenner Douglass were Marie-Claire Alain, E. Power Biggs, Barbara Owen (Gloucester, Mass.), Charles B. Fisk (Gloucester, Mass.), George Taylor (Middletown, Ohio), Dirk A. Flentrop and his associate Johannes Steketee, and Harald Vogel. Most of the discussion was centered on only mechanical action instruments and historic prototypes in organ building, although the electronic organ did enter the conversation in the form of a hot protest to the "Carnegie at Carnegie" Hall in New York City. Not much controversy developed from the panel discussions, but thoughtful, informed, and enlightening answers to pre-selected questions were brought to the audience by the amiable and friendly participants.

Many questions remained either unasked or unanswered about Oberlin's new "organ phase." How well such a historically based model will serve in place of the traditionally "all-purpose" teaching instrument will be of course told by the Oberlin faculty and their students over the coming years. Placing such a baroque-style case into such starkly modern surroundings as Warner Concert Hall would seem to be a risky business visually, but I believe the interior of the room to be mostly bereft of any concrete visual effect (it was probably designed to be totally dependent on the former organ for such effect), so the clash is not so immediately apparent. But here again, the coming years will also enlighten our visual sensibilities about this organ and its surroundings.

But all questions aside, Oberlin has done a marvelous and courageous thing. Privately, I might have wished that the organ had been built by an American organ builder, for there are such on this side of the Atlantic who could build this style of organ as well, if not better. Even with this style and manner of organ building, the old adage that "European is better" is simply not true. Putting personal feelings aside, however, I must admit that the Flentrop firm has done well. A beautiful instrument has been created.

took together, he would always stop at every church of any size and look at the organ. When he played it, (with or without the permission of the sexton or priest) he always put on the full organ and played his Toccata.⁴⁸ The piece is still available, but it is not of deep musical consequence.

He never made any records, but he did make some organ rolls for the automatic player organs of four companies, recording five pieces on the Austin organ, two on the Aeolian Duo-Art, three on the Skinner organ and twenty-four on the Welte Philharmonic organ. He was pleased with the results, and marveled at the invention itself. The rolls of the Austin organ were later put on a record on the Classic label, and most of the Welte rolls were put onto a three-record set by Fulton Productions, Inc. of Tulare, California. One still does not get an exact reproduction of Farnam's playing from these records, however; in the case of the Fulton recordings, the original organ on which the rolls were made had been sold. The instrument was reconstructed according to the specification of the original organ, but, being built in a different room, at a different time, it cannot be exactly like the original. After the recording of the Austin rolls appeared, students of Farnam claimed that it was surely not an accurate representation of his playing since the registrations used were not Farnam's and in some cases the rolls were speeded up.

In the succeeding years, Lynnwood Farnam has become a legend. Indeed, he was almost a legend while he lived. His personality, so simple and straight forward, is difficult to understand for those who did not know him. He is described by those who did know him as a kind, sensitive man, of perfect character and integrity, naive and modest. He neither drank nor smoked. His 1902 diary contains a copy of the song, "Unfurl the temperance banner" and he would scold his students for smoking. He was a very practical man, once inviting ten students to a party in his choir room at Holy Communion Church. Upon arrival, they found all the necessary supplies laid out for them to repair music! He was careful in his own expenditures, noting them carefully in his diaries. While teaching at Curtis, he used to bring a sandwich in a paper bag to eat on the train while commuting from New York to Philadelphia, thus avoiding the expense of the dining car. He was conservative in his language. His strongest expletives were "Nicodemus" and "Dumnable." He kept detailed records of many things in the form of diaries, scrapbooks and notebooks, often pressing between pages four leaf clovers he liked to collect. Diaries from his student days in London to his years in Boston are still intact and are in the Farnam Collection at Curtis Institute, as are many of the scrapbooks and notebooks. Each scrapbook contained items of a particular category. Several are devoted to his recital programs from the first one in 1898 to those of his last years; others contain programs from recitals of his friends, of services and recitals of other organists, and of symphony concerts he attended. At times, he wrote down the theme of a work next to it, or made a criticism of the performance. Next to one program called, "Music of the Cathedrals of England during Three Centuries," he noted, "He picked a distinct school." He kept theatre programs, news clippings about himself, clippings about new organs, and news clippings of miscellaneous things of interest to him, such as Charles Lindbergh's flight, news of other musicians, obituaries of people he knew and announcements of his students' job appointments and marriages. He loved to take pictures. One scrapbook is filled with pictures he took of organs in churches in America, Canada, France and England, including photos of the various steps in the installation of the new organ at Emmanuel Church, Boston, and the pictures of a tour through the Mutin factory in France. In visiting churches he often wrote down the specifications of the organ, noting also the condition of the instrument and any notable characteristics, good or bad. He kept these in ten notebooks, with a special volume for the index. These notebooks contain 1500 hand-written pages, with notes on 817

organs, and the day and often the exact time visited is carefully recorded with each one. A very early notebook, from his childhood, contains pictures of reed organs and player pianos, cut from magazines, and a later one has magazine clippings of great English organs.

The sentimental side of Lynnwood Farnam is especially apparent in a notebook entitled "My Christmas List." He used this book every year from 1915 until he died, pasting in Christmas package seals and noting the cards and gifts he received. Among all the candy, neckties and notebooks received is an interesting entry — the gift of Marcel Dupré's *Symphony in G Minor* to him in 1929 by Dupré.

He was very close to his family. Even at age 45 he was concerned with not sending them Valentines because of his busy tour schedule. He was especially close to his sister Arline. His correspondence with them all was regular, affectionate, newsy and much concerned with their well-being and that of their relatives, and he often expressed his appreciation for their letters to him. Whenever possible, he spent most of his vacation with them and his parents came to live with him in New York during the winter of 1928-29. He never married.

Friendship was important to Lynnwood Farnam. Hawke states that "he made friends everywhere, always wanted to use first names, and was easy company, but the talk was mostly organ! Of course none of us minded that either."⁴⁹ He especially enjoyed visiting his friends, Albert and Adolph Anderson, at their home, "Happy Brooks" in Ulster County, New York. Although he would practice on the piano while he was there, it was at Happy Brooks that he could really relax. In a letter to his parents he said he had "mowed lawn, weeded, picked strawberries, and we all went swimming in the brook . . . I am barefoot all the time, of course, which is a treat." These simple pleasures, perhaps reminiscent to him of his early farm days, were surely a welcome and helpful break from his long, self-imposed routine.

He was very loyal to his friends, as he was to his first teachers. He was so sentimental about the first organ he had played, a Mason and Hamlin reed organ with false pipe-top, that upon finding one identical to it, he bought it, placed it in his studio-practice room at Holy Communion Church, and even had its case copied for one of his Christmas cards.

He was always most considerate and thoughtful of others. Before his European trip of 1930, he had already bought all his Christmas presents. After his death, they were distributed. According to Hawke, he had ordered key-weights for many of his pupils, engraved with their initials. He had found them useful in playing some pieces, and thought that his students could use them.

There were amusing sides to his personality, too. He had a phobia about the color green, not as it appeared in nature, but artificially produced. L. Young relates the tale of a woman in one of Farnam's choirs who often wore a green dress; Farnam finally had to ask her not to wear it any more.

His secretary, Helen Reichard, gives a marvelous insight into his personality:

Through the kindness of Mr. Farnam, the office of the National Association of Organists was housed in the parish house of the Church of the Holy Communion. In 1929 I went there to work as headquarters secretary of the Association and part-time secretary to Mr. Farnam. Previous to that time he had carried on a voluminous correspondence and attended to all of his clerical work himself, with the aid of an ancient Oliver typewriter.

The meticulous attention to detail which was apparent in his playing was also evident in clerical matters. There too he never wasted either a motion or a minute. For example, he always wrote the parish house address as 49 W 20 N Y C with no punctuation, since this was not necessary for a clear understanding. On one occasion he gave me the copy for six recital programs on one half-sheet of typewriter paper. Titles were all abbreviated and I knew the form in which they were to be set up from previous programs.

While he was abroad during the last summer that he lived, I received a letter instructing me to mail to the incoming ship some Bach cantata scores into which he was to copy the English text. He planned to accomplish a part of his task while waiting for customs clearance. Unfortunately this plan misfired, for the music, instead of being de-

livered to him, went out on the next trip of the Mauretania.

Mr. Farnam rested by means of a change of occupation, rather than by idleness. He made an almost continuous round from his desk to the piano for study of choral music, to the organ for practice, staying at each so long as he could work at top efficiency.

The matter for dictation was prepared as thoroughly as an organ recital. Rather than have me come to the studio at a stated time and run the risk of having to wait for a few minutes, he arranged that I should occupy myself with the N. A. O. work in my office on the floor below and come to the studio when he played a few chords on the piano — certainly a pleasant substitute for the usual buzzer.⁴⁵

He worked constantly towards perfection. In practicing he increased the difficulties of a piece by putting a pencil on one side of the console and at the difficult spots, moving it to the other side, thus increasing his ease in performance. To avoid mistakes, he said, "in practice I stop to ascertain just why the mistake was made, take measures, often a different fingering or hand position (or pedalling), work it out slowly, then in tempo, make up my mind I will never make that mistake again, and I never do."⁴⁶

To help himself memorize, he would sometimes write out the music. He felt that homophonic memorizing was of little value; each line should be learned individually in order to know the relative values and colors of each voice. He had over 900 compositions memorized, and could play any one of them with two weeks preparation. At one time he confided to Rowland Dunham that he was fearful that blindness was soon to close in upon him, but that he was nearly ready for it if it came, for he was reviewing some of his half-forgotten pieces. Dunham also relates, "At the time of Dupré's famous Bach series from memory, I spoke about it to Lynnwood. With a shy smile he confided to me that he had played the complete Bach cycle from memory 'years ago.'⁴⁷

He appreciated criticism, and was always open to suggestions from friends or students. Nothing was too minute for him to wish to improve. He did not mind people hearing him practice; in fact he liked to have people there to turn pages and help in other ways. Before a recital, he did not find it necessary to be alone; in fact, he often dined with friends.

He often went to hear his colleagues play, but was temperate in his criticism. He would sit quietly during the recital and afterwards, go to the organist and introduce himself (as though that were necessary!). He would express his appreciation and then say what he did or did not like, but in a way not to give offense.

Perhaps the most important secret of his success was his capacity and inclination to work. He felt he had to work harder than others. Physically, he was of small stature. He did not have large hands, and often rearranged certain pieces to fit his hands, but never Bach or Franck. For exceptionally large stretches in Franck he used a coupled pedal for one of the voices, as in the opening of the *E Major Chorale*, but he never changed the notes in Bach or Franck, since they themselves were organists, and he faithfully played what they had written. He felt free, however, to rearrange the chorale preludes of the non-organist Brahms, and made his own organ arrangement of Dupré's *Cortege and Litany* from the piano copy. This appeared before Dupré's version and was considered better for American instruments than Dupré's version.

Mention has already been made of the extreme care he took with registration. He was often criticized as being overly fussy about it, but according to Hawke, clarity was the basis of all his registrations, and whenever and wherever Farnam played, on any kind of an organ, every note could be heard distinctly. He suggests that this caused a rebirth in organ playing of the clarity inherently produced in early instruments. His choice of tonal color has been described as boldly imaginative and unorthodox, but always in excellent taste. Sprackling speaks of beautiful effects obtained by the use of stops of single added overtones (Twelfths and Tierces) and by unsuspected and not too obvious couplings. He also says that Farnam raised the use of the tremolo to an art "utterly devoid of the cloying sentimentality usually associated with

its very name."⁴⁸ He never sacrificed his registration to mechanical difficulties; he overcame them with very intricate arrangements. In the interest of clarity, he sometimes took certain lines with the pedal, though written for manuals. This often required split second changes of registration, but he practiced these, and his technique was so great that to him nothing was impossible.

Purity of tone was extremely important to him, and he criticized the contemporary practice of playing Bach with a mixture of diapasons and strings. "In fact," he said "the overdone string tone does not blend with anything. This, of course, is not saying that the modern string tone when well voiced is not valuable and even indispensable for many effects. It emphatically, however, cannot, as some organists seem to think, be substituted for mutation stops. I have 60 couplers on the organ I have been playing at Emmanuel Church, but I should like 15 more. I also have more than a dozen mutation stops, but I should not like to spare any of them. They add a certain brilliant quality without loss of purity, and for that reason are extremely valuable. A modern 'fat' flute tone, you know, is not good to fill out a diapason tone, in the belief that it adds volume. The only thing that will add pleasant volume to a diapason tone is more diapason, and the purity is not jeopardized by the addition of good mutation stops or mixtures. There are certain combinations, of course, that are advisable, and the feeling for the organ which the organist must possess will guide him in a right selection. After all, 'he concluded,' we are often tempted to overdo the rendering of music. Let it speak for itself. The organist does not have to worry if he lets it go on and deliver its own message. Simple, straight-forward playing is better than torturing each phrase as it passes."⁴⁹

Simple, straightforward — these two words describe his playing as well as his personality. At the console, he was still, with not a show of emotion. Melville Smith writes, "One felt while he was sitting there, his great integrity; a musical integrity which forced him to enter into the meaning of the composition as completely as possible, and a respect for the organ as an instrument, which, in spite of all handicaps, could express musical thought and feeling."⁵⁰

It was said that he could make any organ sound good. In his hands, a dull, muddy organ had clarity; a limited organ sounded sparkling and brilliant. He adapted very quickly to each organ, but still insisted on at least 15 hours of practice on any organ before he would give a recital on it. On one occasion he practiced all night long in order to get this much time on the instrument.

According to Hawke, he was particularly fond of Skinner and Casavant organs, and said that nothing could be more comfortable than the Casavant to play, as it left him free to register exactly in every department as he desired. He always wanted more pistons on the great manual than anywhere else, and for diapason tone, preferred a slightly string, harmonic-blending tone. He did not like to use two diapasons at eight-foot pitch together, as he said they were never quite in tune. He used super-couplers on most organs, but not invariably; when he did it was because of a lack in the tonal quality and not a personal preference for unification by this means.

Lynnwood Farnam himself can best express his feelings about organ building and playing; as he stated in "Overtones" of the Curtis Institute of Music.

It is in a measure unfortunate that organ consoles are absolutely unstandardized and that organists and builders evidently will never agree, for example, on the order of placing the various couplers and swell-pedal levers. Another great drawback is the sad lack of provision for proper egress and ample breathing space for the instrument's multitudinous pipes. The boon of electric action is partly responsible for this, for up to the general adoption of electrics during the past three decades or so, the organ had to be stuffed bit by bit in any distant closet, cellar, or wretchedly small organ-tomb and condemned to a more or less lifeless period of service.

But in spite of all this, many noble, inspiring, and perennially beautiful instruments exist and are being produced by our artist-builders, and to these the organ lover can

return again and again, deriving constant inspiration. There is always a feeling of adventure and novelty as one searches for the best method of interpreting a composition, and often it is particularly enjoyable to discover what can be done with limited means, either of size or accessories.

Many are the problems of interpretation of the various ancient, modern and near modern styles of composition, all more or less written for the particular conception of the organ as it existed for Scheidt in Halle, Bach in Weimar and Leipzig, for Handel or Mendelssohn in London, and for Franck in Paris. As it is comparatively seldom that suggested registration can be carried out to the letter, I believe in showing the spirit of the composition and making it sound pleasant and attractive on whatever organ one may be playing at the moment.

Among the various effects peculiar to the organ are those of the diapason quality (these are, however, inclined to be cold and lacking in appeal in our buildings where "dead" acoustics prevail), the deep pervading tone of the Pedal Organ (a surprisingly rare thing — the tone being there but unable to issue forth as it should), the rich, fiery grandeur of a "full swell," the fine lively effect produced by the collections of upper partials called "mixtures" (overtones produced in the organ by artificial means), charming celeste effects (not to be mistaken for the percussion of the Celesta or Harp), and the often splendid peroration of the "full organ," whose tones can, if wished, be indefinitely prolonged without taking a breath. The organ can suggest but not imitate the orchestra, and the grace of phrasing and intimacy of expression possible on violin, piano forte, or voice are amongst the organist's most valuable object lessons. It can do certain things impossible on other instrument, for example, swell a struck tone (impossible on the pianoforte), produce bass tones of strength, depth, and quality not found elsewhere in music, and, by its sustaining power at any degree of intensity, suggest the infinite.

Among the problems connected with the future of the organ are the prevalence of the poorly-prepared recital, the need of more worthwhile openings for artist-organists (which means also more use of the riches we possess in innumerable fine instruments), the need for as much preparation and constant devotion on the part of the organists as any other branch of musical artistry receives, and the maintenance of a standard in excellence in its message at least as high as that of other forms of art.

I believe in more and more facilities for control of our palette of tone colors, but in this direction, paradoxically, the controls must not possess too extensive a field of operation (that is, there must be no arbitrary "entangling alliances" between the various departments, and colors and effects should not, so to speak, be irrevocably tied up in neat bundles), but the organist-interpreter must have freedom of choice under all circumstances. These and other questions — one of the immediate problems that await solution is the curse of lost motion in the average jerky electric swell-pedal action — together with the exploration of the vast heritage of organ composition and hope for the present development and significance of its literature, make an organist's life interesting and his love for the instrument that chose him intense and growing.³¹

As a teacher, Lynnwood Farnam taught by influence rather than words. He himself had infinite patience and ingenuity in working out registrations, and this was "the first lesson for a student to learn, but it was learned not by explanation and theory but from observation."³² During a lesson, he talked little. He listened carefully during each piece without interruption; at the end he would make a careful analysis of the performance in a few well-chosen words. He often gave two different treatments of the same work to two different students because they each saw the piece in a different way.

A superior piano technique was his first requirement for building an organ technique and he let no technical errors slip by. He never limited his students, but showed them how to overcome obstacles and be adjustable in emergencies. He restrained them from excess body movement at the console and insisted on perfect rhythmic control and ease of execution.

He was also the most expensive teacher, charging, in 1926, \$20 for the first hour lesson, and \$15 after that. Lesson rates of other prominent organists in New York at that time were between \$5 and \$10 an hour.

The deep impression he made on his students is evidenced in the following statements:

CARL WEINRICH: I became a Farnam "fan" while still in my teens, living near

New York made it possible for me to attend his Monday night concerts, which already were attracting large audiences, and where, as the music critic of the *Nation* put it, one could "hear music at its best." By the time of the all-Bach series in 1928-29, Farnam had to give each program three times.

At that time, I suppose the thing that struck me most was Farnam's extraordinary taste in registration. It seemed to me that I had never heard such beautiful sounds. As I learned later, every piece in his enormous repertory was carefully registered.

Of course, when I began studying with Farnam shortly after, I discovered that there were other aspects to good organ playing. Everyone was struck by the clarity of Farnam's playing. While this was due in part to the registration — sometimes pieces were re-scored — I discovered also the importance of absolute accuracy. Farnam's style was impeccable in its note and rhythmic perfection.

It is interesting to speculate what Farnam's role in the baroque organ movement would have been. I can still hear his fascinating use of the Tierce and Larigot, which he

most amazing number of changes in registrations as he played on, doing most of them by hand, and never missing a single note. This seemed the more remarkable because it must be remembered that the organ in his church, while a very beautiful instrument, was also very limited in controls. The console had no general pistons at all, and only four for each of the four manuals and the pedal. It was a stunning performance which I shall always remember.

Mr. Farnam possessed an uncanny ability to sit down before a strange organ and pull off a beautiful performance on the very first try. After looking at the stop layout for a minute or two, he would launch into some difficult piece such as the *C minor Passacaglia and Fugue*. Every variation would be on a different combination, each one planned ahead and executed mostly by hand. I heard him do these things time and again, both in this country and in England.

About Farnam's early training I really know very little. He must have been a precocious pianist and organist, however, because at the age of fifteen he won a scholarship to the Royal College in London. After

and love it. Learning to make the best of the instruments at hand was awfully difficult for me at first. He could make instruments which did not deserve it to sound gorgeous. For example the organ in the Church of the Holy Communion was disappointing to say the least but as G. Donald Harrison used to say about Mr. Farnam playing it, "This organ is all wrong, but it sounds all right!"

I am sure that I shall not get over my appreciation for Mr. Farnam as a teacher and as a great character, and I am confident that my students are thankful that I had had the training with him so that they could reap the dividends.

HELEN HEWITT: I studied with Lynnwood Farnam at the Curtis Institute of Music from the fall of 1928 until the fall of 1930.

Dr. Farnam was, to us, a stupendous performer and a fine teacher. He was also a delightful person, and we enjoyed our contact with him tremendously. It seemed such a pity that he was taken just as his career was reaching its zenith.

I always felt very proud to have studied with him, and believe he coaxed me to do things I had not thought I could possibly do. I was not a beginner when I entered Curtis, having graduated from Eastman School of Music in 1925, so his teaching was more in the nature of coaching. But his comments were always helpful. He was very demanding and we worked hard to achieve the goals he set for us.

Even after nearly 50 years, I am still grateful to have had the privilege of studying with Lynnwood Farnam — an unusually gifted musician."

Dr. Harold Gleason feels that his greatest contribution was in elevating organ playing to the level of great artists in other fields. Through his standard of perfection, his performance of unknown pre-Bach music as well as the complete works of Bach, and his clarity in registration, he ushered in a new age in organ performance in this country. Through his playing and teaching, Lynnwood Farnam has, directly, or indirectly, influenced every serious organist alive today.

NOTES

- ³³ *The New York Times*, November 24, 1930, p. 21.
- ³⁴ *The Diapason*, January, 1931, p. 20.
- ³⁵ *Ibid.*, p. 21.
- ³⁶ Letter from Vienne, addressee unknown. In the Farnam collection of Curtis Institute.
- ³⁷ Tournemire, Charles. "Charles Tournemire Pays Tribute to Life of Lynnwood Farnam." *The Diapason*, XXII (July 1931), p. 40.
- ³⁸ *The Diapason*, January, 1931, p. 32.
- ³⁹ Barnes, Edward Shippen. "A Tribute to Perfection." *The Diapason*, XXII (Jan. 1931), p. 20.
- ⁴⁰ Letter, Francis W. Snow to John G. Greene, April 10, 1948.
- ⁴¹ Letter, William Hawke to author, July, 1974.
- ⁴² Farnam collection of Curtis Institute.
- ⁴³ Dunham. "From Yesterday," p. 18.
- ⁴⁴ Letter, Rowland Dunham to John G. Greene, October 15, 1943.
- ⁴⁵ Sprackling. "Great Artist . . ." p. 20.
- ⁴⁶ *The Christian Science Monitor*.
- ⁴⁷ Undated letter from Melville Smith to J. G. Greene.
- ⁴⁸ Farnam, Lynnwood. "Famous Artist Tells Curtis Institute of Music About His Past and the Organ's Future." "Overtone" (Reprinted in *The American Organist*, XIII, July 1930).
- ⁴⁹ Letter, Melville Smith to J. G. Greene.



Lynnwood Farnam practicing.

had made from the 2' stops on the Swell and Choir.

Finally, we all revered Farnam as a person — I never heard him make an unkind remark. He was remarkably patient as a teacher. At the console, his deportment was absolutely quiet, and he expected this of his pupils. He did much to foster contemporary organ music, his programs containing a wide representation of music by living composers, both American and European, some of it as a first performance.

ROBERT GATO: My first meeting with Lynnwood Farnam will always remain vividly engraved upon my memory. The occasion was a visit to his church in New York City — The Church of the Holy Communion — where I had been taken to play for the great man and to see if he might be willing to accept me as a pupil.

When I had finished, he very thoughtfully offered to play for us a part of the program he was to present the next day in recital at Town Hall. The two pieces he chose were the *Scherzo* from Vienne's *Fifth Symphony* which was quite new at that time (the year was 1926) and the formidable *Pastorale* by Roger Ducase. For some reason he used the score for the Vienne piece, although he must have had it memorized, and while his hands and feet were flying all over the keyboards, he never seemed to take his eyes away from the score. In the *Pastorale* he achieved a

three or four years there he came home to Canada and had no more teaching that I know of. While I am sure his training in London was of a very high order, he did live to far surpass any of his teachers, so it would seem that he must have been self-taught in large degree.

The world of music and the world of organ playing in particular were dealt an irreparable blow by his untimely death at the age of forty five at the very pinnacle of his remarkable career.

ALEXANDER MC GURDY: Being a student of Lynnwood Farnam from September 1924 until his death was a tremendous experience. The quiet little man could be as forceful as anyone can imagine. Having been prepared by an expert, Wallace A. Sabin in San Francisco, I was ready to take the rough treatment from Mr. Farnam. He was always most kind to me but very demanding. He never told me that I did well! I am sure that his hallmark was EXCELLENCE — attention to detail in every phase of organ playing. He thought nothing of working for hours with me on a few bars to get them RIGHT, before going on. Quality meant so much to him. Fine points of phrasing, proper use of the pedals, togetherness of hands and feet, console technique and careful fingering were stressed constantly. The idea of knowing the music well before starting to learn it was drilled into me. I was to make music

Jeanne Rizzo holds the MusB and MMus degrees from Eastman School of Music where she was a student of David Craighead. She also holds the Diploma of the Superior Degree from the Schola Cantorum in Paris where she studied with Jean Langlais. While in Paris, she also studied harpsichord at the Paris Conservatory. She is presently a member of the music faculty at Broward Community College, Pompano Beach, Florida.

Special thanks are extended by the author to Curtis Institute of Music for permission to use material in their Farnam Collection, including information gathered by John G. Greene for an unpublished book about Lynnwood Farnam.

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Eileen Morris Guenther has been named producer of "The Royal Instrument," a weekly program of organ music heard on WGMS AM/FM, the principal commercial classical music station in the Washington, D.C. metropolitan area. Dr. Guenther hopes to feature unusual (out of print or privately pressed) recordings that are not readily available to the listening audience. She is presently organist of St. Francis Episcopal Church, Potomac, Maryland.

New Austin Organ for Scarsdale, N.Y. Church

The Scarsdale Congregational Church, Scarsdale, N.Y. has contracted with Austin Organs, Inc., for a new 3-manual organ to be installed in 1975. In 1922, a small 2-manual Austin was built for the former church, now the parish house. This was moved to the new church building in the 1950's and later provided with a new 3-manual console. The new organ will replace an interim instrument, but will again use the 3-manual console, the original blower and some of the former pipework.

New speaking facade pipes set into colonial casework are being designed for each side of the chancel. The console will be located in the center of the

chancel. Specifications for the organ were drawn up by Austin in consultation with John Schuder, director of music at the church. Charles L. Neill handled the details for Austin Organs.

GREAT
 Spitzflöte 16' 61 pipes
 Principal 8' 61 pipes
 Spitzflöte 8' 12 pipes
 Oktav 4' 61 pipes
 Waldflöte 2' 61 pipes
 Mixtur IV 244 pipes
 Trompette 8' 61 pipes
 Chimes
 Cymbalstern

SWELL
 Rohrflöte 8' 61 pipes
 Viola 8' 61 pipes
 Celeste (TC) 8' 49 pipes
 Principal 4' 61 pipes
 Nachthorn 4' 61 pipes
 Nasat 2 3/4' 61 pipes
 Blockflöte 2' 61 pipes
 Terz 1 3/4' 49 pipes
 Mixtur III 183 pipes
 Fagot 16' 61 pipes
 Trompette 8' 61 pipes
 Clairon 4' 12 pipes
 Fagot 8' 24 pipes
 Tremulant

POSITIV
 Gedeckt 8' 61 pipes
 Dulzflöte 4' 61 pipes
 Koppelflöte 4' 61 pipes
 Principal 2' 61 pipes
 Quinte 1 1/4' 61 pipes
 Scharff II 122 pipes
 Krummhorn (TC) 8' 49 pipes
 Tremulant

PEDAL
 Principal 16' 12 pipes (Great)
 Spitzflöte 16' (Great)
 Subbass 16' 12 pipes (Swell)
 Subbass 16' 12 pipes (Swell)
 Principal 8' 32 pipes
 Rohrflöte 8' (Swell)
 Choral Bass 4' 32 pipes
 Mixtur III 96 pipes
 Posaune 16' 12 pipes (Great)
 Fagot 16' (Swell)
 Krummhorn 4' (Positiv)

THE PIANO OWNER'S GUIDE: HOW TO BUY AND CARE FOR A PIANO is the title of a new book by Carl D. Schmeckel published by Charles Scribner's Sons (\$6.95 cloth, \$2.95 paper). It contains an illustrated discussion of piano structure, careful advice for purchasers, and detailed information on the care and service of a piano, including tuning, moving, repairs and cleaning.



Andover Builds for Augusta, Maine Church

The Andover Organ Company of Methuen, Mass., has completed the installation of a 2-manual, 21-stop mechanical action organ for St. Mark's Episcopal Church, Augusta, Maine. The organ is located in the front left side of the chancel in front of and under the arch which was the tonal opening of the old organ chamber. The old chamber now houses the bellows, blower and combination action as well as an office for the organist. The organ case is of chestnut, the console detached and reversed. The key action is mechanical and the stop action and combination action are electric. The case design was by Leo E. Contantineau and the tonal design and finishing by Robert J. Reich in consultation with Marion Anderson, organist of the church.

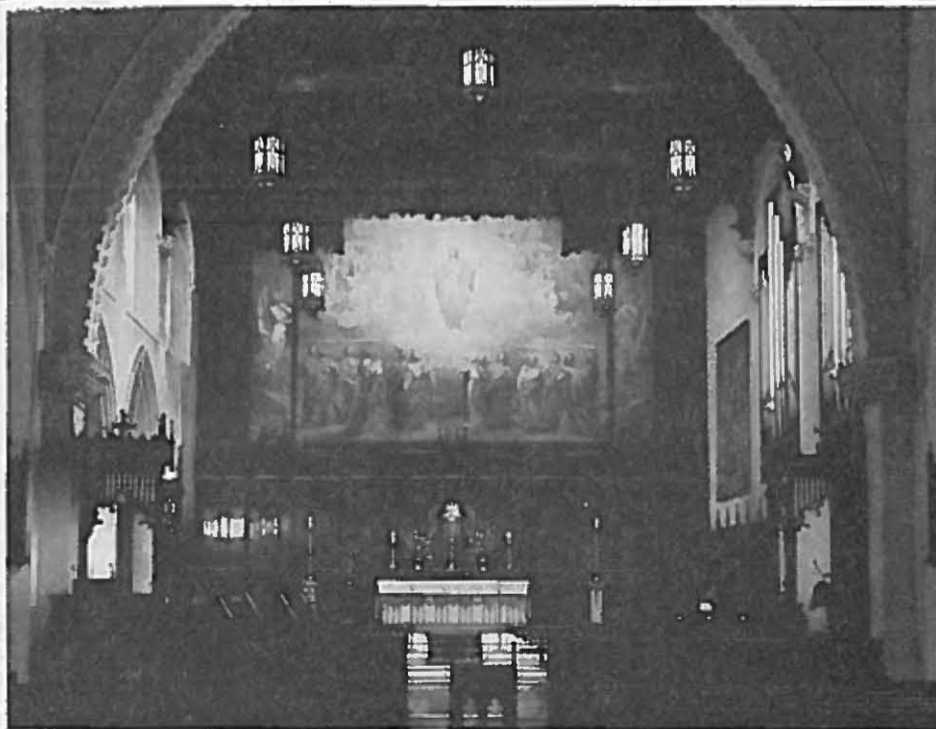
GREAT
 Principal 8' 56 pipes
 Bourdon 8' 56 pipes
 Octave 4' 56 pipes

Fifteenths 2' 56 pipes
 Mixture IV 224 pipes
 Trumpet 8' 56 pipes
SWELL
 Gedeckt 8' 56 pipes
 Viola 8' 56 pipes
 Celeste 8' 56 pipes
 Spitzflöte 4' 56 pipes
 Nazard 2 3/4' 56 pipes
 Principal 2' 56 pipes
 Tierce 1 3/4' 56 pipes
 Scharff III 168 pipes
 Krummhorn 8' 56 pipes
 Tremolo
PEDAL
 Subbass 16' 32 pipes
 Principalbass 8' 32 pipes
 Choralbass 4' 32 pipes
 Mixture IV 128 pipes
 Posaune 16' 32 pipes

LINDSAY LAFFORD, organist and professor of music at Hobart and William Smith Colleges in Geneva, N.Y., was the guest organist in Hong Kong on Nov. 8, 1974 for the service celebrating the 125th anniversary of the founding of the Anglican Diocese of Hong Kong and Macao. Before coming to the U.S. in 1939, Mr. Lafford was organist of St. John's Cathedral, Hong Kong, for four years. During his November visit to the Crown Colony, Mr. Lafford had numerous reunions with former students, played an organ recital, a service, and was organist for the Diocesan Choral Festival, all in the cathedral. He also presented a lecture on avant garde music.

RICHARD GILMORE APPEL retired as organist at the First Church, Unitarian, in Jamaica Plain, Massachusetts in May, 1974, following 15 years of service to the church, and thus rounding out a career of 74 years as organist in various ecumenical institutions. Mr. Appel was for 44 years (1910-54) organist at the Episcopal Theological School, Cambridge, Mass., and from 1922 to 1954 he was chief of the music department at the Boston Public Library. He is presently looking for a home for his collection of organ music of roughly 250 titles. Interested readers may write him at 15 Hilliard Street, Cambridge, MA 02138.

THE FIRST UNITARIAN CHURCH, Portland, Oregon, presented Schütz's "Christmas Story" as part of their Divertimento Concert Series on Dec. 20. The oratorio was realized in the style of late renaissance theatre featuring the Heritage Family Theatre of Seattle, the Western Wind instrumental ensemble of Seattle, a boy's choir, adult vocalists and renaissance dancers. The production was executed by William Earl, Ralph Rosinbum and William Clarke, and Douglas L. Butler was in charge of all arrangements.



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"'Tis Midnight"

A Lenten presentation composed by Virgil T. Ford. A moderately difficult anthem of traditional style for SATB. Includes soprano solo and divided men's part. APM-575 45¢

"Be Not Wise in Your Own Eyes"

Virgil T. Ford presents a moderately easy folk style anthem for youth groups and adult choirs. Organ, piano, guitar. SATB. APM-952 35¢

"Two Spirituals"

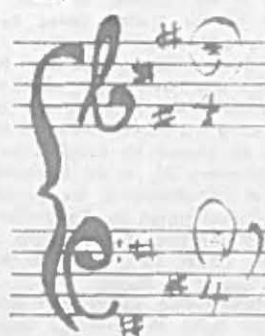
Two spirituals arranged by former Fisk Jubilee Singers director Matthew Kennedy. Moderately easy. A cappella. For general church use. "Everytime I Feel the Spirit" & "Steal Away." SATB. APM-519 45¢

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Jean Langlais, titular organist of the Basilica of Ste. Clotilde of Paris, will be brought to the United States by Texas Christian University, Fort Worth, for a week's visit on the campus from February 17 to Feb. 22, 1975. During the week, the honored guest will take part in festivities built around his music, ending with a recital to be played by Langlais on Friday night, February 21, in Ed Landreth Auditorium of TCU. Following the recital and a closing improvisation the Chancellor of the University and Faculty and Board of Trustees will confer upon him the honorary degree, Doctor of Music.

The Fort Worth Chapter of AGO has chosen to make a present to Langlais of the academic regalia appropriate to the degree. The Chapter will be host for a dinner celebrating the occasion.

This will be the first American degree awarded to Langlais, and only the third one to be granted to any living French organist. This honor will be added to an impressive list of awards garnered in Europe: Legion d'Honneur, Medal de Paris, Chevalier de Saint Gregoire, Palmes Academique, Grand Prix du Disque, and Grand Prix de Madame René Coty.

TCU wished to honor the noted composer and teacher because of close associations with him during the years. Langlais has taught classes on the Fort Worth campus and has three times been a teacher for the TCU organ class in Paris, 1964, 1971, 1974. Several TCU students have won Fulbright scholarships to study with him in Paris, and he has written and dedicated a composition to Emmet G. Smith, Professor of Organ at TCU.

All of the week's concerts are free and open to the public. Information may be obtained from the School of Fine Arts, Texas Christian University, Fort Worth, Texas 76129, Attention: Emmet G. Smith.



Heinz Wunderlich will return to the U.S. for a recital tour late in February. His tour will include appearances for several AGO chapters and various universities, and will finish in Florida with a recital and a performance of Bach's "St. Matthew Passion" sponsored by the Foundation for the Promotion of Music in Gainesville, March 18 and 19, 1975.

In October, Mr. Wunderlich served on the jury for the Bruckner Competition in Linz, Austria, an international competition of nine days duration which attracted 100 organists from throughout the world. In November, Mr. Wunderlich performed in England and Spain. He will conduct the entire "Christmas Oratorio" by Bach in two performances at his own church, St. Jacobi in Hamburg, Germany, in December. Mr.

Wunderlich will return to England in the summer of 1975 to take part in the St. Albans Festival, and later in the year he will tour Lebanon, Yugoslavia, Syria and Turkey. Plans are also underway for a tour to Japan, and in 1976 he is scheduled to make his first visit to Australia.



Donald S. Sutherland, director of music at Bradley Hills Presbyterian Church, Bethesda, Maryland, has joined Lillian Murtagh Concert Management. Mr. Sutherland, who received his MM degree at Syracuse University, was a pupil of Arthur Poister. He later became teaching assistant to Mr. Poister at Syracuse. In 1965, after completing military service, he returned to Syracuse University as a member of the School of Music faculty. He also served on the faculty of Hamilton College, Clinton, New York. Mr. Sutherland is past dean of the Syracuse Chapter AGO, and he presently serves on the executive board of the District of Columbia Chapter. At Bradley Hills Church, he has developed a program of such a reputation that the choir of the church was invited to participate in the Mozart Festival of 1974 in Kennedy Center, Washington, D.C. He has appeared both as conductor and organ soloist at three Kennedy Center festivals, and he has made frequent radio broadcasts and recordings for National Public Radio.

Mr. Sutherland is married to soprano Phyllis Bryn-Julson, with whom he appears frequently in a variety of concerts from Carnegie Hall, New York City to college campuses throughout the country. They will be added to the list of organ and assisting artists under Murtagh management. Ms. Bryn-Julson has sung with many major symphonies throughout the country as a soloist, and she is a singer frequently in demand as an oratorio soloist. The organ-soprano duo concerts presented by the Sutherlands have received favorable critical review during the past year.



The West Side Madrigalists of New York City (shown above in concert costume) have become "angels" to the Church of the Holy Name in New York City, and they are singing a series of eight concerts throughout the season in the hope of attracting other "angels" to help the church raise enough money to restore the large Möller organ, now fallen into disrepair. The large 4-manual instrument, designed by Joseph Whitelegg and installed in 1938, was notable in its day for its tonal design. Now, the church does not have the money for the necessary repairs. So the West Side Madrigalists are singing at the church to raise money for the congregation. Their November 24 program included Bach's Cantata 140, and their Dec. 15 program included Christmas music. On Jan. 26 the group will perform Bach's Cantata 57. Following programs will be on Feb. 16 (tenor Darrell Lauer in recital), March 9 (bass Albert deRuiter in recital), April 6 (soprano Judith Otten in recital), April 27 (Jacqueline Pierce, mezzo-soprano, in recital), and a madrigal concert on May 11 will conclude the series. Arthur LaMirande is organist and choirmaster of the church.



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An Interview with Alan Cuckston

by Larry Jenkins

The noted English harpsichordist Alan Cuckston has recently completed a short tour of Canada, Michigan and Ohio, where he played a series of recitals and gave master classes and lectures in the performance practices of renaissance and baroque keyboard music.

Mr. Cuckston, from Harrogate in Yorkshire, was a pupil of the late Thurston Dart at Cambridge, and he has carried on with Dart's revival of interest in early English keyboard music, while adding his own expertise to the performance of the French, German and Italian schools. He is well acquainted with the instruments upon which the music of these various national schools was played, having in his Elizabethan manor house of 1570 a harpsichord by Kirckman of 1774, grand forte-pianos by Broadwood and Stodart, and a John Rooks copy of a Hensch harpsichord. He has recorded for the BBC Sound Archives on various historic instruments, including a 1682 Haward harpsichord at Hovingham Hall, Yorkshire. (Hovingham Hall is the home of Lady Worsley, mother of the Duchess of Kent.) Also for the BBC, Mr. Cuckston has recorded on the 1710 Tisseran instrument and the Tadel harpsichord of 1721.

His commercial recordings include a recently released RCA recording, "Gigges and Dompes and other Keyboard Musick," which is RCA number VICS 1693.

Mr. Cuckston was interviewed in Ann Arbor, Michigan, where his recital on October 18 at the University of Michigan's School of Music was enthusiastically received. His program included works by Bull, Byrd, Froberger, and Scarlatti, as well as Bach's "Italian" Concerto and Handel's *Suite in G minor*.

He stated that "... the postwar bulge in baroque music brought about a reaction against romantic performance which often led to a very cerebral and



rigid concept of the music." He sees a need for re-evaluating the conceptions which have arisen in the 20th century concerning performances of renaissance and baroque music.

"It is only since the evolutionary concept of keyboard instruments has been abandoned that people have begun to play the harpsichord in the right traditions," he stated. Asked to amplify this, he said, "As far as the building and playing of harpsichords is concerned, the 20th century concept was until quite recently often pianistically derived, with pedal change registration producing the dynamic range required. It was felt that rubato was out of place on such an instrument playing such a literature, and the idea of a singing legato has had to be rediscovered on historical instruments or copies. The true expressiveness

of the early repertoire has at last begun to make itself known in terms of the song-sustaining harpsichord."

Mr. Cuckston feels that this attitude, one of authenticity of performance practice, is pervading much of the European music world, especially in the Netherlands and in Vienna. There performing groups are flourishing which use authentic period instruments or copies of these instruments. He feels that we are only just now transcending the 19th century excesses and the resulting 20th century reactions which have heretofore obscured a natural and historical stylistic conception of the music of two and three hundred years ago.

And what is the situation in Britain? "In England, though there are marvelous ensembles playing 17th and 18th century music, the climate is still performer-oriented to the point that authenticity of tradition is not apparent. Old music is still performed on modern instruments for the most part, and those who are using the correct instruments are not necessarily playing in the correct styles. Some string players will keep, say, a fiddle set up in baroque fashion, but you cannot fully commit yourself to learning how to play it authentically if you are at the same time having to earn your livelihood playing a modern instrument in the modern manner. I think that this may be blamed partly on a lack of government subsidy for such efforts. In the Netherlands, for instance, there is government sponsorship available, while in England virtually all the money must go to support our great opera houses and symphony orchestras."

Mr. Cuckston feels that in America there is much interest in the authentic performance of old music, and he would encourage the furthering of such interest and is indeed doing so by lecturing and playing.

His future plans include a return visit to Canada in 1975 and collaboration with musicologists on performance traditions in early keyboard music.

U. OF TENNESSEE SPONSORS CHURCH MUSIC WORKSHOP

The University of Tennessee will sponsor its Fifth Annual Church Music Workshop in cooperation with the Knoxville Chapter of the AGO on February 20-22 at the Church Street United Methodist Church, Knoxville, Tennessee. Arthur Poister will give organ master classes; Donald Neuen will lead a workshop of adult choral repertory and techniques; Will Headlee will give a class on church service playing as well as an organ recital; and John Mullen will give an introduction to the use of Orff's *Schulwerk* in the church music program. The cost for the workshop is \$17 for adults and \$14 for students (includes one meal). Brochures and additional information may be obtained by writing the Department of Conferences and Institutes, 432 Communications and Extension Bldg., The University of Tennessee, Knoxville, Tenn. 37916.

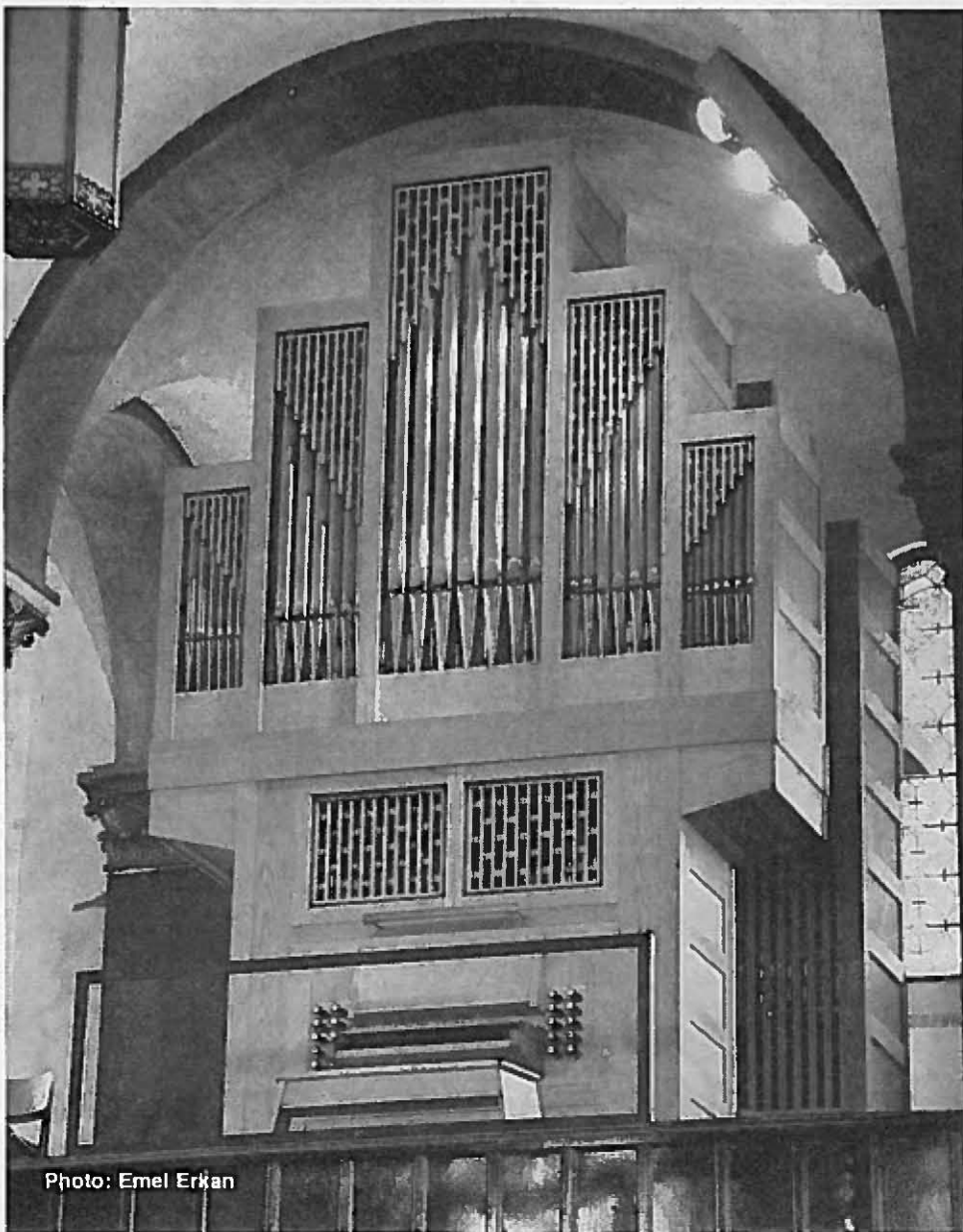
DETROIT AGO TO PRESENT M. WILLIAMSON WORKSHOP

Malcolm Williamson will present a workshop for the Detroit Chapter of the AGO on Saturday, February 8 at Oakland University, Rochester, Michigan. Oakland's department of music is jointly sponsoring the workshop with the Detroit Chapter.

Mr. Williamson, noted composer and performer now resident in England, will discuss two of his works. The first, *Winter Star*, is for dancers, voices, and instruments. The second, *A Canticle of Fire*, has been described as a "sermon preached by the organ." It is scored for voices and organ.

The program is open to the general public, and special low rates will be available for AGO and RCCO members. Further information may be obtained from Dorothy Owen, Director, Williamson Workshop, Oakland University, Rochester, MI 48063.

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—HAUPTWERK—

1 Praestant	8
2 Hohlfloete	8
3 Oktave	4
4 Nasat	2 3/4
5 Oktave	2
6 Mixtur	IV ranks 1 1/2
7 Trompete	8

—BRUSTWERK—

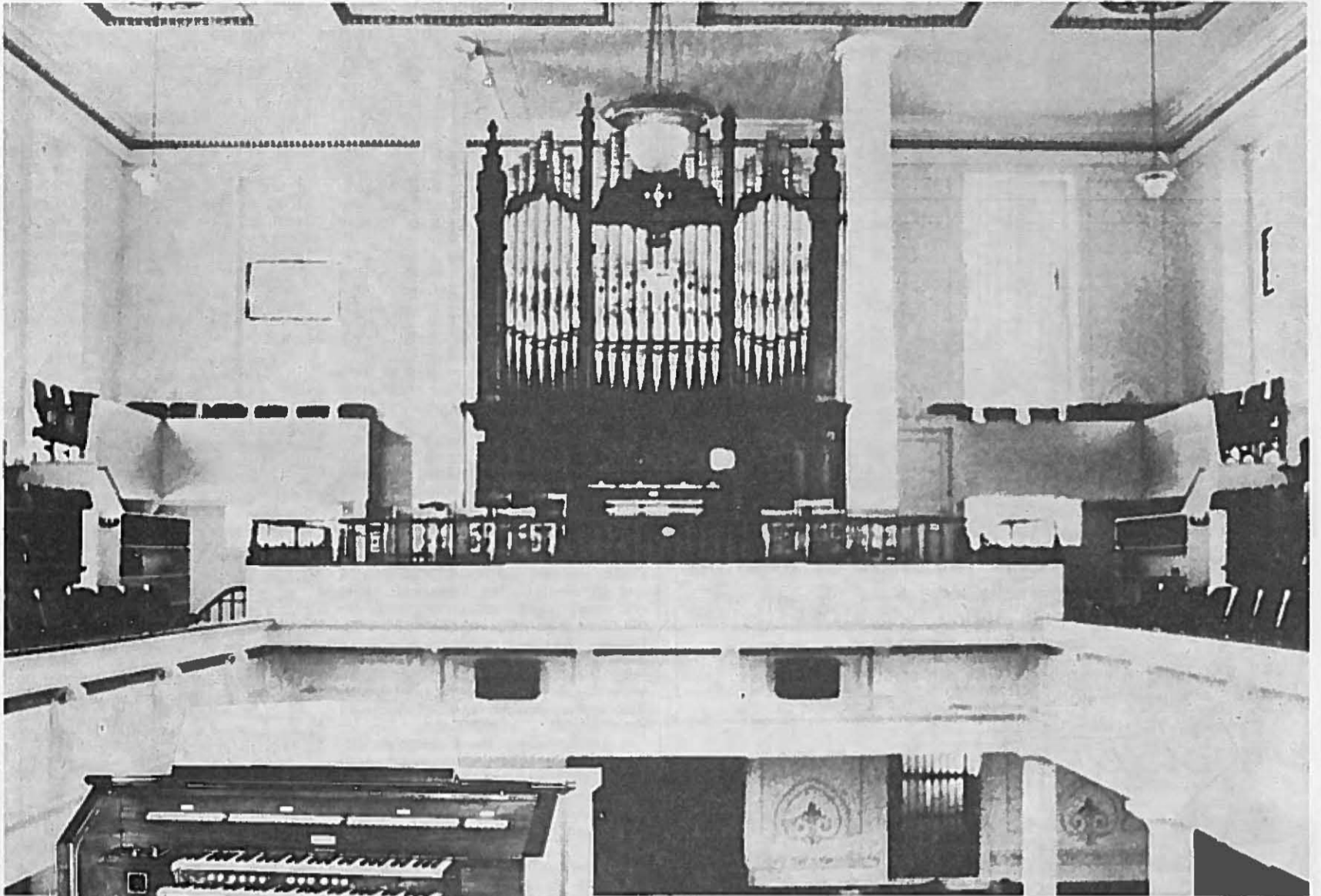
8 Gedackt	8
9 Rohrfloete	4
10 Flöte	2
11 Scharf	II ranks 1/2
12 Regal	8

—PEDAL—

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

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American Institute of Organbuilders Meet

by Charles McManis

Labor Day 1974 found 43 organ builders from all over the U.S. at Dayton, Ohio, hammering out a charter for the new American Institute of Organbuilders (AIO), now in its second year of existence. How carefully they hammered is witnessed by the fact that after a long afternoon's work, only one page of six of the proposed charter had been accepted. Propositions under discussion were aims of the organization and qualifications of applicants for charter and/or regular membership. These matters having been settled, greater speed obviously was required in adopting the remaining five pages. It took one more long session to bring the charter constitution into acceptable shape.

The AIO is an organization of individual organ builders — *not* organ companies — with goals of advancing the science and practice of pipe organ building by discussion, inquiry, research, experiment and other means and providing a "central organization for organ builders . . . to elevate the status and procure advancement of interests of the profession."

Organ builders in attendance included the post-World War II crop of neo-classic oriented craftsmen that budded and flowered in the 1950s and 1960s, and many organ maintenance men. Individuals from only two "old-line" companies attended — Jack Sievert of Schantz and Franklin Mitchell of Reuter. There were also one pre-World War II non-old-line Midwestern craftsman and representatives of several organ parts suppliers in attendance.

Registration for the convention began on Sept. 1 in the afternoon, with the only scheduled event being an evening recital by Dr. Donald W. Williams at Westminster Presbyterian Church, Dayton, to which townspeople also were invited.

Monday's official opening session was convened by Earl J. Beilharz of Lima, Ohio, chairman of the Board of Direc-

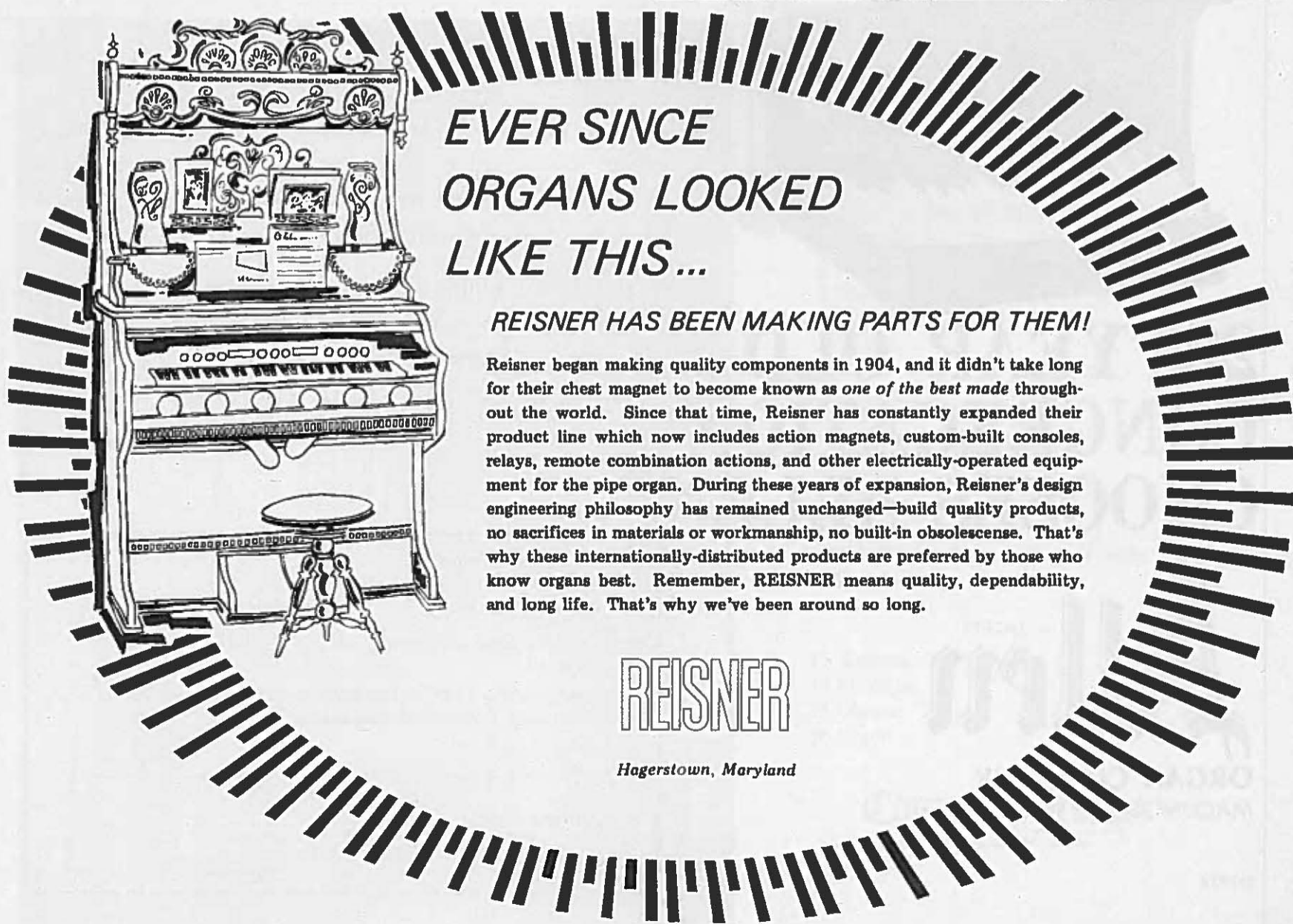
tors elected at the September, 1973 convention in Washington, D.C. The first item of business was a panel discussion, "Aims of the American Institute of Organbuilders," led by Paul D. Carey of Troy, N.Y., with discussion by other interim Board members Philip A. Beaudry of Somerville, Mass., Lance E. Johnson of Fargo, N.D., Donald H. Olson of Methuen, Mass., and F. Robert Roche of Taunton, Mass. Following the session Dr. Richard Benedum, professor of organ at the University of Dayton, discussed a proposed school for organ builders at the University of Dayton which might provide apprentice-type training to aspiring organ builders.

Robert Schopp of Alliance, Ohio, gave a lecture-demonstration on "Reeds — Voicing and Regulation" followed by the lengthy constitutional session with Ernest C. Reaugh of Albany acting as parliamentarian. On Monday evening Robert Noehren gave a lecture-recital at the Seventh-Day Adventist Church of Kettering, an event that inspired further discussion the following morning following a panel discussion on "Recycling of Organ Materials" by Joseph Chapline of Philadelphia, Donald Olson, and Robert Roche.

Randall Wagner of Hagerstown, Md. gave a technical lecture on the "Proper Application of Electrical Components in Electric Action Organs" which detailed mathematical calculations of wire sizes for various low-voltage circuits. Further work by conventioners on the proposed constitution was followed by the appointment of a committee to work out details to expedite completion and acceptance of the charter within convention time allotted.

Tonal finisher Jack Burger of Findlay, Ohio gave an outstanding technical lecture on Wednesday morning on "Some Principles in Relation to Tonal Finishing" in which he strongly urged organ builders to become interested in

(Continued, next page)



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all the arts, particularly in all serious musical forms — other instruments, ensemble, and orchestral performance, voice, etc. — so as to provide the finisher with more musical criteria in his work.

Following committee reports on Wednesday afternoon, the completed constitution was adopted and signed by those qualifying conventioners wishing to become charter members. Constitutional requirements for charter membership specified that the person must have been in attendance at the first and second AIO conventions and shall have been a full-time organ builder for at least five years.

A nominating committee appointed by Earl Beilharz and chaired by Pieter Visser of Houston, Texas brought in a slate of officers. Convention members elected a new Board of Directors consisting of Earl J. Beilharz, chairman; Philip A. Beaudry, Charles W. McManis of Kansas City, Kansas; Donald H. Olson; Jan Rowland of Houston, Texas; Roy Redman of Fort Worth, Texas; Pete Sieker of Los Angeles; Jack Sievert of Orrville, Ohio; and Randall Wagner.

Initial efforts of the new Board will be in the basic areas of education, publicity and organization. A recently ap-

pointed committee consisting of Messrs. Redman, Rowland and Sieker is studying the feasibility of establishing an organ builders school within an existing institution, investigating possible curriculum, type of school best suited to handle such a course, and interest by organ builders (large and small) in such a project. Philip Beaudry is in charge of charter membership and Randall Wagner of new membership. Charles McManis was appointed to handle publicity and public relations.

The 1975 annual convention is scheduled for early October in the Troy/Albany, New York area with Paul Carey as convention chairman.

Regular membership in the AIO is not limited to those having at least five years experience, but it is open to all individual organ builders interested in acquiring and/or exchanging technical information, and in establishing standards of excellence in organ building.

Being able to talk shop with colleagues who, unlike the average layman, may know what an organ builder is talking about — whether there is agreement or not — just might be edifying enough to warrant membership in the AIO.

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This special summer course, running from June 30, 1975 through September 1, 1975, will be programmed in three separate sections. The syllabus will include a number of special events, such as an organ master class by Peter Hurford, and a seminar directed by Francis Jackson on the accompaniment of church services. A whole day visit each week to a different cathedral to study its music and to meet its musicians at first-hand will be complemented by opportunities to attend events such as the Southern Cathedrals Festival at Winchester, the Incorporated Association of Organists' Congress at Chester, and the Three Choirs Festival at Worcester.

Full details of the syllabus and costs are included in a brochure which may be obtained from The Secretary, Royal School of Church Music, Addington Palace, Croydon CR9 5AD, England.

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By Orpha Ochse

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University of Southern California, Los Angeles CA (II7)
First United Methodist Church, Erie PA (III39)
Westminster Choir College, Princeton NJ (II5)
James Weld residence, San Diego CA (II6)
Saint Paul's Lutheran Church, Skokie IL (II23)
Zion Lutheran Church, The Dalles OR (II18)
Palomar College, San Marcos CA (II7)
Joan Lippincott residence, Skillman NJ (II3)
Saint Cloud State College, Saint Cloud MN (II4)
Pacific Union College, Angwin CA (II3)
First United Methodist Church, Downers Grove IL (II29)*

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*American Reformed Church, Orange City IA (III37)
First Presbyterian Church, Iowa City IA (II24)
University of North Dakota, Grand Forks ND (III5)
Bethania Lutheran Church, Solvang CA (II16)
Westminster Presbyterian Church, Des Moines IA (II27)
Phyllis Ferguson residence, Fort Collins CO (II5)
Carlsbad Union Church, Carlsbad CA (II19)
Saint Anthony Park Lutheran Church, Saint Paul MN (III7)
Arlington Hills United Methodist Church, Saint Paul MN (II30)
Brock and Mary Downward residence, Rochester NY (II3)
Oral Roberts University, Tulsa OK (IV70)
University of Southern California, Los Angeles CA (III34)*

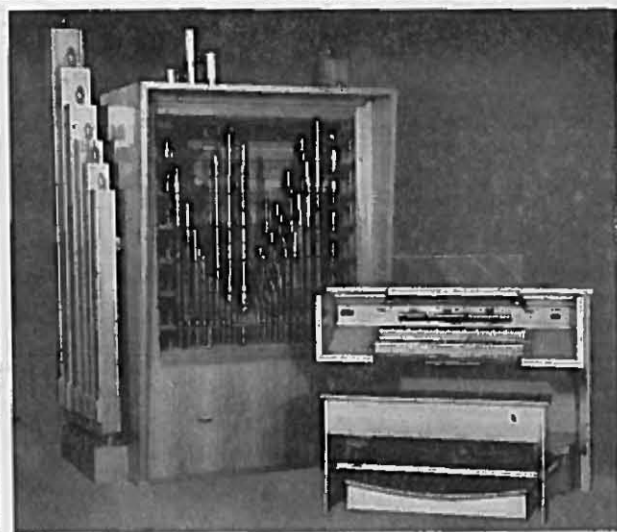
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Nunc Dimittis

FREDERIC HEYER CESANDER died on October 26, 1974 in a nursing home at Sioux Falls, South Dakota following a long illness.

Mr. Cesander was born March 8, 1893 in St. Charles, Illinois, and he served in the U.S. Army during World War I. He was an organ architect as well as an organist. He built, rebuilt and serviced church organs throughout the Midwest for over 60 years. He was owner of the Jubal Organ Company and a member of the AGO.

Survivors include three sisters, Ruth Cesander of Sioux Falls, South Dakota; Mrs. Anna Magney of Brainerd, Minnesota; and Mrs. Amy Eastman of Spearfish, South Dakota. Services were held at the Beaver Valley Lutheran Church, Branden, South Dakota, and burial was in Creeks, South Dakota.

JOHN R. CHALLIS, justly described as "the dean of American harpsichord builders," died at St. Barnabas Hospital in New York City, September 6, 1974 after a long illness. He was 67 years old.

In the United States, John Challis was the first to revive the art of building harpsichords and clavichords. From the beginning, he was an innovator, and he remained one throughout his life.

His instruments were distinguished not alone for musical excellence, but also for an exceptional finesse of construction. Doubtless, this derived from his experience, at age 14, in repairing clocks and watches for his father, who maintained a jewelry store in Ypsilanti, Michigan.

As a student at Eastern Michigan University, Mr. Challis became interested in 17th and 18th century music. One of his instructors owned a Dolmetsch clavichord. Mr. Challis was so fascinated by the instrument that he promptly built one for himself.

Shortly thereafter, a Dolmetsch Foundation Scholarship enabled him to study with the renowned Arnold Dolmetsch in Hazlemere, England, through the years 1926-1930. There Challis learned the tonal and mechanical traditions of his life's art.

In the next 44 years he achieved unique success in combining these tonal and musical aspects with his own inventive approach to the mechanical side of his craft.

After his return from England, Mr. Challis started at once to build instruments in a shop over his father's store. Through the period 1930-1942 he gave many concerts throughout the Midwest.

Thus, he was the first to bring the old music, played on appropriate instruments, to the attention of thousands of listeners.

In 1946 he moved to Detroit, where he continued his building activities in the more spacious quarters of a large old-fashioned house. During this period no harpsichordist, clavichordist — or, for that matter, organist — would think of visiting the city without paying a call on John Challis.

During these years in Detroit, Mr. Challis developed many technical innovations, such as split-proof tuning pin blocks, a complete aluminum frame, moisture resistant jacks, as well as a metal bridge and soundboard. Also, he was the first to revive the harpsichord with a pedal division — played as on the organ.

Moving to New York in 1966, he continued building his instruments at the unlikely address of 133 Fifth Avenue. He preferred always to maintain a relatively small operation, building a select few instruments each year with the assistance of three or four colleagues. Everyone who has enjoyed the privilege of playing one of these magnificent instruments feels a deep sense of gratitude to John Challis, and realizes his contribution to musical history.

In the words of Blanche Winogron Beck, "Due to the movement toward literal reproduction of the 17th and 18th century instruments, John Challis, the pioneer of early keyboard building in this country, is not always accorded the honor he deserves. John had arrived at his techniques in order to make instruments suited to our climate and heated houses. Whether or not we agreed with his ideas of construction and materials we know he was a master builder. The younger generation knows and honors the newer builders. But they have little idea of how many of these newer builders John Challis helped, coached, schooled and how he led the way. Challis was a first-rate artist, artisan and craftsman, and a fine generous human being. He is fully responsible for re-creating an art and an industry in our time."

To this, Sylvia Marlowe adds, "John Challis was a good friend, a great wit, a fine artist and master builder."

John Challis was a member of the American Musicological Society and held honorary degrees from Eastern Michigan University (MED, 1953), and Wayne State University (HDD, 1958).

— E. Power Biggs

DANIEL MOE was featured in an afternoon and evening workshop on choral conducting on October 28 for the Pittsburgh Chapter AGO. Dr. Moe is professor of choral conducting at Oberlin Conservatory of Music.

ROBERTA GARY presented a workshop on "20th Century Organ Music for the Church" on Nov. 2 at Pomona College, Claremont, California for the Los Angeles and Pasadena Chapters of the AGO.

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Appointments



JOHN W. BECKER has been appointed Secretary for Church Music and the Arts for the Lutheran Church in America. Since 1972 Mr. Becker has been director of music at the Rye Presbyterian Church, Rye, New York. Previous to that he was for many years director of music at Holy Trinity Lutheran Church, Buffalo, New York where he was founder and director of the Lutheran Chorale of Buffalo and the Trinity Youth Orchestra. He is a past dean of the Buffalo Chapter of the AGO and a former member of the Commission on Worship of the Lutheran Church in America and chairman of its music committee. Mr. Becker holds the MSM degree from Union Theological Seminary School of Sacred Music, New York City, and he has done further study with Helmut Walcha in Frankfurt, Germany.



MARK D. McNULTY has been appointed a Fellow of Cathedral Music at Washington Cathedral under organist and choirmaster, Paul Callaway. Mr. McNulty received his bachelor's degree in organ from Westminster Choir College where he studied with Robert Carwithen and Donald McDonald. His graduate work was completed at Indiana University under Robert Rayfield. Mr. McNulty has held church positions in Long Island, New York and Indiana, and he also worked under Robert Hobbs at Trinity Episcopal Church, Princeton, New Jersey.

ARTHUR HOWES has been appointed Titular Organist of St. Michael's Church, Zwolle, The Netherlands. The organ at St. Michael's Church is one of the famous Schnitger instruments, now restored and maintained in playing condition. Mr. Howes' duties will be limited to conducting summer study programs and assistance in the recital programs. Since becoming Titular Organist of the church, it has become possible for Mr. Howes to obtain cooperation and support for the organ study programs from officials in the town of Zwolle and from the Liturgical Music Institute in this country. As a result, the courses of instruction will be offered to American organists at less than cost. Each organist accepted for membership in the class (limited to eight) will be granted a scholarship in an amount equal to the cost of round-trip air transportation between New York and Amsterdam. Interested persons should contact Mr. Howes as soon as possible at Box 425, North Andover, Mass. 01845.

ROGER ROSZELL has recently been appointed director of music at St. Vincent de Paul Church, Denver, Colorado. Mr. Roszell, who holds the master's degree from Bradley University, Peoria, Illinois, has most recently been director of music for churches in Chicago, Illinois and Detroit, Michigan.

Composer **DANIEL PINKHAM** and organist **CHERRY RHODES** were the featured guest artists for Davidson College's 15th Annual Sacred Music Convocation, Nov. 7-9 in Davidson, North Carolina.



RAYMOND H. CHENAULT has been appointed Fellow in Cathedral Music at the Washington Cathedral where he is studying with Paul Callaway. Mr. Chenaault began his organ study with Harold Abmyer of Fredericksburg, Va. and continued with Lawrence Robinson at Virginia Commonwealth University, Richmond, Va. where he received the MusB degree. During that time he was organist and choirmaster at St. James' Episcopal Church in Richmond. Mr. Chenaault recently earned the MM degree from the College Conservatory of Music at the University of Cincinnati where he studied organ with Wayne Fisher.

LARRY ROOTES has become the organist and choirmaster of Redeemer Lutheran Church, Bronx, New York. In addition to his duties at Redeemer Church, he will be active in inter-Lutheran church music for the Bronx and will devote much time to private study and recital playing. For over six years Mr. Rootes was the organist and choirmaster of Pilgrim Lutheran Church, Chicago, Illinois.

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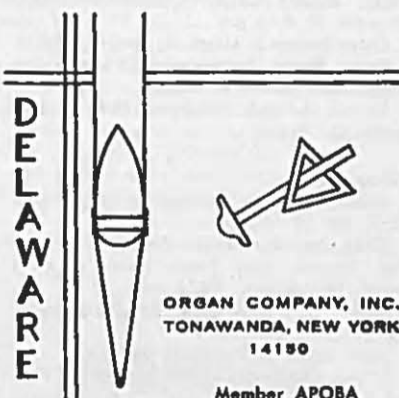
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5 January

Lessons and Carols, All Saints Cathedral, Albany, NY 5 pm
 Virgil Fox, Northport H S, Northport, NY 8:30 pm
 The Childhood of Christ by Berlioz, St Bartholomew's Church, New York, NY 4 pm
 Christmas Oratorio (Pt V) by Bach, Holy Trinity Lutheran, New York, NY 5 pm
 Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
 David C Dasch, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Richard Peek, string orchestra; Conventant Presbyterian, Charlotte, NC 7:30 pm
 Lessons and Carols, First Wayne St Methodist, Fort Wayne, IN 7:30 pm
 Lessons and Carols, St George's Episcopal Choir (La Canada), David Fay, dir; at St Mark's Episcopal, Glendale, CA 4 pm
 Gillian Weir, Santa Ana, CA
 John Holtz, contemporary American and English music; Hauptkirche St Petri, Hamburg, West Germany 8 pm

6 January

Robert Schuneman, workshop on Romantic German music, Coral Ridge Presbyterian, Fort Lauderdale, FL 8 pm
 Young Artists Recital, Los Angeles Chapter AGO, at First United Methodist, Santa Monica, CA 8:30 pm

7 January

Douglas Haas, Fifth Ave Presbyterian, New York, NY 12 noon; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

8 January

Richard M Coffey, South Congregational, New Britain, CT 12:05 pm
 Music of Bairstow, St Thomas Church, New York, NY 12:10 pm
 John Upham, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
 Larry Savage, St John's Episcopal, Washington, DC 12:10 pm

9 January

Marion Anderson, Busch-Reisinger Museum, Cambridge, MA 12 noon
 Stephen Kolorac, St Thomas Church, New York, NY 12:10 pm
 Worth-Crow Duo, Pottsville H S, Pottsville, PA 8 pm

10 January

H Ross Wood, Old West Church, Boston, MA 12:15 pm
 Calvin Hampton, Calvary Church, New York, NY 12 midnight
 Frederick Swann, West Side Presbyterian, Ridgewood, NJ
 C Ralph Mills, First Presbyterian, Greenville, NC 8 pm
 Music for organ and instruments, Whittier College, Whittier, CA 8:30 pm

11 January

Ted Alan Worth, Peekskill H S, Peekskill, NY 8:30 pm
 Frederick Swann, masterclass, West Side Presbyterian, Ridgewood, NJ
 Dayton Bach Society, works by Bach, Pachelbel and Brahms, Richard Benedum, dir; Church of the Cross United Methodist, Dayton, OH 8 pm
 Herman Berlinski, Festival for the Performing Arts, El Paso, TX

12 January

John Schaefer, Christ Church Cathedral, Springfield, MA 5:15 pm
 Art of Fugue by Bach (organ), Victor Hill, Williams College, Williamstown, MA
 Mass in G by Schubert, St Bartholomew's Church, New York, NY 4 pm
 Cantata 65 by Bach, Holy Trinity Lutheran, New York, NY 5 pm
 Epiphany Procession with Carols, St Thomas Church, New York, NY 4 pm; followed by Wesley McAfee, 5:15 pm
 John Tuttle, Trinity Lutheran, Lancaster, PA 6 pm
 Noye's Fludde by Britten, Cathedral of Mary Our Queen, Baltimore, MD 5:30 and 8:30 pm (also Jan 13 at 8:30 pm)
 Oberlin College Choir, St Paul's Cathedral, Buffalo, NY 8 pm
 Student organ recital, Second Presbyterian, Indianapolis, IN 8 pm
 Kirstie Felland, Ebenezer Lutheran, Chicago, IL 4:30 pm
 Epiphany Choral Evensong, St Mark's Episcopal, Evanston, IL 5 pm
 Anita Werling, St Olaf College, Northfield, MN 4 pm
 Cantata 79 by Bach, Dettingen Te Deum by Handel, Messe Modale by Alain, St John's Cathedral, Denver, CO 4 pm
 Music from the English Baroque, First Unitarian, Portland, OR 4 pm

John Burke, St Albans Episcopal, Westwood, CA 7:30 pm
 John Holtz, contemporary American organ music, Notre-Dame Cathedral, Paris, France 4 pm

13 January

Ted Alan Worth, Severna Park H S, Severna Park, MD 8:30 pm
 William Teague, St John's Episcopal, Washington, DC 8:30 pm
 Nancy Jordan, Fourth Presbyterian, Chicago, IL 7:30 pm

14 January

Virgil Fox, American Symphony Orchestra, Richard Westenburg, dir; Albert Schweitzer Centenary Concert, Carnegie Hall, New York, NY
 John Pagett, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Ted Alan Worth, Cantonsville H S, Cantonsville, MD 8 pm
 Daniel Roth, Shrine of the Immaculate Conception, Washington, DC
 Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
 Gerre Hancock, Christ Church, Cincinnati, OH 8:15 pm
 William Albright, Concordia Senior College, Fort Wayne, IN 8 pm
 Marilyn Mason, Biola College, La Mirada, CA 8:30 pm

15 January

David Finch, South Congregational, New Britain, CT 12:05 pm
 Wendy Gillespie, Mary Springfels, violas da gamba; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
 William Teague, Lawrenceville School, Lawrenceville, NJ 8:15 pm
 Eileen Guenther, St John's Episcopal, Washington, DC 12:10 pm
 Art of Fugue by Bach (organ), Victor Hill, Calvary Episcopal, Pittsburgh, PA 8 pm
 Gerre Hancock, AGO masterclass, Christ Church, Cincinnati, OH
 Marilyn Mason, masterclass, Biola College, La Mirada, CA (also Jan 16)

16 January

Paul Jordan, Busch-Reisinger Museum, Cambridge, MA 12 noon
 George W Bayley, St Thomas Church, New York, NY 12:10 pm
 H Ross Wood, Trinity Church, New York, NY 12:45 pm
 Terry Charles, "A Tribute to Jesse Crawford," Theatre Organ Concert, The Kirk, Dunedin, FL 8:15 pm
 Gerre Hancock, Miami U, Oxford, OH
 Debra Richter, harpsichord, St Mary's College, Notre Dame, IN 8 pm
 Gerald D Frank, Oklahoma State U, Stillwater, OK 8 pm

17 January

Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
 Chichester Psalms by Bernstein, Pocono Boy Singers, Earl Ness, cond; Keneseth Israel, Philadelphia, PA 8 pm
 David Craighead, First Presbyterian, Laurel, MS 8 pm
 John Rose, for Portland, OR AGO
 Organ Concertos by Rheinberger, E Power Biggs, orchestra; First Congregational, Los Angeles, CA 8 pm (also Jan 19)
 Marilyn Mason, Pomona College, Claremont, CA 8:15 pm

18 January

Choral Workshop, R Steve Roberts, for Harrisburg, PA AGO
 Virgil Fox, Luther Memorial Church, Erie, PA 8 pm
 John Obetz, Stone Church, Independence, MO 8 pm

19 January

Theodore E Feldmann, Cathedral of St Luke, Portland, ME 4 pm
 Brian Jones, Wellesley Congregational, Wellesley, MA 8 pm
 "A Joyous Celebration" Ltd Jazz Limited; Trinity Church, Newport, RI 4 pm
 Thomas Matthews, Grace Church, Utica, NY 6 pm
 Robert Roubas, for Rochester, NY AGO
 Gloria by Poulenc, St Bartholomew's Church, New York, NY 4 pm
 Cantata 3 by Bach, Holy Trinity Lutheran, New York, NY 5 pm
 John Schuder, St Thomas Church, New York, NY 5:15 pm
 W Thomas Smith, Youth Singers of St John's Lutheran; St Mary's Abbey, Morristown, NJ 4 pm
 Mary Stanton, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 David Britton, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm

CALENDAR

JANUARY						
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FEBRUARY						
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DEADLINE FOR THIS CALENDAR WAS DECEMBER 10

Westminster Choir College Mid-Winter Church Music Symposium, First Presbyterian, Fort Lauderdale, FL (thru Jan 24)

Michael Murray, First Congregational, Columbus, OH

Huw Lewis, First Congregational, Toledo, OH 4 pm

Steve Egler, Redeemer Lutheran, Flint, MI 8 pm

Robert Anderson, North United Methodist, Indianapolis, IN 8 pm

Choral Vespers; Schola Cantorum, F Telschow, dir; Philip Gehring, organ; Valparaiso U, Valparaiso, IN 4 pm

David Herman, Drake U, Des Moines, IA 4 pm

Ladd Thomas, First Methodist, Phoenix, AZ 7:30 pm

John Rose, Grace Cathedral, San Francisco, CA 5 pm

Occidental College Glee Clubs, Henry Gibbons, dir; at St Mark's Episcopal, Glendale, CA 4 pm

Marilyn Mason, College of the Desert, Palm Desert, CA

Jean-Paul Sévilla, Christ Church Cathedral, Ottawa, Ontario

20 January

Robert Glasgow, Trinity Cathedral, Miami, FL 8 pm

Marilyn Keiser, Trinity Church, Staunton, VA

David G Mulberry, Fifth Ave Baptist, Huntington, WV 8 pm

Ted Alan Worth, Westgate H S, East Liverpool, OH 8 pm

Virgil Fox, Packard Music Hall, Warren, OH 8:15 pm

David Craighead, Southern Methodist U, Dallas, TX 8:15 pm

Marilyn Mason, masterclass, College of the Desert, Palm Desert, CA (also Jan 21)

21 January

John Weaver, Portland Symphony, Portland, ME 8:15 pm

Robert MacDonald, theatre organ concert, United Church, 175th and Broadway, New York, NY 8 pm

David L Mitchell, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Robert Schuneman, workshop for North Shore AGO, IL

Carlene Neihart, Huffman Memorial United Church, St Joseph, MO 8 pm

David Lennox Smith, First Congregational, Fresno, CA 8 pm

22 January

John Weaver, Portland, ME Symphony, Keene State College, Keene, NH

Becky Rosendahl, South Congregational, New Britain, CT 12:05 pm

Chorales from Christmas Oratorio by Bach, St Thomas Church, New York, NY 12:10 pm

Eugene Drucker, violin; Doris King, piano; St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm

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

Toccatas and Flourishes, First Presbyterian, Fort Lauderdale, FL 8 pm

Marilyn Mason, Krenek Festival, College of the Desert, Palm Desert, CA

23 January

Lenora McCroskey Stein, Busch-Reisinger Museum, Cambridge, MA 12 noon

William Whitehead, St Thomas Church, New York, NY 12:10 pm

Virgil Fox, Revelation Lights, Miller Aud, Kalamazoo, MI

24 January

Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight

Charles Benbow, Shrine of the Immaculate Conception, Washington, DC

David Craighead, Covenant Presbyterian, Charlotte, NC 7:30 pm

Marilyn Keiser, St Matthew's Lutheran, Charleston, SC 8:15 pm

Jerome Butera, DePaul U, Chicago, IL 8:15 pm

John Obetz, Plymouth Congregational, Lawrence, KS 8 pm

Marilyn Mason, First Methodist, Corpus Christi, TX

Ladd Thomas, Southern Oregon College, Ashland, OR

25 January

Stephen Hamilton, Virginia Intermont College, Bristol, VA 4 pm

David Craighead, masterclass, for Charlotte, NC AGO

Marilyn Keiser, workshop, Cathedral of St Luke and St Paul, Charleston, SC 10 am

Marilyn Mason, AGO masterclass, Corpus Christi, TX

John Rose, All Saints Episcopal, Palo Alto, CA

26 January

Johannes Ernst, Dwight Chapel, Yale U, New Haven, CT 8:30 pm

Cantata 57 by Bach, The West Side Madrigalists, Church of the Holy Name, New York, NY 3 pm

Elijah by Mendelssohn, St Bartholomew's Church, New York, NY 4 pm

Cantata 92 by Bach, Holy Trinity Lutheran, New York, NY 5 pm

Robert Reilly, St Thomas Church, New York, NY 5:15 pm

The Creation by Haydn, Church of the Ascension, New York, NY 8 pm

Alfred F Robinson, First Presbyterian, Had-donfield, NJ 4:30 pm

Choral Evensong, Columbus Boychoir, Trinity Church, Princeton, NJ 8 pm

David Mitchell, Cathedral of Mary Our Queen, Baltimore, MD

Emily Cooper-Gibson, U S Naval Academy, Annapolis, MD

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

David Britton, Rollins College, Winter Park, FL 8 pm

Virgil Fox, Presbyterian Church, Wayne, PA

John Loessi, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm

Indianapolis Mämmmerchor, guest soloists, Gayle Byers, dir; Tabernacle Presbyterian, Indianapolis, IN 8 pm

Lee Nelson, First Presbyterian, Deerfield, IL 4 pm

Cantata, O God, the Sorrows of My Heart by Bach, Grace Lutheran, River Forest, IL 4 pm

Benn Gibson, Our Lady of Bethlehem Convent, La Grange Park, IL 3 pm

Agape and New Day Singers (Davenport, IA); at Faith Lutheran, Glen Ellyn, IL 7:30 pm

Worth-Crow Duo, Pontiac H S, Pontiac, IL 3 pm

Susan Ingrid Ferré, North Texas State U, Denton, TX 3 pm

U of Denver Chorale, St John's Cathedral, Denver, CO 4 pm

Christopher Trussell, Cathedral of St John the Evangelist, Spokane, WA 4 pm

Occidental College Glee Club, Henry Gibbons, dir; First United Methodist, Santa Barbara, CA 4 pm

27 January
Eileen J Nelson, St Luke's Lutheran, New York, NY

28 January
Christmas Oratorio (Cantatas 4-6) by Bach, St Thomas Church, New York, NY 7:30 pm
Randy Svane, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
David Lowry, Winthrop College, Rock Hill, SC 8 pm
Virgil Fox, Revelation Lights, Creative Arts Center, Morgantown, WV 8:15 pm
Ted Alan Worth, Civic Aud, LaPorte, IN
John Rose, masterclass, St Paul's Cathedral, Peoria, IL

29 January
Richard Johnson, South Congregational, New Britain, CT 12:05 pm
Music from Bach's Christmas Oratorio, St Thomas Church, New York, NY 12:10 pm
Daryl Goldberg, cello, St Paul's Chapel, Trinity Parish, New York, NY 12:30 pm
Bach Society of Baltimore, Ann Flaccavento, dir; Goucher Lecture Hall, Baltimore, MD 8 pm
Beverly Beuso, contralto; Albert Russell, organ; St John's Episcopal, Washington, DC 12:10 pm

30 January
Jane Hershey, soprano; Elizabeth Hershey, lute; Sarah Cunningham, viola da gamba; Busch-Reisinger Museum, Cambridge, MA 12 noon
Richard Biernacki, St Thomas Church, New York, NY 12:10 pm
Arthur Lawrence, First United Methodist, Mishawaka, IN 8 pm
Douglas L Butler, all-Reger, First Presbyterian, Salem, OR 12:15 pm

31 January
Calvin Hampton, Calvary Episcopal, New York, NY 12 midnight
Robert Shepfer, Virginia Intermont College, Bristol, VA 8:15 pm
Virgil Fox, Revelation Lights, Civic Center Aud, Atlanta, GA 8 pm
Fenner Douglass, St Mark's Cathedral, Seattle, WA 8:30 pm

1 February
Worth-Crow Duo, Lincoln Jr H S, Van Wert, OH 8 pm
Fenner Douglass, workshop, St Mark's Cathedral, Seattle, WA 9:30 pm
George Ritchie, Loma Linda U, La Sierra Campus, Riverside, CA 8 pm

2 February
Chamber music for woodwinds, Cathedral of St Luke, Portland, ME 4 pm

Brian Jones, orchestra, First and Second Church, Boston, MA 6 pm
David Lumsden, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Charles Benbow, Riverside Church, New York, NY 2:30 pm
William Whitehead, Temple Emanu-El, New York, NY
Requiem by Mozart, St Bartholomew's Church, New York, NY 4 pm
Cantata 18 by Bach, Holy Trinity Lutheran, New York, NY 5 pm
Judith Hancock, St Thomas Church, New York, NY 5:15 pm
Musical service with electronic tape; Emmanuel Episcopal, Baltimore, MD 11 am
Kathleen Berens, harp; James Pinkerton, flute; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Washington Brass Quintet, Lutheran Church of the Reformation, Washington, DC 3 pm
Italian baroque vocal music; Covenant Presbyterian, Charlotte, NC 4 pm
Organ and instruments, Cathedral of St Philip, Atlanta, GA 8 pm
Gloria, Litanies a la Vierge Noir by Poulenc, All Saints Episcopal, Atlanta, GA 8:15 pm
Robert Shepfer, Second Presbyterian, Indianapolis, IN 8 pm
Robert Baker, North Christian Church, Columbus, IN 8 pm
American Music Program, Ebenezer Lutheran, Chicago, IL 4 pm
Aloysius A Aldenhoven, portative-recital-on-ice, Navy Pier, Chicago, IL 3:45 am
Norma Stevlingson, Christ Episcopal, Dallas, TX 4 pm
Music for Organ and Brass, St Bede's Episcopal, Menlo Park, CA 8 pm
Jonah (The One That Didn't Get Away) by R Currie (west coast premiere), St Mark's Episcopal, Glendale, CA 4 pm
Ladd Thomas, United Methodist Church, Palm Springs, CA 4:30 pm

3 February
Virgil Fox, Austin H S, Decatur, AL
J Marcus Ritchie, First United Methodist, Montgomery, AL
Worth-Crow Duo, Tilghman H S, Paducah, KY 8:15 pm
Robert Baker, masterclass, Indiana U, Bloomington, IN
Luther College Choir, Grace Lutheran, Albert Lea, MN

4 February
American Boys Chorus, James McCarthy, dir; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
Stephen Hamilton, Concord College, Athens, WV 8 pm
Robert Glasgow, First Presbyterian, Fort Wayne, IN 8 pm

Charles Benbow, Andrews U, Berrien Springs, MI
Jerald Hamilton, U of Illinois, Urbana, IL 8 pm

5 February
Works by Purcell, St Thomas Church, New York, NY 12:10 pm
Gerre Hancock, masterclass, Wesleyan College, Macon, GA
U of Illinois Contemporary Chamber Players, St Paul's Episcopal, San Diego, CA 7:30 pm

6 February
James Johnson, Boston Civic Symphony, First Church, Cambridge, MA 8:30 pm
Allen R Mills, St Thomas Church, New York, NY 12:10 pm

7 February
John Ferris, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Virgil Fox, Presbyterian Church, Miami Shores, FL 8 pm
Robert Baker, First Congregational, Los Angeles, CA 8 pm

8 February
Victor Hill, harpsichord; Janet Geroula, lute; Williams College, Williamstown, MA (also Feb 9)
Marilyn Keiser, AGO workshop, Boulevard Baptist Church, Anderson, SC
Malcolm Williamson, church music workshop, Oakland U, Rochester, MI
Worth-Crow Duo, Civic Aud, Kingsport, TN 8:15 pm
John Holtz, AGO workshop on contemporary organ music, First Christian, Houston, TX 9 am
Frederick Geoghegan, St Maria Goretti Church, Scottsdale, AZ 8 pm (also Feb 9)

9 February
Theodore Feldmann, St Mark's Church, Augusta, ME 4 pm
Allan Taylor III, Christ Church Cathedral, Springfield, MA 5:15 pm
Rhode Island Philharmonic Brass Quintet, Trinity Church, Newport, RI 4 pm
Lenora Stein, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
James Lazenby, Grace Church, Ulica, NY 6 pm
Belshazzar's Feast by Walton, St Bartholomew's Church, New York, NY 4 pm
Cantata 127 by Bach, Holy Trinity Lutheran, New York, NY 5 pm
David L Mitchell, St Thomas Church, New York, NY 5:15 pm
Music for organ, brass and timpani, Trinity Lutheran, Lancaster, PA 6 pm
Kurt Werner, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Donald S Sutherland, orchestra, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Art of Fugue by Bach, Edith Ho, organ, All Souls Unitarian, Washington, DC 4 pm

Barbara Noland, Cathedral of St Philip, Atlanta, GA 5 pm
Virgil Fix, Van Wetzal Hall, Sarasota, FL 8 pm
H Wells Near, organ pops concert, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
Paul Manz, festival of hymns, First Wayne Street Methodist, Fort Wayne, IN 7:30 pm
Stephen Hamilton, United Church of Christ, Ames, IA 4 pm
Delores Bruch, First Baptist, Kansas City, MO 4 pm
John Holtz, First Christian, Houston, TX 8 pm

David Schrader, St John's Cathedral, Denver, CO 4 pm
Roger Nyquist, Grace Cathedral, San Francisco, CA 5 pm
It's Cool in the Furnace by Buryl Red, La Jolla Presbyterian, La Jolla, CA 7 pm
Robert Roubos, Christ Church Cathedral, Ottawa, Ontario

10 February
Worth-Crow Duo, Senior H S, Lexington, NC 8 pm
Marilyn Keiser, Ladue Chapel, St Louis, MO
Susan Ingrid Ferré, East Dallas Christian Church, Dallas, TX 8:15 pm
Cherry Rhodes, First Presbyterian, Glendale, CA 8:30 pm
John Rose, St Andrew's Presbyterian, Kitchener, Ontario 8:30 pm

11 February
John Tuttle, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Charles Benbow, U of Northern Iowa, Cedar Falls, IA
Alta Bush Selvey, Oklahoma State U, Stillwater, OK 8 pm

12 February
John Holtz, Mt Lebanon United Methodist, Pittsburgh, PA 10 am
Harriet Tucker, Johnson Mem Church, Huntington, WV 12:20 pm
Requiem by Mozart, Fairmount Presbyterian, Cleveland Heights, OH 8 pm

13 February
Harold E Pysker, St Thomas Church, New York, NY 12:10 pm
Billy Nalle, theatre organ concert, The Kirk, Dunedin, FL 8:15 pm

14 February
Choral Festival, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm (thru Feb 16)
Ray Ferguson, Detroit Symphony, Detroit, MI
Cherry Rhodes, First United Methodist, Santa Barbara, CA 8 pm

15 February
John Holtz, workshop on contemporary organ music, Denison U, Granville, OH 1 pm

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North Carolina
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Organ Recitals

Jack Abrahamse — St James' Anglican, Orillia, Ont Oct 27: Fantasia Chromatica, Sweelinck; Sonatas in C and G, Scarlatti; Adagio-Allegro-Adagio KV 594, Mozart; Theme and Variations, Fauré. Also vocal and piano music, assisted by contralto Margaret Marris.

Richard A Anderson — Sacred Heart Church, Cincinnati, OH Oct 23: 2 Noels, Dandrieu; Fantaisie, Franck; Pastorale, Roger-Ducasse; Chants d'oiseaux, Messiaen; 3 Danses, Alain.

Robert Anderson — First United Church of Christ, Bridgeport, CT Nov 19: Fantasia in F minor KV 608, Mozart; Partita Nun komm der Heiden Heiland, Distler; Variations on America, Ives; Suite on the 3rd Tone, Guilain; Scherzo op 2, Duruflé; Fantasia and Fugue BWV 542, Bach.

Corliss R Arnold — Peoples Church, East Lansing, MI Nov 19: Processional, Methias; Meine Seele erhebt BWV 648, Nun freut euch BWV 544, arias from Cantatas 12 and 79, Bach; Sonata II, Mendelssohn; Sarabande on Land of rest, Near; Variations for Oboe and Organ, Pinkham; Toccata op 53/6, Vierne; Allegro (Sym VI), Widor. Assisted by contralto Ethel Armeling and oboist Daniel Stolper.

Gordon Atkinson — Trinity Lutheran, Aylon, Ont Nov 17: Pièce Héroïque, Franck; Voluntary in C, Stanley; Toccata and Fugue in D minor, Bach; Sinfonia in G, Sammartini; Andante from KV 63, Mozart; Intermezzo Sinfonico (Cavalleria Rusticana), Mascagni; Concerto in F, Handel; Aria, Paeon (Sonata de Chiesa), Cabena; Choral Song and Fugue, Wesley. Assisted by string ensemble.

Ronald Ballard — Trinity Episcopal Cathedral, Little Rock, AR Nov 24: Concert Piece op 52A, Peeters; Suite on the 2nd Tone, Guilain; Prelude for organ and tape, Stewart; Clair de Lune, Karg-Elert; Suite Médiévale, Langlais.

Charles Benbow — Royal Festival Hall, London, England Nov 13: Prelude and Fugue in D BWV 532, Trio in D minor BWV 583, Fantasia and Fugue in G minor BWV 542, Bach; Toccata Seriale (Moto perpetuo) (world premiere), Lance Massey; Intermezzo, Alain; Deux Esquisses op 41, Dupré.

Jo Deen Blaine — First Baptist, Tulsa, OK Nov 21: Toccata, Jongen; Von Gott will ich nicht lassen BWV 658, Prelude and Fugue in D BWV 532, Bach; Fantasy KV 594, Mozart; Choral in E, Franck; Prelude et Danse Fuguée, Litaize.

Charles Bradley — St Paul's Cathedral, Syracuse, NY Nov 26: Symphony II, Vierne.

John Brock — Church Street Methodist, Knoxville, TN Nov 10: Noël grand jeu et duo, Daquin; Communion (Mass for Pentecost), Messiaen; Choral in A minor, Franck.

Frederick Burgomaster — St Paul's Cathedral, Buffalo, NY Nov 22: Fantasy and Fugue in G minor, Bach; Chorale, Muselle, Pasticcio, Langlais; Psalm-Prelude 1/3, Howells; Sonata II, Mendelssohn.

Wallace M Coursen — Christ Episcopal, Bloomfield, NJ Nov 24: all-Bach: Prelude and Fugue in C minor, Ach bleib bei uns, Wo soll ich fliehen hin, Contrapuncti I, II, and IV (Art of Fugue), Nun komm der Heiden Heiland, Passacaglia and Fugue in C minor.

Richard Cummins — Rosalind Hills Baptist, Roanoke, VA Nov 3: Chaconne in G minor, I Couperin; Noel, Balbastre; Adagio for Glass Harmonica, Mozart; Prelude in C minor BWV 546, Bach; Cantabile, Franck; Pasticcio, Langlais; Greensleeves, Vaughan Williams; Concert Variations in E minor, Bonnet; Improvisation.

Jeffrey L Daehn, First Lutheran, Albert Lea, MN Nov 10: Prelude and Fugue in C minor, Schmuecke dich, Prelude and Fugue in E minor, Bach; Choral in E, Franck; Toccata for the Vault of Heaven, Pinkham; Grands Jeux (Suite Breve), Langlais.

George W Decker — First Presbyterian, Ogdensburg, NY Nov 10: Prelude and Fugue in E minor, Bruhns; Sleepers wake, Bach; Praise God ye Christians, Buxtehude; Fantasy, McCabe; Symphony II, Vierne; Fantasia on BACH, Liszt.

Robert Delcamp — Calvary United Methodist, Le Mars, IA Nov 12: Prelude and Fugue in F-sharp minor, Buxtehude; Rondo for the Flute Stop, Rinck; Partita on What God ordains is best, Pachelbel; Concerto in A minor, Vivaldi-Bach.

Delbert Disselhorst — Delta State U, Cleveland, MS Nov 7: Toccata in E minor, Bruhns; Trio Sonata in E-flat BWV 525, Allein Gott in der Hoeh BWV 662, Bach; Variations on the Austrian Hymn, Paine; Fantasy K 594, Mozart; Sketch in E minor, Dupré; Choral in A minor, Franck.

Robert Elmore — Margate Community Church, Margate, NJ Nov 10: Toccata in C, Vom Himmel hoch, Pachelbel; Nun freut euch, Kauffman; Lobet den Herren, Walther; Nun komm der Heiden Heiland, Prelude and Fugue in D, Bach; Sonata on the 94th Psalm, Reubke; Serene Alleluias, Outbursts of Joy, Messiaen; Olivet my faith looks up to Thee, God rest you merry gentlemen, Elmore; Toccata (Suite op 5), Duruflé.

Robert Finster — St Mark's Cathedral, Minneapolis, MN Nov 19: Prelude and Fugue in A minor, Brahms; Ensalada obra de octavo tono alto, Heredia; Wo soll ich fliehen hin BWV 646, Meine Seele erhebt BWV 648, Kommst du nun BWV 650, Toccata in F BWV 540, Bach; Sonata I, Hindemith; Adagio (Sym III), Vierne; Alleluys, Preston.

Michael Fisher — MacMurray College, Jacksonville, IL Nov 10: Alleluys, Preston; Drop drop slow tears, Persichetti; Wir glauben all BWV 680, Liebster Jesu BWV 730, 731, Toccata in C BWV 564, Bach; Suite op 5, Duruflé.

Wayne Fisher — College Conservatory of Music, Cincinnati, OH Nov 5: Toccata Adagio and Fugue, The Schubler Chorales, Bach; Concerto in F, Handel; O Mensch bewein, Pepping; Répons pour le Temps de Paques, Demmessieux; Prelude and Danca Fugue, Litaize.

Lee Garrett — Cathedral of St John the Evangelist, Spokane, WA Nov 24: Toccata and Canzona (Fiori Musicali), Frescobaldi; Suite on the 2nd Tone, Clerambault; 2 settings Nun komm der Heiden Heiland, Wachet auf, Bach; Chant de Paix, Langlais; Introduction and Passacaglia in D minor, Reger.

Roberta Gary — Grace United Methodist, Long Beach, CA Nov 12: Chaconne in F minor, Pachelbel; Prelude and Fugue in E, Buxtehude; Flutes, Recit de nazard (2nd Suite), Clerambault; Prelude and Fugue in E-flat, Bach; VIII from Meditations on the Mystery of the Holy Trinity, Messiaen; Variations on Soll es sein, Sweelinck; Tres glosas sobre el canto llano de la Immaculada Concepcion, Arauxo; Fantasy and Fugue in D minor op 1358, Reger.

Antone Godding — All Saints Lutheran, Kansas City, KS Nov 18: Grand choeur dialogue, Gigout; Prelude, Adagio and Variation on Veni Creator, Duruflé; Voluntary in C, Stanley; Voluntary in G, Walond; Voluntary in C, Anonymous; Prelude and Fugue in G BWV 541, Bach; Variations on America, Ives.

H Edwin Godshall Jr — Bruton Parish Church, Williamsburg, VA Nov 12: Prelude and Fugue in F-sharp minor, Buxtehude; Concerto in F, Handel; Sonata on the First Tone, Lidon; Prelude and Fugue in A minor, Bach; 3 settings Lobe den Herrn, Walcha, Drischner and David; Cantabile, Franck; Final (Sym I), Vierne.

Raymond Harris — St Martin's in the Fields Episcopal, Columbia, SC Nov 15: Toccata in D minor, Buxtehude; Magnificat on the 6th Tone, Titelouze; Bergamasca, Frescobaldi; Concerto in A minor, Bach; 2nd Fantasy, Alain; Postlude for Compline, Alain; Allegro (Sym VI), Widor.

Homer Jackson — Mayflower Congregational, Grand Rapids, MI Nov 3: Concerto in F, Handel; Fantasy and Fugue in G minor, Bach; Fugue in A-flat minor, Brahms; Toccata (Sym V), Adagio and Allegro (Sym VI), Widor.

Nancy Jordan — Vail Chapel, Northwestern U, Evanston, IL Nov 10: Magnificat primi toni, Titelouze; Nun komm der Heiden Heiland BWV 660, O Lamm Gottes BWV 656, Bach; Litany, God of the Expanding Universe, Felciano; Drop drop slow tears, Persichetti; Prelude and Fugue in E minor, Buxtehude.

Kim R Kasling — St Paul's Cathedral, Detroit, MI Nov 24: Voluntary, Selby; Romanza XII, Bock; Voluntary, Hommann; Variations on Austrian Hymn, Paine; Fugue in C minor, Variations on Jerusalem the golden, 4 Hymn Tune Interludes, Variations on America, Ives.

Christopher King — Cathedral of the Sacred Heart, Newark, NJ Nov 5: Prelude on Deus tuorum militum, Sowerby; Sonata VII in F minor, Rheinberger; Fantasy on Wenn ich ihn nur habe, Seyler; Introduction, Passacaglia and Fugue, Wright; Carillon de Westminster, Vierne.

Philip LaGala — U S Military Academy, West Point, NY Nov 17: Fanfare, Jackson; Prelude (Sym I), Vierne; Adagio (Sym V), Widor; In dir ist Freude, Durch Adams Fall, Prelude and Fugue in A minor BWV 543, Bach; Dialogue, Benedictus, Couperin; Alleluys, Preston; Prelude and Trumpetings, Roberts; Le jardin suspendu, Litanies, Alain.

Edwin B Logan Jr — graduate recital, student of Larry Palmer, Southern Methodist U, Dallas, TX Nov 14: Toccata and Fugue in D minor BWV 538, Bach; Symphony in G, Sowerby.

Samuel Lam — Michigan State U, East Lansing, MI Nov 10; all-Bach: Fantasia in G BWV 572; Nun komm der Heiden Heiland BWV 659, 660, 661; Passacaglia and Fugue in C minor BWV 582; Sonata V in C BWV 529; O Mensch bewein BWV 622; Toccata and Fugue in D minor 565.

Tyler McGlamry — First United Methodist, Cordele, GA Nov 10; Chaconne, L Couperin; Cuckoo, Daquin; Jesu joy of man's desiring, Prelude and Fugue in D, Bach; 3 Preludes on Old Southern Hymns, Powell; Intermezzo, Allegro (Sym VI), Widor.

Ann McGlothlin — Virginia Intermont College, Bristol, VA Nov 19; Toccata, Villancico y Fuga, Ginastera; Sonata op 18/2, Distler; Noelencien op 28, Doyen; Prelude and Fugue in B minor BWV 544, Bach; Toccata per l'Elevatione (Fiori Musicali), Frescobaldi; Prelude and Fugue in F-sharp minor, Buxtehude.

Norman D Mackenzie — All Saints' Episcopal, Wynnewood, PA Nov 3; Gothic Suite, Boellmann; Concerto in G (Allegro), Sonata in E-flat (Allegro), Bach; Andante and Allegro from Sonata I, Mendelssohn; Rhythmic Suite, Elmore; 3 Chorale Preludes, Brahms; Choral in A minor, Franck.

Robert Rayfield — First Presbyterian, Deerfield, IL Nov 3; Kyrie God Holy Spirit, Glory be to God on high, Our Father who art in heaven, We all believe in one God (Clavierübung III), Bach; Variations and Fugue on an Original Theme, Reger; Andante sostenuto (Gothic Sym), Widor; Prelude on Deus tuorum militum, Sowerby.

Cherry Rhodes — Davidson College, Davidson, NC Nov 9; Noel Joseph est bien marié, Dandrieu; Prelude and Fugue in E minor BWV 548, Bach; When the morning stars sang together, Pinkham; Orpheus, Liszt-Guillou; Allen, Guillou.

Ronald C Rice — Cathedral of St Philip, Atlanta, GA Oct 27; Adagio from Sonata in G minor, Jackson; Woodland Flute Call, Dillon; Nova, Roberts; Prelude and Fugue in C minor, Mendelssohn; Donkey Dance, Elmore; Toot Suite, PDQ Bach; Allegretto from Sonata in E-flat, Parker; Comes Autumn Time, Sowerby.

Daniel Roth — Shrine of the Immaculate Conception, Washington, DC Nov 22; Fantasia and Fugue in B-flat, Larghetto in C minor, Toccata in B minor, Bööly; Partita on Sei gegruesst, Bach; Priere, Franck; Dance funèbre, Alain; Final (Sym II), Vierne.

John Schaefer — St James' Episcopal, Greenfield, MA Nov 17; Laudation on Old 100th, Menz; Toccata, Near; Largo from Xerxes, Handel; Prelude and Fugue in E-flat, Bach; Air with Variations, Epilogue (Hommage a Frescobaldi), Langlais; Abide with me, We gather together, Bingham; Les petites clothes, Purvis; Sonata I, Mendelssohn.

Charles Shaffer — First Presbyterian, Ocean-side, CA Nov 10; Concerto del Sgr Meck, Walther; Voluntary I, Travers; Courante with Variations, Cornet; Have mercy on me, Prelude and Fugue in B minor, Bach; Song of the Chrysanthemums, Elves, Bonnet; Sonata in D-flat, Rheinberger.

Edmund Shay — St Martin's in the Fields, Columbia, SC Oct 29; Force et Agilité, Combat de la Mort, Joie et Clarte, Messiaen; Variations on O Lux Beata Trinitas, Scheidt; Prelude and Fugue in D minor BWV 539, Bach; Sketches in D-flat and F minor, Schumann; Passacaille, Martin; Prelude and Fugue in B, Dupré. Assisted by Columbia College Dance Company.

Calvert Shenk — St Philip Church, Battle Creek, MI Nov 24; Toccata in F BWV 540, An Wasserflüssen Babylon BWV 653, Nun danket alle Gott BWV 657, Bach; Sonata II, Hindemith; Grande Piece Symphonique, Franck.

Richard W Slater — St Mark's Episcopal, Glendale, CA Nov 17; Paeon, Leighton; 3 settings Nun komm der Heiden Heiland BWV 559, 560, 561, Prelude and Fugue in E-flat BWV 552, Bach; Choral in A minor, Franck; Scherzo, Andante, Final (Sym I), Vierne.

Linda Smith — student of Antone Godding, Oklahoma City U, Nov 21; Choral in A minor, Franck; 3 pieces from Mess for Parish Use, Couperin; Prelude and Fugue in C BWV 547, Bach; Toccata, Villancico y Fuga, Ginastera; Celestial Banquet, Messiaen; Pageant, Sowerby.

David Allan Sheets, Samuel John Swartz — music for 2 keyboards, All Saints Episcopal, Palo Alto, CA Nov 9; Grand choeur dialogue, Gigout; Snowdrop, Wolff; Concerto VI, Soler; Concerto in C for 2 keyboards, Bach; Passacaglia for harpsichord and organ, Brown; Duet for Organ, Wesley.

J Richard Szeremany — Munn Ave Church, East Orange, NJ Nov 16; Carillon-Sortie, Mulet; Air (Overture in D), Praise to the Lord, Bach; Now Thank We All Our God, Bach-Fox; Scherzetto, Berceuse, Carillon, Vierne; Greensleeves, Toccata Festiva on In Babilone, Purvis; Choral in A minor, Franck; Epilogue on a Theme of Frescobaldi, Langlais; Toccata, Weaver.

Fred Tulan — St Thomas Church, New York, NY Nov 3; Praeludium, Bliss; Sonata, Bellini; Etudes for Pedals, Harris; Adagio, Saint-Saens; Orgalgia, Krenek; A Dance, Prince Albert the Consort; As Bach Was Saying, Shearing; Toccata, Demessieux.

Marianne Webb — First United Methodist, Mount Vernon, IL Nov 17; Fantasy KV 608, Mozart; 2 settings These are the holy ten commandments BWV 678, 679, Fugue in E-flat BWV 552, Bach; The Burning Bush, Berlinski; Sketch in D-flat, Schumann; Sonata I, Mendelssohn.

Anita Eggert Werling — Union United Methodist, Quincy, IL Nov 3; Prelude and Fugue in G minor, Buxtehude; Hanging Garden, Litanies, Alain; Prelude and Fugue in A minor BWV 543, Bach; Fantasy in C, Franck; 2 settings A mighty fortress, Langlais and Buxtehude; Fantasy on A mighty fortress, Reger.

Melvin K West — Seventh-day Adventist Church, St Helena, CA Nov 9; Prelude and Fugue in B minor, Concerto in A minor, Bach; 3 pieces from Mess for Convents, Couperin; Land of Rest, Near; I know that my Redeemer lives, Vood; Whimsical Variations, Sowerby; Choral in B minor, Franck.

Gordon Wilson — First Baptist, Kansas City, MO Nov 17; Toccata, Monnikendam; 4 Pieces d'Orgue, Dandrieu; Kyrie Gott Vater, Dies sind die heiligen zehn Gebot, Prelude and Fugue in B minor, Bach; Fugue (Suite in C for 4 hands, assisted by Rodney A Giles), Wesley; Concert Etude voor Orgel, van der Horst; 4 Etudes for Pedal Solo, Doppelbauer; Rest in Peace, Sowerby; Passacaglia quasi Toccata on BACH, Sokola.

Roger B Wilson — Central Baptist, Providence, RI Nov 17; all-Mendelssohn: A Prelude for the Organ in C minor; Sonata II; Andante with Variations in D; Prelude and Fugue in G op 37/2; Fugue in F minor.

Carol Murphy Wunderle — Christ Presbyterian, Canton, OH Jan 24; Kyrie (Mass for Convents), Couperin; Prelude and Fugue in D, Bach; Cortege et Litanie, Dupré; Sonata I, Hindemith; When the morning stars sang together, Pinkham; Litanies, Alain.

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1974 IN REVIEW

ARTICLES

Black, George. Harth College Annual Contemporary Organ Music Festival — A Review. Aug/2

Bolt, Klaas. A New Organ for Scheveningen. May/1

Bush, Douglas E. An Introduction to Nicolas de Grigny and His "Livre d'Orgue." Jul/3
Carr, Dale C. A Practical Introduction to Unequal Temperament. Feb/6

Edgelo, Michael. The Organ in Australia, 1973. Feb/12

Folts, Martha. Arnold Schoenberg's "Variations on a Recitative," Opus 40 — An Analysis. Sept/4

Godding, Antone. (Book Review). May/17

Guenther, Eileen Morris. Composers of French Noel Variations in the 17th and 18th Centuries. Part II, Jan/1; Conclusion, Feb/4
Gustafson, Bruce and Lawrence, Arthur. Harpsichord/Organ Duos. April/4

Hanks, Sarah E. The Organ Concerto Arrangements of Johann Gottfried Walther. Part I, Nov/5; Part II, Dec/10

Harris, C. David. Isolde Ahlgrim in Dallas (Review). Sept/14

Hofer, Linda E. Building a Harpsichord from a Kit. June/8

Jenkins, Larry. An Interview with Philip Ledger. Sept/1

Kratzenstein, Marilou. A Survey of Organ Literature and Editions: Germany and Austria Since 1900. March/3

Litton, James. Alec Wyton Honored on 20th Anniversary at Cathedral. July/6

Loessi, John. Huw Lewis in Fort Wayne (Recital Review). June/3

Marigold, W. G. Organs and Organ Music of South Germany. Oct/6

Murray, Thomas. The 1877 Johnson Organ in St. Mary's Church, Boston. Nov/1

Otto, Theophil M. Organ Placement — Preference vs. Practice. Aug/6

Palmer, Larry. Buried Treasures: The Harpsichord Pages in Retrospect (A Master Index). Jan/12. Harpsichord Music for a Wedding. Aug/12. The Fourth International Harpsichord Competition in Brugge. Oct/1.

Herbert Howells' "Lambert's Clavichord." Dec/7

Raver Leonard. (Book Review) Sept/15

Rizzo, Jeanne, Lynnwood Farnam — Master Organist of the Century. Pt. I, Dec/1

Schuneman, Robert. Restoration and History. Jan/2

Shackelford, Rudy. Vincent Persichetti's "Sonata for Organ" and "Sonatine for Organ, Pedals Alone" — An Analysis. Pt. I, May/4. Pt. II, June/4

Smith, Rollin. Darius Milhaud, 1892-1974. Oct/5

Steinberg, Michael. Virgil Fox in Boston (Recital Review). Feb/18

Stover, Harold. Charles Ives and Us — A Guest Essay. Oct/2

Swanson, Alan. Valparaiso University Church Music Seminar — A Report. June/3

Swanson, J. Eric. "The Way of the Cross" by Paul Claudel: Notes and a New Translation. April/1

Weber, Victor. Choral Conducting: A Symposium (Book Review). Feb/16

White, Ernest. Yale's 3rd Organ Symposium — A Report. June/3

AGO Cleveland '74, The National Convention — A Report (by Marilou Kratzenstein and Robert Schuneman) Aug/1

Conclave '73: A Review of the AGO Midwinter Conclave (by Marilou Kratzenstein and Robert Schuneman) Feb/1

Huw R. Lewis Wins Fort Wayne Competition — A Report. May/14

OBITUARIES

Archer, Dudley Malcolm. April/12

Asper, Frank W. Jan/16

Blackmer, Elmer F. Nov/3

Brady, Owen Wilson. Oct/7

Bullis, Carleton H. June/15

Campbell, Sidney S. Oct/7

Charlton, Melville. Jan/16

Cullis, Lela W. May 12

Dawes, F. Eric. Dec/2

Dore, Philip. Aug/11

Dunstedter, Eddie. Sept/13

Dupont, Thomas L. Nov/3

Emery, Walter. Oct/7

Floyd, Alfred Ernest. June/15

Ford, Edgar A. Aug/11

Gaston, Marjorie Dean. June/15

Greene, Dorothy Knight. April/12

Hirst, Walter. Nov/3

Hose, John H. May/12

Jensen, Carl A. March/19

Jeppesen, Knud. Dec/2

Johnson, Alfred H. March/19

Karczynski, Alexander. March/19

Kilgen, Alfred G. Sept/13

Lahn, Julia R. Jan/17

Lewis, Theodore C. Feb/11

Mayer, Frederick C. Jan/17

Micheelsen, Hans Friedrich. Jan/17

Newcomer, Edgar B. Dec/2

Osborne, Kenneth R. Oct/7

Pratt, Emma Diehm. April/12

Richolson, Gertrude H. Nov/3

Ruffy, Hilton. Sept/13

Schantz, Edison F. Oct/7

Smoldon, William Lawrence. Dec/2

Statham, Heathcote. Feb/11

Swanton, F. C. J. Dec/2

Thompson-Allen, Aubrey. Nov/3

Wiggins, Mary. Nov/3

Wittmer, Janet. Jan/17

APPOINTMENTS

Adams, Nelson F: dean and professor of music, Southwestern U, Georgetown, TX Oct/12

Albrecht, Timothy E: Lutheran Church of the Incarnate Word, Rochester, NY Sept/16

Anderson, Richard: Bennett College, Greensboro, NC Oct/12

Andrews, David W: manager of instrument repair, Eastman School of Music, Rochester, NY Aug/7

Bell, Robert: Trinity United Church, Kitchener, Ontario, and Wilfrid Laurier U, Waterloo, Ontario Sept/16

Best, William: Fourteenth Church of Christ, Scientist, Chicago, IL Nov/10

Binckes, Fred B: Rocky Mountain College and First Congregational, Billings, MT Aug/7

Boe, David: associate dean, Oberlin College Conservatory of Music, Oberlin, OH May/15

Bonelli, Eugene: dean, College Conservatory of Music, U of Cincinnati, OH Sept/16

Bowden, Robert C: asst conductor, Mormon Youth Symphony and Choir, Salt Lake City, UT Aug/7

Bruce-Payne, David: Birmingham Cathedral, England Nov/4

Butera, Jerome: DePaul U and Church of St Gertrude, Chicago, IL Oct/12

Buxton, Charles: Cathedral of St Thomas More, Arlington, VA Oct/12

Claypool, Richard D: Moravian Music Foundation, Winston-Salem, NC Feb/10

Cohn, Arthur: director of serious music, Carl Fischer Inc June/10

Cooley, La Verne: St Paul's Lutheran, Batavia, NY Nov/11

Cooper, Paul: composer in residence, Rice U, Houston, TX Nov/4

Corbett, Donald, vice president, Casavant Frères Ltée Nov/4

Cordovano, Michael: Cathedral of St Thomas More, Arlington, VA Oct/12

Corzine, Michael L: School of Music, Florida State U, Tallahassee, FL March/15

Crisafulli, Peter: St Mark's Episcopal, Evanston, IL Dec/12

Dale, James: U S Naval Academy, Annapolis, MD Oct/12

Edward, Sister Vera IHM: Cathedral of St Thomas More, Arlington, VA Oct/12

Ehlen, Tom, Church of the Holy Communion, Paterson, NJ July/11

Engen, David: First Lutheran and Gustavus Adolphus College, St Peter, MN May/15

Falcon, Paul: president, Casavant Frères Ltée Nov/4

Farrow, Stephen: Winter Park Presbyterian, Winter Park, FL June/10

Faulkner, Mary Murrell: Cathedral of the Risen Christ, Lincoln, NE Nov/4

Faulkner, Quentin: U of Nebraska, Lincoln Nov/4

Furnival, Anthony C: Christ Church Cathedral, Louisville, KY Sept/16

Gary, Roberta: to head keyboard division, College Conservatory of Music, U of Cincinnati, OH June/10

George, Thomas M: Epiphany Episcopal, Denver, CO Nov/4

Gillett, Donald M: tonal director, M. P. Möller Inc June/10

Hancock, Eugene W: St Philip Episcopal, Harlem, New York City Nov/4

Harsney, Karl M: Trinity United Church of Christ, Hanover, PA Sept/16

Hayashi, Yuko: Old West Church, Boston, MA May/15

Hewlett, David F: St James Episcopal, Greenfield, MA Feb/10

Hodkinson, Sydney: Eastman School of Music, Rochester, NY Aug/7

Humer, August: chairman, sacred music dept, Bruckner Conservatory, Linz, Austria Nov/10

Ingling, Harry C: Newport Organs, Newport Beach, CA May/15

Ingram, Jeannine S: Moravian Music Foundation, Winston-Salem, NC Feb/10

Janssen, Gene R: Mankato State College, Mankato, MN Nov/11

Jensen, Marvel: First Baptist, Santa Ana, CA June/10

Johns Malcolm: Christ Church, Detroit, MI June/10

Jones, Brian: Wellesley Congregational, Wellesley, MA Nov/4

Jones, Celia Grasty: U of North Alabama, Florence, AL Oct/12

Kasling, Kim R: Western Michigan U, Kalamazoo, MI Sept/17

Kleckner, Sharon: House of Hope Presbyterian, St Paul, MN April/14

Kratzenstein, Marilou: visiting lecturer, interim chairman organ dept. U of Wisconsin, Madison Nov/4

Kuras, Thomas M: St Joseph's Catholic, Detroit, MI May/15

Lewis, Huw: St John's Episcopal, Detroit, MI Dec/2

Limonick, Natalie: U of Southern California, Los Angeles Sept/16

Lytton, James J: Grace and Holy Trinity Cathedral, Kansas City, MO Nov/4

Major, Doug: assistant, Washington Cathedral, Washington, DC Sept/16

Nalle, Billy: Century II, Wichita, KS June/10

Naylor, Earl: Arlington United Methodist, Bridgeton, MO Sept/16

Ottley, Jerald Dan: associate conductor, Mormon Tabernacle Choir, Salt Lake City, UT Aug/7

Paul, Thomas: Eastman School of Music, Rochester, NY Aug/7

Peters, Mary Ann Oldsen: St Martin's Lutheran, Rochester, NY Nov/4

Pizarro, David: Cathedral of St John the Divine, New York City July/11

Reed, Douglas: Lake Avenue Baptist, Rochester, NY Nov/10

Richardson, David A: University of Texas, Austin Nov/4

Rider, Dale G: Christ Church Episcopal, St Joseph, MO Dec/2

Romeri, Karen McAllister: Woodland United Presbyterian of Ben Avon, Pittsburgh, PA Sept/16

Roszell, Roger W: St Robert Bellarmine Church, Detroit, MI May/15

Roth, Daniel: Catholic U and Shrine of the Immaculate Conception, Washington, DC Sept/16

Rübsam, Wolfgang: Northwestern U, Evanston, IL April/14

Rumpf, Stephen A: St Luke's Lutheran, New Rochelle, NY and Temple Emmanuel, Great Neck, NY March/15

Russell, John: College of Wooster, OH Nov/4

Saucier, Don: Product Specialist, Conn Organ Co Oct/12

Schaefer, John L: St James Episcopal, Greenfield, MA and Bemont School, Deerfield, MA Nov/10

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Shepelwich, Stanley: First United Methodist, Fort Worth, TX Nov/4
 Sloan, Dana: Presbyterian Church of the Cross, Omaha, NE Nov/4
 Smith, Robert: Cathedral of the Sacred Heart, Newark, NJ Nov/11
 Steelman, Robert F: Moravian Music Foundation, Winston-Salem, NC Feb/10
 Sudarberg, Robert: chancellor, North Carolina School of the Arts, Winston-Salem, NC Nov/4
 Sutton, Mary Ellen: Kansas State University Sept/17
 Taylor, Herman: First Church of Christ, Scientist, Jackson, MI and Seventhday Adventist Church, Plymouth, MI Nov/4
 Wallace, Deborah L: St James Episcopal, Langhorne, PA Nov/4
 Webster, Richard: St Luke's Episcopal, Evanston, IL April/15
 Welch, Jay E: conductor, Mormon Tabernacle Choir, Salt Lake City, UT Aug/7
 Westenburg, Richard: Cathedral of St John the Divine, New York City July/11
 Williamson, Malcolm: visiting professor, Florida State U, Tallahassee July/11
 Wilson, William J: St Olaf Lutheran, Austin, MN Sept/17
 Wischmeier, Roger W: editor, FABM Newsletter Sept/17
 Wyant, Robert: Cathedral of St Thomas More, Arlington, VA Oct/12
 Wytan, Alec: St James Episcopal, New York City July/6
 Zucchini, Bethel: West Presbyterian, Binghamton, NY March/15

PEOPLE

Abmyer, Harold L: honored for 25th anniversary at United Methodist Church, Fredericksburg, VA Oct/10
 Adams, Gwen: wins Ottumwa, Iowa competition June/1
 Aronowski, Brian: wins Indianapolis Symphony Competition July/8
 Baker, George C III: wins Chartres competition Nov/13
 Benbow, Charles: joins Murtagh Management Sept/3
 Berenbraick, Lester: honored by French Societe Arts, Sciences et Lettres June/2
 Boehm, Charles F: honored for 25 years at Trinity Lutheran, Hicksville, NY Sept/3
 Butler, Douglas: joins Artist Recitals Management Sept/3
 Butler, Joseph: wins Portland, ME AGO contest June/1
 Davis, Merrill N III: invited to compete in Harlem improvisation contest July/2
 Egger, Jerald: wins River Valley, IA AGO contest June/1
 Ender, Edmund S: honored by Yale U Jan/15
 Foxgrover, Marsha: joins Artist Recitals management March/14
 Gammons, Edward B: retires from Groton School Oct/5
 Hamme, Adam: honored for 50 years at Zion Lutheran, York, PA Feb/15
 Heller, Anton: cancels tour due to illness Aug/3
 Hoskins, Richard A: wins SAM competition Sept/3

Howes, Arthur: to lead 20th tour program Feb/18
 Johnson, Calvert: receives Fulbright grant to France Oct/9
 Johnson, Megan: winner of NJ competition Aug/5
 Jordan, Nancy: wins CCWO competition in Chicago Aug/5
 Leitz, Darwin: writes piece for Emmanuel Church, Baltimore, MD Jan/9
 Lewis, Huw R: wins Fort Wayne, IN competition May/14
 Lunt, Reginald F: celebrates 25th year at Lancaster, PA church March/14
 McVey, David E: joins Artist Recitals management Oct/9
 Mackenzie, Norman: wins Philadelphia Orchestra audition July/8
 Matthews, Thomas: retires as dean of Evergreen Conference Dec/9
 May, Marsha S: wins San Antonio, TX contest June/2
 Messiaen, Olivier: receives honorary doctorate at Cornell College, Mt Vernon, IA Jan/4
 Moe, Daniel: receives Canticum Novum Award from Wittenberg U April/13
 Nagy, Wayne G: wins Fort Lauderdale, FL competition May/15
 Owen, Frank K: retires from Los Angeles cathedral Aug/7
 Pedersen, Maurice Douglas: retires from Knoxville, TN church Sept/12
 Parsichetti, Vincent: given two honorary degrees Aug/3
 Poister, Arthur W: awarded honorary title of artist in residence, Longwood College, Farmville, VA June/1
 Roberts, R Steve: joins Arts Image Management July/8
 Roubos, Robert: to tour Europe April/11
 Rubsam, Wolfgang: joins McFarlane Concert Artists management Sept/3
 Ryan, Alexander Boggs: resigns position at Western Michigan U Sept/10
 Schuman, William: elected to American Academy of Arts and Letters March/1
 Serafin, Jozef: to make US tour Jan/9
 Smith, D Robert: retires from Bates College July/2
 Smith, David L: joins Artist Recitals management Feb/10
 Smith, Emmet G: honored by Minnie Stevens Piper Foundation June/2
 Smith, Willard G: honored on 50th year at Pasadena, CA church Nov/15
 Stowe, John Chappell: wins Worcester, MA competition Oct/9
 Townsend, Paul W: retires from Patterson, NY church Nov/11
 Vincent, Robert: to make US tour Jan/9
 Watson, Jack M: resigns as dean of College Conservatory of Music, U of Cincinnati, OH Jan/11
 Womer, Keith: presented award by Keyboard Arts Inc July/8
 Woodward, Enid and Henry: receive 1973 Minnesota State Arts Council award July/8
 Wytan, Alec: honored on 20th year at Cathedral of St John the Divine, New York City July/6
 Yount, Terry: wins MTNA contest May/15

NEW ORGANS

Allen
 St Agnes Cathedral, Rockville Center, NY 3M Oct/15
 Andover
 Pilgrim Congregational, Lexington, MA 2M rebuild July/6
 Austin
 Memorial Presbyterian, Dover, NJ 3M Nov/16
 First United Methodist, Morristown, NJ 3M May/8
 Our Lady of Sorrows Church, Mercerville, Trenton, NJ 2M Aug/9
 Balcam and Vaughan
 Southern Oregon College, Ashland, OR 2M Dec/13
 Bedient
 Christ United Methodist, Lincoln, NE 2M Oct/11
 Cannarsa
 Lohr's Memorial United Methodist, Hanover, PA 3M Jan/8
 Casavant
 Centre College, Danville, KY 3M Aug/8
 First Lutheran, Decorah, IA 2M Jan/4
 Holy Trinity Lutheran, Glenview, IL 2M Oct/8
 Queen's University, Kingston, Ontario 2M Dec/9
 Carthage College, Kenosha, WI 4M May/Cooper
 Irvine Foundation, Central Presbyterian, New York, NY 1M Feb/15
 Delaware
 Glen Levin Presbyterian, Nashville, TN 2M Oct/14
 Fisk
 University of Minnesota, Minneapolis, MN 1M Aug/9
 North Carolina School of the Arts, Winston-Salem, NC 2M April/11
 Fritzsche
 St Stephen's Episcopal, Catasauqua, PA 2M Oct/11
 Greenwood
 First United Methodist, Bowdon, GA 2M Aug/8
 First United Methodist, Roanoke, AL 2M Feb/19
 Gross-Miles
 Bethel Lutheran, Auburn, MA 2M Aug/9
 St John's Lutheran, Bellefonte, PA 2M Oct/9
 Reformed Church, Blawenburg, NJ 2M July/1
 St Ann's Episcopal, Old Lyme, CT 2M Nov/14
 Hartman-Beaty
 United Methodist Church, Central Valley, NY 2M Oct/8
 Hill, Norman and Beard
 St Mary at Hill, Eastcheap, London, England 3M restoration May/8
 Hollender
 California State U, Fresno, CA 1M Oct/10
 Holloway
 Marian College, Marlon, IN 2M Nov/15
 Holtkamp
 Christ Memorial Reformed, Holland, MI 2M Oct/13
 Trinity Methodist, Ruston, LA 3M Nov/14

Laukhuff
 John Brown U, Siloam Springs, AR 1M Aug/9
 Lewis and Hitchcock
 Lakeside Presbyterian, Richmond, VA 2M Aug/8
 McManis
 Manatee Junior College, Bradenton, FL 3M Jan/15
 Miller
 Riggs residence, Kansas City, MO 2M Nov/16
 Möller
 Bridgewater College, Bridgewater, VA 2M Oct/8
 Naack
 King's Chapel, Boston, MA 1M July/1
 Faith Lutheran, Glen Ellyn, IL 2M June/14
 Fenimore residence, Houston, TX 1M May/11
 Christ Church, Raleigh, NC 1M Oct/10
 Clark residence, Weston, MA 1M March/13
 Parks
 Parks residence, Lansing, MI 2M May/3
 Phelps
 St Luke's Episcopal, Fort Collins, CO 2M Dec/13
 Oral Roberts University, Tulsa, OK 4M Oct/8
 Redman
 Northaven United Methodist, Dallas, TX 2M Oct/13
 Reuter
 East Tennessee State U, Johnson City, TN 3M Jan/14
 Rieger
 St Vincent de Paul Church, Houston, TX 3M June/15
 St Mark's United Methodist, Iowa City, IA 2M March/13
 Roderer
 Church of the Immaculate Conception, Morris, IL July/1
 Schantz
 Park Church, Elmira, NY 3M Oct/15
 Sipe
 Presbyterian Church, Bowling Green, KY 2M July/1
 St Paul Lutheran, Denton, TX Aug/8
 Temple
 Bethesda Lutheran, South St Paul, MN 2M Oct/14
 Turner
 First Presbyterian, Trenton, NJ 3M Oct/8
 Van Daalen
 St Stephen Lutheran, Bloomington, MN 2M Oct/13
 Wicks
 Alexander City State Junior College, Alexander City, AL 2M Feb/15
 Eastern Illinois U, Charleston, IL 3M Oct/14
 Immanuel United Church of Christ, Lafayette, IN 3M Jan/8
 Bethany Lutheran, Menlo Park, CA 2M May/10
 Wilhelm
 St Paul's Episcopal Cathedral, Burlington, VT June/16
 St Matthias Church, Montreal, Quebec 3M March/1

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