

THE DIAPASON

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Bruges International Harpsichord Competition & Festival

by Larry Palmer

July 31-Aug. 6

A First Prize

At 1 o'clock in the morning, a weary, but exhilarated audience applauded an extraordinary winner: Scott Ross, born 20 years ago in Pittsburgh, Pa., and now a resident of France, became the first harpsichordist ever to be awarded a first prize in the Bruges International Harpsichord Competition. Ross had been an electrifying personality since the first round when, playing next-to-last on the third afternoon, he gave flawless and illuminating performances of the Bach *Prelude and Fugue in F-Sharp minor* (WTC II) and of the William Byrd *Fantasy LII*. He received so much applause from a heretofore soporific audience that the secretary of the jury finally had to ring the bell for order.

Second prize went to John Whitelaw of Canada; third to Christopher Farr of England. No fourth place was awarded, but fifth place went to Alexander Sung of Hong Kong, a student at the Vienna Academy, and honorable mention was awarded Catherine Caumont of France.

These were they who had survived the grueling tests in the hot and stuffy Bruges Concertgebouw. The first eliminations took three days, during which 27 contestants played a Bach prelude and fugue from the WTC, two Scarlatti sonatas, and an optional selection consisting of a suite with unmeasured prelude by Louis Couperin; a suite or toccata and canzona by Froberger; the *Partita on the Aria di Monicha* by Frescobaldi; or a piece by Byrd or Bull.

Ten players were selected to appear in the second eliminating round, at which time each was required to play three pieces from the 26th *Ordre* of Francois Couperin or three pieces by Rameau and the *Tocatta in E minor* by J. S. Bach. This round began at 2 in the afternoon on Wednesday. The five finalists were announced slightly after 7:30 that evening.

The jury was enlarged this year to include seven members: Isolde Ahlgrimm (Vienna); Kenneth Gilbert (Montreal); Charles Koenig (Brussels), the chairman; Gustav Leonhardt (Amsterdam); Raymond Schroyens (Brussels); Colin Tilney (London); and Robert Veyron-Lacroix (Paris).

The jury (l. to r.): Kenneth Gilbert, Raymond Schroyens, Colin Tilney, Charles Koenig, Robert Veyron-Lacroix, Isolde Ahlgrimm, Gustav Leonhardt, R. Dewitte, director of the Festival, announcing the results of the first round. Harpsichord by Schuetze.



Thorough-Bass Competition

This aspect of the Bruges week was entirely subsidiary this year. Only four contestants entered it, and they were, by and large, an undistinguished group. In the first round each performed a trio sonata with Sigiswald Kuijken, violinist, and Wieland Kuijken, viola da gambist. In the second round each player read a figured bass at sight in slow and rapid movements. No first prize was awarded. Christopher Farr received second place; Christopher Hogwood, honorable mention. Both are from England.

Concerts

As a sort of "pre-convention" concert on Saturday evening, the Chamber Orchestra of Sophia (Bulgaria) played in the Memling Museum. Under conductor Vasil Kazandjiev these 13 instrumentalists performed the following:

Suite from "The Fairy Queen," Purcell; Concerto in B-flat for four violins, Vivaldi; Divertimento in A, Haydn; Divertimento in D, K 136, Mozart; Pictures from Bulgaria, Kazandjiev.

The orchestra played cleanly, reflecting the economy of motion from its conductor. It seemed odd, as prelude to a harpsichord festival, that no continuo harpsichord was employed for the baroque music, an omission which sometimes left the chords empty, and which certainly destroyed the sense of style.

A Viennese concert was Sunday evening's event. Isolde Ahlgrimm, harpsichord; Laurence Dutoit, soprano; and Wieland Kuijken, gamba; gave this program in the Gothic Hall of the Stadhuis:

Tocatta in D minor, Keril; German Aria with Variations, Poglietti; Suite in A minor, Fux; Cantatas by Bononcini and Conti; Songs by Haydn and Mozart; Partita in C minor, J. S. Bach. It was evident from the initial tumultuous applause that Ahlgrimm was a loved artist among friends. It was equally evident from her playing that this love is deserved. This playing, so richly stylistic and musical, radiates her warm and friendly spirit. She has absolute command of the music, and the powerful technique to cope with any demands. Her sense of phrase is exemplary.



Scott Ross playing the Bach Concerto; harpsichord by Rublo.

The instrument on which she played, a copy of the large Hass harpsichord of 1734 built by Knud Kaufmann of Brussels, was an equal partner to Ahlgrimm's artistry. Especially beautiful is the 16' register, built with its own soundboard. Visually, too, the handsome instrument is a delight.

Unfortunately for the total effect of the concert, soprano Laurence Dutoit was not on Ahlgrimm's high plain of artistry. Only in the two lovely Mozart ariettas ("Oiseaux, si tous les ans," K 307, and "Dans un bois solitaire," K 308) did she seem to be really at ease with the music.

George Malcolm's harpsichord recital at the Memling Museum was the event for Monday evening. The program:

Pieces from the *Fitzwilliam Virginal Book*: The Earle of Oxford's March, Galliarda, Byrd; The King's Hunt, Fantasia, Bull; Erle's Pavan, Fantasia, Farnaby; Lessons, Handel; 18e Ordre, F. Couperin; English Suite in G minor, J. S. Bach. George Malcolm's recital was instructive in many respects. When one hears his virtuoso, typewriter-like playing, one realizes how far some harpsichord playing has progressed beyond him in subtlety of nuance and cognizance of style.

Thurston Dart's untimely death undoubtedly created a vacancy in England's harpsichord hierarchy. To invite Malcolm to play in Bruges proved conclusively, at least for this writer, that he is not the answer for filling this vacancy. Virtuosi usually come across better on records where missed notes may be replaced; such is the case with Malcolm, who had more errors than nuances in this concert. Two parts of his recital were delightful, however: *The King's Hunt* and most of the Bach *English Suite*, where the sheer motor rhythm of the playing was exciting. To insistent applause Malcolm responded with the Bach *G minor Fantasy* as an encore.

With the playing of the Gustav Leonhardt Consort on Wednesday (Gothic

Hall, Stadhuis), one was transported to a more perfect world where beauty and order exist together with the utmost sensitivity.

Pavan à 4, Dowland; Bonny Sweet Robin à 4, Thomas Simpson; In Nomine à 5, Byrd; Fantasia à 5, Cooper; Fantasia à 5, Thomas Lupo; Fantasia LII, Byrd; Sonata in G minor for two violins and continuo, Purcell; Concerto in A for harpsichord and strings, Bach; Sonata à 5, Armonico Tributo, Muffat.

A glorious red, white, and gold Schuetze harpsichord, string instruments in baroque measurements, and the perfect ensemble of the Consort produced a most memorable evening of music. In particular the Bach concerto danced along with infectuous charm. The Byrd fantasy was substituted for an announced Peter Philips *Pavan* and *Galliard* probably to illustrate "how it should be done" after the three contestant attempts with this piece that very afternoon.

Kenneth Gilbert played the same Schuetze instrument for his fine recital of Couperin and Scarlatti in the Memling Museum on Thursday. It was especially gratifying to hear Gilbert as well as to have him on the jury — surely fitting recognition for the vitality of the harpsichord world in North America. (Canadian students of Gilbert have placed high both in Munich this past year, and in Bruges three years ago and this year.)

1e Ordre, 4e Ordre, 10e Ordre, Francois Couperin; Sonatas K 550-551, 213-214, 380-381, 490-492, Scarlatti.

The *Baccanalian Furies* of the fourth Ordre seemed a little too classically French in their restraint, but this would be the only criticism of Gilbert's brilliant playing. Particularly effective were the battle scenes of Couperin's tenth Ordre and the two beautifully expressive E-major sonatas of Scarlatti. After the brilliant second of these, the audience broke into spontaneous applause.

The final concert of this embarrass-
(Continued, page 10)



Brian A. McFarland has become organist and choirmaster of St. James' Episcopal Church, Trenton, N. J. He studied organ with Romette Headley and Alice Mumme at the University of Maine and served as organist for St. Joseph's R.C. Church, Brewer, Me. and the First United Methodist Church in Orrington, Me. Just completing a tour of duty with the U.S. Air Force, Mr. McFarland has served for three years as organist for the Catholic congregation of Loring AF Base, Me., and for the past year as organist and choirmaster for St. Luke's Episcopal Church, Caribou, Me. In September, he began studies toward a Mus.B. degree at Westminster Choir College, Princeton, N. J.



Timothy Michael Klasnick has been appointed minister of music at the Trinity Tower United Methodist Church, Pittsburgh (Penn Hills), Pa. Mr. Klasnick comes to Trinity Tower Church after several positions in Pittsburgh area churches. He will assume his duties on September 1. Mr. Klasnick began piano study at age 7, organ study at age 10. Previous teachers have included Julia Succop, Elmer Doege, Ruth Strathmeyer, and Russell Wichmann. He is currently a student in the School of Music, Duquesne University, studying with Ann Labounsky Steele. Mr. Klasnick is active in the Pittsburgh Chapter AGO, and is secretary of the Duquesne University Guild Student Group. As a recitalist, he has appeared at Shady Side Academy, at St. Margaret's Memorial Hospital, and at the Presbyterian and Methodist homes for the aged.

A Visit To Uppsala Cathedral

by Preston Rockholt

One of the most productive centers of church music in the world is at the Cathedral (Domkyrka) of Uppsala, Sweden. On a recent visit there my wife and I were overwhelmed by the high quality of the large number of musical services and concerts in the Cathedral and by the enthusiastic support of the local citizens.

Uppsala's Domkyrka, the seat of the Archbishop and the only church in Sweden in which bishops may be consecrated, is in an ancient university town 44 miles north of Stockholm. The present building was started about 1273 and finally consecrated in 1435, but it has been radically altered in almost every century since, with a major restoration again after World War II. The massive exterior is impressive; and the Cathedral has one of the finest Gothic interiors in northern Europe, since these alterations in recent centuries have been concerned mostly with furnishings and decorations.

We drove into Uppsala on a Saturday afternoon and had no difficulty finding the Cathedral, which dominates the town from its position on a hill. It is a beehive of activity, and typically, a crowd of young people was gathering in the Choir (chancel) to sing Vespers. The service was conducted largely by the young people themselves with an older but obviously popular clergyman acting as a resource person. The chorales were beautifully sung in four parts without accompaniment, although this group was not a choir.

Near the entrance is an impressive modern Tree of Reconciliation, sculptured in metal, on which one may place a lighted candle as an act of prayer for world peace. The Cathedral has two fine organs: a large organ by P. L. Akerman, 1871, in the rear gallery, and a smaller organ by Marcussen and Sons, 1950, on the Gospel (north) side of the Choir. Among the tombs of archbishops, kings, and other greats, is that of Emanuel Swedenborg.

The Cathedral has six performing choirs. The Cathedral Choir of 30 carefully selected mixed voices rehearses Fridays at 7 p.m. and sings for the principal liturgical services, musical services, and concerts. Its director is Rudolf Löfgren, Cathedral organist. Its tone is that directly focused, rather straightforward sound of the north German

choirs, such as St. Catherine's in Hamburg. The Oratorio Choir, 75 voices performing concerts with orchestra, rehearses Wednesday evenings and also is directed by Mr. Löfgren.

The Boys' (and Men's) Choir of 80 voices sings for liturgical services and special events, notably the concert series in Advent. This group plus its training choir of 25 boys rehearses on Tuesdays and Fridays under the direction of Jan Ake Hillerud. The boys' tone is the same kind one hears in Copenhagen or Vienna, with natural vibrato. Their red, rich-looking one-piece choir gowns are decorated with gold (mixed with other colors) ribbons from the shoulders to the bottom of the garments, front and back — a striking uniform. Twenty girls over 18 form the Chorale Choir under director Lars Angerdal and sing for high services, vespers, and special events. They rehearse on Thursdays. The Youth Choir, 13 to 17 years of age, has 35 voices under Mr. Angerdal which sing at services and Advent concerts. They rehearse on Tuesdays. Forty girls, 9 to 12 years of age, under Mr. Angerdal, rehearse on Thursdays and sing for the family services and Christmas events.

Last October through December the Cathedral had 17 concerts in addition to its many regular services. On the Wednesday series at 8:15 p.m., there were concerts by the Mechelen Choir of Belgium, the Vienna Boys Choir, and the local Chorale Choir; organ recitals by Rudolf Löfgren, Martin Lounebo, Lars Angerdal (including music for two organs), and Jean Langlais; and an oboe recital (with organ) by Ingvar Holst. The series on Sundays at 6 p.m. featured performances by most of the Cathedral's choirs and included the Fauré *Requiem*, the Bach *Christmas Oratorio*, and the Rosenberg *Christmas Oratorio*, many of these concerts accompanied by the Uppsala Chamber Orchestra. There were two concerts on Saturday nights, one of which featured a recent *Mässa I Skördetid* by Ingmar Milveden.

A visit to Uppsala Domkyrka is a musical pilgrimage, and it showed us how the highest calibre of music may be a vital religious and cultural force even in a country not known for large church attendance. People are flocking to Uppsala.



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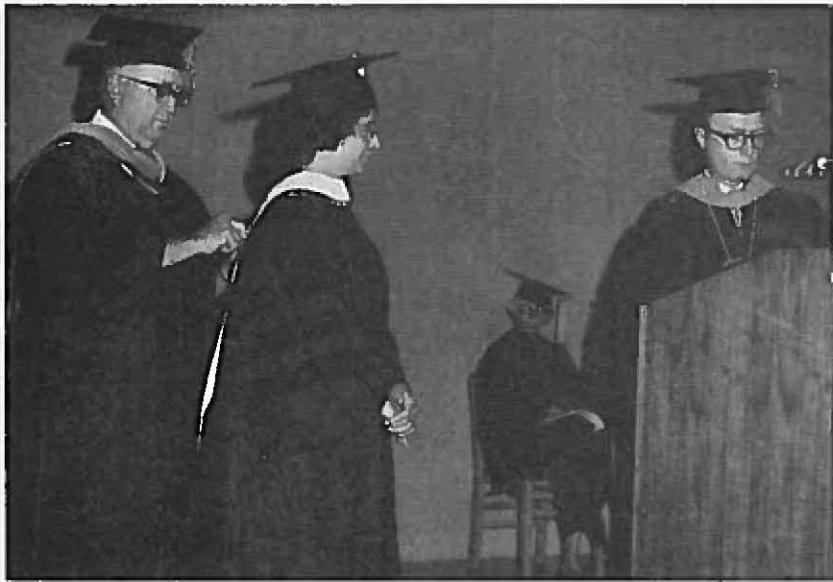
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CARILLONNEUR APPOINTED AT U. OF MICHIGAN

R. Hudson Ladd became university carillonneur at the University of Michigan on July 1, following the retirement of F. Percival Price. Mr. Ladd studied for two years with famed carillonneur Leen 't Hart, director of the Royal Dutch Carillon School, from which he graduated with honors in 1970. Shortly after graduation, he won first prize for

his improvisation on the carillon at the 12th International Carillon Competition at Hilversum, Holland. He was the first non-European to receive this award, and the first to be invited by the Dutch government to try for its highest award for carillon performance, the *Prix d'Excellence*. He has translated the book *Campanology* by 't Hart, and is working on another written by Dutch campanologist Andre Lehr, *The Bell Founders, Hemony*.

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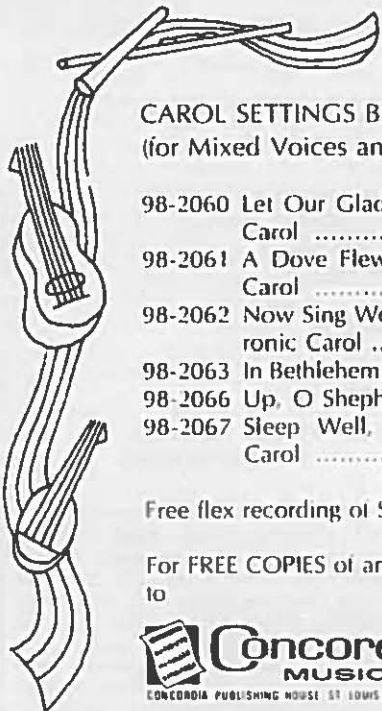
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Donald Coats, organist and choirmaster of St. James' Episcopal Church, New York City, has announced his retirement from that post after 18 years of service to one of New York's leading Episcopal parishes. He and Mrs. Coats plan to reside in California, where it is hoped that the milder climate will bring back a restoration of health.

Prior to coming to St. James', Mr. Coats served 8 years as organist and master of the choir at Grace Episcopal Cathedral, Topeka, Kansas, and 11 years as organist and choirmaster at St. Paul's Episcopal Cathedral in Los Angeles. During the latter period he was also on the faculty of the University of Southern California.

Upon coming to New York City, Mr. Coats joined the faculty of the School of Sacred Music at Union Theological Seminary, from which institution he had previously received the degree Master of Sacred Music in 1937. During his years on the faculty, Mr. Coats taught many of Union's most prominent graduates. In 1962 he was elected to the seminary's board of directors, and has served since that time.

A native of Missouri, Mr. Coats' undergraduate study was at Washburn Municipal University in Topeka, where he also served later as a member of the faculty while organist at Grace Cathedral. He has been an active member of the AGO, serving as dean of the Topeka and Los Angeles chapters, and as a member of the national council for several years while in New York. Dr. Robert Baker, dean of the School of Sacred Music at Union, will serve as interim organist at St. James' during the coming year.

E. POWER BIGGS has been invited to be the first one to perform on the new organ at the John F. Kennedy Center for the Performing Arts Washington, D.C., on Oct. 30. Mr. Bigg's latest recording will be released this month. It is entitled "E. Power Biggs plays Bach in the Thomaskirche" and was recorded at Bach's church in Leipzig. In late December, Mr. Biggs will give two concerts in New York City. The first, at St. Thomas Church, will be an all-Bach program based on his recent recording. The second will be on New Year's Eve at St. George's Church with music for organ and brass.



Dr. Richard J. Heschke, assistant professor of organ at Louisiana State University, Baton Rouge, has been added to the list of concert organists represented by Arts Image. A Wisconsin native, Dr. Heschke is a graduate of Concordia Teachers College, River Forest, Illinois, and he holds a performer's certificate, master's, and doctor's degrees from the Eastman School of Music in Rochester, New York. Before joining the Louisiana State Faculty, Dr. Heschke taught at Concordia Teachers College and was later acting chairman of the department of church music at Eastman School of Music.

**1972 GAUDEAMUS FOUNDATION
COMPETITIONS ANNOUNCED**

The Gaudeamus Foundation will again organize two international competitions in 1972, one for interpreters of contemporary music, and the other for composers. The competition for interpreters of contemporary music will be held from April 4 to 11, 1972 in Rotterdam in cooperation with the Rotterdam Arts Foundation. It is open to vocalists and instrumentalists not older than 35 years of age, to ensembles not exceeding 9 performers whose average ages do not exceed 35 years. The participants must send in a program with a total duration of at least 60 minutes in which all works must have been composed after 1920, at least two works must have been composed after 1955, and in which two works must have been composed by Dutch composers. Five prizes will be awarded; the first prize will be 300 Dutch Guilders. The jury will consist of Johann van den Boogert (Netherlands), chairman; Pierre Bartholomee (Belgium); Dr. Wolfgang Becker (Germany); Dorothy Dorow (England); and Saschko Gawriloff (Germany). Entries are acceptable until Jan. 31, 1972.

Composers born after January 1, 1936 are eligible to enter the composition contest. Entries for choir, chamber music, orchestra, and electronic works must be entered under a pseudonym no later than Jan. 31, 1972. Five prizes are available; the first prize will be 4000 Dutch Guilders. The Competition will take place within the International Gaudeamus Music Week, Sept. 8-15, 1972. The jury will consist of Klaus Huber (Switzerland); Dr. Bernhard Hansen (Germany); Milko Kelemen (Yugoslavia); Per Nørgard (Denmark); and Jan van Vlijmen (The Netherlands).

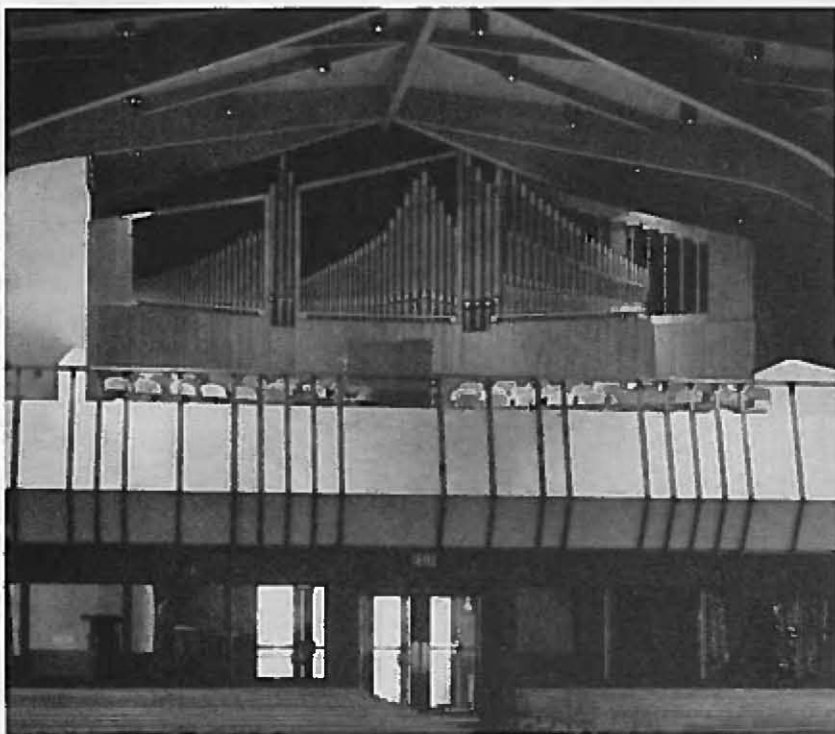
Further information may be obtained from: Foundation Gaudeamus, P.O. Box 30, Bilthoven, The Netherlands.



Michael Rudd has been appointed chairman of the music department at Huron College, Huron, South Dakota, for the coming academic year. Dr. Rudd will be associate professor of organ and theory and organist at Grace Episcopal Church. Huron College is scheduled to begin construction of a new fine arts complex this fall. Dr. Rudd completed the PhD in music history at Louisiana State University in 1967, the first doctorate given by L.S.U. in music. Before coming to Huron College he was on the faculty of Southern University at Baton Rouge, Louisiana. He was an organ student of the late Frank Collins, Jr., and Palmer Christian.

SYRACUSE UNIVERSITY has announced the formation of a new college at the University, the College of Visual and Performing Arts. It is composed of the former School of Art, School of Music, departments of speech and the department of drama. The new dean of the college is August L. Freudlich, former dean of the School of Art. Howard Boatwright will continue as dean of the School of Music, G. F. Reidenbaugh will continue as chairman of the drama department, and Ray Irwin will become chairman of the speech department.

RODRIGO DE ZAYAS will play a series of three concerts at New York City's Alice Tully Hall using seven different instruments of the lute-viol family. The concerts, to be held on Oct. 18, Nov. 15, and Jan. 17, will include English, French, Spanish and German songs and instrumental solos of the 16th, 17th, and early 18th centuries. He will be assisted by Anne Perret, French mezzo-soprano from the Marseilles Opera. The series is entitled "A Renaissance of Lute Song."



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CHRISTMAS

A Boy is Born in Bethlehem
Messiah is King!
The Divine Mystery
A La Ru
Midnight Sleeping Bethlehem
Carol of the Winter Night
In Heaven, In Heaven

LENT

Ash Wednesday
The Sparrow Blest
Jesus Grieves for Impenitent Sinners
David's Lamentation
O Christ Who Art the Light and Day
Remember, O Thou Man
Forty Days and Forty Nights

PALM SUNDAY

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HOLY THURSDAY

The Last Supper

GOOD FRIDAY

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The King of Glory
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Her Voice

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To the Holy Spirit
On Pentecost

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Neue Bachgesellschaft Meets in Bremen June 2-7, 1971

by Klaus-Christhart Kratzenstein

The 1971 Bach Festival opened on Wednesday, June 2, with an exhibition of art works dating from the Bach period. Dr. Günter Busch, director of the Bremen museum, gave an excellent lecture explaining the exhibition and discussing relationships between the arts.

On Wednesday evening a highly diversified program provided organ, orchestral, and choral works by modern composers and by Bach:

Fantasia in C Minor (organ), Bach; Part Two of the oratorio *Soliloquia Sancti Aurelii Augustini* (soprano, bass, choir, orchestra), K. Huber; Aria nach Joh. Seb. Bachs Choraltvorspiel "O Mensch beweine dein Sünde gross" (string orchestra), Reger; The Eternal Gospel, (soloists, choir, orchestra), Janacek; Motet: O Jesu Christ, mein's Lebens Licht, Bach; Symphony of Psalms (choir, orchestra), Stravinsky.

Particularly interesting was the oratorio by Klaus Huber, a Swiss composer (b. 1924), who in recent years has earned considerable respect in European musical circles. One was reminded, to some degree, of the Passion of Penderecki, a work which is better known in the U.S. The soloists and the entire ensemble performed with great distinction in this difficult work. Janacek's *The Eternal Gospel* (1914) is a typically Bohemian composition of the Post-Romantic era. In this performance the prominent Czechoslovakian tenor, Jaroslav Kachel, was particularly effective. The entire concert was under the direction of Hans Heintze who maintained a high artistic level throughout.

On Thursday, at 12:00 noon, an *Intrada* and *Gigue* by Johann Pezel created a festive mood which served as a prologue to speeches of welcome by Hans Koschnick, mayor of Bremen, and Dr. Christhard Mahrenholz, president of the Neue Bachgesellschaft. The program which followed consisted exclusively of Bach works:

Cantata: *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174; Concerto in E Major for violin and orchestra, BWV 1042; *Orchestral Suite in D Major*, BWV 1069.

The one jarring element in an otherwise beautiful program was the soloist in the violin concerto, Franz Josef Kupczyk, who consistently played off pitch. Otherwise, the interpreters showed much musicality and fine technique.

An afternoon chamber music concert which I did not attend featured Bach works performed by Jean Pierre Rampal, flute, and Zuzana Ruzickowa, harpsichord:

Sonata in A Major for Flute and Harpsichord, BWV 1032; *Aria variata alla maniera italiana* in A Minor (Harpsichord), BWV 989; Sonata in A Minor (Flute), BWV 1013; Partita in B \flat Major for Harpsichord, BWV 825; Sonata in B Minor for Flute and Harpsichord, BWV 1030.

At 7:00 in the evening an interesting program provided a variety of choral and organ works from the 16th through 18th centuries. In general, the choral works were more enjoyable than most of the organ compositions. Bach's *Prelude and Fugue in E Minor*, (Wedge), performed by Käte van Tricht, was notably lacking in dignity.

Canzona a 12 for 3 organs, G. Gabrieli; *Wie schön leuchtet der Morgenstern* (3 vocal and instrumental choirs), M. Praetorius; *Concerto for 2 Organs*, G. B. Lucchineti; *Motet for Double Choir: Das ist meine Freude*, Johann Ludwig Bach; *Motet for 5-part Choir: Erforsche mich, Gott, J. L. Krebs*; *Prelude and Fugue in E Minor*, Bach; *Motet: Jesu, meine Freude*, Bach.

At 10:00 that evening, Gerd Zacher gave 10 interpretations of *Contrapunc-*

tus I from Bach's *Kunst der Fuge*. Obviously intended to be sensational, these interpretations only succeeded in being boring. Gimmicks such as slowly drawing out stops or letting them fade away while a tone is sustained are no substitute for musicality.

On Friday the first event began at such an early hour that some of us who had stayed up for the so-called Art of the Fugue couldn't make it to the choral and organ program which was directed by Harald Wolff. The program consisted of:

Bach's *Prelude — Un poco Allegro — Fugue in G Minor*, BWV 541(528) and his setting, or arrangement, of Pergolesi's *Stabat Mater*.

Later, a general meeting of all the Bach Society members discussed attempts to form new sections of the society in other countries. Dr. Christoph Wolff, professor at Columbia University, talked about a meeting whose purpose was to try to establish such a society in the United States. At noon, Dr. Friedrich Smend, from Berlin, presented an interesting lecture entitled "Bach's Way Through History."

An afternoon concert featured chamber music of Bach for violin and harpsichord. Soloists were Josef Suk, violin, and Zuzana Ruzickowa, harpsichord.

Sonata in E Major for Violin and Harpsichord, BWV 1016; *Four Duets from the "Clavierübung, Part III* (harpsichord), BWV 802-805; Sonata in C Minor for Violin and Harpsichord, BWV 1017; Sonata in F Minor for Violin and Harpsichord, BWV 1018; *Tocatta in C Minor for Harpsichord*, BWV 911; *Sonata in G Major for Violin and Harpsichord*, BWV 1019.

The evening concert was *Die Kunst der Fuge*. The version used for this performance was that of Wolfgang Graeser, who arranged the fugues in a new order and orchestrated them using a definitely Romantic approach. Graeser's version, completed in 1927, shows that he had conceived of *Die Kunst der Fuge* as a monumental, symphonic cyclical work. In the program booklet, Dr. Christoph Wolff discussed Graeser's interpretation and said that Graeser had completely overlooked the didactic character of the work, which from the standpoint of notation alone should be quite obvious. Wolff also said, and I agree, that most people consider this work to be more aligned with keyboard playing than with other media. In addition, Wolff believes that *Die Kunst der Fuge* was probably not intended to be performed as a complete work.

Saturday morning provided a marvelous concert of Bach works performed by students of the Bremen Conservatory under the direction of Hans Joachim Kauffmann:

Cantata: *Weichet nur, betrübte Schatten*, BWV 202; *Concerto for Harpsichord and Strings in D Minor*, BWV 1052; *Brandenburg Concerto No. 4 in G Major*, BWV 1049.

One was particularly impressed by the sensitive playing of the young violinist, Regine Borchert, soloist in the *Brandenburg Concerto*.

At 4:00 pm on the same day, an organ recital played by Erich Ehlers offered works of Bach plus Reger's *Fantasia and Fugue on B-A-C-H*. For my taste, the organ in the *Stephanikirche* is a bit too harsh.

An interesting experience was the 6:00 Vesper service held at the Church of Our Lady (*Unser Lieben Frauen*). The boys' and men's choir sang the liturgy in two groups according to the old *alternatim* practice. Together with the sermon the cantata, *Höchsterwünschtes Freudenfest*, BWV 194, formed the core of the service. Part one of the cantata preceded the sermon; part two followed it.

At 8:30 on Saturday we were privileged to hear one of the highlights of the entire Bachfest: an orchestra concert by the Philharmonische Staatsorchester of Bremen under the direction of Hermann Michael. Soloists were Maurice André, trumpet, Käte van Tricht, harpsichord, Franz Josef Kupczyk, violin (whose playing was not on the same high level as that of the others), Alfons Czaja, oboe, and Martin Skowronek, recorder. All in all, it was a most exciting evening.

Sonata for Trumpet and Strings, Telemann; Concerto in E Major for Harpsichord and Strings, Bach, BWV 1053; Brandenburg Concerto No. 2 in F Major, BWV 1047; Schoenberg's instrumentation of Bach's chorale prelude, Schmücke dich, o liebe Seele; Reformation Symphony, op. 107, F. Mendelssohn.

On the same day, one had the alternative of traveling to Celle and of hearing two completely different concerts: chamber music by the Leonhardt Consort and a chamber opera, Pimpinone, by Telemann. Unfortunately, one couldn't be in both Bremen and Celle at the same time, and I chose to remain in Bremen.

On Sunday morning one had again a staggering array of choices. In the cathedral, Bach's Mass in A Major, BWV 234, was the major musical portion of the liturgy. In the Church of Our Lady, one could hear Pepping's Deutsche Messe (for 4- to 6-part a cappella choir) and his motet, Jesus und Nicodemus (4-part a cappella choir). At the St. Martini church, Bach's Mass in F Major, BWV 233, was performed, and at the St. Stephani church, Bach's cantata, Es ist ein trotzig und verzagt Ding, BWV 176, and his motet, Der Geist hilft unserer Schwachheit auf, BWV 226, were the major musical offerings.

Later Sunday morning, another high point was reached by the Concentus Musicus of Vienna. This is one of the relatively few ensembles in the world which succeeds in playing historic instruments (for the most part, original ones) with exceptional musicality and perfect intonation. The director of the ensemble, Nicolaus Harnoncourt, is a very knowledgeable musicologist and an

excellent cellist. Other members of the ensemble, all of them outstanding, are Alice Harnoncourt, violin, Jürgen Schäfflein, oboe, Leopold Stastny, flute, and Herbert Tachezi, harpsichord. The program follows:

Ouverture, Fux; Streichermusik, Biber; Concerto in C Minor for Violin and Oboe, Bach, BWV 1060; Brandenburg Concerto No. 5 in D Major, BWV 1050.

Scheduled at the same time as the Concentus Musicus concert was a program by various local pianists who performed keyboard works of Bach.

On Sunday afternoon, Leopoldas Digris, an Estonian organist from Wilna (USSR), kept his audience enthralled with what was probably the best organ program of the entire festival.

Prelude and Fugue in E \flat Major, Bach, BWV 552; Six Schübler Chorales, BWV 645-650; Fantasie and Fugue in G Minor, BWV 542; Laudes, Petr Eben.

The Bach compositions were played with stylistic accuracy and with great musicality. The four-movement Laudes (1966), by one of Czechoslovakia's leading composers, is an exceedingly difficult work. Digris played it with technical fluency and with all the fiery qualities that such a dramatic work requires.

Since I had to leave Bremen after this concert, I can only list the remaining programs. Sunday evening offered choral music by Bach and contemporary composers:

Cantata: Brich dem Hungrigen dein Brot, Bach, BWV 39; Psalm XXX, Krzysztof Penderecki; Cantata: O Ewigkeit, du Donnerwort, Bach, BWV 20; Lied-motette: Schau wie lieblich und gut ist's allen Brüdern, Ernst Pepping; Cantata: Gelobet sei der Herr, Bach, BWV 129.

On Monday morning there was a youth forum which discussed the topic, "Why Bach Today?". In the afternoon there was a discussion on Bach Interpretation, followed by the Goldberg Variations performed by Käte van Tricht, harpsichordist. In the evening, the festival concluded with a performance of Bach's Passion According to St. Luke. Hans Heintze was the conductor. Professor Heintze was also general chairman for the entire festival.

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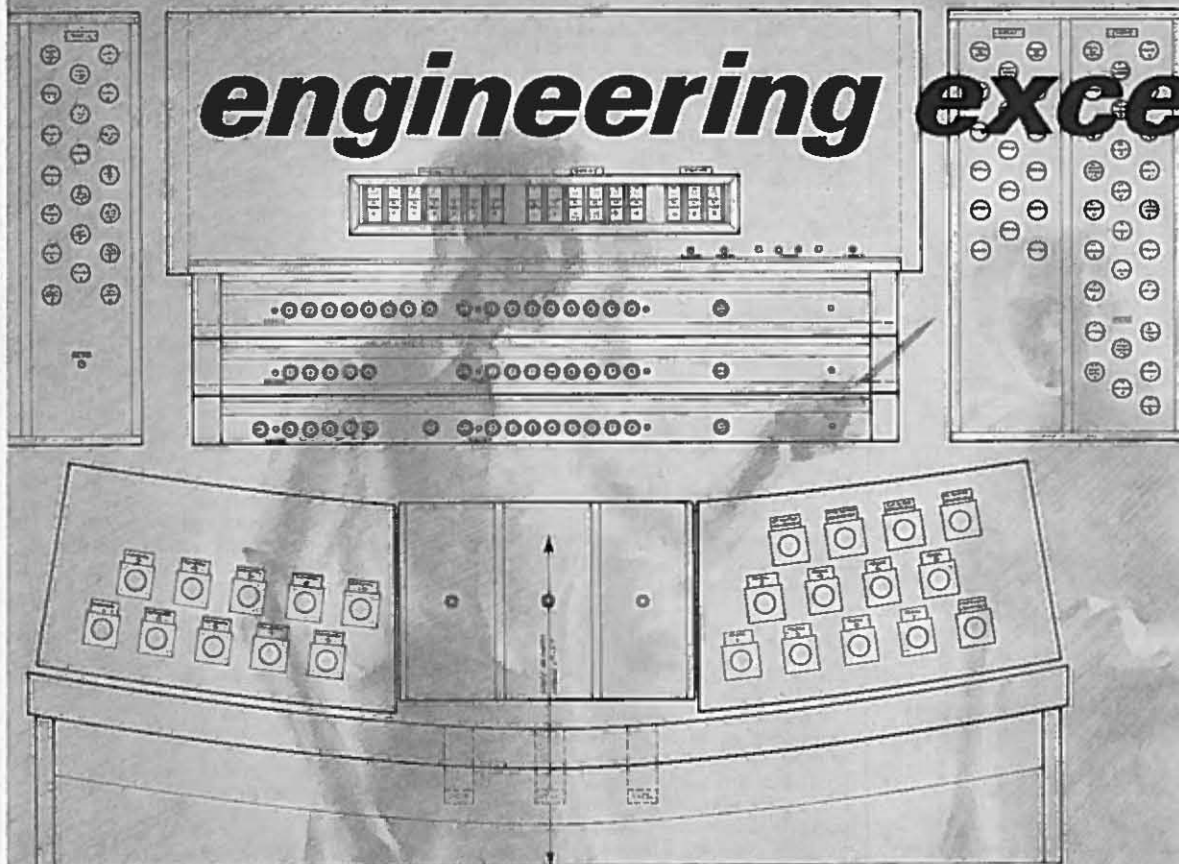
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STANLEY W. WILLIAMS

DONALD N. FRAZEE

Stanley Wyatt Williams, internationally recognized personality of the organ-building world, died on June 17, 1971, in Santa Monica, California, at the age of 89. Born in London, England on October 29, 1881, Mr. Williams actively participated in the entire development of the pipe-organ from the days when, as a boy, he pumped air for the organ in English churches, to his thirty years as Pacific Coast representative of the Skinner Organ Company of Boston. After his retirement as representative in 1959, he continued to use his knowledge and experience as a consultant for the company.

Educated in the Mostyn House School, the Whitgift Grammar School in Croydon and at Dulwich College, he was apprenticed in 1898 to the late Robert Hope-Jones in association with the firms of Norman and Beard of Norwich and Ingram Hope-Jones of Hereford where he became head voicer. In 1906 he came to the United States and was associated with W. B. Fleming, the builder of the World's Fair organ at the St. Louis Exposition, and with the Wirsching Organ Company of Salem, Ohio, where he voiced the famous Audslev Organ for the Church of Our Lady of Grace in Hoboken.

In 1908 he married Isabel Frances Robbins of Hereford. During a combined honeymoon and business trip to India, Mr. Williams installed an organ in the palace of the Maharajah of Mysore.

When through a fantastic error the Murray M. Harris organ was installed in St. Paul's Episcopal Cathedral, Los Angeles, with unvoiced pipes, Mr. Williams was called to the rescue. With Isabel he stayed on in Los Angeles as head voicer for the company and continued through its reorganizations as the California Organ Company and the Robert Morton Company in Van Nuys, of which he became supervisor.

Although he preferred to be known for his Skinner installations, his theatre organs still give much pleasure to many people. Two 4-manual examples were much admired at an open house at the Hawaii Theatre and at a brilliant performance in the Waikiki Theatre Number Three by Gaylord Carter during the recent AGO Western Regional Convention in Honolulu.

In 1924 he became Southern California representative for Kimball in Los Angeles and installed the organs at the Forum Theater (later moved to the Wilshire), Wilshire Boulevard Temple, and at the First Baptist, Precious Blood, St. James and Rosewood Methodist Churches. In 1929 he was named Pacific Coast representative of the Skinner Organ Company of Boston, and installed important instruments in Los Angeles at UCLA, and at Immanuel Presbyterian, Immaculate Conception and First Congregational Churches.

Clarence Mader, Ken Simpson and Bob Mitchell were pallbearers for the Los Angeles Chapter at the Requiem Mass on June 25th at St. Augustine's Church in Santa Monica. Bishop Rusack conducted the services, assisted by Bishop Gooden. The organ music was played by the registrar of the L.A. Chapter, Joseph Kantz.

He leaves his devoted wife, Isabel, three children, six grandchildren, and a great grandson.

Gress-Miles Builds In Bethlehem, Pa.

Gress-Miles has completed a two-manual organ of 13 ranks, 778 pipes in St. Matthew's Lutheran Church, Bethlehem, Pa. In 1963 Gress-Miles installed the Great and Pedal, which were temporarily wired as a unit organ to an existing console. The Swell and a new console have now been added.

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GREAT

- Principal 8 ft. 58 pipes
- Holzgedeckt 8 ft. 58 pipes
- Octave 4 ft. 46 pipes
- Kleingedeckt 4 ft. 12 pipes

Donald N. Frazee, organist and choir-master of Holy Name Roman Catholic Church, Sheboygan, Wis., died Aug. 22 at the age of 46 following a year's illness. He had held his present position since 1965. Prior to taking the position at Holy Name Church, Mr. Frazee had been organist of Grace Episcopal Church, Sheboygan, for 13 years. From 1963 to 1965, he was organist and choir-master of Emanuel Episcopal Church, Rockford, Ill., and a teacher on the Rockford College faculty.

Mr. Frazee was born Aug. 24, 1924 in Fairhaven, Mass. He graduated from Huntington Preparatory School for Boys in Boston. He had a four-year piano scholarship at the New England Conservatory of Music, along with a five-year scholarship at Boston University where he received a B. Mus. degree in organ. He spent five summers studying at Yale University under Luther Noss, and he also studied in Europe in 1952 and 1957 with Marcel Dupré and Dom Gajard.

After his discharge from the army in World War II, he studied liturgical music under Everett Titcomb, and he was an associate of the Schola Cantorum under Titcomb's direction at the Church of St. John the Evangelist, Boston. He was organist of First Parish Church, Dorchester, Boston, before moving to Sheboygan.

Mr. Frazee is survived by his wife, Janie Unferth, two sons, a daughter, his mother, and three brothers. Burial took place Aug. 24 in Sheboygan, and a memorial Mass was celebrated at Holy Name Church, Sheboygan on Aug. 24.

EUGENE CRAFT

Eugene Craft, a leader in the cultural life of Charlotte, N.C., for more than 4 decades, died on August 5 in Charlotte after a heart attack. A graduate of old Trinity College and an organ student of Marcel Dupré, Mr. Craft took part in the organization of the Charlotte Music Club in 1925, and he helped with the formation of the Charlotte Symphony in 1931 and the Charlotte Community Concert Association in 1935. He was one of the founders in 1941 and one of the early deans of the Charlotte Chapter AGO.

Born Sept. 25, 1898, Craft attended the Eastman School of Music and studied at the American School at Fontainebleau. He was a native of Wilmington, N.C. Mr. Craft was minister of music at Tryon Street Methodist Church (First Methodist) for about 11 years. After six months at First Baptist Church, Charlotte, and 4 years at Second Presbyterian Church, Charlotte, he returned to First Methodist for 13 years. Then came years of service at Dilworth Methodist, Myers Park Methodist, and St. Andrew's Episcopal Church, all in Charlotte. At the time of his final illness, Mr. Craft was organist at Central Steele Creek Presbyterian Church, Charlotte.

During World War I he served as a first lieutenant of the infantry in the U.S. Army. Besides his church work, he was an employee of the Brodt Music Company of Charlotte for many years.

Mr. Craft is survived by 3 nieces and 3 nephews. Funeral services were held on Aug. 7 at St. Andrew's Episcopal Church, Charlotte.

- Superoctave 2 ft. 12 pipes
- Gedeckfloete 2 ft. 12 pipes
- Mixture 3-5 ranks 254 pipes

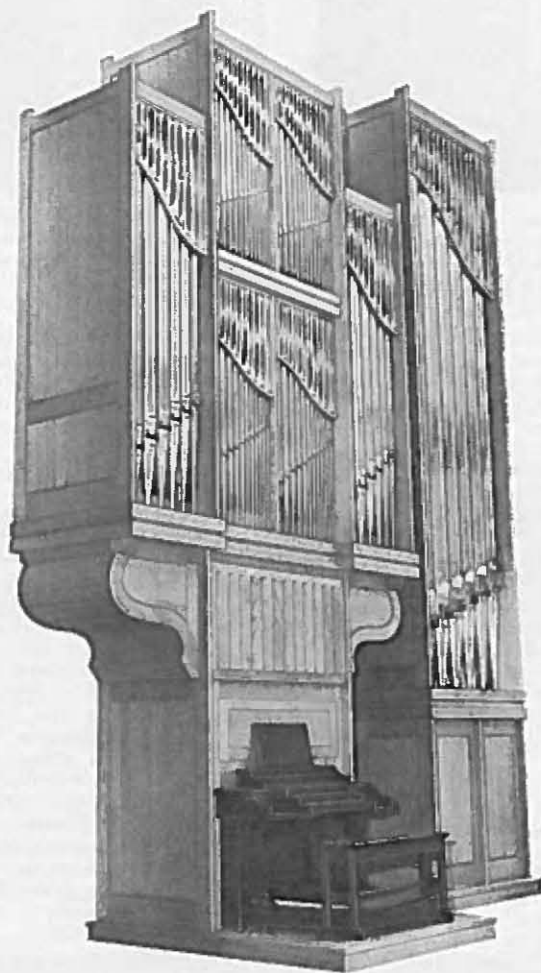
SWELL (Enclosed)

- Lieblich Gedeckt 8 ft. 58 pipes
- Gemshorn 8 ft.
- Spitzfloete 4 ft. 58 pipes
- Nasat 2 1/2 ft. 46 pipes
- Octave 2 ft. 58 pipes
- Quintfloete 1 1/2 ft. 12 pipes
- Superoctave 1 ft. 12 pipes
- Dulzian 8 ft. 58 pipes
- Tremulant

PEDAL

- Subbass 16 ft. 12 pipes
- Principal 8 ft.
- Holzgedeckt 8 ft.
- Quintfloete 5 1/2 ft.
- Octave 4 ft.
- Superoctave 2 ft.
- Mixture 3-5 ranks
- Dulzianbass 16 ft. 12 pipes
- Dulzian 8 ft.
- Dulzian 4 ft.

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ingly rich week was the concert of the Early Music Consort of London under the direction of David Munrow. The first part of the concert was called "Music in England," and part II was entitled "Music in Spain." This young ensemble devoted to "music of the golden age" is technically and stylistically one of the best we have heard. The counter-tenor of James Bowman is a musically satisfying sound. Christopher Hogwood's harpsichord playing made a secure contribution, and the three virtuoso instrumentalists, Oliver Brooks, James Tyler, and director Munrow were impeccable in their playing of the gamba, lute, recorders, and various members of the krumphorn family. Memorable moments included Dowland's exquisite "Go Nightly Cares" lovingly sung by Bowman and the six *Canticles to the Virgin* from the Spaniard Alfonso el Sabio, with which the concert ended. Insistent applause from the capacity audience elicited two further delights.

Lectures

A consistently high level was maintained throughout the five lectures this year. Kenneth Gilbert began on Monday with "Problems of Interpretation in Couperin" — in English. Gilbert warned his listeners not to approach this music as only "a solution to a series of problems," and gave sensible explanations for placing some appoggiaturas before the beats, as well as suggesting a way for teaching notes *inégales*. ("Try 3/4 pieces in 9/8 as a didactic device.")

George Malcolm's lecture seemed disjointed, although his witty way was endearing. He spoke at length concerning the appoggiatura ("a trill is a reinforced appoggiatura, one gone mad, as it were") and demonstrated the customary long appoggiatura in various well-known works.

Isolde Ahlgrimm spoke on "The Many-Sided Arpeggio" — a scholarly and interesting exposition of her interest in the proper performance of arpeggio from various periods of music. "To find the proper way of breaking chords, search out the written-out examples from the composer or his contemporaries," she wisely stated. Many questions from her audience showed that they, too, were interested in this subject.

Colin Tilney's double mission was to present a memorial to Thurston Dart and to speak about English and Dutch virginal music. He began by playing the *Pavan* which Orlando Gibbons wrote to commemorate the death of the Earl of Salisbury. Played on Tilney's fine virginal built for him by Derek Adlam, it was a most effective way to begin the tribute to Dart. Tilney outlined the contributions which Dart had made to the world of scholarly editions during his 24 years of musicological work. He then played selections from



The semi-finalists (l. to r.): Christopher Farr (England), Henk Cuppers (Netherlands), Catherine Caumont (France), Lionel Parry (Chile), Preethi de Silva (Ceylon), Edward Brewer (U.S.A.), Alexander Sung (Hong Kong), Laura Ferrari (Italy), John Whitelaw (Canada), Scott Ross (U.S.A.).

the virginalist repertoire — music which Dart had loved, and which he had himself discussed in his lecture three years ago. Tilney's expressive playing of the Peter Philips *Pavanna* and *Galliard Dolorosa* ended this appropriate program. What better memorial for a musician than music?

Finally, Gustav Leonhardt displayed both wit and his unique musical mind in his analysis and performance of Frescobaldi's *Toccata 8* from Book I. Leonhardt pointed out errors in the translation of Frescobaldi's preface, and noted that these toccatas were "unintellectual music, invented not by the brain, but by the fingers." He also suggested several possibilities for the use of various systems of tuning in the Frescobaldi works.

Instruments

More than 65 harpsichords were on display in the Concertgebouw during the week. The harpsichord based on historical precedent has triumphed here from all the available evidence! No builder is without his "copy of . . ." instrument; pedals are disappearing; square-checked instruments are the rule.

Some truly outstanding instruments were used for the concerts and competition rounds: winner Scott Ross played his final round Handel *E minor Suite* and two movements of the Bach *E major Concerto* on an instrument built by David Rubio of Duns Tew, Oxford, England. This instrument, Rubio's opus 7, was widely admired as one of the finest to be seen in Bruges.

Whitelaw, Farr, and Caumont played on the Rainer Schuetze harpsichord (Heidelberg, West Germany) also used in the concerts of Leonhardt and Gil-

bert, while Sung played the Goble instrument which Malcolm had played earlier. All these instruments used a resonant, closed box construction and had the registers controlled by hand stops.

We have already commented on the excellent copy of the large 1734 Hass harpsichord by Kaufman of Brussels — another pace-setter among the builders. Other builders who exhibited in Bruges this year were Jan Albarda (Canada); Trevor Beckerleg (England); Hubert Bédard (France); André Extermann (Switzerland); John Feldberg Workshop (England, who showed a particularly fine copy of the Goujon harpsichord in the Paris Conservatoire Museum); Wittmayer (West Germany); Lindholm and Ammer (East Germany); Jiskoot (Netherlands); Neupert (West Germany); Klop (Netherlands); Maene (Belgium); Maillefer (Switzerland); Merzdorf, Sassmann, Schüler, and Sperrhake (West Germany); Michael Thomas (England); Jean Tournay and Van Hecke (Belgium); and Zuckermann (now of England).

Publications of Bärenreiter and Heugel and a very large selection of records from Frans Vanagt's Music Cottage in Bruges completed the exhibitions.

Summing Up

We felt that the first rounds were unnecessarily drawn out, that many repeats could have been omitted, for example, and that some time limit could have been imposed without curtailing the effectiveness of the contestant's demonstration of his abilities. Perhaps even a preliminary audition (taped, possibly) could have removed some of the agonizing amateurs. There was a tre-

mendous range of age and experience among the players, and it was truly an international gathering (15 countries represented).

Again, as three years ago, the eastern Europeans played musically, but in a style that has become obsolete in the west; a style with many changes of registration and with techniques more suited to the piano than to the harpsichord. The builders from behind the iron curtain also suffer from this lack of contact with the current harpsichord scene.

After the first eliminations, we found the playing of the candidates to be uniformly better than that of three years past. The final round, played to a capacity audience in the city's theatre, was spectacular. The use of the Alarius Ensemble (5 strings) for the concert was a vast improvement, although even they had intonation problems with the Bach *E major Concerto*. Three of the five finalists chose, however, to play the easier *F minor Concerto*. Of these, it seemed to us that John Whitelaw was most in command of his performance.

By American standards of fairness, one might wonder at these statistics concerning the finalists. Ross has studied in the class of Veyron-Lacroix; Whitelaw with Gilbert; Farr with Leonhardt; Sung with Ahlgrimm. However, several of us "impartial observers" came remarkably close to the jury choices throughout the competition, so we think that the jury did act honestly and with as little personal bias as possible.

The importance of Bruges in the harpsichord world continues to grow. Attendance at all events was near capacity this year. Prominent figures were often to be seen in the crowds at various events. The city itself is always a pleasant spot to spend a week, although its gothic charm was somewhat marred this year by the stench of the canals. One Brugian remarked that the obvious pollution was due to industrial wastes from northern France; some others opined that it might be due to "too many harpsichordists!"

The prizes from 40,000 Belgian francs or \$800 to 5,000 francs or \$100 have been awarded. The harpsichord makers have removed most of the instruments from Bruges. The contestants depart, and a new group of musicians and music lovers take their place for the Bach week which follows. Life goes on. We, like the jury, seemed grayer this year. It was slightly more effort to attend every event. But it is a pleasure to report that harpsichords and harpsichordists have been alive, well, exciting, and flourishing in Bruges. On to 1974.

The author wishes to acknowledge with thanks the help of photographers Frans Vanagt and Xavier van Loock of Bruges.



Off the Soundboard

A recital by John Upham at St. Paul's Chapel, New York City, on June 30 included: *Sonata 4 in F, C. P. E. Bach*; *Concerto 5 in C, J. S. Bach*.

Patricia Maimone, Plainfield, N. J., included the following in a program at First-Park Baptist Church on June 27: *Passacaglia*, Frescobaldi; *Preludes 1 and 2 from L'Art de toucher*, Couperin; *Sonata in G minor*, Handel (assisted by Beverly Morse, flute); *Gigue, Partita 1*, Bach

Conrad and Travis Grimes, Winnipeg, Manitoba, played the following in a program at the U. of Manitoba on

July 15: *Concerto 5*, Soler; Pieces from *Anna Magdalena Notebook*, Bach; *Concerto 2*, Soler.

Naomi Rowley, presented a recital of music for harpsichord and organ on July 16 at First Presbyterian Church, Iowa City. For the harpsichord section of her program she played *Toccata in D minor*, Froberger (in her own edition made from the Bauyn Manuscript); *Handel's Concerto in F Major*, opus 4, number 5; and *Praeludium in C Major*, BWV 870a (WTC, II) and the *French Suite in E Major*, BWV 817, J. S. Bach.

Yella Pessi-Sobotka played this recital at Maria Assumpta Academy, Petersham, Massachusetts, on June 7: *Eight Preludes*, Francois Couperin; *Concerto in G minor*, Vivaldi-Bach; *Partita in A minor*, J. S. Bach; *Lesson in A minor* and *Fantasia in C Major*, Handel; *Lesson for the Microcosm*, Francis Hopkinson; *Rappel des Aiseaux und Tambourin*, Rameau.

To open the 1971-72 season of the Netherlands Opera in Amsterdam Gustav Leonhardt will direct a new production of Monteverdi's *L'incoronazione di Poppea*. With the Leonhardt Consort and Eugen Dombois and Michael Schaeffer, chitarrone, performing the music onstage in lavish costumes, Filippo Sanjust's production

will feature distinguished soloists including four countertenors.

Joseph Payne performs on Sunday, October 10, at New York's Alice Tully Hall. The program: Couperin, *Ten Pieces*; Bach, *English Suite in E minor*; Scarlatti, *Ten Sonatas*. Mr. Payne's latest recordings for Turnabout Records include sixteen Scarlatti Sonatas on two discs.

The Harpsichord, volume IV, number 3, features a long interview with Sylvia Marlowe (whose portrait graces the cover). The harpsichord "of note" is an unusual instrument from the seventeenth century; probably of Flemish origin; it is now housed in the "Skokloster Slott," northwest of Stockholm, Sweden.

Features and news for these pages should be sent to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

FLOR PEETERS has been raised by the King of Belgium to peerage with the title of Baron as "recognition of the exceptional merits acquired by promoting music culture in Belgium and its emanation in foreign countries throughout the world." Mr. Peeters is the third Belgian musician since 1831 to receive this honor which is seldom given, especially to artists.

KENNETH GILBERT RECEIVES APPOINTMENT

Kenneth Gilbert has been appointed guest professor of harpsichord at the Royal Flemish Conservatory of Music in Antwerp, Belgium, for the next two years. A member of the jury for the harpsichord competitions of Munich, Bruges, and the Couperin Competition in Paris, Mr. Gilbert has also received international recognition for his edition of Couperin's works and for the new edition of Scarlatti's sonatas in the order of Kirkpatrick's listing now being published by Huegel in Paris.

LARRY PALMER has been appointed organist-choirmaster of St. Luke's Episcopal Church, Dallas, Texas, beginning Sept. 1. He will conduct three choirs and continue the yearly series of musical vesper programs which have become a popular part of the church's musical program. Dr. Palmer also continues his position as associate professor of harpsichord and organ at Southern Methodist University and as harpsichordist and musical director of the Dallas Musica da Camera.

THE SCHOOL OF MUSIC, UNIVERSITY OF MIAMI, Florida, has received a gift in excess of \$1 million from Miami financier Maurice Gusman for the construction of a new concert hall. The hall will be named in honor of the donor.



Maurice and Marie-Madelene Duruflé are touring in this country during the months of October and November. Their tour opens in Washington, D.C. with a workshop on Oct. 2 and a performance of Mr. Duruflé's "Requiem", and the tour will range as far as the Pacific coast during the first part of November. Seven performances of Mr. Duruflé's "Requiem" will be heard, and also one performance of his "Cum Jubilo Mass" at Center Congregational Church in Hartford, Conn., Dec. 5. A complete listing of Mr. and Mrs. Duruflé's appearances are included in the calendar page.

JERRY J. FIELD, JR.

APPOINTED TO CATHEDRAL

Jerry Jewett Field, Jr., formerly organist at Westover Hills United Methodist Church, Richmond, Virginia, began his duties June 1 as organist at The Cathedral of the Sacred Heart, Richmond, Va. He is presently studying with Lawrence Robinson at Virginia Commonwealth University. Former teachers are G. Daniel Marshall and William J. Stokes of Richmond and Andrew L. Clarke of Pittsfield, Mass. The Cathedral's music program will include frequent recitals by local and guest artists and close cooperation with Virginia Commonwealth University in the use of the church's facilities.

Assuming the position of assistant at Sacred Heart is Steven Thurston Nelson, a former student of William H. Shutt of Richmond, and now a special student of Lawrence Robinson at V.C.U.

PALOMAR CHAPTER AGO SPONSORS ORGAN FESTIVAL

A "Tri-Concert Organ Festival" will be presented by the Palomar Chapter AGO during the last week of October at the Memorial Chapel of the Army and Navy Academy, Carlsbad, California. The three concerts will be held on Oct. 24, 26, and 29 at 7:30 p.m.

The Oct. 24 concert will feature an organ recital by Emily Sinz, a resident and music teacher in Vista, California. Mrs. Sinz has been heard in numerous recitals in the San Diego area. On Oct. 26, Lionel Rogg will be presented in an organ recital. Mr. Rogg is professor of organ at the Conservatory of Geneva, Switzerland, and he has been organist of St. Boniface Church in Geneva since he was fifteen years old. The final event will be a lecture using colored slides presented by Thomas Murray, organist of Immanuel Presbyterian Church, Los Angeles. His presentation will be on "American Organ Building—the 19th Century." All of the events are open to the public.

GEORGE WRIGHT

RESIGNS CHURCH POST

George Wright has resigned as organist/director of St. Mary's Catholic Church in Whittier, California because of increased duties as musical director of the American Broadcasting Company, Western TV Division. Mr. Wright will also tour fourteen major U.S. markets for the Conn Organ Corporation in the Fall season.

In an unusual demonstration of cooperation and empathy between clergy and musician, pastor Father Vincent Molthen, C.S.S.R. requested Mr. Wright to audition and select a suitable successor. Wm. G. Otis was picked to function as organist-choirmaster after seven years in a similar position at West Side Lutheran Parish, Los Angeles, California.

In these times of varying liturgy and wide experiment, St. Mary's has chosen to adhere to the use of choir and organ at the principal Solemn Mass on Sundays and solemn feast days of the church year.

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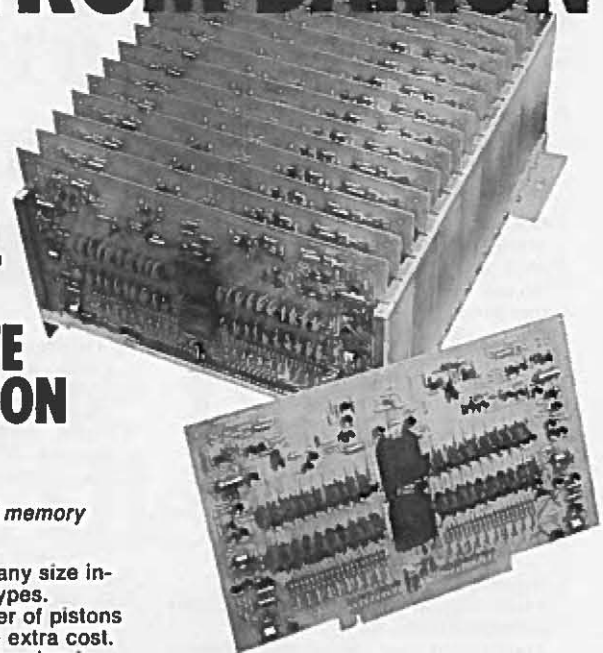
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5 October

Anton Heiller, Harvard U., Cambridge, MA
 Larry King, members of the Seventh Century, organ and rock instruments, Trinity Church, New York City 12:45 pm
 George W. Tobias, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 The Duruflés, Christ and St. Luke's Church, Norfolk, VA 8:30 pm
 John Rose, U. of Texas, Austin, TX 8:15 pm

6 October

Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
 Flor Peeters, Boys Town, NE

7 October

David Hurd Jr., Trinity Church, New York City 12:45 pm
 Anton Heiller, Sweet Briar College, Sweet Briar, VA
 Cherry Rhodes, Druid Hills Church, Atlanta, GA

8 October

Donald R. M. Paterson, Wheaton College, Norton, MA 8:30 pm
 Frederick Swann, Trinity Cathedral, Miami, FL 8 pm
 The Duruflés, Trinity Church, Columbus, OH

9 October

Frederick Swann, workshop, Trinity Cathedral, Miami, FL
 Marilyn Mason, Muskegon Chapter AGO, MI

10 October

Lionel Rogg, United Church on the Green, New Haven, CN
 James Christensen, St. Patrick's Cathedral, New York City 4:45 pm
 John R. and Joanne Harris Rodland, New York Cultural Center, New York City 3 pm
 Bradley Hull, Fanwood Presbyterian, Fanwood, NJ 8 pm
 Eugene W. Hancock, St. Mary's Church, Philadelphia, PA 4:30 pm
 The Duruflés, Grace Methodist, Baltimore, MD
 Anton Heiller, All Souls Unitarian, Washington, DC
 Marilyn Mason, Muskegon Chapter AGO, MI
Out of Egypt by W. Ferris (premiere), Hyde Park Union Church, Chicago, IL 4 pm
 Timothy L. Zimmerman, RLDS Aud., Independence, MO 2:30 pm
 Delores Bruch, Grace College, Lamoni, IA 7:30 pm
 Flor Peeters, First Congregational, Los Angeles, CA

11 October

Robert Anderson, romantic works, Southern Methodist U., Dallas, TX 8:15 pm
 Flor Peeters, master class, Calif. State College, Pasadena, CA

12 October

The Duruflés, St. Thomas Church, New York City
 Works by Handel for harpsichord, chorus, orchestra; Albert Fuller, harpsichord; Dennis Michno, conductor; All Saints Church, New York City 8 pm
 Gary Steigerwalt, piano, Trinity Church, New York City 12:45 pm
 St. John's Chorale of Summit, N.J., W. Thomas Smith, director; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Wilderness Journal, symphony for organ, bass-baritone and orchestra by John La Montaine; Paul Callaway, Donald Gramm, National Symphony (world premiere); Kennedy Center, Washington DC
 Anton Heiller, Canton Chapter AGO, OH
 Arthur P. Lawrence, Harpsichord, St. Mary's College, Notre Dame, IN 8 pm
 Robert Triplet, Cornell College, Mt. Vernon, IA 8 pm
 Martin Neary, Knox-Metropolitan Church, Regina, Sask.

13 October

Richard Peek, Church of the Ascension, New York City 8 pm
Wilderness Journal by La Montaine, Kennedy Center, Washington, DC
 J. Franklin Clark, St. John's Episcopal, Washington, DC 12:10 pm
 Concentus Musicus of Vienna, State U. of New York, Buffalo, NY 8:30 pm

OCTOBER						
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10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
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DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

Rejoice in the Lamb by Britten, Chamber and Concert Choirs, David A. Wehr, Eastern Kentucky U., Richmond, KY 8 pm

14 October

Larry King, Trinity Church, New York City 12:45 pm
 The Duruflés, Trinity Cathedral, Trenton, NJ
Wilderness Journal by La Montaine, Kennedy Center, Washington, DC

15 October

Concentus Musicus of Vienna, Eastman School of Music, Rochester, NY 8:15 pm
 The Duruflés, workshop, Trinity Cathedral, Trenton, NJ
 Martin Neary, All Saints Cathedral, Edmonton, Alberta
 Flor Peeters, First Methodist, Palo Alto, CA 8:15 pm
 Virgil Fox, Pablo Lights, Winterland, San Francisco, CA
 Anton Heiller, St. Marks', Cathedral, Seattle, WA

16 October

Lionel Rogg, Deer Park United Church, Toronto, Ont. 8:30 pm
 The Ermeler Duo of Lübeck, Germany; Victor Hill, harpsichord; Williams College, Williamstown, MA 8:30 pm
 Worth-Crow Duo, Glasgow, MT
 Flor Peeters, master class, Stanford U., Stanford, CA

17 October

John Weaver, First Church of Christ, Congregational, New Britain, CN 8 pm
 Alan Sever, St. Patrick's Cathedral, New York City, 4:45 pm
 G. Dene Bernard, New York Cultural Center, New York City 3 pm
 Robert Baker, Church in the Highlands, White Plains, NY 4 pm
 Roger Hannahs, Bethesda Episcopal, Saratoga Springs, NY 8 pm
 William Whitehead, organ and brass, First Presbyterian, Bethlehem, PA 8 pm
 Robert Smart, Brahms-Mozart I, Trinity Church, Swarthmore, PA 4 pm
 The Duruflés, First Presbyterian, Lancaster, PA
 The Ermeler Duo; Victor Hill, harpsichord; William College, Williamstown, MA 8:30 pm
 Frederick Swann, Arlington Forest United Methodist, Arlington, VA 5 pm
 Stephen Farrow and Robert Chesboro, organ and oboe, English horn and flute, Westminster Presbyterian, Greenville, SC 4 pm
 Donald Dumler, First Presbyterian, Youngstown, OH
 Roger Heather, Trinity United Methodist, Chillicothe, OH
 John L. Hooker, St. Paul's Episcopal, Chattanooga, TN 4 pm
 John Obetz, St. Paul's Episcopal, Kansas City, KS 7 pm
 Marilyn Hansen, St. Mark's Episcopal, Shreveport, LA 4 pm
 Martin Neary, First Congregational, Berkeley, CA
 Anton Heiller, U. of California, Berkeley, CA

18 October

Rodrigo de Zayas, Anne Perret, Spanish renaissance music for lute and soprano, Alice Tully Hall, New York City 8:30 pm
 The Duruflés, master class, U. of Michigan, Ann Arbor MI
 Charles Huddleston Heaton, Zion United Church of Christ, Marion, IL 8 pm

Elijah by Mendelssohn, Southern Methodist U., Dallas, TX 8:15 pm
 Worth-Crow Duo, Shelby, MT
 Flor Peeters, La Jolla Presbyterian, La Jolla, CA 8 pm

19 October

Jeanne Beuvais, soprano, Trinity Church, New York City 12:45 pm
 Works by Handel for choir, organ and orchestra; John G. Morris, organ; Dennis Michno, conductor; All Saints Church, New York City 8 pm
 Robert Schuneman, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Edward Tarr and George Kent, baroque and modern works for trumpet and organ; Bristol Chapel, Westminster Choir College, Princeton, NJ 8 pm
 Lionel Rogg, Albright College, Reading, PA 8 pm
 The Duruflés, master class, U. of Michigan, Ann Arbor, MI
 Martin Neary, First Methodist, Wichita, KS
 John Rose, San Joaquin Valley Chapter AGO, Fresno, CA
 Flor Peeters, master class, La Jolla Presbyterian, La Jolla, CA

20 October

David Craighead, Methuen, Mem. Music Hall, MA
 Edward Tarr, seminar on early brass music, Westminster Choir College, Princeton, NJ
 Albert Wagner, St. John's Episcopal, Washington, DC 12:10 pm
 Worth-Crow Duo, Helena Civic Center, Helena, MT

21 October

Wim van der Panne, Trinity Church, New York City 12:45 pm
 Martin Neary, Christ Church Cathedral, St. Louis, MO
 Lionel Rogg, U. of Arkansas, Fayetteville, AR

22 October

Edward Tarr and George Kent, baroque trumpet and organ, program and discussion, Wellesley College, Wellesley, MA 7:30 pm
 Malcolm Williamson, National Shrine of the Immaculate Conception, Washington, DC
 Billy Nalle, Rivoli Theatre, Indianapolis, IN 8 pm
 Jerald Hamilton, Carroll College, Milwaukee, WI
 Lionel Rogg, master class, U. of Arkansas, Fayetteville, AR
 The Duruflés, master class, New Orleans Chapter AGO, LA 7 pm
 Anton Heiller, U. of California, Los Angeles, CA 8:30 pm

23 October

Marie-Madeleine Duruflé, Rayne Mem. Methodist, New Orleans, LA
 Gerre and Judith Hancock, RLDS Aud., Independence, MO
 Preston Rockholt, New College, Oxford, England 6 pm

24 October

Edward Tarr and George Kent, trumpet and organ, R.I. School of Design, Providence, RI 3 pm
 Bernard Lagacé, St. Matthew's Episcopal, Wilton, CN
 Frederick Tripodi, St. Patrick's Cathedral, New York City, 4:45 pm
 Leonard Raver, New York Cultural Center, New York City 3 pm
Cantata 180 by Bach, Frederick O. Grimes, Holy Trinity Lutheran, New York City 5 pm
L'Enfant Prodigue by Debussy, First Presbyterian, Moorestown, NJ 4 pm
 Hugh Allan Wilson, Bethesda Episcopal, Saratoga Springs, NY 8 pm

Victor Hill, harpsichord lecture-demonstration, Williams College, Williamstown, MA 3 pm
 Robert Smart, Brahms-Mozart II, Trinity Church, Swarthmore, PA 4 pm
 Malcolm Williamson, Cathedral of Mary Our Queen, Baltimore, MD 8:30 pm
 Don Mori, Arlington Forest United Methodist, Arlington, VA
 Martin Neary, Edeson St. United Methodist, Raleigh, NC
 Roger Heather, St. Paul United Methodist, Eaton, OH
 Jay Peterson, First United Methodist, Richmond, IN 4 pm
 William Whitehead, Bushnell Congregational, Detroit, MI
 Carol Teti Rottschafer, Cathedral of St. Paul, Detroit, MI 4 pm
 Lionel Rogg, Western Michigan U., Kalamazoo, MI
 Wilma Jensen, Virginia United Methodist, Virginia, IL 7 pm
 Jerald Hamilton, master class, Carroll College, Milwaukee, WI
 Premiere of new organ work by Ronald Arnatt, Emmanuel Episcopal Church, Webster Groves, MO 11 am
Requiem by Duruflé, Trinity Choir, Rayne Methodist Choir, members of New Orleans Symphony, M. Duruflé conducting; Trinity Episcopal, New Orleans, LA
 Emily Sinz, Army and Navy Academy, Carlsbad, CA 7:30 pm
 Flor Peeters, Portland, OR

25 October

Gary Zwicky, Eastman Hall, U. of Wisconsin, Madison, WI 8 pm
 Anton Heiller, Central Lutheran, Minneapolis, MN 8 pm
 Worth-Crow Duo, Modesto H.S., Modesto, CA

26 October

Cosmopolitan Brass Ensemble, Trinity Church, New York City 12:45 pm
 Works by Handel for harpsichord, choir and orchestra; Albert Fuller, harpsichord; Dennis Michno, conductor; All Saints Church, New York City 8 pm
 Concerti by Sowerby, Haydn, Handel and Poulenc; Harry Wilkinson, The Concerto Soloists of Philadelphia, Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, PA 8:30 pm
 Larry King, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Albert Russell, St. John's Episcopal, Washington, DC 8 pm
 Edward Tarr and George Kent, baroque trumpet and organ, George Washington U., Washington, DC 8:30 pm
 Anton Heiller, master class, Central Lutheran, Minneapolis, MN
 The Duruflés, First Methodist, Houston, TX 8 pm
 Lionel Rogg, Army and Navy Academy, Carlsbad, CA 7:30 pm

27 October

Helen Penn, St. John's Episcopal, Washington, DC 12:10 pm
 David Fuller, harpsichord, State U. of New York, Buffalo, NY 8:30 pm
 Jerald Hamilton, Southern Baptist Theo. Seminary, Louisville KY
 Anton Heiller, U. of Kansas, Lawrence, KS
 Flor Peeters, U. of New Mexico, Albuquerque, NM
 Ted Alan Worth, Bishop, CA

28 October

Larry King, Trinity Church, New York City 12:45 pm
 Martin Neary, Wooster College, Wooster, OH
 Jerald Hamilton, master class, Southern Baptist Theo. Seminary, Louisville, KY
 Anton Heiler, master class, U. of Kansas, Lawrence, KS
 Virgil Fox, Pablo Lights, U. of Texas, Austin, TX
 Flor Peeters, master class, U. of New Mexico, Albuquerque, NM

29 October

John Ferris, Wheaton, College, Norton, MA 8:30 pm
 Corliss R. Arnold, Hart Hall, Michigan State U., East Lansing, MI 8:15 pm
 The Duruflés, Boston Ave. Methodist, Tusa, OK 8 pm
 Lionel Rogg, St. Thomas Episcopal, Seattle (Medina), WA
 Thomas Murray, lecture "American Organ Building—the 19th Century"; Army and Navy Academy, Carlsbad, CA 7:30 pm

Worth-Crow Duo, Santa Ana H.S., Santa Ana, CA

31 October

Choral Concert, John F. Grady, St. Patrick's Cathedral, New York City, 4:45 pm

William Evans, New York Cultural Center, New York City 3 pm

Cantata 80 by Bach, Frederick O. Grimes, Holy Trinity Lutheran, New York City 5 pm

German Requiem by Brahms, Church of the Ascension, New York City 8 pm

William Gorman, Bethesda Episcopal, Saratoga Springs, NY 8 pm

Organ and choral recital, Robert Elmore, Tenth Presbyterian, Philadelphia, PA 5 pm

Mrs. Larry Langdon, Norman Griest, Arlington Forest United Methodist, Arlington, VA

Music for the Funeral of Queen Mary by Purcell, *Holy Is the Lord* by Hammerschmitt, Fairmount Presbyterian, Cleveland, OH 10:30 am

Marilyn Mason, First Congregational, Elyria, OH

Lionel Rogg, Zumbro Lutheran, Rochester, MN

Jerald Hamilton, First Presbyterian, San Antonio, TX

1 November

Edward Tarr and George Kent, baroque trumpet and organ, chorus and orchestra; Concordia Teachers College, River Forest, IL 8 pm

Flor Peeters, Central Methodist, Kansas City, MO

Virgil Fox, Shreveport Symphony, Shreveport, LA

2 November

Trinity Church Choir and Orchestra, Trinity Church, New York City 12:45 pm

Marilyn Herrington, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

The Creation by Haydn, U. of Maryland Chorus, National Symphony and soloists; Kennedy Center, Washington, DC

Lionel Rogg, master class, St. Paul's Cathedral, Pittsburgh, PA

Anton Heiller, Hope College, Holland, MI

Wim van der Panne, Lutheran Church of St. Luke, Chicago, IL 8 pm

Donald McDonald, 17th Church of Christ, Scientist, Chicago, IL

Edward Tarr and George Kent, baroque trumpet and organ, workshop and recital; Concordia Teachers College, River Forest, IL 10 am

Flor Peeters, master class, Central Methodist, Kansas City, MO

The Duruflés, First Methodist, Fort Worth, TX

3 November

The Creation by Haydn, Kennedy Center, Washington, DC

Lionel Rogg, St. Paul's Cathedral, Pittsburgh, PA

Anton Heiller, Hope College, Holland, MI

Worth-Crow Duo, Union H.S., Brawley, CA

4 November

David J. Hurd, Jr., Trinity Church, New York City 12:45 pm

The Creation by Haydn, Kennedy Center, Washington, DC

John Rose, St. Andrew's Church, Kansas City, MO 8 pm

Worth-Crow Duo, Yuma AZ

Edward Tarr and George Kent, baroque trumpet and organ, U. of Victoria, Victoria, B.C.

5 November

Lionel Rogg, Plymouth Church of Shaker Heights, Cleveland, OH

Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, TN

Anton Heiller, Southern Ill. U., Carbondale, IL

Donald McDonald, Church of Magdalene, Wichita, KS

Edward Tarr, workshop for brass players, U. of Victoria, Victoria, B.C.

6 November

Billy Nalle, Kline Studio, Thurmont, MD 8 pm

Columbus Boychoir, Chipola Jr. College, Marianna, FL

Flor Peeters, Sequoyah Hills Presbyterian, Knoxville, TN

Marilyn Mason, master class, Independent Presbyterian, Birmingham, AL

Anton Heiller Southern Ill. U., Carbondale, IL

Donald McDonald, Church of Magdalene, Wichita, KS

7 November

Gene Paul Strayer, New York Cultural Center, New York City 3 pm

Cantata 89 by Bach, Holy Trinity Lutheran, New York City 5 pm

Hymn to Matter, Don Muro and John Rose, Cathedral of the Incarnation, Garden City, NY 7:30 pm

Betty Clark, Bethesda Episcopal, Saratoga Springs, NY 8 pm

William Entricken, Arlington Forest United Methodist, Arlington, VA

Marilyn Mason, Independent Presbyterian, Birmingham, AL

Robert Glasgow, Country Club Christian Church, Kansas City, MO

Joyce Jones, First Christian Church, Marfa, TX

The Duruflés, *Requiem* by Duruflé, First Congregational, Los Angeles, CA

Charles Schilling, Interstake Center, Oakland, CA 4 pm

Edward Tarr and George Kent, Vancouver Soc. for Early Music, Ryerson Church, Vancouver, B.C. 8:30 pm

8 November

Flor Peeters, master classes, Florida State Music Teachers Assoc. Convention, Tallahassee, FL 9:30 am, 4 pm

Anton Heiller, Northwestern U., Evanston, IL 8 pm

9 November

Sheryl Swint, piano, Trinity Church, New York City 12:45 pm

Works by Handel for organ, choir and orchestra; John G. Morris, organ; Dennis Michno, conductor; All Saints Church, New York City 8 pm

Joan Lippincott, AGO workshop, Ridgewood, NJ 8:15

Richard Hartman, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

As the Leaves Fall by H. Darke *Song of Destiny* by Brahms, St. John's Episcopal, Washington, DC 8 pm

Anton Heiller, master class, Northwestern U., Evanston, IL

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Holtkamp Builds At Cleveland Institute

The Holtkamp Organ Co., Cleveland, Ohio will build a 3-manual 28-stop mechanical-action organ at Kulas Hall, Cleveland Institute of Music. Provision was made for the installation of an organ when the hall was built in 1960. The instrument will be located on the side wall of the auditorium at stage front. Installation is scheduled for summer of 1972.

GREAT

Quintadena 16 ft. 61 pipes

Principal 8 ft. 61 pipes

Gedackt 8 ft. 61 pipes

Octave 4 ft. 61 pipes

Doublette 2 ft. 61 pipes

Mixture 4 ranks 244 pipes

Trumpet 8 ft. 61 pipes

SWELL

Gamba 8 ft. 61 pipes

Rohrflöte 8 ft. 61 pipes

Gemshorn 4 ft. 61 pipes

Waldflöte 2 ft. 61 pipes

Sesquialtera 2 ranks 122 pipes

Dulzian 16 ft. 61 pipes

Clairon 4 ft. 61 pipes
Tremolo

POSITIV

Copula 8 ft. 61 pipes

Rohrflöte 4 ft. 61 pipes

Principal 2 ft. 61 pipes

Blockflöte 2 ft. 61 pipes

Larigot 1 1/2 ft. 61 pipes

Scharf 3 ranks 183 pipes

Krummhorn 8 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes

Quintadena 16 ft.

Octave 8 ft. 32 pipes

Flute 8 ft. 32 pipes

Choralbass 4 ft. 32 pipes

Rauschbass 4 ranks 128 pipes

Posaune 16 ft. 32 pipes

Schalmey 4 ft. 32 pipes

DONALD SUTHERLAND, formerly a faculty member at Syracuse University, has been appointed the new director of music at Bradley Hill Presbyterian Church, Bethesda, Maryland. The church has recently signed a contract with the Holtkamp Organ Co. for a 3-manual and pedal mechanical action organ. The Rev. Dr. Arthur R. Hall is minister of the church.



The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Music Schools — Teachers or Learners?

Back in April, we wrote an editorial about the lack of jobs in the organ and church music field. In that editorial, we stated some ideas about the nature of American colleges and professional schools in relation to jobs. Our statements aroused little, if any, response from readers, particularly educators. But in our talks with teachers and students alike, we find that the things we talked about in that editorial are still nagging at the schools and the people who are concerned about them. Therefore we would like to pursue some of this further.

People in America have largely come to think of the school as a teaching institution. One cannot talk about the higher schools alone without considering the whole educational system from the bottom up. We traditionally view the school as a place where a body of knowledge is transmitted from the learned to the unlearned, where skills are taught by those who can do them to those who cannot. This is called teaching. Our system begins in the "pre-school" institution, called kindergarten or nursery. Upon grade 1, the system becomes compulsory until the student reaches the mid-teenage years. In other words, the teaching process is required by society and imposed on the student. By the time the student is let out of the indoctrinational prison, he is then caught in the pressure of further education in order to "succeed" (get a job). Without a job, the student is classified by society as "unproductive" and treated as a misfit. Thus, teaching, as we practice it, is a prison term of indoctrination with what society expects of the student so that he might conform to it. This is followed by an extension of the same teaching at the higher level, but enforced by the system of rewards and punishments (grades, which are taught and explained in the prison term).

What does the student learn in such a system? Several things, the first of which is how to give back to the teacher that which the teacher wants to hear. Thus, he learns to regurgitate a "body of knowledge" which has been fed to him on the educational spoon. He does this to get his reward and avoid punishment. It is the same in grade 1 as it is in grade 18. The student also learns that school is a place where freedom hardly exists. He cannot move, talk, wiggle, walk, or even think according to his own choice, but he must follow a rigid pattern established by someone else. He is not free, not even to leave the school or to stay home. He learns that he has few choices, and that when he exercises them, he runs the risk of being punished. He also learns that this rigid system is enforced by power and force rather than with authority and respect. Along with this power, he learns that his reward gives him an intrinsic share in the power, and he thus learns to exercise power within the

school, even with his own classmates. The student learns that there are few rewards for learning something for its own sake, just for the fun of it. And he also learns that there is little fun in learning, and, since there is no reward for learning in and for itself, he learns that learning is a utilitarian process. The student learns that evaluation of his work is constantly being done by others, and that it is useless for him to exercise his own judgement, self-discipline, or self-evaluation, for that will not bring him a reward. He gradually learns that he is a work unit, a cog in a machine, a production unit in society's process. In order to reap reward, he steals, cheats, and lies whenever he can get away with it, and he learns that it is better to suppress his individuality and expression in order to achieve success.

We believe that such a system is unadulterated educational nonsense. It is at its very roots a destructive one, and it teaches students all the wrong things. It shunts and destroys the process of learning, and it harms people immeasurably. Others more expert than we have written on this subject, particularly John Holt (*How Children Learn, How Children Fail, and The Underachieving School*), Nat Hentoff (*Our Children Are Dying*), James Herndon (*The Way It Spozed To Be*), Herbert Kohl (*36 Children*), and Jonathan Kozol (*Death at an Early Age*).

Rather than a teaching system, the school should be a learning system. It can be this by becoming the best possible environment for learning. Learning is the most important thing that goes on in the school, and the school's task is to provide the best possible environment for that to happen. Everyone in the school must be involved in learning, teacher and student alike. It must be a place of freedom, and it must be one that exists for no other purpose than the task of learning. It cannot be a tool of some other project without harming the educational process. Teachers are for the resource and help of a student who is learning. They should talk far less, and they should not impose on a student's own work. We agree with John Holt when he says, "I think children learn better when they learn what they want to learn, when they want to learn it, and how they want to learn it, learning for their own curiosity and not at somebody else's order." We believe that such an idea would be a benefit to teachers as well as students, for we don't think that Mr. Holt's statement is any more true for children than it is for adults. Teachers must also be involved in learning. It would also release teachers from being society's policemen or prison guards, graders and certifiers for industry and the professions, spoon-feeders of that absurd thing called the "body of knowledge" (what good teacher can say that he knows it all in this day of the knowledge explosion?), and finally as administrators and executives of society's management system.

What can be done about all this? Much. First of all, the Ph.D. program should be dealt with immediately. We (and many other scholars and educators) recommend that it be abolished immediately. It serves no useful purpose. If that scares you, an alternative would be to award the Ph.D. degree to every child upon entering the first grade (as Jacques Barzun suggests in *The American University*). The idea of original research being done in a six to ten year period is an absurd one, for many faculty advisors are spending a whole lifetime to do "original" research. How can we expect students to do it in less? The degree guarantees no productivity from anyone who holds it. In short, it is a colossal waste of time in a person's life when he could be doing better and more productive work. It neither assures that the holder can do research, write well, teach or lecture, nor that the student is "learned" in any way.

But our chief reason for eliminating the Ph.D. degree is that it would alleviate the necessity for any degrees at all. Without the top of the pyramid, there is no need for the base. All degrees in this country are prerequisite degrees to a more elite one. Without the Ph.D. degree, the bachelor's and master's degrees could be eliminated with no further ado. Professional degrees could also be abolished. They are

in part something to "keep up with the Jones's", and partly a certification for something that the school has no business in pursuing. A D.S.M. degree, for example, is nothing more than an extension of the Mus.B. and the M.S.M. degree — more of the same. Given the money, time and effort, anyone who can pass for a Mus.B. should be able to go through the D.S.M. program. It simply takes more time and money, not much more ability. The degree certifies that the student has spent his time and money doing more of the same thing. And a D.S.M. is nothing more than a status symbol for folks who don't want the Ph.D. degree because of the time and money usually involved in that degree. As for all professional degrees, they should be certified by the profession, not the school. In the organ and church music world, this certification could be performed better by such an organization as the A.G.O. (should it finally decide to be a professional guild and quit fussing with less important matters). Such is already the case in law and medicine. Without degrees, a church or a school who wants to hire someone will have to look at his qualifications and performance rather than to have it attested by a school. This is desirable. The student will be freed from the whole business of testing, grades, and the degree curriculum, most of which wastes his time. Therefore we would like to see grades and testing abolished along with the degrees. More important to the student is the business of self-evaluation, self-discipline, and self-criticism. One does not live on these alone, but these are more important in the learning process and are certainly more important than the exams which are now part of our reward-punishment system. The only examination that is justified is that which qualifies a person to perform with other people in ensemble without disturbing their work. Such an audition is warranted especially in music schools. All other grades, examinations and degrees should be abolished.

The music school should be the best possible environment for the learning of music. This means that it must be a musical place. Faculty and students must be involved in the widest range of music making. The curriculum should be severely reduced from what it now is. No course should be given that can be learned from a book, and the library should become an important part of the environment. Nothing should be done in a hurry and without time for some reflection — study, reading, practicing, lessons, or classwork. This cannot be done at the present because of the nonsense produced by a schedule full of classes, lessons, reading lists, lab sessions, consultations, and the like. Courses should be short and to the point, and they should represent the widest possible assortment of the best offerings that the faculty can put together without duplicating what may be gotten by the student better on his own from standard texts. Each faculty member must teach what he knows best, and each student should be free to select his own course of study. We recommend the abolishment of the standard curriculum. A student should be able to stay as long as he wishes at the school.

We also recommend the abolishment of closed or selective admissions. It is a destructive policy which can easily be ditched once degrees and exams become unimportant. It is a policy which exists for no other purpose than to preserve the prestige and the status of the university or school in the "rat race" as it now exists. There is no reason (other than selfish reasons) why a school cannot accept all comers until the place is filled for any current semester. Others waiting in line simply have to wait for an opening or go to another school. Closed admissions are destructive to good learning. They rest on the elitist philosophy of prestige and status, and therefore the policy itself places demands on faculty and students that waste time, money, and detract from the educational task of learning. A student is always trying to fulfill prestige requirements, and the faculty and administration are constantly trying to improve their status in the prestige race. A lot of learning gets lost in the process. Everyone should be admitted without qualification. If a student is doing

(Continued next page)

A Look into the Past

50 years ago, in the Oct., 1921 issue —

Large audiences turned out to hear Chandler Goldthwaite play the opening recitals on the new St. Paul, Minn., municipal Skinner organ.

The new organs given by George Eastman to the Eastman School of Music were described. They were designed by Harold Gleason in consultation with Joseph Bonnet.

William E. Wood celebrated his 50th anniversary at First Baptist Church, Arlington, Mass., and Albert Cotsworth celebrated his 70th birthday with a recital at South Congregational Church, Chicago with Clarence Eddy playing the organ.

Featured article: "The History of the Organ Recital" by Dr. Orlando A. Mansfield.

25 years ago, in the Oct. 1946 issue —

Henry S. Fry, for many years one of the outstanding organists and choral directors of Philadelphia, died. He was organist of St. Clement's Church for 31 years.

Ernst White, Drummond Wolff, and Bernard Piché were featured performers at the C.C.O. convention in Hamilton, Ont.

The sixth congress of the Guild of Carilloneurs was held at Princeton, N.J., and the event was pronounced a "feast of bell music."

Walter Holtkamp completed the rebuilding of the organ at the Cleveland Museum of Art.

Articles included "Paris Church Music and Men Who Made It, as Seen by American" by Clarence H. Barber; "Art of Improvising: Lessons Are Drawn from Cesar Franck" by Charles Tournemire, translated by Gilman Chase; and "Work of Harvey Gaul as America's Carol Singer Is Analyzed" by T. Carl Whitmer.

10 years ago, in the Oct., 1961 issue —

An enthusiastic report of the R.C.C.O. Convention at St. Catharines, Ont. was carried, along with the announcement of the election of Henry Rosevear as the new R.C.C.O. president.

Appointments included: C. Harold Einecke to the Cathedral of St. John the Evangelist, Spokane, Wash.; Carroll L. Thompson to Mississippi College, Clinton, Miss.; Dorothy Addy to the First Methodist Church, Wichita, Kansas; Edward P. Diemente to St. Joseph Cathedral, Hartford, Conn.; Richard Grant to All Saints Church, Brookline, Mass.; Charles Perrault as president of Casavant Frères Ltée., Quebec; Lloyd E. Cast to All Saints Cathedral, Albany, N. Y.; Paul I. Hanson to the United Lutheran Church, Oak Park, Ill.; Elmer F. Blackmer to Redeemer Lutheran, Ft. Wayne, Ind.; Royal D. Jennings to the Central Christian Church, Wichita, Kansas; A. Eugene Barton to the Methodist Church, Butler, N. J.; Philip Treggor to Immanuel Congregational Church, Hartford, Conn.; James W. Biggers to St. John's Episcopal Church, Tampa, Fla.; Lloyd Alan Walser as head of the organ department at the New York Institute for the Education of the Blind; and John Ken Ogasapian to St. Anne's Episcopal Church, Lowell, Mass.

LAST NOTICE TO SUBSCRIBERS

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Special offer to present subscribers only: renew your present subscription for two years for \$7.00 before October 31, 1971. If you send us your renewal before Oct. 31, this will save you \$1.00 on a two year subscription renewal. A one-year renewal will be accepted at the regular price of \$4.00 per year.

miserably, everyone will know it soon enough, and another, better place should be found for him. Most students who have any sense would know that already, and would do it on their own accord. As it is now, many students who should be elsewhere are not because they manage to pass the examinations and requirements that allow them to stay where they are. There is no reason for the school to be any different than any other cultural environment. No library, concert hall, art museum, or civic center gives examinations as a prerequisite to learning. Why should schools?

We are concerned about this whole subject because we have talked with many students over the past year who are involved in degree programs in music, and we have many friends who are faculty members at music schools. Both complain. The major complaint is that so much of what happens in the schools has nothing to do with education. Students complain of the time and energy waste in which they are involved. And the faculty members are constantly worried about finding time for this or that, and complaining about the load of work which they must manage. Somewhere, between these two complaints, there is a common reference point. In the process of teaching, we have lost hold of learning, and there is a colossal waste in time and energy, creativeness, and expression that has gotten lost. A system which wastes so badly discourages learning, blunts creativity, and shunts whatever it is that each has to offer to society. Put bluntly, it destroys productive people and turns them into automatons on the one hand, or drop-outs on the other. We cannot afford this kind of waste, and we think that it is high time to do something about it.

New Choral Music for Christmas

Over 200 items of new choral music have reached our desk in the last three months. Needless to say, a lot of this music cannot be reviewed here, nor is all of it worth reviewing. We will therefore restrict ourselves this month to reviewing a selection of Christmas music that struck us as being exceptionally worth singing. Since we don't have the space, we will forego publishing the list of everything that we have received—a practice that may continue if we continue receiving the amount that we are receiving now. We don't mean to say that it is not worth noting, but we simply don't have the space to list it all. This month's reviews will be organized according to content rather than publisher.

Carol Collections

Five Christmas Songs from Japan for children's choir and Orff instruments by Robert Graham. Choristers Guild A-105, 55¢.

The Malcolm Sargent Carol Book, 11 carols for unaccompanied mixed voices arranged by Malcolm Sargent. Oxford U. Press, \$2.75.

The first of these volumes is an excellent set of carols ideal for use with very young children—say those in K through 2 or 3. Oriental in style, the texts were written by students from the Rikkyo Jo Gakuin mission school in Japan. All of the settings are easy, but require some ingenuity, listening, and ensemble work with the children. Although much of the material is repetitive, they are free of cliché and very fresh. They are also excellent examples for the children as to how they might improvise and make their own such songs. That's the thrust of Orff's idea. Malcolm Sargent has put together a grab bag of national carols, some of them very fine and others not so. The arrangements are mostly clever and traditional, and there are few obstacles. Most of them tend to get a little "cheap" or trite, and all of them will please a generally non-musical audience. The last carol, "Cowboy Carol," is particularly maudlin.

Motets

Nox praecessit, and *Et verbum caro factum est* by Sven-Erik Bäck. SATB, G. Schirmer, 11839, 11840, 30¢.

Both of these motets, the first for the first Sunday in Advent, the second for

Christmas Day, are fine pieces in the style which we have described in reviews of the Swedish composer's music a few months back. They will take a skilled choir and a knowledgeable and sensitive director to perform properly. For those with the willingness to expend the effort, they will please immensely. The texts are in Swedish and English.

Noel: Sus, debout gentilz Pasteurs by Guillaume Costeley. SATB, G. Schirmer, 11860, 40¢.

Hodie Apparuit by Orlando di Lasso. SSA or TTB, G. Schirmer, 11783, 30¢.

Hodie Christus Natus Est by Claudio Monteverdi. SSA, G. Schirmer, 11784, 30¢.

Angelus ad Pastores Ait by Claudio Monteverdi. SSA, G. Schirmer, 11785, 30¢.

Magnificat on Christmas Carols Anonymous. SATB, G. Schirmer, 51567, 50¢.

All of these motets are easily usable and good material for the parish choir. The editions are clean, all of them have English text underneath the original. The first four are edited by Maynard Klein, the last (a 16th century setting utilizing the 6th tone) is edited by Walter H. Rubsam. Neither editors betray any of their editing practices by way of letting us know what the time signatures, pitches or keys of the originals were, or how they were notated, a practice that is not a good one, even in practical "performing editions" such as these.

Wondrous Child! 16 contemporary choral settings for the Christmas Season. SATB. Associated, A-665, \$2.00.

This collection of seasonal anthems contains settings by Hans Bauernfeind, George Cory, Doreen Droste, Robin Escovado, Forcucci, Philip Gordon, Ella Halloran, Raymond van Kannon, Ulyses Kay, Albert Kranz, Robert Page, Arthur Plettner, H. A. Schimmerling, Williametta Spencer, and Anthony Vazzana. Most of them are traditional in harmony and treatment, many are in folk-styles. It is a worth-while collection, useful for choirs who have an active schedule and produce quantity. For quality, the pieces by Cowell, Kay, and Spencer are very attractive. Others will impress one with the "kitsch" contained in them, particularly those by Halloran, Kannon, and Vazzana. Plettner's piece is all kinds of fare thrown together, none of it very exciting, but most of it heard before somewhere.

Carols

Of A Rose Is All My Song by Kenneth Leighton. SATB, unaccomp., Oxford U. Press V203, 65¢.

Two Carols by Michael Waite. 2-part accompanied, Oxford U. Press, T102, 50¢.

Sing Softly by Charles K. Hoag. SA, organ ad lib., G. Schirmer, 11845, 25¢.

Tomorrow Shall Be My Dancing Day by Robert Ashfield. SATB, Oxford U. Press, X204, 30¢.

All of these are excellent carols and to be recommended. The Leighton piece is very modern, works with germinal thematic material, is excellently structured and completely free of triteness. It is quiet and free, and contains some very lush harmonic sounds and a lovely solo for soprano. The two carols by Waite are tonal, and could be classified as vocal dance pieces—the first a lullaby, the second gay and bouncy in 5/8 time. They are both lovely for young people. *Sing Softly* is a quiet setting, simple and sparse in material, tonal, and excellent again for young people. It is very short. Robert Ashfield's treatment of the Advent carol is really a traditional carol-type setting with a dancing rhythm and a finely fresh twist to the harmony which shifts quickly from one key to another.

The Cherry Tree Carol, English traditional, arr. David Willcocks SATB, Oxford U. Press, X197, 30¢.

Ding Dong! Merrily on High, 16th century French, arr. David Willcocks. SATB, Oxford U. Press, X196, 30¢.

The Lord at First Did Adam Make, English traditional, arr. David Willcocks. SATB, Oxford U. Press, X198, 30¢.

Tomorrow Shall Be My Dancing Day, English traditional, adapted from David Willcocks's arrangement by Leslie Russell. Unison accompanied, Oxford U. Press, U147, 30¢.

A Child Is Born in Bethlehem by Samuel Scheidt, ed. David Willcocks, adapted by Laurence H. Davies. Oxford U. Press; SSA, W85; SATB, X193; 25¢.

Another bundle of good carols, decently arranged in traditional English fashion in the style of most of the items to be found in the *Oxford Carols for Choirs* book. Well done, but nothing much new.

Cradle Hymn, American, arr. David S. Walker. Concordia 98-2077, 30¢.

Shepherds in Judea, American, arr. David S. Walker. Concordia 98-2078, 25¢.

Stars of Ice, Chinese, arr. David S. Walker. Concordia 98-2079, 30¢.

The Bells of Paradise, English trad., arr. David S. Walker. Concordia 98-2080, 30¢.

Concordia has brought forth this series of carols under the title "Carols with Instruments" and they are good settings for young people. All of them utilize instruments (recorders, soprano glock., tone blocks, finger cymbals, triangle, alto metallophone, guitar or cello, tambourine), and the songs are set for one or two voices. They are easily done, sort of in the Orff idea, and could be lots of fun for children to perform, even though they are not particularly "new" in approach to the harmony, melody, or scoring. Again, we think that these carols could become a good point of departure in demonstrating to children how they might improvise their own settings.

And There Will Be Signs by Jan Bender. Unison, organ. Concordia, 98-2082, 30¢.

A Carol to the King by David Newbold. SATB, Oxford University Press, A281, 70¢.

We take these two items together, for they are both attempts to do something modern and new, and they are both less than completely successful, even though interesting. Neither is a carol—Bender's is a "Gospel Motet" using the text from the Gospel lesson for Advent II (Lutheran pericope), and the Newbold piece is really an anthem. But the music is on the edge of being a carol setting. Bender has a good idea at the beginning, a coloration figure in the accompaniment, and then lets it lapse to completely unrelated material when the voices enter. It sounds as if it wants to be atonal at first, and then lapses into the most ordinary tonal material. The sung parts are melodically static, and the piece does not take a shape musically. Mr. Newbold's piece is very episodic, using many ideas, and they don't entirely hold together in a sensible fashion. There is much coloration in the melodic material for both accompaniment and voices at the beginning, but this does not proceed deeply into the piece. But both are worth trying.

All This Time by William Walton. SATB, Oxford U. Press, X201, 30¢.

In Bethlehem by Alice Parker. SATB, hand-bells, triangle, woodblock, tambourine, cymbal, tenor drum and organ. E. C. Schirmer, 2780, 35¢.

Shrill Chanticleer by Alice Parker. SATB, instruments as above. E. C. Schirmer, 2781, 40¢.

The Sleep of the Child Jesus, French arr. Travis Grimes. Unison, flute, organ and cello. Concordia, 98-3005, 25¢.

O Leave Your Sheep, French, arr. Travis Grimes. Unison, flute, organ, cello. Concordia, 98-3004, 40¢.

Sleep Well, Dear Heavenly Boy, German, arr. Hermann Schroeder. SATB, two melody instruments (flute), cello, or organ ad lib. Concordia, 98-2067, 25¢.

Let Our Gladness Know No End, Bohemian, arr. Hermann Schroeder. SATB, 2 flutes, cello, or organ. Concordia, 98-2060, 25¢.

A Dove Flew Down From Heaven, German, arr. Hermann Schroeder. SATB, flute, 2 violins. Concordia 98-2061, 25¢.

In Bethlehem a Wonder, French, arr. Hermann Schroeder. SATB, flute, violin or oboe. Concordia, 98-2063, 25¢.

Now Sing We, Now Rejoice, German, arr. Hermann Schroeder. SATB, flute, violin, cello, or organ. Concordia, 98-2062, 40¢.

Up, O Shepherds, Tyrolean, arr. Hermann Schroeder. SAT, flute and violin, or organ. Concordia, 98-2066, 25¢.

All of these carols are in traditional settings and are decently enough done to warrant our recommendation, even

though there is little that is new about any of them. Some use instruments, an advantage if they are to be used with young people. We are mildly surprised at the Schroeder settings, which have set aside his usual compositional style for completely traditional settings. Most of these could be classified as good *Gebrauchsmusik*.

Belgium Christmas Songs, arr. Salli Terri. SSA, optional instruments. G. Schirmer; Set I, 51562, 45¢; Set II, 51563.

Love Came Down by Harry Simeone. SA, opt. instruments. Shawnee, E-94, 30¢.

The Carol of the Star by Harry Simeone. SA, piano, opt. instruments. Shawnee, E-95, 30¢.

We waited on the *Belgian Songs*, for they are very simple and naive settings, much in a folk idiom. They would be fine for small children, and the optional instruments are easy to handle. Harry Simeone's settings are well-known via radio at Christmastide. They are slick, in a "slow" idiom, easy to play and listen to, will serve those purposes fine and lend variety to a program which might be "heavy." But Mr. Simeone does know how to handle popular style much better than many of those who are dabbling their ecclesiastical hands in this pie these days.

Larger Works

Ave Rex, a carol sequence by William Mathias. SATB, organ or orchestra. Oxford U. Press, \$2.80.

Miracles of Christmas by Ned Rorem. SATB and organ or piano. Boosey & Hawkes, \$2.50.

Navidad Nuestra by Ariel Ramírez. SATB, soloists, percussion, guitar and harpsichord or piano. G. Schirmer, \$2.50.

This year's grab bag contained these larger works which warrant attention and performance. Mathias's piece is made up of four carols treated in his usual tonal (vaguely) style. There is much rhythmic ostinato, most of the melodies grow from short themes in a process of germination, and the accompaniment provides a rhythmic fabric for the voices as much as a harmonic one. The settings are not easy, but also not too horribly difficult, and could be tackled by the better parish choirs. The Rorem piece utilizes a series of seven texts by Ruth Apprich Jacob. They are tonal and in his typical song-style, always using an economy of material and exquisitely singable. One is reminded of Copland's *In the Beginning* by the layout of the piece, since all the poems are announced in singing by the title. An alert choir and accomplished accompanist are needed.

Navidad Nuestra is a folk drama of the nativity based on the rhythms and traditions of Hispanic America. Mr. Ramírez has put together a set of musical tableaux using the traditional folk music of Hispanic America—a *chamamé*, a *huella pampeana*, a *vidala catamarquena*, the *chaya riojana* rhythms, the *takirari* tempo and a *vidala tucumana*. The settings are skillfully done, and will require some feeling for this kind of music (and some experience with it) to make it come off properly. The music is exquisite in its simplicity (which is not to say that it is easy to perform), and there are parts that will certainly appeal to everyone. Without a doubt, the section "Los Pastores" in the *chaya riojana* would melt anyone's heart, and there are many more good things in this work. It will be especially welcomed by choirs who work in Spanish-speaking parishes, and we would recommend it highly to all. —RS

Organ Music

Fewer pieces of new music arrived this month than usual, but several of them are of interest.

Augsburg sends *Six Short Pieces* (\$2.50) by Peter Racine Fricker. Composed in 1968, the overall style is economical to the point of astringency. Technical demands are little more than moderate.

Also from Augsburg is an edition by James Boeringer of *Twelve Chorale Trios* by Ludwig Ernst Gebhardt (1787-1862) priced at \$3.95. They will perhaps be of interest to 19th-century specialists, but for practical use they seem insupportably dull.

(Continued, page 16)

Several new items by Daniel Pinkham have arrived from E. C. Schirmer. *A Prophecy for Organ* (\$1.50) was commissioned by Harvard University in 1967 for the new Fisk organ in Memorial Church. Although the resources of a large instrument could be used to good effect, the piece will also be possible on a relatively small organ. A fine blending of lyricism and dissonance is evident. Technical demands are considerably less than they appear at first glance.

Five Voluntaries for Organ Manuals (\$1.75) were written especially for the Brattle organ in Portsmouth, N.H. These are really delightful pieces with tempo indications: Quick and cheerful, Plaintive, Nimble, Wistful, and Dancing.

Finally, another delightful set of pieces from World Library of Sacred Music: Ludwig Altman's edition of *Six Pieces for A Musical Clock* by C.P.E. Bach (\$2.00), published for the first time. The set consists of an Allegro, Menuetto, March, Menuetto, Duetto for Two Clarinets, and an Allegro. There is a little less harmonic variety here than in the familiar clock pieces by Haydn and Handel, but the Bach pieces are nevertheless a fine addition to the genre. Mr. Altman is to be commended for bringing them to light and preparing them in an attractive format.

—WV

Letters to the Editor

St. Huberts, N.Y., Aug. 10, 1971 —

To the Editor:

The editorial page of a non-sectarian musical journal is hardly a proper place for airing personal religious opinions; but, when this happens as in the current issue of *THE DIAPASON* and when the opinions expressed are at variance with those of the great majority of the lay people of the author's own communion, and when those opinions are given editorial endorsement, then the expression of another opinion is called for.

Dr. Starratt's criticism of the Hymnal is unwarranted. Surely no finer hymnal for practical use exists in the English language. The compilers took pains to include songs for all temperaments, tastes and occasions, probably often against their own better judgment. Admittedly some of the older songs could have been omitted with no loss whatever, but the inclusion of certain songs by more contemporary authors was no gain either.

Irresponsible and much more unwarranted is the criticism of the Prayer Book. So far as divine worship is concerned, the age of jet planes and space travel is no different from the age of exploration initiated by Christopher Columbus. God is still the same. Man is still the same. Two plus two still equals four. Truth does not change. The basic principles of divine worship have not changed since our most primitive ancestors first sought to know and serve their Creator. For Christians the specific details are to be found in Holy Scripture and in Christian tradition.

Any good worship form is characterized by simplicity, dignity, sincerity, universality (within the communion) and (basically) timelessness. These qualities were to be found to a high degree in the true Roman Missal, and, thanks to the vigilance of the laity, are still to be found in the Book of Common Prayer. If adherents to passing ideological fads find these qualities pious nonsense or look for their religion outside the Church, the fault is not with the Church. True, liturgical development still requires occasional minor revisions; but these should be undertaken only by those fully qualified and only after careful deliberation.

The proposed looseleaf material would substitute liturgical chaos for a great and beloved heritage, as the various "monthly missalettes" have already done in most of the Roman parishes of this country. Discipline should be maintained to the end that no worshipper may feel lost, distracted or scandalized when he ventures into a parish church other than his own.

If by the title to his commentary Dr. Starratt means that divine worship is obsolete, not "relevant" to the present day, etc.; that (as has also been published in *THE DIAPASON*) God needs no service from us; that we should attend church solely to pay homage to each other—and presumably to the clergy in particular, since recent trends in sanctuary and chancel rearrangement appear intended to put them into the spotlight; then we might as well close the churches for good, as these objectives could be accomplished more efficiently under purely secular auspices.

From a purely musical standpoint it might be borne in mind that George Frideric Handel was able to write the greatest of oratorios because he had the inspiration of a great text. If he had had to choose from the many now current revised and updated versions of the Scriptures, the result would have been proportionately mediocre. Likewise the Latin Roman Missal and the

Book of Common Prayer have inspired some of the greatest music ever written. Looseleaf material, monthly missalettes and the proposed "new" Anglican liturgies will never inspire anything.

In closing I cannot refrain from requesting a hymn parody quoted in the June 1971 Boston Organ Club Newsletter, particularly as it makes more sense than the hymn itself, which, incidentally, is intended for singing to the clergy rather than to God:

Sit down, O men of God!
His kingdom He will bring
Exactly when it pleases Him;
You cannot do a thing.

Sincerely yours,
H. J. W. MacCormack

Princeton, N. J., Aug. 15, 1971 —

To the Editor:

The Reverend Alfred B. Starratt's guest editorial in the August issue (*The Gloria Patri Complex*) reiterates an important issue, which many clergy and musicians must face. This time of change and transition in liturgy and music is a difficult period, but it offers opportunities for real creativity.

Dr. Starratt has expressed dismay that we "can expect little help from the official Church committees authorized to deal with reform of the Hymnal." He further states that "no one has even talked about reforming the Hymnal." It is obvious that he has not studied the reports of the past two General Conventions of the Episcopal Church, which have authorized a Supplement to the Hymnal 1940 to be prepared by the Joint Commission on Church Music. This Hymnal Supplement, *New Songs for Liturgy and More Hymns and Spiritual Songs*, was accepted by the last General Convention which met last fall in Houston.

Several weeks ago each clergyman of the Episcopal Church received an announcement of the Supplement along with enclosed order forms and several sample pages from the Hymnal Supplement.

New Songs for Liturgy and More Hymns and Spiritual Songs is published in a new edition as well as a full choral edition by the Walton Music Corporation, 17 West 60th Street, New York, and both editions are in a loose leaf format so that congregations may add their own music to the collection. The Joint Commission on Church Music plans to issue hymns and liturgical music as additions to the collection on a regular basis.

This time of new life in the Church and in its music demands that clergy and musicians be aware, open, informed and always creative. We cannot afford to disregard the creativity taking place in the Church today, nor can we assume an attitude of critical communication with the Arts and with artists.

James Litton

Ed. Note: Dr. Starratt's editorial appeared in his parish's newsletter before the announcement and order forms with sample pages for the Hymnal Supplement were sent out to each parish of his denomination. Although we are happy about the news given above, we still wonder about other denominations, and we still think Dr. Starratt's point to be a valid one outside of his own denomination.

GRUENSTEIN MEMORIAL ORGAN CONTEST ANNOUNCED FOR 1972

The Chicago Club of Women Organists announce their 1972 Gruenstein Memorial Organ Contest which will take place May 14, 1972 at 3 p.m. at St. Paul's United Church of Christ, Fullerton Parkway, Chicago, Illinois. The test piece will be the fugue only of J. S. Bach's *Prelude and Fugue in D major*. Further information may be obtained from Mrs. Hazel Quinney, 1518 E. 59th St., Chicago, Ill. 60637.



John Murex, Jr., A.B., M.A., has been appointed organist/director of music at the First United Methodist Church, Hasbrouck Heights, N.J. Mr. Murex will direct an adult choir and a children's choir at both morning services. His wife, Dorothy, will assist him at the church as soprano soloist and assistant director.



Joe Routon, Jr. has been appointed director of music of First United Methodist Church, Johnson City, Tennessee. Mr. Routon has the BMus degree from Murray State University, Murray, Kentucky, and the MSM degree from the school of sacred music, Southern Baptist Theological Seminary, Louisville, Kentucky. His organ study was with John Winter, Phillip Malpas, and James Good, Mrs. Routon, who also has the BMus degree from MSU, will assist her husband. The First United Methodist Church of Johnson City celebrated its centennial in 1965.

FORT WAYNE CHURCH ANNOUNCES ANNUAL CONTEST

The First Presbyterian Church, Fort Wayne, Indiana, will sponsor its thirteenth annual National Organ Playing Competition on March 8, 1972. The competition will be open to all organists who have not reached their 35th birthday by that date.

Interested contestants will be required to submit a tape recording no later than February 20, 1972, to be entered in the preliminary judging. A major work by J. S. Bach, a work by a composer of the Romantic period, and a work by a contemporary composer will be required compositions to be submitted. A panel of judges will choose no more than eight finalists to compete in Fort Wayne on March 18. A separate panel of prominent musicians will do the final judging.

A cash prize of \$500 will be presented to the winner who will also appear as one of five artists on the church's recital series, presenting a recital on April 25. The second place winner will receive a cash award of \$300. Travel subsidation up to \$100 each will be given to the remaining finalists.

During the past 12 years contestants representing virtually every state of the Union as well as several provinces of Canada and foreign countries have participated in the competition. Last year's competition was won by Antoinette Wikswo of Amherst, Virginia, who was completing her graduate studies at Syracuse University under Donald Sutherland. Second place was awarded to David Runner of Boise, Idaho, who was completing his graduate studies at the Eastman School of Music under David Craighead. Third place was a tie between John Kusma from the University of Illinois, and Rickey Ross from Southern Methodist University.

The annual music series of First Presbyterian Church, Fort Wayne, was instituted in 1957 upon completion of the 88 rank Aeolian-Skinner organ. A recital series has been held each year since that time, and most of the world's great organists have performed there at least once. Many chorale organizations of this country have also been on the series including the Roger Wagner Choral, St. Olaf Choir, Westminster Choir, and the Gregg Smith Singers. The annual competition was established in 1959 as an incentive for young organists who were interested in entering the recital field, and to give them the opportunity of appearing in recital with established artists.

The religious arts program at the Fort Wayne church is under the direction of Lloyd Pinkerton, minister of music, and Jack Ruhl, organist and theater manager.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, Indiana 46802.

Marie-Claire

Alain At CSU,

Aug. 15-20

by Lee Garrett

For certain occasions, the perspective gained by an elapsed period of time helps to bring details of the events into sharper focus. A workshop or professional gathering may have memorable highlights, but some measure of success may also be seen in the degree to which subtleties and details emerge when one reflects on the past events. In this light, the recital and week-long workshop by Marie-Claire Alain at Colorado State University, Ft. Collins, Colo., 15-20, were extremely valuable for the forty to fifty organists attending from throughout the United States.

Madame Alain's artistry and scholarly work are no doubt well-known to most American organists through her innumerable recordings and from her frequent recitals and workshops in the United States and Canada. However, to my knowledge, the CSU event was the first of such length and scope to be held by Madame Alain in this country. Some importance of her appearance may be attached to the fact that this was her only U.S. engagement this year; she completed her last tour of this country in December of 1970, and is not scheduled to return until June of 1972.

One would not ordinarily expect to find such an event taking place in the Colorado town of Fort Collins, except for the fact that the CSU department of music houses one of the more prestigious organs in this country, a 34-stop mechanical action Casavant. (This is the organ that caused such a person as William Barnes to change his thinking regarding tracker instruments, and the only organ in this country on which Marie Claire Alain has made a recording.)

The week began with Madame Alain playing two sold-out performances of the same program on Sunday afternoon and evening. She opened her program with the *Tocatta XI* of Georg Muffat, in which one was singularly impressed with the relationship of the musical architecture to the classic sense of proportion in organ divisions, viz. *werkprinzip*. The strength of these toccatas is perhaps best seen only in such a light, and one is reminded that only through a fuller understanding of the French Classic organ have we approached a fuller appreciation of the French Classic literature. The program continued with Buxtehude's *Durch Adams Fall*, and the *Sonata III* and *Prelude and Fugue in A minor* by Bach. The second half was devoted to Clérambault's *Suite du Deuxième Ton*, and three works by Jehan Alain, the *Variations sur un theme de Clément Jannequin*, the *Postlude pour l'Office de Complies*, and the *Litanies*. It was in these French works that a remarkable degree of flexibility in this organ was most evident. Although conceived in the classic North German style, it is also highly successful for much of the French literature. Of some regret, however, is the fact that the organ lacks a Cornet on the Hauptwerk, a feature so vital to much of the early French music. The lack of an expressive division in no way impaired the warmth and beauty of Alain's work. Indeed, *Litanies* was so impeccably performed and registered that one could easily have imagined that a swell division was in fact being used.

The week-long workshop began with French Classic music. The fascination that this literature holds for many of us may be due not only to its intrinsic charm and character, but also to its rather elusive qualities in realizing a performance. The problems and decisions confronting us are many, and the two-day session on this music served to

(Continued next page)

emphasize the importance of thorough scholarship and sensitive musicianship.

Fundamental to a discussion of the French Classic music is an understanding of the type of instrument for which it was written, and Madame Alain spent a considerable amount of time discussing the typical French organ of this period. The knowledge which Madame Alain brings to this subject is the product of much work with primary sources treatises and the surviving historical instruments in France.

Although the two days were devoted primarily to the music of Couperin and Clérambault, Madame Alain was eager to discuss other composers in the perspective of what was being observed in a given selection of Couperin or Clérambault, such as varied ornamentations and applications of inequality. Less time was spent on rhythmic freedom than on aspects of ornamentation. Certain concepts to be particularly well-presented, such as where and how filled in thirds could be artistically employed (both in a *coulé de tierce* and in a melodic line), and typical places in which one might introduce various additional ornaments not specified in the score (e.g., the *Offertoire sur les grands jeux* from Couperin's *Messe pour les couvents*). Of the several students who played in the afternoon sessions, it was interesting to observe one in particular to whom the possibility of adding ornaments was somewhat puzzling, if not entirely new. That he absorbed and applied these concepts in a musical manner is a tribute to both his musicianship and the lucid explanations and discussions by Madame Alain.

The artistic realization of ornaments is, of course, a matter of utmost importance in a successful performance of early French music, and a basic problem is that of knowing what a composer meant by a particular sign. For example, the *double* was meant to be realized in a different manner by Corrette than by Couperin, a fact which underscores our concern for authentic sources and reliable editions. Regrettably, we are lacking good editions for much of this music.

The problem of accurate editions also exists for much of Bach's music, as brought to light in an excellent discussion of the six sonatas during the third day of the workshop. According to Madame Alain, the most authentic source for the sonatas is a manuscript in Tübingen copied by Wilhelm Friedemann and Anna Magdalena Bach, and a comparison of that manuscript with editions in use today reveals some glaring inaccuracies. None of the editions is completely satisfactory, though the Peters edition is in general the most acceptable for these pieces. The problems, too numerous to be itemized here, include note discrepancies and incorrect or omitted indications for articulation and ornamentation.

A particularly fruitful day was spent on Thursday, during which time the three chorales by Franck were discussed. Much of the morning session was devoted to an excellent description of the work of Cavallé-Coll, the evolution of his instruments, and how their design and construction figure so importantly in the registration of Franck's music. In spite of the growing popularity of symphonic and orchestral textures during his time, Cavallé-Coll remained faithful to classical ideals in his restorations and much of his own work. In his early instruments he retained the *Grand Plein Jeu* (e.g., Paris, Notre-Dame-de-Lorette, 1833); in the instrument at St. Denis in Paris (1841) he followed the tradition of the *werkprinzip* via the *Flûte harmonique* and the *Flûte octaviante*, and his organs con-

tinued to be encased. A larger swell division occurred only after 1890. One sees, then, many classical features in his instruments, and when we note that much of Franck's music is contrapuntal in nature, we find a spirit and style closer to the seventeenth and eighteenth centuries than we are first inclined to admit.

After establishing this perspective, Madame Alain proceeded to discuss the three chorales, emphasizing problems of tempo and registration. She played considerable portions of each of the three works, and in my estimation this playing was one of the high points of the week. We can eagerly look forward to the day when Madame Alain records these works, a day to which, she confesses, she also looks forward.

The Friday session was shorter than the others, due to Madame Alain's receiving an honorary doctorate from CSU in their summer commencement. In this short time she presented an interesting discussion of the works of her brother Jehan; of particular interest was the second fantasy (1936), in which one observes a similarity of texture and melodic character with much of Messiaen's pre-war writing. When questioned about this similarity, she stated that her brother and Messiaen were enrolled together at the Paris Conservatory under the same teachers (Paul Dukas and Marcel Dupré). They were not, however, particularly close friends nor influential in each other's thinking though both shared an interest in exotic sounds and rhythms.

As an extra feature of the week, Robert Cavarra, the workshop coordinator, had arranged for a symposium on organ design which was held in three evening sessions. The first of these was presented by Joseph Blanton (*The Organ in Church Design and The Revival of the Organ Case*), who discussed the organ as it relates to architecture, from both a structural and aesthetic standpoint. Accompanying his lecture were slides of various installations throughout the United States, Canada and Europe. The slides, several of which featured instruments also illustrated in *The Revival of the Organ Case*, were well-chosen with respect to a variety of architectural situations. Mr. Blanton's presentation was a reminder that the organ must exist primarily as a musical instrument, and therefore there are certain things it demands of itself and of its environment. One only wishes that there were more architects as sensitive and astute about such matters.

The other two evenings were devoted to informal discussions among those in attendance, led by a panel of seven people. Lawrence Phelps, president of Casavant, had prepared and distributed a pamphlet of various specifications, most of which were of historical instruments and selected to illustrate the styles of Schnitger, Silbermann and Cavallé-Coll. In conjunction with this, Mr. Phelps discussed the principles of scaling as it relates to the *werkprinzip*, illustrating his points on the Casavant organ. Mr. Phelps' discussion, as articulate as it was, was said better and more forcefully by the presence of an instrument conceived in this style, one in which the things he discussed were immediately evident, both visually and aurally.

In retrospect, much of the success of the entire week was made possible by the successful instrument at C.S.U. Madame Alain's approbation for this instrument is evident in her recording which is soon to be released by the musical Heritage Society; the record will include works by Buxtehude, Pachelbel, Bach, Couperin, Dandrieu and Jehan Alain.

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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Almut Rössler, Düsseldorf, Germany — Cathedral, Freiburg, Germany July 6: Toccata, Ricercare cromatico, Canzona quarti toni, Frescobaldi; Prelude and Fugue in E minor, Bruhns; Vater unser BWV 636, Wenn wir in höchsten Nöten sein BWV 641, In dir ist Freude BWV 615, Prelude and Fugue in C minor BWV 546, Bach; Mass for Pentecost, Messiaen.

Jean-Claude Zehnder, Zürich, Switzerland — Cathedral, Freiburg, Germany July 13: Prelude and Fugue in G minor, Buxtehude; Récit de cromorne, Dialogue, Tierce en taille, Dialogue sur les grands jeux, Couperin; Aus tiefer Not BWV 686, Christ unser Herr BWV 684, Toccata and Fugue in E BWV 566, Bach; Choral-Tryptychon opus 91, Burkhard.

Bedrich Janacek, Lund, Sweden — Cathedral, Freiburg, Germany July 20: Prelude and Fugue in G, Buxtehude; Passacaglia in G minor, Muffat; Wachet auf BWV 645, Meine Seele erhebt BWV 648, Kommst du nun BWV 630, Toccata, Adagio and Fugue in C BWV 564, Bach; Hymnus organi Thyre-stam; Vigilia, Martinu; Phrygian Toccata, Tynsky.

Claire Coci, New York, NY — Cathedral Freiburg, Germany July 27: Concerto in A minor BWV 593, Vivaldi-Bach; Partita on Nun komm der Heiden Heiland, Distler; Incantation pour un Jour Saint, Langlais; Desseins éternels, Les anges from La Nativité, Messiaen; Filieuse, Berceuse, Prelude and Fugue in G minor, Dupré.

Rudolf Walter, Stuttgart, Germany — Cathedral, Freiburg, Germany Aug. 3: Toccata sopra i pedali, Canzona terza, Frescobaldi; Trio Sonata in C BWV 529, Bach; Concerto, Walther, Musica dominicalis, Eben.

Pierre Gazin, Paris, France — Cathedral, Freiburg, Germany Aug. 10: Veni Creator, Titelouze; Duo, Flutes, Caprice from second Suite, Clérambault; Récit de tierce en taille, de Grigny; Herr Jesu Christ der einig, Prelude and Fugue in C, Buxtehude; Prelude and Fugue in D BWV 532, Bach; Pastorale Franck; Choral Dorian, Alain; Transports de joie, Messiaen; Improvisation on a given theme.

Günther Fischinger, Schwäbisch-Gemünd, Germany — Cathedral, Freiburg, Germany Aug. 17: Toccata in A, Scarlatti; Courante with Variations, Corneet; Canzona in G, della Ciaja; Prelude, Fugue and Intermezzo opus 5, Barié; Fugus 1 and 3 on BACH, Schumann; Finale in B, Franck.

John Weaver, New York, NY — City Hall, Portland, ME July 13: Fantasy in F minor K 594, Mozart; Concerto 4 in C, Ernst-Bach; Meine Seele erhebt den Herren, Lobe den Herren, Prelude and Fugue in A minor, Bach; Cortège and Litanie, Dupré; Concert Royal 4 for flute and keyboard, Couperin; Andante cantabile from Symphony 4, Widor; Prelude at Fugue sur le Nom d'Alain, Duruflé. Assisted by Marianne Weaver, flutist.

Richard Grant, White Plains, NY — City Hall, Portland, ME July 20: Prelude and Fugue in C minor, Mendelssohn; Partita on Hark a voice saith all are mortal, Pachelbel; Allegro from Trio Sonata 4, Bach; Pastorale, Ducas; Lara's Theme from Doctor Zhivago, Jarre; The Whistler and His Dog, Pryor; Selections from South Pacific, Rodgers; Bill Bailey, Cannon; Rhumba, Elmore.

Rosalinde Haas, Frankfurt, Germany — Cathedral, Freiburg, Germany June 22: Partita on Was Gott tut, Pachelbel; Trio Sonata in G BWV 530, Prelude and Fugue in A minor BWV 543, Bach; Sonata 1, Hindemith; Fasciculus pro Organo, Baumann.

Ludwig Doerr, Speyer, Germany — Cathedral, Freiburg, Germany June 29: Capriccio, Frescobaldi; Concerto in G BWV 592, Bach; Prelude and Fugue in G, Krebs; Fantasia on Wie schön leucht' uns der Morgenstern, Reger; Improvisation on a given theme, Doerr.

Konrad Philip, Konstanz, Germany — Cathedral, Freiburg, Germany Aug. 24: Easter Hymn Vita sanctorum, Praetorius; Fantasia in G minor, Pachelbel; Sonata in D, Galuppi; Phantasy in F minor K 608, Mozart; Es ist ein Ros, Bei stiller Nacht, Mein Zuflucht alleine, Wer nur den lieben Gott, Freu dich du werthe Christenheit, Schuba; Improvisation on a given theme.

Robert Hommes, Freiburg, Germany — Cathedral, Freiburg Aug. 31: Toccata in A minor, Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in B minor, Bach; Les eaux de la grâce, Joie et clarté des Corps Glorieux, Messiaen; Schmilte dich Herzlich tut mich verlangen, Brahms; Choral in A minor, Franck.

Hanns-Christoph Schuster, Salzburg, Austria — Cathedral, Freiburg, Germany Sept. 7: Concerto in B, Walther; Partita on Christ der du bist der helle Tag BWV 766, Toccata in F BWV 540, Bach; Symphony in F minor opus 42-5, Widor.

Hans Musch, Freiburg, Germany — Cathedral, Freiburg Sept. 14: Prelude and Fugue in F-sharp minor, Buxtehude; Allein Gott BWV 662, 664, Bach; Phantasy on Straf mich nicht opus 40-2, Reger; Deux Esquisses opus 41, Dupré; Marianische Fresken, Hummel.

Annette West Cochrane — Travis Air Force Base Chapel, CA Aug. 8: Toccata and Fugue in D minor, Prelude and Fugue in C, Jesu joy of man's desiring, Bach; Prelude, Fugue and Variation, Saint-Saëns; Meditation from Thais, Massenet; Suite Gothique, Boellman; Festival Toccata, Fletcher.

Leo Abbott, Roxbury, MA — National Shrine of the Immaculate Conception, Washington, DC Aug. 22: Cantique Spirituel, Saint-Martin; Rejoice beloved Christians, O man bemoan thy grievous sin, Fugue in D BWV 532, Bach; Cantabile in B, Franck; Scherzo from Symphony 2, Vierne; Sonata Eroica opus 94, Jongen.

Annie M. Rienstra, Cranston, RI — Trinity Church, Cranston June 1: Chaconne, L. Couperin; Sonata 5, Mendelssohn; Pièce Héroïque, Franck; Nun freut euch, Wer nur den lieben Gott, Bach; Regina coeli, Scherzo, Titcomb; Vision, Baumgartner; Chant Héroïque, Young; Toccata, Andriessen.

John Ogasapian, Lowell, MA — First Baptist, Keene, NH Aug 16: Prelude and Fugue in G minor, Buxtehude; From God shall naught divide me, Prelude and Fugue in E minor BWV 548, Bach; Pastel in F-sharp opus 92-3, Karg-Elert; Variations and Fugue on Psalm 116, Schuurmann.

Harriette Richardson, Springfield, VT — City Hall, Portland, ME July 23: Prelude in D, Mendelssohn; Prelude and Fugue in F, Buxtehude; Adagio, Fiocco; Flute Solo, Arne; March, Roseingrave; Four Short Pieces, Pinkham; Deux danses à Agni Yavishta, Litanies, Alain; Symphony 1, Vierne.

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Organ Recitals

David Ponsford — Emmanuel College, Cambridge, England July 28: Prelude and Fugue in C, Böhm; Variations on Unter der Linden, Sweelinck; Prelude and Fugue in B minor BWV 544, Bach; Litanies, Alain; Psalm Prelude 1-1, Howells; Prelude and Fugue in G minor, Dupré.

Peter Vizard — Downing College, Cambridge, England July 29: Concerto del Signor Meck, Walther; Echo Fantasia in C, Sweelinck; Sonata 2, Hindemith; Schmücke dich, Brahms; Prelude and Fugue in D minor, Bach.

Roderick Swanston — Pembroke College, Cambridge, England July 30: Passacaglia in G minor, Muffat; Prelude in A minor, Blow; Prelude and Fugue in E-flat BWV 552, Bach; L'Apparition de l'Eglise Eternelle, Messiaen; Balletto del Granduca, Sweelinck; Toccata, Fugue and Hymne on Ave Maria Stella, Peeters.

Glyn Jenkins — St. Catharine's College, Cambridge, England July 31: Fantasia and Fugue on Ad nos ad salutarem undam, Liszt; Nun komm der Heiden Heiland BWV 659, Allein Gott in der Höh BWV 664, Prelude and Fugue in D BWV 532, Bach.

Ian Hare — King's College, Cambridge, England Aug. 2: Fantasia in G BWV 572, Trio Sonata 2 in C minor BWV 526, Bach; Fantasia on Wacht auf, Reger; Scherzo opus 2, Duruffé; Toccata, Jongen.

Stephen Cleobury — St. John's College, Cambridge, England Aug. 3: Apparition de l'Eglise éternelle, Force et agilité des Corps Glorieux, Messiaen; Prelude and Fugue in E minor (wedge), Bach; Sonata on Psalm 94, Reubke.

Stephen Banfield — Clare College, Cambridge, England Aug. 4: Prelude and Fugue in E-flat BWV 552, Trio Sonata 3 in D minor BWV 527, Bach; Trio Sonata, Banfield; Prelude and Fugue in D minor, Buxtehude; Fantasia in F minor K 608, Mozart; Sonata 2, Hindemith.

Philip Sawyer — Peterhouse, Cambridge, England Aug. 5: Prelude and Fugue in G minor, Buxtehude; Four Manual Pieces, P. Kee; Ciacona in F minor, Pachelbel; A new work commissioned for this recital, Ridout; Toccata in A minor, Echo Fantasia in D minor, Sweelinck; Prelude and Fugue in E minor (wedge) BWV 548, Bach.

F. C. J. Swanton, Dublin, Ireland — Mariner's Church, Dublin Aug. 17: Toccata and Fugue in E, Bach; Berceuse from Suite Bretonne, Ricercare, Toccata on Ave Maria Stella, Prelude and Fugue in B, Dupré; Fantasia on Ad nos, Liszt.

Quentin Lane, Selma, AL — Cathedral of St. John the Evangelist, Spokane, WA Aug. 28: Suite du deuxième ton, Clérambault; Herzliebster Jesu, O wie selig, O Welt ich muss dich lassen, Brahms; Deuxième symphonie, allegro, Vierne; Prelude and Fugue in E-flat, Kyrie Gott Vater, Allein Gott, Vater Unser from Clavierübung III, Bach.

Marcia Hannah Farmer, Santa Monica, CA — Cathedral of St. John the Evangelist, Spokane, WA Aug. 21: Basse et dessus de trompette, Clérambault; Wenn wir in höchsten Nöthen sein, Prelude and Fugue in E-flat, Bach; Arabesque, Scherzo from Symphony 2, Vierne; Allegro from Concerto 10, Handel; Sonata 1, Hindemith; Prelude and Fugue in B, Dupré.

Bernard Piche, Three Rivers, Quebec — City Hall, Portland, ME Aug. 3: Prelude and Fugue in A minor, Bach; Three Chorals, Franck.

Robert A. Arnold, Reading, PA — Villa Manin, Pessariano, Italy July 19: 8 Little Preludes and Fugues, Bach; Concerto 1, Handel; Trumpet Tune and Air, Purcell; Flute Solo ad Gavotte, Arne; Sonata in D, Scarlatti; Psalm 20, Marcello, Aug 1: Prelude and Fugue in E-flat, Toccata and Fugue in D minor, Bach; Concerto 5, Handel; Adagio in G minor, Albinoni; Prelude in A minor, Marcello; Fugue on the Kyrie, Couperin; Final from Symphony 1, Vierne, Aug. 3: Recitative and Finale from Concerto 1, Handel; Prelude and Fugue in C, Bach; Psalm 19, Marcello; A Trumpet Minuet, Hollins; Chorale in A minor, Franck.

Feliks Raczowski, Warsaw, Poland — St. Margaret's, Westminster, London, England Aug. 21: Offertoire from Parish Mass, Couperin; Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in F minor BWV 534, Bach; Ricercare, Leopoldita; Prelude, Podbielski; Canzona, Robaczewski; Fantasia, Freyer; Finale from Symphony 1 opus 45, Nowowiejski; Variations on a Polish Folk Song, Surzynski.

Alexander Anderson, Winter Park, FL — St. Margaret's, Westminster, London, England Aug. 7: Pange Lingua, de Grigny; Valet will ich dir geben BWV 736, Schmücke dich BWV 654, Prelude and Fugue in E minor BWV 548, Bach; Threnos-In Time of War, Hamilton; Schmücke dich, Brahms; Fantasia on Hallelujah Gott zu Loben opus 52-3, Reger.

Martin Neary, London, England — St. Margaret's, Westminster, London Aug. 14: Sonata in G, Elgar; Concerto in E-flat, Anon.-Neary; Dies Resurrectionis, McCabe; Passacaglia and Fugue in C minor BWV 582, Bach.

Jane Parker-Smith, London, England — St. Margaret's, Westminster, London Aug. 28: Komm Heiliger Geist BWV 651, Jesus Christus unser Heiland BWV 688, Bach; Prelude and Fugue on ALAIN, Duruffé; Pastorale, Fricker; Te Deum, Demessieux; Sonata on the 94th Psalm, Reubke.

John Clough — Queens College, Cambridge, England July 26: Fuga en Sol Menor, Oxingas; Trio Sonata 2 BWV 526, Bach; Psalm Prelude II-1 on Out of the Deep, Howells; Impromptu, Vierne; Phantasy and Fugue on Wacht auf, Reger.

Roger Parkes — Corpus Christi College, Cambridge, England July 27: Toccata and Fugue in D minor BWV 565, Variations on Sei gegrüßet BWV, Bach; Partita, Mathias; Carillon-Sortie, Mulet.

William Dan Hardin, Asheville, NC — First Baptist Church, Canton, NC Aug 22: Voluntary in D minor, Stanley; Before Thy throne BWV 668, Toccata in F BWV 540, Bach; Beloved Jesus, 2 settings My heart is filled with longing, Brahms; Elevation from Hommage a Frescobaldi, Langlais; Finale from Symphony 1, Vierne.

Joel H. Kuznik, Fort Wayne, IN — Concordia Lutheran College, Ann Arbor, MI Aug. 17: Chaconne in G minor, L. Couperin; Concerto in G, Handel; Two Noels, Daquin; Partita on Our Father Thou in heaven above, Bender; Song of Peace, Langlais; 3 Works for Flute Clock, Haydn; The Emperor's Fanfare, Soler-Biggs; Fantasia and Fugue in G minor, Bach.

Kenneth Ahrens, Monterey, CA — Emile Norman-Brooks Clement Studio, Big Sur, CA July 26; all-Bach: Fantasia on Komm Heiliger Geist BWV 651, 3 Duets from Clavierübung III BWV 802-804, Concerto in A minor after Vivaldi BWV 593, Pastorale in F BWV 590, Prelude and Fugue in B minor BWV 544.

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Organ Recitals

Barbara J. Owen, Pigeon Cove, MA — First Parish Church Unitarian, Northfield, MA Aug 17: Offertorio and Pastorale, Zipoli; A Fancy, Tomkins; Voluntary in G, Purcell; Nu zijt Welkecome, Post; Pastorale on The Morning Star, Pinkham; Partita on Vor Herres Jesu Mindefest, Vidern.

Carrol Hassman, Newton Highlands, MA — Grace United Methodist, Keene, NH Aug 16; all-Bach: Nun komm der Heiden Heiland BWV 599, Vater unser BWV 683, 762, Wer nur den lieben Gott BWV 690, 642, Prelude and Fugue in D BWV 532, In dir ist Freude BWV 615, An Wasserflüssen Babylon BWV 653b, Ein feste Burg BWV 720, Prelude and Fugue in G BWV 541.

Calvin Hampton, New York, NY — United Church of Christ, Keene, NH Aug 16: Six Pièces d'Orgue, opus 16, Frank.

David W. Perkins, Rutland, VT — St. James Episcopal, Keene, NH Aug 17: Fantasia and Fugue in C minor, Sonata 1 first movement, Ich ruf zu dir, Bach; Sonata 6 first movement, Mendelssohn; Prelude on Non nobis Domine, Sowerby; Even Song, LaMontaine.

Donald R. M. Paterson, Ithaca, NY — Mount Hermon School, Northfield, MA Aug 17: Plein jeu from Suite du premier ton, Guilain; Tierce en taille du premier ton, Gigalet; Basse de trompette from Premier livre d'Orgue, Marchand; Partita on Christus der ist mein Leben, Pachelbel; Chaconne in E minor, Buxtehude; Concerto in A minor after Vivaldi BWV 593, Toccata and Fugue in F BWV 540, Bach; Canon in B opus 56-6, Schumann; Prelude and Fugue on O Traurigkeit, Brahms; Sonata 3, Mendelssohn.

Vernon de Tar, New York, NY — U. of Southern Mississippi, Hattiesburg, MS July 14: Prelude and Fugue in E minor, Buxtehude; Ricercare in the First Tone, Palestrina; Voluntary 1 in D, Boyce; Sonata 3 BWV 527, Prelude and Fugue in G BWV 541, Bach; Dialogue on the Grands Jeux from Kyrie of Organ Mass, de Grigny; Fantaisie in A, Franck; A Tryptich of Fugues, Near.

Wallace M. Coursen Jr., Glen Ridge, NJ — St. Paul's Chapel, New York City Aug 4: Partita on Verleih uns Frieden, Ahrens; O Lamm Gottes, Prelude and Fugue in C (9/8), Bach, Aug. 11: Prelude and Fugue in B minor, Wir glauben all, Ach bleib bei uns, Wo soll ich fliehen hin, Fugue in G minor (Little), Bach, Aug. 18: Sonata 1 in B minor, Es ist ein Ros, O Traurigkeit, Prelude and Fugue on Christ lag in Todesbanden, Schroeder, Aug. 25: Gregorianische Miniaturen, Schroeder; Sonata 2, Hindemith; Introduction and Toccata in G, Walond.

John Fay, Portland, ME — City Hall, Portland July 16: Chaconne, Couperin; Sonatina on God's time is best, Prelude and Fugue in E minor, Bach; Rondo from Flute Concerto, Rinck; Sketch in D-flat, Schumann; Toccata, Monnikendam; Chanson, Barnes; Prelude on BACH, Biggs; Dreams, McAmis; Choral in A minor, Franck, Aug. 6 Children's Concert: Trumpet Tune and Air, Purcell; Jesu joy of man's desiring, Bach; 3 settings from The Musical Clocks, Haydn; Rustic March, Boex; Prayer from Hansel and Gretel, Humperdinck; The Squirrel, Weaver; The Little Red Lark, Clokey; Children's March on Familiar Tunes, Goldman.

Karel Paukert, Evanston, IL — St. Francis Seminary, Milwaukee, WI Aug. 10: Echo, Scronx; Ach bleib bei uns, Kommst du nun, Toccata, Adagio and Fugue in C, Bach; Prelude and Fugue on BACH, Liszt; Partita on Veni Creator, Verschrægen; Moto Ostinato, Eben; Dieu parmi nous, Messiaen; Improvisation, Paukert.

Malcolm Cass, South Portland, ME — City Hall, Portland, ME July 30: Overture to the Occasional Oratorio, Handel; Aria in D, Galuppi; Prelude and Fugue in B minor, Bach; Pastorale and Aviary, Roberts; Sonata 1, Hindemith; Nocturne, Grieg; Te Deum, Langlais; Song of the Basket Weaver, Russell; Prelude and Fugue on ALAIN, Duruflé.

Lee Erwin — City Hall, Portland, ME Aug. 10: Selections from four current Broadway musicals; Selections from four Hollywood movies; Selections from Promises, Promises, Bacharach; Four current songs; Selection from Show Boat, Kern; Music of the Carpenters; Selections from a new recording — Lee Erwin plays Ben Hall's Little Mother Wurllitzer; Under Paris Skies; Remember; Sleepy Time Gal; When Day Is Done; Someone to Watch Over Me; One Alone.

Lewis Bruri, Bethesda, MD — City Hall, Portland, ME Aug. 13: Now thank we all our God; Bach-Fox; O God be merciful; Prelude and Fugue in A minor, Bach; Symphony 6 Widor; Choral in B minor, Franck; Sarabande for a Day of Solemnity, Passepied for a Joyous Festival, Toccata Festiva, Purvis.

Douglas Rafter, Portland, ME — City Hall, Portland Aug. 17: Toccata in F, Widor, Menuet from Concerto in B-flat opus 7, Handel; Tuba Tune in D, Lang; Two Transcriptions, Aria and Bouree, Bach; Pasacaglia, Young; The Bells of Berghall Church, Finlandia, Sibelius; Caprice, Sturges; Evensong, Martin; Will-o'-the-Wisp, Nevin; Romance sans Paroles, Bonnet; Hymn of Glory, Yon.

George Faxon, Boston, MA — City Hall, Portland, ME Aug. 20: March from the Ariane Symphony, Guilant; O Lord have mercy, Rejoice Christians, Bach; Cantilena-Sonata for flute and organ, Poulenc; Introduction, Allegro and Finale, from Sonata on the 94th Psalm, Reubke; The Hedding Suite for flute and organ, Titcomb; Introduction, Prelude and Choral on Alles was du bist, Kern-Nalle; Rhumba, Elmore. Assisted by Frances Snow Drinker, flutist.

Richard McPherson, Southfield, MI — St. Andrew's Episcopal, Ann Arbor, MI June 9: Partita on Wachtel auf, Distler; Schmücke dich BWV 654, Toccata and Fugue in F BWV 540, Bach.

Anita Eggert Werling, Ann Arbor, MI — Andrew's Episcopal, Ann Arbor June 16: Prière, Jeux de rythmes, Variations sur un Noël Angevin, Litaize; Prélude et Fugue sur le nom d'Alain, Duruflé.

David S. Bowman, Detroit, MI — First Baptist, Ann Arbor, MI June 23: Toccata, Near; Prelude on Placare, Verschrægen; Impromptu, Vierne; Prelude and Fugue in G BWV 550, Bach.

Murray Somerville, New York, NY — University of Nebraska, Lincoln June 16: Prelude and Fugue in F-sharp minor, Buxtehude; Scherzo, Gigout; Ecce tempus idoneum, Tallis; Pacan, Leighton; Sonata on the 94th Psalm, Reubke, Aug. 11: Etude Symphonique, Bossi; Tierce en taille, Récit de chromhorne, Dialogue sur les grands jeux from Parish Mass, Couperin; Prelude, Scherzo and Passacaglia opus 41, Leighton; Prelude and Fugue in G minor BWV 535, Bach; Fantasy on Halleluja Gott zu loben, Reger.

Charlie Davis, Galveston, TX — student of Charles Brown, North Texas State U., Denton Aug. 6: Introduction and Passacaglia in D minor, Reger; Messe pour les convents (5 pieces), Couperin; Toccata and Fugue in F BWV 540, Bach; Partita on Wachtel auf, Distler; Ecce lignum crucis, Heifler; Variations on America, Ives.

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Organ Recitals

Robert McDonald, New York, NY — New York Cultural Center, New York City June 20; all-Bach: Fantasia and Fugue in G minor, 2 settings Herr Jesu Christ dich zu uns wend, Prelude and Fugue in E minor (wedg), Wer nur den lieben Gott BWV 690, 642, Gelobet seist du, Passacaglia and Fugue in C minor. The Riverside Church, New York City July 20: 3 Passacaglias by Near, Raison and Bach; Symphony 6, Widor.

John Obetz, Independence, MO — Emmauskirche, Frankfurt a/M-Eschersheim, West Germany July 3 and Marienkirche, Gelnhausen, West Germany July 4: Praeludium in D, Pachelbel; Maria zart, Schlick; Prelude and Fugue in E-flat, Christ lag in Todesbanden, Bach; Voluntary on Old 100th, Obetz; Chromatic Study on BACH, Piston; Prelude and Fugue on BACH, Liszt.

Stephen Schaeffer, Cincinnati, OH — Westminster Presbyterian, Akron, OH June 9 and College Conservatory of Music, Cincinnati June 22: Prelude and Fugue in E minor, Bruhns; 2 settings Jesus Christus unser Heiland BWV 688, 665, Toccata and Fugue in F BWV 540, Bach; Pastorale, Ducasse; Deuxième Fantaisie, Alain; Allegro from Symphony 6, Widor. Christ Church, Cincinnati July 18: same Bach.

David Worth, Wellesly Hills, MA — City Hall, Portland, ME July 27: Concerto 2 in B-flat, Handel; Two Psalm Paraphrases, Marcell; Prelude and Fugue in G, Bach; Sketch in D-flat, Canons in B and B minor, Schumann; Introduction and Allegro on the 94th Psalm, Reubke; Improvisation 7, Saint-Saëns; Messe Basse, Vierne.

Gordon Zeller, Salem, OR — Cathedral of St. John the Evangelist, Spokane, WA Aug 7: Acclamations, Pasticcio, Langlais; Prelude and Fugue in G, Herr Jesu Christ dich zu uns wend, Concerto in C, Bach; Schöner Herr Jesu, Schroeder; Prelude and Fugue in E minor, Bruhns; Brother James's Air, Wright; Tu es Petra, Mulet; The Majesty of Christ, Messiaen; Carillon de Westminster, Vierne.

Richard J. Unwin, Monrovia, CA — Cathedral of St. John the Evangelist, Spokane, WA Aug. 14: Dialogue sur les grands jeux, Clérambault; Cortege and Litany, Dupré; Suite for a Musical Clock, Handel; Prelude and Fugue in B minor, Bach; Pièce Héroïque, Franck; Le banquet celeste, Messiaen; Tu es Petra, Mulet.

Eugene W. Hancock, New York, NY — Cathedral of St. John the Divine, New York City Aug. 1: Passacaglia in E minor, Bingham; Organ Solo from the Festive Mass, Janacek; Prelude-Bachinegras, Clark; The Burning Bush, Berlinski.

Larry King, New York, NY — Trinity Church, New York City Sept. 23: Prelude and Fugue in C minor BWV 546, Bach; Prelude on iam sol recedit igneus, Simonds; A Fogal Piece for Organ, Mader; Homage to Perotin, Roberts. Sept. 30: Trio Sonata in E minor BWV 528, Bach; Suite Gothique, Boellman.

David J. Hurd Jr., New York, NY — Trinity Church, New York City Sept. 2: Toccata in D minor, Chaconne in D minor, Buxtehude; Prélude, Adagio et Choral Varié sur Veni Creator, Duruffé.

Richard M. Coffey, New York, NY — Trinity Church, New York City Sept. 9: Litanies, Le jardin suspendu, Alain; Variations on Weinen Klagen, Liszt.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Sept. 10: Fanfare, Jackson; Voluntary in A minor, Stanley; Benedictus, Reger; Toccata and Fugue in F, Bach.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Douglas Ian Duncan, San Diego, CA — Spreckels Pavilion, Balboa Park, San Diego July 19: 2 Trumpet Tunes and Air, Purcell; Fantasy in A minor, Fantasy in C, Prelude in G, Bach; Choral Song, Wesley; Vision, Rheinberger; Song of the Basket Weaver, Russell; Noel Provençal, Bedell; Aria and Toccata, Biggs. July 26: Balletto del Granduca, Sweelinck; Jesu joy of man's desiring, Bach; Sonata 5 in C minor, Guilmant; In Memoriam, Peeters; 6 Preludes of Praise, Dressler. Aug. 2: Concerto B, Corelli; Sarabande from English Suite 2, Little Fugue in G, Bach; Prelude, Air and Gavotte, Wesley; Noel Ecossais, Guilmant; 5 Improvisations on Negro Spirituals, V. C. Thomas.

Henry W. Tysinger III, Ann Arbor, MI — St. Andrew's Episcopal, Ann Arbor June 30: Prelude and Fugue in G minor, Buxtehude; 3 Fantasies for Organ, Krenner; 4 settings O Lamm Gottes unschuldig, by Scheidt, Bach and Micheelsen.

Gale Kramer, Ann Arbor, MI — First Baptist, Ann Arbor July 7: Prelude and Fugue in A BWV 536, Bach; Concerto 2 in B-flat, Handel-Dupré; 3 Verses from the Magnificat opus 18, Dupré; Prelude and Fugue in E-flat opus 99, Saint-Saëns.

Lyle W. Hecklinger, Toledo, OH — St. Andrew's Episcopal, Ann Arbor MI July 14: Prelude and Fugue in D, C.P.E. Bach; Prelude and Fugue in F opus 7-2, Prelude and Fugue in G opus 7-3, Dupré.

Donald Williams, Ann Arbor, MI — First Baptist, Ann Arbor July 21: Chaconne in G, L. Couperin; Postlude pour l'Office de Complies, Alain; Symphony 6, Widor. Also motet Jubilate Deo, Campra; and Chants Populaires Hébraïques, Milhaud; with Donald Gullidge, tenor.

Carlene Neihart, Kansas City, MO — Central United Methodist, Kansas City July 20: Prelude and Fugue in C, Böhm; Aria con Variazione, Martini; A mighty fortress, Have mercy on me O God, Toccata in F, Bach; Water Nymphs, Vierne; Incantation for a Holy Day, Langlais; Improvisation, Saint-Saëns; Introduction and Fugue on Ad nos, Liszt. First United Methodist, Tulsa, OK Aug. 12: same Martini, Bach, Langlais, Vierne and Liszt; Prelude in D minor, Pachelbel; Rejoice beloved Christians, God our Father abide with us, Adorn Thyself dear soul, Bach; Epilogue for Pedals Only, Langlais; Melodia, Reger.

Richard M. Timmins, Lafayette, CA — First Congregational, Santa Cruz, CA Aug. 22: Toccata from Suite Gothique, Boellmann; Tidings of Joy, Bach; Requiescat in pace, Sowerby; Chant seraphique, Guilmant; The Ten Holy Commandments, Weinberger; Praise be to the living God, Freed; The 94th Psalm, Reubke; Peace Carol, Timmins; settings on The church's one foundation, Wesley and Timmins.

Harry McMurray, S.J., New Orleans, LA — student of Charles Brown, North Texas State U., Denton Aug. 9: Toccata, Villancico y Fuga, Ginastera; 3 settings from Suite du deuxième ton, Clérambault; Concertino for Positiv, Ahrens; Kyrie Gott Vater BWV 669, Christe aller Welt Trost BWV 670, Kyrie Gott Heiliger Geist BWV 671, Passacaglia in C minor BWV 582, Bach.

Sue Fortney, Viroqua, Wis. — Christ United Methodist, Rochester, Minn. Aug. 31: Toccata and Fugue in D minor, Trio Sonata 2, Bach; Les cloches de Perros Gu'rec, Prelude and Fugue in G minor, Dupré.

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A Survey of Organ Literature & Editions: Spain & Portugal

By Marilou Kratzenstein

The following short studies were written in the hope of stimulating fellow organists to explore more deeply the vast treasure-house of organ literature which is broadening every day. So often we get into the comfortable rut of repeating well-known German and French compositions, plus a few English and American ones, that we forget that other countries also made contributions. Italy, for instance, was for decades the most admired center of organ playing in the world. Yet how often do we think to play organ compositions by the old Venetian masters or by Frescobaldi? Other countries, too, have much to offer if we take time to do a little investigating. And even in Germany and France, the two countries offering the largest amount of organ music, there are old pieces being uncovered each year. There are also new, interesting works which have not yet received much attention outside of their own countries.

Since a list of names and works does not have much meaning by itself, I have tried to give a short historical outline of organ composition in each of those European countries which has had a tradition of organ playing. Also included are some remarks about the organs of each country, since one can understand a given piece much better if he knows what kind of instruments existed when the piece was written. Obviously, the amount of material that can be presented in outlines of this sort can serve only as mere points of departure for more serious study. Still, if these sketches acquaint some musicians with music which they did not know existed, and if they remind more experienced musicians of works and composers which they have been neglecting, then these studies will have served their purpose.

ORGAN MUSIC BEFORE 1500

There is virtually no organ piece written before the 16th century that one would consider playing in a public recital or in a church service today. Organ music was in a very primitive state at that time, and one need not feel apologetic about admitting this. Instrumental music as a whole seldom reached an artistic level commensurate with that of vocal music until the Baroque era. Still, since it will help us to appreciate the great advances that were made in the 16th and 17th centuries, we will begin by reminding ourselves about the state of organ playing prior to 1500.

The oldest surviving source of organ music is the *Robertsbridge Codex* dating from c. 1325. The six organ pieces in this manuscript are not original compositions for organ, but transcriptions of previously existing compositions. Three of these were taken from the dance repertory and are estampies; the other three are motet transcriptions. We know that organ music during the Middle Ages did not exist as an independent form of expression. It lived only in connection with the older, more established forms of vocal and dance music. Thus the transcriptions in the *Robertsbridge Codex* can, in this sense, be taken as typical examples of early organ music.

An Italian manuscript, the *Codex Faenza*, is the next earliest known source. Although compiled between 1470 and 1475, it holds music believed to date from the 14th century.¹ It contains organ versets for liturgical use

and transcriptions of vocal compositions. The versets, which include a complete *Kyrie*, constitute the earliest liturgical organ pieces of which we have record. They were intended to be performed in alternation with sung parts of the mass. As such, they represent the earliest documented evidence of the *alternatim* practice which prevailed for centuries and which was responsible for a sizable body of organ composition.

Other organ pieces (liturgical music and transcriptions of vocal pieces) have been preserved in several fragments of German origin dating from the first half of the 15th century. Like the *Robertsbridge Codex* and the *Codex Faenza*, the music in the German sources was still bound to the forms of the vocal idiom. It had been altered and embellished to fit the keyboard instrument, but it was not yet independent keyboard music.

Five *preambulae* preserved in the *Ileborgh Tablature* (1448), from Stendal in middle Germany, are the earliest keyboard pieces not based on a previously existing model and not using a pre-existent *cantus firmus*. These *preambulae* are free-composed. The manuscript contains, in addition, three song transcriptions. Also significant in this tablature is an indication specifying the use of the pedal. It is the earliest preserved notice of this kind. As far as is known, Germany was the only country in which the pedal was used at such an early date.

That Germany was a leader in the field of organ playing is further attested by the fact that the next two sources, the major organ tablatures of the century, both came from Germany. They are the *Fundamentum organisandi* (1452) of Conrad Paumann and the *Buxheimer Orgelbuch*. The *Fundamentum organisandi* was a manual of organ composition written by Paumann for his students. It provided musical examples for the art of "organizare" — composing a lively descant to a slowly moving tenor which could itself be occasionally embellished. In compositions of this type the tenor would be taken from a pre-existent melody, but the upper voice would be free-composed. A number of compositions followed the pedagogical examples, most of them composed by the author himself. Only one of these confines itself to the techniques set forth in the instructive examples. In the others, the strong opposition between sustained tenor and rapidly moving descant has been replaced by a more uniform movement throughout. Among the compositions included at the end of the *Fundamentum* are three *preambulae* (original compositions for organ or other keyboard instrument).

Opposing the art of "organizare" was the more common practice of "intabulare." This consisted of altering a pre-existent piece to meet the technical demands of the keyboard and then adding "coloration," a kind of elaboration or embellishment consisting of repeated, more or less stereotyped, figures. Keyboard pieces so composed were called

Ex. 1. Cabezón, *Pange lingua*, m. 23-27.

Ex. 2. Cabezón, *Diferencias Cavallero*, Var. 1, m. 1-4; Var. 2, m. 17-18.

"intabulations." They constituted the major portion of all music played on the organ during this early period. The *Buxheimer Orgelbuch* (c. 1470), the most comprehensive source of 15th-century German organ music, encompassing more than 250 compositions, contained far more intabulations than anything else. It did have, however, a number of *preambulae* which were completely free of vocal antecedents. A notice at the beginning of the *Buxheimer Orgelbuch* indicates the use of the pedal — another witness to pedal playing in Germany at a time when it was probably still unknown, or at least ignored, in other countries.

Although the largest number of manuscripts containing organ music written before 1500 came from Germany, by the 16th century organ tablatures began to appear with greater frequency throughout other parts of Europe as well. Spain and Italy, in particular, joined Germany in producing organ compositions which exhibited a high level of craftsmanship. Advances were also made in France, in England, in Poland, and in other countries. Before moving on to a discussion of organ playing in these countries, we should first define one term which appears again and again — "tablature." This word was used for any system of instrumental notation which indicated by numerals, letters, or other signs the string, fret, organ key, etc., which was to be touched. The system of notation differed according to the instrument for which it was intended. In addition, tablatures for a specific instrument varied from country to country. In Germany, organ tablatures of the 15th and most of the 16th centuries used mensural notation, usually on a staff of seven lines, to indicate the notes of the top voice, while letters indicated the notes of the lower voice or voices. In Spain, a finger-placement system was employed to indicate all the parts, not just the lower ones. In Italy and France, a mensural system was generally employed throughout.

SPAIN

A respected tradition of organ playing existed in Spain from the Middle Ages, long before the first Spanish tablatures were written. Names of several 13th, 14th and 15th-century organists, famous in their day, have been found. Many Netherlands, German, Italian, and French organists were also active in Spain. In the 16th century, organists from the Netherlands were employed in particularly large numbers due to the presence of a Netherlandish chapel attached to the Castilian royal court. An exceptionally high standard of organ playing prevailed in the 16th century, and the "Golden Age" of Spain produced organ music of an eloquence and nobility that has not again been equalled in the history of that nation.

Instrumental music in Spain had already acceded to a state of dominance

in the 16th century, a unique phenomenon for that time. In other countries instrumental music still occupied a secondary position, while choral polyphony reigned supreme. In Spain, the favorite performing media were the solo instruments: the *vihuela*, a guitar-like lute, and the *tecla*, or keyboard, instruments. The *vihuela* was especially popular in court circles, and the ability to play this instrument well was a necessary accompaniment of the well-educated person. The keyboard instruments, the *monachordio*, or clavichord, and the organ, were likewise much admired. Unfortunately, only a fraction of the organ music of the 16th century has been noted and, of that fraction, a good portion has been lost. According to the theorist Bermudo, the fact that so little organ music has been preserved was partly due to the desire of Spanish organists to keep their works for their own use, a practice which Bermudo deplored. No doubt the fact that organ playing was largely improvisatory would also explain the paucity of published collections. Most of the pieces that have come down to us have been preserved in pedagogical works. The first of such works to appear was the *Declaración de Instrumentos musicales*, 1555, (Treatise on Musical Instruments) of Juan Bermudo (c. 1510-1565?). It was followed in 1565 by the *Libro llamado Arte de tañer fantasía así para tecla como para vihuela . . .* (Book of the Art of Playing the Frantasia on the Keyboard as Well as on the Vihuela) of Tomás de Santa María (born c. 1510-20; died 1570). To illustrate the text, both treatises contain pieces for keyboard instruments and *vihuela* composed by the authors and their contemporaries.

Overshadowing both of these was the *Obras de Musica para tecla, arpa y vihuela* (Musical Works for Keyboard, Harp, and Vihuela) of Antonio de Cabezón (c. 1510-1566), a truly monumental work. Written between 1540 and 1550, although published posthumously, this work contains a large number of liturgical compositions (hymn settings, *Kyries*, psalm versets, *Magnificat* versets). It also has a number of *lientos* (contrapuntal, ricercar-like compositions), *diferencias* (variations), and *glosas* (keyboard elaborations of vocal motets). According to Herrando de Cabezón, Antonio's son and the one who published the *Obras*, the pieces presented in this illustrious work represent the assignments that the master gave to his students. Thus this was also a pedagogical work, as were the books of Bermudo and Tomás de Santa María.

The verset on the *Pange lingua* shows the tranquillity of movement and the masterful handling of counterpoint which is typical of Cabezón's writing.

(Example 1)

The edition from which this excerpt was taken is scored for manuals and pedal, although it is extremely doubtful that the pedal was originally employed for this composition. Since so many editions of Spanish music are arranged in this fashion, the performer should do one of two things: he should couple the manual to the pedal and play the notes as they appear on the page, but without independent pedal stops, or he should take with the left hand the parts that the modern edition has assigned to the pedal.

One other source of organ music has been preserved from this period: the *Libro de Cifra Nueva para tecla, harpa y vihuela*, 1557 (Book of New Notation for Keyboard, Harp, and Vihuela), compiled by Venegas de Henestrosa. Included in it are works by Francisco Perez Palero, Pedro Vila, Pedro de Soto, A. de Cabezón (40 pieces), Sister Gracia Baptista, and Julius de Modena (G. Segni).

To form an accurate picture of 16th-century organ music in Spain, it is important that one not confuse it with later developments in that country.

Mrs. Kratzenstein is a graduate of Calvin College and Ohio State University. She has also studied with Andre Marchal as a Fulbright grantee. The present article is the first in a series of surveys which will appear from time to time.

There was nothing fiery or dramatic about Spanish organ playing in the 16th century. The core of Spanish organ literature in the Renaissance era was liturgical music. As illustrated in the preceding Cabezón example, these liturgical pieces were written in a clear, straight-forward polyphonic style without improvisational passagework or elaborate ornamentation of an individual line. These works were very reserved and serious, even austere. If one compares the liturgical music of Spain with liturgical music written by Italian organ masters of the same period (Girolamo Cavazzoni, etc.), the conservative nature of Spanish liturgical organ music becomes all the more apparent. Such sobriety is at least partly explained by the spirit of Spanish mysticism which pervaded all areas of Spanish culture.

Although liturgical pieces formed the single largest category within the realm of Spanish organ practice during the Renaissance, there were also pieces of secular inspiration. Some of these contained arpeggiated chords and figurations more suited to the other solo instruments than to the organ. Within this area, the most notable examples are the *diferencias*, or variations. These hold considerable historical significance. The earliest known appearance of the variations form was in lute and keyboard tablatures compiled in Spain in the mid-16th century — in the lute tablature of Narvaez (1538) and in the *Libro de cifra nueva . . .* (1557) of Venegas de Henestrosa. This form was handled with such a high degree of skill by the 16th-century Spaniards, especially by Cabezón, that we are safe in assuming that the variations form did not originate with these men. It must have gone through a previous period of development about which we know nothing. The *Diferencias Cavallero* of Cabezón is one of the most famous examples of this form.

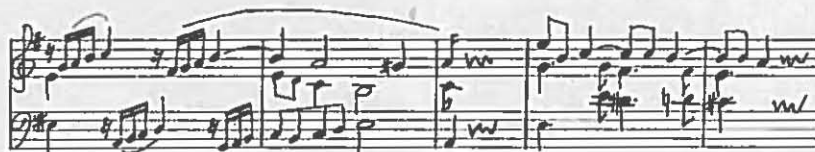
(Example 2)

From the Spanish school, the variations form entered into the practice of the Sweelinck-North German school, and into other schools, and became one of the most important keyboard forms of the Baroque.

Another fact worthy of note in the old Spanish tablatures was the practice of including compositions for all solo instruments (*vihuela*, harp, and keyboard instruments) within the same collection. This indicates that a line had not yet been sharply drawn between literature for the various instruments. An interchange of performing media was presumably acceptable to some extent.

Before moving on to Spanish organ music of the early Baroque, we should consider briefly the organs which were used in the Renaissance. As a rule, Spanish Renaissance organs were quite small. Curiously, even in the large cathedrals, a number of small portatives placed in various positions about the church was preferred over one large, fully-developed instrument. Principals and mixtures were mild and delicate, as was the character of the entire instrument. Reeds were rare, even though Netherlandish builders are believed to have introduced these stops into Spain in the middle or latter part of the 16th century. The pedal, on those few organs which had a pedalboard, was generally limited to a small number of keys, or toe studs, corresponding to some or all of the notes of the lowest octave. It would appear that the pedal generally had no sliders, but was attached to one rank of pipes, such as the 16' principal. In contrast to this, organs built by foreigners sometimes possessed a number of pedal stops and a much greater stop variety throughout the entire instrument. The main organ at El Escorial, constructed c. 1579-1584 by Gillis Brebos, from Antwerp, is one such example. Instruments of this type remained exceptions, however, and their more progressive features were largely ignored by the conservative native builders. Spanish organ builders, while choosing to work within the framework of a small instru-

Ex. 5 Cabanilles, *Pasacalles* (Mode 3), m. 21-23, 25, 26.



ment, did apparently feel the need for providing organists with greater variety in registration, since, near the end of the 16th century, they began halving stops into bass and descant, with the division at *c'* and *c''*.

From the half century or more following the death of Cabezón (1566), only scant material has been found to indicate what path Spanish keyboard music took during the late Renaissance and the following transitional period. The couple of works which have survived (by Bernardo Clavijo de Castillo and Francisco Peraza) show that the conservative Renaissance counterpoint was giving way to a manner of writing in which suspensions and other dissonances played an important role. These dissonances were called *falsas*, the Spanish counterpart of the Italian *durezza e ligature*, a term more commonly known.

The first composer about whom we have more information and from whom more music has survived is Sebastian Aguilera de Heredia (born c. 1565). His preserved works consist of 13 *tientos* and some liturgical music. Four of his *tientos* were written to be performed on half stops, or divided stops. Such compositions were entitled *Medio registro* and featured a solo melody taken by one hand, with the other hand providing a chordal accompaniment. Peraza is known to have written this type of composition, too, and one assumes that other composers of the transitional period did the same. Among Heredia's other *tientos* (those for full register), some are noteworthy for the expressiveness of their dissonances, especially the suspensions. In fact, the element of dissonance was considered to be so important that Heredia used the term *falsas* as the title for some of his *tientos*.

Ex. 3. Heredia, *Tiento de 4º tono de falsas*.



Heredia's contemporary, Francisco Correa de Arauxo (born c. 1575; died 1663?), published in 1626 a work entitled *Libro de tientos y discursos de musica practica y theorica de organo intitulado Facultad Organica* (Book of Tientos and Practical and Theoretical Music Lectures for Organ, Entitled *Facultad Organica*). The majority of the works in this publication were *tientos*. This form now occupied the position which liturgical versets had taken during Cabezón's day: the *tiento* was the leading form for composers of the transitional and Early Baroque periods. In it, composers took more freedom than they usually allowed themselves when working with the traditional liturgical verset. To avoid conveying a false impression, however, it must be added that *tientos* and liturgical versets were not necessarily two mutually exclusive realms. *Tientos* were sometimes used for liturgical purposes.

Of the 62 *tientos* in Correa's book, 36 were written for *registro medio*, while the remaining 26 were intended to be played on full-length stops. Correa's style of writing was basically Baroque (especially in his creative handling of dissonance), although some Renaissance elements were still in evidence.

Ex. 4. Correa, *Tiento de 4º tono*, m. 29-32.



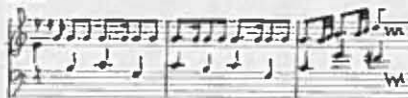
In the half century after Correa (in the period between Correa and Cabanilles) organ music appeared to flourish in Spain, although many details of its development are not clear. A number of works have survived from this period, but they are from composers about whose life we know little or nothing. Josép Ximenes (d. 1672) and Pablo Bruna (birth and death dates unknown) appear to have been leading personalities during this time. Both composers wrote *tientos*, liturgical versets, and other works. An interesting feature of the *tientos*, particularly those written for *registro medio*, is the formalistic handling of figuration. In some cases the use of sequences and the modulating repetition of larger phrases seem to have supplanted counterpoint as the underlying principle of construction.

In the works of Juan José Cabanilles (1644-1712) sequences and formalistic figuration became even more prominent as compositional principles.

(Example 5)

Also typical of Cabanilles' style was the employment of lively, often obvious, rhythmic patterns. The following excerpt, taken from the first section of the *Batalla imperial*, illustrates the point. The rhythmic intensity of this work is heightened by virtuoso passages which occur later in the composition.

Ex. 6. Cabanilles, *Batalla imperial*, m. 5-7.



Cabanilles was the finest composer of Spanish organ music after Cabezón, as well as the most prolific. *Tientos*, toccatas, liturgical pieces, and variations on Spanish dances are among his preserved works. A number of other organists were active during Cabanilles' lifetime, but none seems to have been able to equal him in originality. Nor did any of his students attain to the same level.

The instruments which existed in Cabanilles' day were quite different from the Renaissance type discussed earlier. The Spanish organ of the latter 17th century and 18th century was much larger. Reeds, which previously had been quite rare, were now the most prominent feature of the instrument. Both horizontal and vertical reeds were employed, and often half of the stops on an entire organ would be members of the reed family. The imposing ranks of trumpets and regals "en chamade" which graced the facade must have been a particular source of pride for the organist of that day. One wonders what kind of music was played on these stops. It is most unfortunate that so little information is available concerning performance practices in Spain. The relatively small amount of organ literature which has been preserved doesn't provide enough answers. One can only assume that a great deal of improvisation went on during this period, and that such improvisation need not necessarily have fully corresponded with the literature which was printed or preserved in manuscript.

Alongside the reeds which gave the organ its most brilliant sonorities, the Spanish organ of the 17th and 18th centuries possessed principals and flutes which continued to have the traditionally delicate voicing. This sharp contrast between reedwork and fluework was apparently consciously cultivated. Spain has often been called a land of stark contrasts, and certainly this characteristic is apparent in 17th and 18th-century organs.

There is still some mystery concerning the characteristics and use of the pedal on the classic Spanish instrument, but we feel safe in saying that the pedal division had not advanced much beyond its Renaissance form. There were generally only a few pedal keys, or toe studs (covering four to twelve notes), and these were often permanently connected with one or two ranks of pipes.

Two other features are worth noting. First, divided registers (bass and descant), introduced near the end of the 16th century, continued to be used on both small and large instruments. Second, a swell device was employed on some Spanish organs from the end of the 17th century. It became quite common during the 18th century. Often only one or two stops would be enclosed in the swell box, but by the latter part of the 18th century an entire division might be placed under expression.

Earlier, in connection with the music of Cabanilles, we noted that counterpoint no longer occupied as dominant a position as it had in the music of Cabezón. Now as we move further into the 18th century, we shall see that counterpoint virtually disappears. We don't know, of course, how organists improvised during liturgical services. Possibly they preserved some of the traditional, contrapuntal style. But in the published works dating from this period, it is obvious that Spanish keyboardists were welcoming with open arms the new, post-Baroque musical vocabulary, with its expressive melodies and lighter texture.

The dominant influence on Spanish organ music during the course of the 18th century was the Italian harpsichord school. More specifically, the most persuasive personality was the Italian harpsichordist, Domenico Scarlatti (1685-1757). A native of Naples, Scarlatti was employed at the Spanish court in Madrid from 1729 until his death in 1757. In other words, he spent half of his adult life in Spain. His style was thoroughly idiomatic to the harpsichord, although he did write a few pieces for organ—compositions calling for echo or dialogue effects between manuals. In addition to using all the keyboard techniques known to Italy, Scarlatti introduced the crossing of hands and other virtuoso elements which made him famous over much of the continent and in England. In some compositions he also adopted a mode of expression which was particularly Spanish in flavor. His harpsichord style, with its runs in 3rds and 6ths, its broken chords and other typical harpsichord figurations, was so wholeheartedly adopted in Spain that it eclipsed everything else in the realm of harpsichord and organ music.

The most famous of Scarlatti's students and followers was Padre Antonio Soler (1729-1783), who has left us six concerti for two keyboard instruments. Soler was basically a harpsichordist and only an organist in a very secondary way. This preference for the harpsichord was a phenomenon by no means limited to 18th-century Spain. In Italy, the country which exercised such a strong influence on Spanish keyboard music, the harpsichord had been preferred ever since Frescobaldi's day, and in the kingdom of Naples, even earlier than that. Also in 18th-century France, and in some other countries, the harpsichord was valued much above the organ. This was simply a characteristic of the age.

Soler's concerti are melodious and light-hearted. In Soler's day no one wanted to listen to learned counterpoint. One wanted to be amused, to be touched lightly, not to be moved deeply. Thus, considering the spirit of the time, Soler's concerti are quite successful. These works are generally well known in the United States, so no example will be quoted here.

In the 19th century, concurrent with the rising popularity of the piano,

(Continued, page 24)

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idiomatic organ music was increasingly neglected. Piano and harpsichord sonatas were played on the organ, along with dance movements and character pieces. Even versets and fugues, which earlier had been the exclusive property of the organist, were not so lacking in idiomatic features that they often carried the inscription, "for organ or piano."

In the present century, organ playing in Spain has remained at a generally low level. One sees a limited amount of new interest in organ building and hopefully, this will stimulate good organ composition. As yet, no contemporary Spanish organ composer has earned recognition outside of his own country.

As for organ building, the Romantic concept of organ construction entered Spain at a late date (close to 1900) and was then exaggerated out of all proportion. The Spanish instrument lost its national character and became a vague composite of elements taken from other countries, mainly from France and Germany. Later, after many organs had been destroyed during the years of the Civil War, a few organ builders began searching in the direction of a new organ type. This type was, essentially, a synthesis of traditional Spanish features with characteristics acquired from foreign countries. Unfortunately, other organ builders, and organists, too, have remained content with the old Romantic organ type. Their attitude toward organ building is typical of the general lack of interest in organs and organ playing which is prevalent in 20th-century Spain. One hates to end on a negative note, but to be accurate one has to report that there is very little interesting activity today in the field of Spanish organ literature and Spanish organ building.

EDITIONS

Since editions of Spanish music are generally not well-advertised in this country, it may be helpful to provide a brief list of the collected works of each Spanish composer. This list will include only the standard or preferred editions. It doesn't attempt to be complete.

Bermudo: Facsimile edition of the *Declaración de Instrumentos musicales* by Kastner in *Documenta musicologica*, XI, Kassel, Baerenreiter, 1957. *Oeuvres d'orgues de Juan Bermudo*, ed. Froidebise (*Orgue et Liturgie*, Bk. 47), Paris, Schola Cantorum, 1960.

Tomás de Santa María: *Oeuvres transcrites de l'Arte de tañer Fantasia*, ed. Froidebise (*Orgue et Liturgie*, Bk. 49), Paris, Schola Cantorum, 1961.

Cabezón: *Saemtliche Tientos und Fugen aus den 'Obras de Musica'*, ed. Kastner (*Alte Spanische und portugiesische Meister series*), Mainz, Schott S., 1958.

Orgelwerke, 2 vols., ed. Gay, Kassel, Baerenreiter. Nearly all of the works of Cabezón can be found in volumes III, IV, VII, VIII of *Hispaniae schola musica sacra*, ed. F. Pedrell, Barcelona, Juan Bta. Pujol/Leipzig, Breitkopf und Haertel, 1904-08, but this edition is full of errors.

Henestrosa: A complete edition of the *Libro de Cifra Nueva . . .*, edited by H. Anglés, can be found in *La Musica en la Corte de Carlos V*, 1944, 2/1965 (*Monumentos de la Musica Española*, II), Barcelona, Instituto Español de Musicología.

Correa de Arauxo: *Libro de Tientos . . .*, 2 vols., ed. S. Kastner, Barcelona, Instituto Español de Musicología, 1948/1952.

Cabanilles: *Musci organici Iohannis Cabanilles (1644-1712) opera omnia*, 4 vols., ed. H. Anglés, Barcelona, Publicaciones del Departamento de Música de la Biblioteca de Cataluña, 1927-1958. *Opera Selecta pro Organo*, 3 vols., ed Peeters/Tournemire, Brussels, Schott Frères, 1948.

Soler: *6 Conciertos para dos Instrumentos de Tecla*, ed. S. Kastner, Barcelona, Instituto Español de Musicología. 2 x 2 *Sonatas*, ed. Kastner, Mainz, Schott S., 1956.

In addition to editions of works by single composers, there are several general collections. Among the newer ones are the following:

Alte Spanische Orgelmusik, ed. C. Riess, Copenhagen, W. Hansen (currently out of print).

Altspanische Orgelmeister, ed. Kaller (*Liber Organi*, III), Mainz, Schott S. (contains works of Cabezón and Santa María).

Les anciens maîtres espagnols, ed. Piédlièvre, Paris, Schola Cantorum (works by Cabezón, Jimenez, Palero, Cabanilles, Oxinagos, Soler, etc.).

Orgelmusik des spanischen Barock, ed. Wily (*Liber Organi*, XI), Schott S. (works by Heredia, Elias, and anonymous composers).

Silva Ibérica, 2 vols., ed. M. S. Kastner, Schott S. (works by Spanish, Portuguese, and Italian composers, including among the Spanish: A. Mudarra, Cabezón, Yepes, L. Puxol, Fr. Bartolomeo de Olague, Freixanet, J. Lidon, B. Clavijo del Castillo, S. Aguilera de Heredia).

Spanish Organ Music, ed. E. White/H. W. Hawke, Indianapolis, Ernest White Editions (works of Aguilera de Fuenllana, A. de Valderravano, C. Morales, Cabezón, Correa de Arauxo).

Spanish Organ Masters after Antonio de Cabezón, ed. Apel (*Corpus of Early Keyboard Music*, XIV), Dallas, American Institute of Musicology (works by Aguilera de Heredia, Clavijo, Francisco Peraza, etc.).

There are also several older anthologies. These usually contain many editing errors. The standard ones, among the older anthologies, are:

Antología de organistas clásico españoles, 2 vols., ed. F. Pedrell, Barcelona, 1905/08 (reprinted and available through Associated Music Publishers).

Antología de organistas Clásico españoles, 2 vols., ed. Villalba Muñoz, Madrid, Alier, 1914.

Catàlech de la Biblioteca musical de la Disputació de Barcelona, 2 vols., ed. Pedrell, 1909.

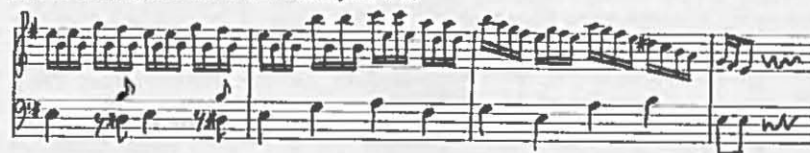
El Organista liturgical español, ed. Pedrell, Barcelona, 1905.

Hispaniae schola musica sacra, 8 vols., ed. Pedrell, Barcelona, Juan Bta. Pujol/Leipzig, Breitkopf & Haertel, 1894-1908.

PORTUGAL

Portuguese organ music can be treated, in this survey, only in the briefest of terms. At one time organ playing was certainly an important art in Portugal. Yet only a few manuscripts have survived from that country. Our knowledge of Portuguese organ music

Ex. 8. Seixas, *Tocatta in E minor*, m. 1-4.



is thus extremely limited. Much music is known to have been destroyed in the earthquake of 1775. Additional manuscripts have been lost at other times.

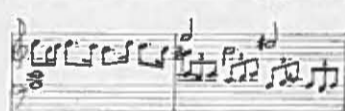
To characterize Portuguese organ literature in general, one can say that basically it moved parallel to Spanish organ music, an area which is certainly better known. Yet the organ music of the two countries is not identical. Just as the two languages, Spanish and Portuguese, are very closely related, yet distinct, so, too, the organ music of the two countries is related, but not absolutely identical.

According to Kastner, organ music was cultivated at least as early as the 15th century in Portugal, where the court, in particular, promoted organ playing.³ In the Renaissance era, the first significant Portuguese organ master was Antonio Carreira (born between 1520 and 1530; died between 1587 and 1597). His works are contrapuntal, often imitative, and use dissonances which are very interesting for that period. Carreira was organist at the royal chapel in Lisbon.

Also organist at the royal chapel was Padre Manoel Rodriguez Coelho (c. 1555-1635), generally considered to be the greatest of the early Portuguese organ composers. His *Flores de Musica para o instrumento de Tecla e Harpa* (*Musical Flowers for Keyboard Instrument and Harp*) was published in 1620. It has the distinction of being the first book of instrumental music printed in Portugal. The title is interesting because it is a typically Baroque appellation and one which indicates that the pieces collected therein are selections from the best that the composer had to offer. Or, more precisely, they are "the very best of the best." In other countries, some famous counterparts to this title are the *Fiori musicali* of Frescobaldi and the *Musicalischer BlumenStrauss* of J. C. F. Fischer.

Tentos (the Portuguese equivalent of the Spanish *tiento*), intabulations, and liturgical pieces are included in Coelho's *Flores de Musica*. From the artistic standpoint, the *tentos* are Coelho's most important works. In them, Early Baroque style traits (dissonances, restless rhythmic figures, etc.) often occupy a prominent place.

Ex. 7. Coelho: *Tento No. 9*, m. 115, 116.



A number of other Portuguese composers are represented in three manuscripts dating from the latter part of the 17th century: *Livro de obras de orgão juntas pello curiosidade do P. P. Fr. Roque da Cõeição*, 1695, (Oporto, Municipal Library, Ms. 1607); Ms. 964 of the Public Library in Braga; *Libro de cyfra adonde se contem varios Jogos de Versos e Obras e outras coriasidades de varios autores* (Oporto, Municipal Library, Ms. 1577). Since the contents of these manuscripts have not yet been published, the latter 17th century still forms a gap (one among many) in our knowledge of Portuguese organ music.

From the 18th century, one figure has become very famous—José Antonio Carlos de Seixas (1704-1742). A brilliant personality in his own day, he has continued to be best known of

the Portuguese keyboardists. Like his Spanish contemporaries, he was strongly influenced by the Italian harpsichord school, and especially by Domenico Scarlatti, whom he knew personally. Besides being a member of the Spanish court, Scarlatti had been employed by the Portuguese court in Lisbon (c. 1720-1729). There he was musical tutor to the Princess Maria Barbara. When she married the heir to the Spanish throne, Scarlatti accompanied her to Madrid and took up residence there.

Seixas' compositions, under the influence of the Scarlatti style, are very lively pieces, often fiery and dramatic. Without a doubt, they were intended primarily for the harpsichord. Still, they may sometimes have been played on the organ since Iberian musicians seemed to have no qualms about using the organ for the performance of harpsichord pieces.

(Example 8)

Other Portuguese composers of the 18th century could perhaps be discussed, but their compositions seem to be even more obviously idiomatic to the harpsichord. In fact, some of the keyboardists had already made the transition to a pianoforte style (João de Sousa Carvalho, for example), so that one can't seriously consider them in a survey of organ literature.

In the 19th and 20th centuries, Portugal has had no organ composition worthy of note.

EDITIONS

Carreira: *3 Fantasiën*, ed. Kastner, Hilversum, Harmonia-Uitgave, 1952.

Coelho: *Flores de musica*, 2 vols., ed. Kastner (*Portugaliae Musica*, I, III), Lisbon, 1959/61. *5 Tentos, extraiados das 'Flores de Musica'*, ed. Kastner, Mainz, Schott S., 1936. *4 Susanas*, ed. Kastner, Mainz, Schott S., 1955.

Seixas: A complete edition is being prepared by Kastner as part of the *Portugaliae Musica* series. 12 sonatas are in the collection, *Cravistas portugueses*, I, ed. Kastner, Mainz, Schott S., 1935. 13 other sonatas are in volume II of the same collection (1950).

There are not many general collections of Portuguese keyboard music available. The 2-volume *Cravistas portugueses*, listed above, contains, besides the works of Seixas, pieces by Coelho, Jacinto de Sousa Carvalho, de Araujo, and anonymous.

A few other works by Portuguese composers can be found in: *Silva Ibérica*, 2 vols., ed. Kastner, Mainz, Schott S.

NOTES

³See D. Plamenac, "Keyboard Music of the 14th Century in Codex Faenza 117," *JAMS* IV, 179.

⁴Kastner, "Foreword" to *Cravistas portugueses*.

MUSICAL SOURCES

Ex. 1. *Spanish Organ Music*, ed. White/Hawke, p. 22.

Ex. 2. *Historical Anthology of Music*, I, ed. Davison/Apel, Cambridge, Harvard University Press, p. 145.

Ex. 3. W. Apel, *Geschichte der Orgel- und Klaviermusik bis 1700*, Kassel, Baerenreiter-Verlag, p. 502.

Ex. 4. *Spanish Organ Music*, p. 36.

Ex. 5. *Johannis Cabanilles: Opera Selecta pro Organo*, ed. Peeters/Tournemire, p. 12.

Ex. 6. *Ibid.*, p. 17.

Ex. 7. *Apel Geschichte . . .*, p. 509.

Ex. 8. *Cravistas portugueses*, I, ed. Kastner, p. 36.

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"Hymn to Matter," a multi-media presentation based on the metaphysical prose-poetry of Pierre Teilhard de Chardin, will be performed in the U.S. and Canada in coming months. Performance of the work utilizes live organ and live electronic synthesizer in addition to taped synthesizer, projections and visual effects and live electric guitar. Don Muro, 19-year-old Freeport, Long Island university student who composed the work will perform the guitar and synthesizer parts and coordinate electronic apparatus in performances. The organ score will be performed by John Rose, organist of the Cathedral of the Sacred Heart, Newark, N.J., where "Hymn to Matter" was premiered in May. Performances are already scheduled at St. Patrick's Cathedral, New York City, this autumn and a national educator's convention in Philadelphia next spring. Muro (shown at left above) served as organist and choirmaster at the Cathedral of the Incarnation, Garden City, L.I., this summer, and he has composed extensively for the organ. He is also an entertainer well-known in Long Island for a show which has played to numerous school assemblies, conventions and meetings and which utilizes portable organ, electronic guitars, tapes and other electronic media. All performances of "Hymn to Matter" are being scheduled through Arts Image.

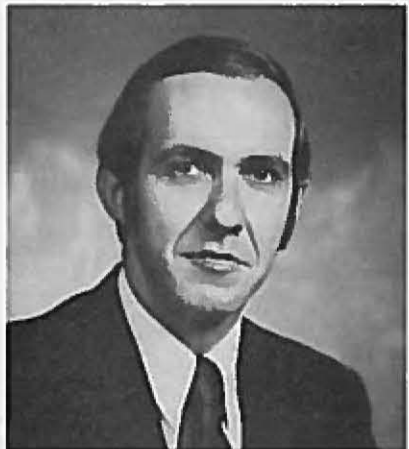
EMMANUEL EPISCOPAL CHURCH, Webster Groves, Mo., has commissioned Dr. Ronald Arnatt, director of music at Christ Church Cathedral, St. Louis, and associate professor of music at the U. of Missouri, to compose a new work for organ. The piece will be premiered by the composer at the 11:00 a.m. service on Oct. 24 at Emmanuel Church. Emmanuel Church choir will sing Dr. Arnatt's latest published anthem, "God Is Our Hope and Strength", at the service.

GEORGE WRIGHT, popular organist and currently musical director of ABC's television show, "General Hospital" will begin a concert tour for Conn Organ Corporation in the Hollywood Palladium, Hollywood, California on September 14. The tour includes 11 concerts throughout the country.

ST. PAUL'S CATHEDRAL CHOIR of Men and Boys, Buffalo, N.Y., made a trip to England during the past summer. The choir, under the direction of Frederick Burgomaster, sang programs featuring American composers in London, Cambridge, Ely, Bury St. Edmunds, Banbury, Bristol, and Canterbury.

AN ORGAN MASS HONORING MARCEL DUPRE was held at Old Christ Church, Savannah, Ga., on Sept. 5. During the service, directors of music, Conrad Morgan and Dale Fleck, performed parts of "Le Chemin de la Croix", opus 29, and the Magnificats from "Vêpres du Commun", opus 18.

THE DAVID HEWLETT SINGERS performed Brahms' *Alto Rhapsody*, the *Litanies a la Vierge Noire* by Poulenc, and *Cantata 78* by Bach at Trinity Church, Oak Bluffs, Mass., on Aug. 22 under Mr. Hewlett's direction.



Delbert Disselhorst has joined the Phyllis Stringham Concert Management. He is presently assistant professor of organ at the University of Iowa, Iowa City. Dr. Disselhorst holds both the bachelor and master's degrees from the U. of Illinois, and he earned his doctorate at the U. of Michigan. As the recipient of a Fulbright grant, he was a student with Helmut Walcha in 1962-64, and his teachers in the U.S. have been Russell Miles, Jerald Hamilton, Mildred Andrews, and Marilyn Mason. He has performed extensively throughout the U.S., Canada, and Germany.

HAROLD STOUT RETIRES AFTER 48-YEAR TENURE

Mr. Harold E. Stout has retired from the position of organist-choirmaster at the Church of Our Saviour, in Jenkintown, Pennsylvania. He was graduated from the Philadelphia Musical Academy in 1916, where he was a piano student of Constantine von Sternberg, who was a pupil of Franz Liszt. He studied organ under Mr. Wadlow of St. Mark's Church, Philadelphia. Prior to going to the Church of Our Saviour, Mr. Stout was the organist of St. Paul's Lutheran Church in Glenside, Pa. In March 1923, he began his duties at Our Saviour and soon after initiated a long-standing series of choral concerts involving the famous men and boys choir. Under Mr. Stout's direction, the choir sang the opening service of the sesqui-centennial celebration of the United States, which was held in Christ Church, Philadelphia. For many years, he was on the faculty of the Meadowbrook School for Boys. He received an A.B.A. degree from the University of Pennsylvania in 1957, and presented several organ recitals in the school's Irvine Auditorium.

PAUL KOCH, city organist at Carnegie Hall, Pittsburgh, Pa., has continued the series of programs in spite of the fact that Carnegie Hall has been closed during the past year for renovation. He gave 28 lectures or recitals throughout various Pittsburgh high schools. The plan was formulated whereby Mr. Koch visited a given high school class or group of classes (chorus, orchestra, music appreciation or similar) to present a lecture on the organ with demonstration of actual pipes and mechanism, and, on a following day, to present a recital of selected organ compositions with appropriate commentary, and even asking the students to stand closely around the organ console during some of the pieces. The plan has been very successful.

EDWARD TARR AND GEORGE KENT will tour the country during October and November, presenting concerts for baroque trumpet and organ. Included in the tour will be the U.S. premiere performance of *Der Atem* by Mauricio Kagel. Mr. Tarr will also tape two concerts for the CBC Radio, the first one of baroque works, and the other a recital of modern pieces. He will be the featured soloist with the CBC Chamber Symphony in a performance of Hummel's *Concerto in E* for trumpet, and also with the Los Angeles Chamber Orchestra in a program of baroque concerti. The concerts are listed in the calendar pages.

THE SINFONIA CONCERT MANAGEMENT of Atlanta, Ga., has announced the appointment of Thomas E. Griffin of Grand Rapids, Mich., to be the new assistant director of the management and also manager of the firm's subsidiary, Sinfonia Distributing of Grand Rapids. The Sinfonia Management specializes in young concert organists, and their subsidiary distributes stereo recordings of their featured artists.

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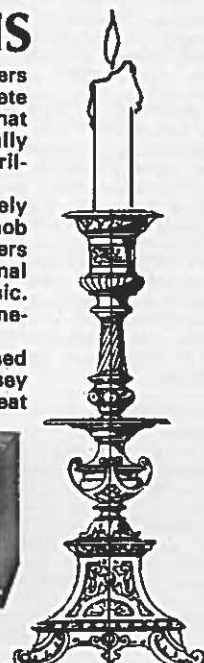
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