

THE DIAPASON

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

Sixty-Seventh Year, No. 1 — Whole No. 793

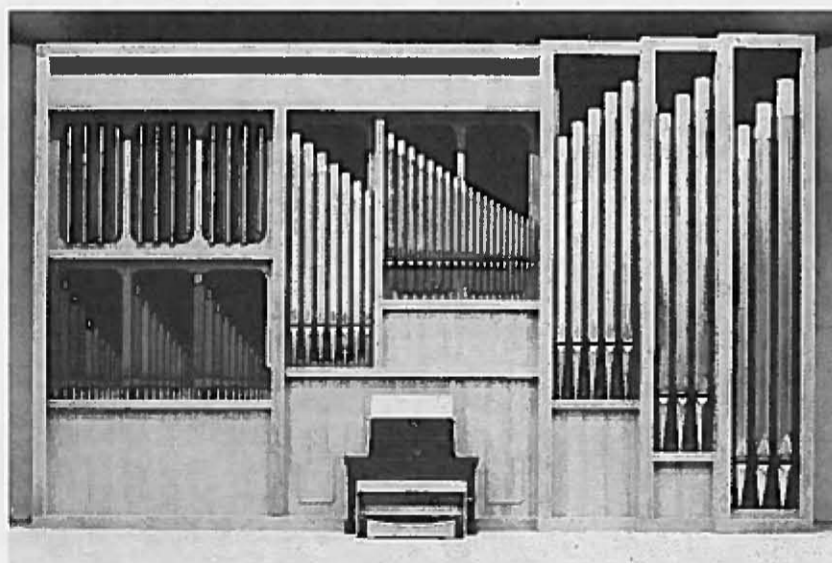
DECEMBER, 1975



The new Naack organ at Zion Episcopal Church, Rome, New York. (See page 8, col. 4)



The 1915 instrument at Notre Dame des Victoires Church, San Francisco, restored by Jack M. Bethards. (See page 7, col. 1)



Florida State University's new Holtkamp organ. (See page 8, col. 3)



Delmar Baptist Church, St. Louis, Missouri, the new organ by Robert L. Sipe. (See page 8, col. 4)



The organ at the Basilica of Quebec, Quebec City, Canada, recently rebuilt by Bernard Cavalier. (See page 14, col. 3)

Reviewed by Robert Schuneman

With the Christmas season coming upon us, last minute gifts will be on many musician's minds, what with all the rush of rehearsals and performances for the season without letup. For musical friends, recordings often supply the need for last minute ideas. This month's grab-bag of new recordings provides a variety of musical experiences and quality performances for those with tastes which run to organ and church music.

Start with an excellent choice for the Bicentennial year in the form of A Psalm of Joy (Moravian Musical Foundation, MMF 001). This excellently produced recording (by Buryl Red and Woodland Sound Studios in Nashville) contains music for the country's first fourth of July celebration held in Salem, N.C. in 1783, and compiled by the finest Moravian-American composer of the day, Johann Friedrich Peter (1746-1813). Peter made the cantata from chorales to be sung by the congregation at Salem, and from works by Christian Gregor, Karl H. Graun, J. P. Kellner, and C. L. Brau. That first celebration was not a noisy patriotic celebration with fireworks and military parades, but rather a day-long religious-thanksgiving service proclaimed by the governor of the state of North Carolina, and piously celebrated by the Moravian community at Salem. Malcolm Johns conducts the Peabody College Madrigalians and members of the Nashville Symphony Orchestra in this somewhat earthy (but still refined) and highly spirited performance of what turns out to be beautifully constructed and very moving music. Its simplicity is striking, and it well speaks the piousness and sincerity of the community in which it was spawned. Making use of brass choir, string orchestra with flutes, and excellent soloists (David Ford, bass; Jean Herzberg, soprano, and Mary Arnold, soprano), Dr. Johns allows the somewhat unblended choir and the whole ensemble to unfold the music without over-refining it, to maintain the congregationally rugged spirit without the performance being ugly to the listener's ear. The recording is clear, done in fine acoustics, and technically produced as cleanly as possible on a good pressing. The music has been published by Boosey and Hawkes in an excellent edition prepared by musicologist Marilyn Gombosi. The recording may be obtained from the Moravian Music Foundation, Inc., Salem Station, Winston-Salem, N.C. 27108. This reviewer was deeply moved by the performance, and would not hesitate to recommend it highly.

From St. Thomas Church in New York City comes a delightful new recording called Favorite Anthems of All Ages from St. Thomas (available only from St. Thomas Church, Fifth Ave. and 53rd Street, New York, N.Y. 10019). The excellent choir of men and boys directed by Gerre Hancock performs "Sing Ye to the Lord" by Bairstow, "Ego sum Panis" by Byrd, "Ave verum" by Mozart, "Jesu, Joy of Man's Desiring" and the motet "Lobet den Herrn" by Bach, "Exultate Deo" by Palestrina, "Like as the Hart" by Howells, "Beati quorum via" by Stanford, "Souls of the Righteous" by Noble, and Gerre Hancock's "Missa Resurrectionis." The choir has much improved since its last recording two years ago — the boys are less strained (but not altogether) in the upper register, more in tune, and the choir is better balanced throughout. Further, the music is shaped well and generally moving in performance. Although the Bach motet lacks the necessary clarity that will make it come completely alive as a polyphonic piece, the remainder of the pieces are excellently done. The only drawback might be the very distant microphone placement in the very reverberant Paulist Church of St. Paul the Apostle in New York City. Although the recording does give one the impression of sitting in the nave while the choir is far away, this very distant relationship does destroy polyphonic and textual clarity on the recording. Perhaps there was too much attempt to make up for the lack of such acoustics in St. Thomas's home setting. There is

also some evidence of wavering (uneven motor speed) in the master tape. But all this cannot ultimately detract from the fine musical worth of the recording. Boychoir buffs will want to hear this recording of one of America's finest choirs of men and boys.

Of a different order is Music at St. John's (Mark Stereophonic, MC 8502). It contains choral works performed by the choir of St. John's Episcopal Church, Lafayette Square, Washington, D.C. under the direction of organist and choir-master Albert Russell. Whereas the St. Thomas recording gives a finely clear and blended choral sound typical of boys and men, the St. John's choir produces a large but fully developed, adult, and operatic style of sound. The three sopranos, three altos, three tenors and five basses produce a different kind of blend in which the separate voices are all recognizable, if not objectionable. Music of Ireland, Duruflé, Sowerby, Gibbons, Davies, Leighton, Cornelius, Howells, and Brahms (all favorite anthems) are skillfully and expertly performed from the musical standpoint. Technically, the recording has a slightly noisy surface (but not too bad), and an overbalance of organ for the voices. Whereas the organ sound is clear and with good presence, the choir sounds as if it is singing through a barrel-type tunnel at greater distance than the organ, and with far less presence and clarity than the organ. Microphone placement probably favored the organ. Vocally, the choir occasionally shows too much straining and harshness in the upper registers (particularly the sopranos), and the fully developed, operatic vibrato hampers some of the music (Ireland, Gibbons, Davies, and Howells). On the credit side, the organ accompaniments are flawlessly performed, tempi are extremely suitable to the music, and there is a finish and sheen to the musical performance worthy of note. You may order this recording direct from St. John's Church, Lafayette Square, Washington, D.C. 20005.

It is not often that a recording of carillon music comes along, so it is of particular worth that Milford Myhre, carillonneur at the Bok Singing Tower in Lake Wales, Florida, has released a new recording entitled A Carillon Recital at the Bok Singing Tower (Morse's Music, MM-2000). It is the first recording to be made by Mr. Myhre since his appointment as carillonneur there in 1968. The large, 53-bell Taylor carillon is here recorded (by Jerry Bruck of Post-horn Recordings) in a technically near-perfect disc. Aside from familiar selections and transcriptions from Bach, and some folksongs, Persichetti's "Parable," Op. 112, "Summer Fanfares" and Prelude on Chartres" by Roy Hamlin Johnson, "Variations on Spanish Is the Loving Tongue" by Johan Franco, "Etude" by Gary White, and Myhre's own "Paraphrase on King's Weston," all original pieces for the carillon, are included on the recording. Mr. Myhre's playing is worthy of note for all keyboard players because of its rhythmic precision and subtle rhythmic life, and he manages to make beautiful music out of what must be the largest and most machine-encumbered of all musical instruments. I confess that much carillon music I have heard has impressed me as gigantic toy music. Mr. Myhre pleasantly convinces me that not all carillon music is necessarily so. The recording may be obtained from Morse's Music, P.O. Box 1016, Lake Wales, Florida 33853.

There are some organ recordings also worth recommending. At the top of the list must be Thomas Murray's new recording on the 1877 Johnson organ in the Church of St. Mary of the Sacred Heart, Boston, of Cesar Franck: Three Chorales for Organ (Master Works for Organ, Vol. 10, Nonesuch, H-71310). The historic organ (described in detail by Mr. Murray in the November, 1974 issue of THE DIAPASON) is at this time being moved to Mankato, Minnesota following the demolishing of St. Mary's Church as part of Boston's "urban removal," so it is providential that Mr.

Established in 1909

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

DECEMBER, 1975

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Murray managed to record this magnificent instrument in its original home. Of Mr. Murray's playing I have spoken glowingly in past reviews of previous recordings, and everything that I have said then obtains to this recording. He is one of the few young musicians who plays with the profound understanding and expressiveness of a much older and more experienced musician. He continuously captures in his recording an astonishing sense of authentic stylistic integrity without slavishly resulting in dry and academic performance. His is a perfect blend of the musically intuitive with careful and dedicated concern for the composer's intention in all ways. Thus, this recording of the Three Chorales well matches his earlier recording of the Grande Pièce Symphonique, and allows the music to unfold in the grand Romantic style. It is superb playing of the highest musical order. Of course, the organ is part of the reason that the recording is so good, and it is living proof that 19th century Americans knew as well as European builders how to build a good organ. In many ways the Romantic art of the Hooks, Johnsons, Jardines and Roosevelts far exceeds anything built in this style today. David Griesinger's engineering and Robert Ludwig's mastering of the original tape also should be credited for such fine recording. Nonesuch's pressing is, as usual, fairly good, but beware of the increasing trend (Nonesuch included) of major labels to decrease the thickness of the disk to save vinyl — it allows an extreme amount of warping, so much in my first copy that my tone arm could not possibly track the disc. All friends of good organ music will want this fine recording in their library. It has provided me with many fine hours of listening — a rare thing for the critic-reviewer.

There are not too many champions of the music of Leo Sowerby around today, but one of them is Gordon Wilson of the music faculty at Ohio State University. For many years now he has played the music of Sowerby, and particularly

Sowerby's Symphony in G Major for Organ. Fortunately for those who like Sowerby's music, his knowing and beautiful interpretation of this work is captured on a new disc from Century-Advent (GW-31-734), and released by the School of Music of the College of the Arts, The Ohio State University, Columbus, Ohio. The spacious Symphony is given an equally spacious and loving reading on a very appropriate organ, the large 3-manual Schantz organ at Mershon Auditorium at Ohio State. The Symphony might be called the end-point of the Romantic style, taking harmonic forms to their ultimate, spun-out conclusion. Mr. Wilson, having performed the gigantic work personally for Sowerby in 1966, knows how the slow harmonic movement is to unfold, and he understands fully Sowerby's orchestral use of the organ. Although there is a slightly oppressive lack of acoustical life to the room, Century-Advent has captured as much presence within the room as can be expected, and the fine quality of the performance far over-rides this defect.

Franz Schmidt (1874-1959) has been called "the last of the great romantics," and this label has been attached to Arthur LaMirande's new recording of Schmidt's Prelude and Fugue in D ("Hallelujah") and Prelude and Fugue in E-flat on Franz Schmidt: The Last of the Great Romantics (Lyricord, LLST 7276). Somewhat hastily recorded on the Aeolian-Skinner organ at Christ Church Cathedral in St. Louis, the disc at least allows us now to hear some of the works of the fabled master from Vienna. Arthur LaMirande has virtually made a cause out of the works of Schmidt in recent years, and he stands alone (along with at least one Viennese organist) in this country as a performer of this late Brucknerian style. As a student of Bruckner and Leschetizky, and as a young cellist with the Vienna Philharmonic under Mahler, Schmidt was one of the few organ composers to use the Bruckner-Mahler tradition in

(Continued, page 13)

The Concours International de Clavecin was held in Paris, France, September 16-20, 1975. This was the second such harpsichord event to be held in Paris in recent years and comprised a competition, open to players between the ages of 20 and 32, judged by a distinguished international jury. Associated with it were evening recitals by some of the jurors and others, and noon recitals played by selected competitors. All these events were under the auspices of the tenth annual Festival de Paris, a diverse concert series lasting from mid-July to the end of September.

The competition attracted some 36 entrants from Europe, America, and the Orient. Since the required repertoire for the three levels of the contest was both extensive and difficult, it was not surprising that most of the players were quite proficient. Naturally, they exhibited various styles of performance, but, in general, the playing was thoughtful and informed. Some played from memory, but many used music, since the rules permitted this. Some approached the harpsichord from the standpoint of pianistic technique, but many treated it as an instrument having its own legitimate technique. Likewise, attitudes toward registration changes varied, but were mostly tasteful. All in all, the playing was of a higher and more musical quality than might have been expected, and I was told that the general level was considerably better than that of the first competition two years ago. There was little of the attitude which relegates the harpsichord to the status of an inferior ancestor of the piano.

The contestants had their choice of three instruments to play: one historic, one a modern copy based on a historic prototype, and one a non-historically oriented modern instrument. These were a 1627 Ruckers with 18th century *rampelement*, a 1974 Paris Dowd, and a recent Sperrhake. Only one candidate played the Ruckers, which, despite a very rich and beautiful tone, was said to have a difficult action, and only one used the Sperrhake. For the remainder, the Dowd provided a sensitive and responsive instrument, beautiful both to see and to hear. This two-manual harpsichord has three choirs (2 x 8', 1 x 4'), handstops, and shove coupler; it is fashioned with the quality for which Dowd's Boston-built instruments are known — craftsmanship now being produced equally by his Paris shop under the expert direction of Reinhard von Nagel.

In the first stage of the contest, which occupied two days, each competitor played 15 minutes. The works required were Bach: *Prelude and Fugue in C Major*, BWV 870 (WTC II/1); Scarlatti: two *Sonatas in B \flat Major*, K.544-5; and Rameau: *L'Entretien des muses*.

Thirteen players were advanced to the second level, which also required two days, and involved the greatest bulk of prepared literature. Each contestant

The International Harpsichord Competition in Paris

A Report by Arthur Lawrence

performed an hour-long recital of the following works, played in his or her order of preference: Farnaby: *Up Tails All*; Frescobaldi: *Toccata nona* (Book I); Louis Couperin: *Prelude in F Major*; François Couperin: excerpts from the Second Order (*Allemand "La Laborieuse," Seconde Courante, La Garnier, Les Papillons*); Handel: *Suite 6 in f \sharp Minor*; a 5-7 minute piece of the candidate's choice (20th century works excluded); a short piece in the French classic style chosen by the jury and given to the candidate an hour earlier; and Martinu: *Deux Impromptus*. It was interesting to note that the only 20th century works in the whole contest were these two attractive and idiomatic pieces.

Both the first and second levels of the contest had been held in a small auditorium at the *Ecole de Médecine*, to which the public was admitted; usually, there were several dozen present, often including other contestants, but never a huge crowd. The final round, however, was a public concert at the *Maison de Radio France*, and the large audience was invited to cast its own vote for one of the four finalists. The works required of each were Bach: *Toccata and Fugue in C Minor*, BWV 911; and Bach: *Sonata 6 in G Major* for violin and harpsichord, BWV 1019, the latter with Marie-Christine Millière as violinist. At this level, all the performances were extremely competent, and each exhibited seasoned playing. After a long evening and subsequent deliberation of the judges, the winners were announced shortly before 1 a.m. to the waiting crowd. The first prize was not awarded, but the second prize was won by Arthur Haas of the United States. Both the third prize and the *prix du public* were awarded to Yannick Le Gaillard of Paris. Haas and Le Gaillard both had played in a musical but unaffected style; each allowed himself some of the liberties which we today believe to be appropriate to the Baroque style, but neither went beyond that point. Another contestant played from memory with a romantic and mannered flair; this playing was admittedly musical, but not stylish, and its exponent did not win a prize. Haas played from music, while Le Gaillard played the *toccata* from memory until he was twice stymied by a memory slip at the same point; he left the stage in disgust, but returned with music to give an assured reading of the piece, much to public approval.

The members of the jury were Huguette Dreyfus (France), Kenneth

Gilbert (Canada), Gustav Leonhardt (Holland), George Malcolm (England), Rafael Puyana (Columbia), J. P. Rampal (France), and Luciano Sgrizzi (Switzerland). Illness prevented Zuzana Ruzickova (Czechoslovakia) and Colin Tilney (England) from participating.

One procedure of the competition was open to question: no attempt was made to preserve the anonymity of the contestants. The public and the jury alike were made aware, by published lists and announcements, of the name and country of each player, and students of the judges were not excluded. It is thus conceivable that a student of one of the jurors could have entered and been a winner. The selection of a large and varied jury, from several musical traditions and countries, however, probably was aimed at preserving some fairness, and the chairman was to vote only in the case of a tie.

As an adjunct to the competition, there were a number of concerts, and public interest in harpsichord music is quite lively now in Paris. This is due in part to the visits of several internationally-known players; to the presence of several resident performers; to the use of some historic instruments now being played again, as well as new harpsichords from the shops of Europe's finest non-production builders; and not least of all to the Concours International itself.

From the first day of the competition, there was a noon recital every day for eight days; entitled *Animation Clavecin*, these were played by selected competitors and other young players in the same hall where the first two rounds were held. In addition to much playing of the required works, various other pieces by the same composers and by Bingham, Böhm, Bull, Byrd, Cabezón, Della Ciaia, Duphy, Fouqueray, Gibbons, Haydn, Kuhnau, Philips, Sweelinck, and Vivaldi-Bach were heard. These programs served the dual purpose of giving some of the contestants further performing experience and providing the public with more good playing.

Evening programs were played by Mme Dreyfus (Rameau, L. Couperin, Scarlatti), Mr. Leonhardt (Kuhnau, Böhm, J.S. Bach, C.P.E. Bach), Mr. Puyana (Bach, F. Couperin, Scarlatti, Soler), and Mr. Malcolm (Handel and Bach concertos). The concert assigned to Mr. Tilney was played by the American harpsichordist, William Christie, and concerts by John Whitelaw and Irina Ivanova were added at the end.

Several weeks prior to the contest, Mr. Gilbert had shared a program with counter tenor René Jacobs. Since I have mentioned the exemplary performances of Gilbert and Leonhardt in another article recently, I will say only that each played in the manner we have come to expect, and each used a Paris Dowd. The rather frantic scheduling of the *Festival estival* in the French tradition of last-minute changes and additions made it impossible to attend all the concerts, and I therefore regret not being able to comment on several. Of those I did hear, I would mention especially the program of Rafael Puyana, an exciting performer who seems to have changed his ideas about performance considerably since the days he regularly played a Pleyel. Now he plays a handsome 1973 Rubio, after Taskin, and, although he still employs many registration changes, the musical disruption is minimized by his instrument. Rhythmic intensity is still his forte, and his playing of the Soler *Fandango* was absolutely electric. Since no encore could cap such a hypnotic *tour de force*, Mr. Puyana played a final work by Cabezón, as a moving *tombeau* to the late Mme la Comtesse de Chambure, a great friend of the harpsichord in Paris, whose recent death had just become known.

It remains only to be said of George Malcolm's program that the playing was good, and the instrument by Anthony Sidey (Paris, 1972) seemed something of a compromise between a historic copy and a modern production instrument. The middle movement of the Bach *F-Minor Concerto*, BWV 1056, was especially lovely, and the Handel *Organ Concerto in B \flat Major*, Op. 4/6, worked well on harpsichord (a version for harp is also known). But it was surely offensive to the many harpsichordists present to see an unused harpsichord on stage during the two string suites drawn from *The Fairy Queen* of Purcell that began the program. The string ensemble from the *Orchestra National* played quite proficiently, but their anonymous conductor led performances which were patently unstylish — every note was exactly as an arranger had put it on the page, without ornamentation, articulation of the dance phrases, or harpsichord continuo!

A word on the setting of the evening concert is in order. They all took place in one of several historic churches, where the richness of stained glass contributed greatly to the aura, and the hard surfaces of stone floors and walls enhanced the sound. The Church of Saint-Séverin, where the majority were held, is especially noteworthy in such respects.

One might wish for a series of events with fewer last-minute changes and vague announcements, but the management of the Concours International de Clavecin is to be congratulated for a harpsichord festival which produced much interest and activity, and some fine playing.

Hallowe'en, "HOSS," and Hope Save a Symphony

by Donald F. Jensen

A Hallowe'en "Lollipops" Concert was a fiendish milestone of ghoulish entertainment and a culminating effort by local church musicians to help rescue the Oklahoma Symphony Orchestra from impending financial doom. The eleven p.m. program Hallowe'en night featured the city's leading organists in "monstrous" performances of everything from J. S. Bach's *Toccata in D minor* to P.D.Q. Bach's *Toot Suite* (S. 212). Garishly costumed performers in Oklahoma City University's Smith Chapel provoked a capacity audience to near hysteria in such terrifying selections as Grieg's *In the Hall of the Mountain King* by Antone Godding in football uniform and helmet, Gounod's *Funeral March of a Marionette* by Fred Haley as "Zorro," Garth Edmundson's *Gargoyles* by Wilma Jensen as gypsy fortune teller, and Saint-Saens' *Danse Macabre* introduced by bell-tolling Guild Dean Barbara Fleming.

In full concert attire and stocking-covered face, Myles Criss eerily offered the *Hen, Swan*, and *Scherzo-Cats* from the barnyard pens of Messrs. Rameau, Saint-Saens, and Langlais. Linda Smith

as a black but comely WASP flew in, chased by a can of Raid and a fly-catcher. She continued her flight all over the pedal board of the splendid Holtkamp organ with a sizzling rendition of *Variations on a Theme of Paganini* by Thalben-Ball.

Ainslee Cox, completing his first year as conductor of the Oklahoma Symphony, was emcee of the frightful extravaganza which was but part of a tremendous community effort to mount an orchestral season this year.

In true pioneering spirit, a group of Symphony devotees under the banner of HOSS (Help Our Symphony Survive) began a campaign which has ultimately assured not only a season this year but has laid a more stable foundation for the future. Typical of individual efforts throughout the community was that of Fred Haley, whose benefit organ recital at St. Luke's United Methodist Church and request for symphony donations gained over \$650 in contributions. A principal strategy in all fund raising was explaining to prospective donors and subscribers that even though they were never to attend the performances, the

quality of life and culture in the city would be greatly affected by the continuation of the Symphony.

Organists and choir directors sold hundreds of \$4 tickets to two gala benefit concerts held in the city's recently refurbished Music Hall. Local Pop, Rock, Country-Western combos, together with two church-affiliated choral groups, several outstanding solo performers and the Symphony itself presented the concerts in the theme of "A Fun Festival — Country to Classics." That benefit was developed by Thomas Carey, renowned baritone of Oklahoma University, and his equally famous wife, Carol Brice. Beyond the thousands of dollars raised at the benefit, the tear-off registration on the program provided a calling list that enabled a "phonathon" committee of volunteers to exceed their goal of \$62,000 in new subscriptions for Symphony tickets this year.

A separate HOSS committee has developed new patronage for the orchestra, encouraging the core group which has underwritten support for the past 38 years.

The Oklahoma Symphony has been saved — by a HOSS, by organists playing the *O.K. Chorale*, by Rock musicians and high school pianists in benefit performances, but mostly by people like organist Mona Preuss who alone raised over \$1000 among choir and church members and friends. For years the Symphony has labored to bring music to the people. Finally, the labors of HOSS have brought people to the symphony.

Here & There

Edward Moogk was presented in an informative talk on recorded sound for the Ottawa Centre of the Royal Canadian College of Organists at St. Andrew's Presbyterian Church in Ottawa on September 29th. Mr. Moogk, author of one volume of the history of recorded sound in Canada from the beginnings to 1930, and currently preparing a sequel to it, is head of the Recorded Sound Section, Music Division of the National Library of Canada. He played the oldest existing sound on record in the world, an address by Lord Stanley of Preston, Canada's Governor General, at the Toronto Industrial Exhibition on Sept. 11, 1888. Mr. Moogk gave several examples of early attempts to record music, such as Emile Berliner's attempt to record the organ in Montreal in 1898. Although recording techniques are much more refined today, Centre members were pleasantly surprised at the quality of some of the old recordings which took place under very trying conditions.

Terry Charles was honored by the city of Dunedin, Florida on October 9th when the mayor of Dunedin declared the date "Terry Charles Day." Mr. Charles, organist of the Kirk of Dunedin, where he has led the design and installation of a large pipe organ and presented many theatre organ concerts, was honored for his unique contribution to the life of the city.

In dulci júbilo from the Orgel-Büchlein Resolved!

By John O'Donnell

J. S. Bach's canonic setting of the macaronic Christmas chorale *In dulci júbilo* has long been an arena of musicological dispute. The puzzles created within its mere 37 measures have given rise to a variety of speculation and argument concerning the pedal compass of the Weimar Schlosskirche organ on the one hand and the conflict of binary and ternary rhythms on the other. This paper is concerned with the latter problem, but for the sake of completeness the former will be briefly dismissed first.

In the Autograph (Bach Ms. P283, Deutsche Staatsbibliothek, Berlin) *In dulci júbilo* is notated on two staves, in common with most other organ music of the period, and the indication *Ped.* is given above the tenor line, that is, the *comes* of the canon. The editors of the Bach-Gesellschaft simply relegated this line to a third staff in accordance with later conventions of organ notation, thereby unwittingly giving rise to the speculation that Bach had at his disposal an organ whose pedal compass extended upwards to f-sharp. Such an argument is easily dismissed, for the practice of soloing out *canti firmi* of inner voices on stops of four-foot pitch had been described a century earlier by Scheidt¹ and had remained a common practice of German organ playing since that time.

The real puzzle is one of rhythm, the time-honored "two-against-three" problem. The resolution of the conflict between binary and ternary rhythms by the assimilation of the former to the latter is one of the few Baroque performance conventions to have gained reasonably widespread currency. It was described by Dolmetsch in 1915² and is similarly treated by Donington³ who quotes three measures of *In dulci júbilo* to illustrate "misleading crochets [sic] expanded to triplet rhythm:"

(Example 1)

His intention is that the rhythms of m. 25 be adopted throughout — a standard solution, and a reasonable one perhaps, especially when considered in relation to the last movement of the fourth trio sonata, discussed simultaneously, in which equal and dotted binary rhythms require assimilation to the prevailing ternary rhythm. The notational inconsistencies may then be dismissed as an oversight, or, more plausibly, as a typical instance of the complete abandon supposedly exercised by composers of the Baroque in the matter of equally and unequally notated rhythms.

In a study in progress one hopes to demonstrate that Bach's notation in the fourth trio sonata and elsewhere is not as arbitrary as currently supposed. On the contrary his notation is exact, not in terms of literal adherence to notated values, but in that it indicates his intended distinctions of articulation. Likewise, notational inconsistencies would seem to have no place in *In dulci júbilo*, a concise movement occupying only a double page in the manuscript and, moreover, one of a collection of pieces designed methodically and with didactic intent. There is something definitive about the notation, again not in 20th-century terms of literal adherence to written values, but in that it has the appearance of a fair copy⁴ and a com-

parison of Bach's fair copies and published versions with manuscripts whose circulation was limited to the Bach household or organ gallery reveals that the former categories are frequently more precise notationally. The *Ouverture* of the *Zweyter Theil der Clavier Übung* is a well known example, where the notation of the "household" version (Bach Ms. P226, Deutsche Staatsbibliothek, Berlin), in the key of c

(Example 2a)

is tidied up in the published version, in b, as follows:

(Example 2b)

If, as argued, Bach's distinction between the equally notated quarter-notes and the trochaic figures is intentional, it becomes apparent that the standard assimilation cannot apply. Must one then accept that *In dulci júbilo* is to be performed "as written?" How this would delight those staunch supporters of the written text whose duty it is to protect the composer and his work from the devious machinations of musicologists! But there are certain authorities who advocate this, arguing that one should simply allow the individual voices to take their own rhythms without consciously executing a conflict of binary and ternary proportions.⁵ To this it must be said that the audible effect is still one of proportional conflict, something quite different from the rhythmic abandon characteristic of Baroque ensemble performance. That such conflict was esthetically alien to the Baroque is clear from the body of evidence showing how rhythms should be assimilated,⁶ and at least one writer of the period advised "never to put three notes against two, this being one of the most prohibited of musical states; because besides repulsion of the ear in hearing the combination of three notes against two, the result of it is also a good deal of confusion."⁷ Additionally, from the technical standpoint there is a certain unnaturalness, a fact noted by C.P.E. Bach who, in arguing for assimilation, states that literal performance of notated conflicts "is often disagreeable and always difficult."⁸

Furthermore, an examination of the autograph reveals some interesting alignments. Admittedly there is a certain danger in following this course of evidence since a literal performance of many of Bach's works in accordance with their manuscript alignments would prove catastrophic. But there are usually reasons for poor alignment, concerned mainly with cramping at the end of a page, or with having notated a particular voice first and not having left sufficient room for a greater number of notes in another voice. The last two measures of *In dulci júbilo* are cramped in such a way that no conclusions concerning alignment could be drawn, and the alignment in m. 31 is particularly bad since Bach did not leave himself sufficient space to indicate the sharp in the alto voice. On the other hand in m. 20 and 29 where the tenor line (pedal) ventures into the upper stave the manuscript shows unequivocal alignment of quarter-notes with the first and third notes of the triplets. Measure 29 could hardly be more convincing: the tenor having moved into the upper stave (soprano clef) in the last third of the measure, the alto seems forced to turn upwards. The last alto eighth-note, its stem listing heavily to starboard, is squeezed in just before, in fact almost above, the last tenor quarter-note d¹, although there is ample space to the right of the tenor note. The alignment of soprano and alto in m. 34 also convincingly demonstrates the synchronization of quarter-notes and triplets. Thus an "as-written" performance must also

be rejected.

At this point of stalemate one is bound to agree with the sentiment expressed in the chorale under discussion — *Eia, wären wir da!*

We must begin anew with an examination of Bach's text. It should be noticed immediately that while the piece is notated in 3/2 time yet all the ternary proportions, whether tribrachic or trochaic, are notated at one rhythmic level too low, as if in 3/4 time. Thus while there is sufficient contemporary evidence to establish that equally notated eighth-notes conform rhythmically to prevailing triplet eighth-notes, yet there is nothing to indicate that equally notated quarter-notes should on any occasion adopt ternary rhythm, although by extension of the principle it might have been possible had the triplets been notated at the "proper" quarter-note level.

The solution to this enigma has been provided by Michael Collins in his exhaustive and fascinating doctoral dissertation *The Performance of Coloration, Sesquialtera, and Hemiolia (1450-1750)*.⁹ Collins' original intention was to study triplets "from the time of the late Baroque, roughly during the lifetime of J.S. Bach," but "it soon became evident that the origin of the 'triplet problem' lay hidden far earlier in the history of musical notation. Indeed, the roots are to be found in the notation and performance of the proportional system of mensural notation." The resulting objective of his dissertation was "to assemble, insofar as possible, all information concerning the notation and performance of triplets between the approximate dates 1450 and 1750."¹⁰

The history of problems and solutions is a complex one, but the notation of triplets at one rhythmic level too low, still occasionally encountered in Bach's day, was a remnant of the practice of using coloration to indicate imperfection, that is, binary proportion. Thus a triplet of eighth-notes might become either a quarter and two eighths or two eighths and a quarter, depending on context. Georg Quitschreiber, one of the numerous theorists who documented this practice early in the 17th century, stated that "this number 3 by three black notes means that the first or third is to be sung as white."¹¹ He was of course describing a higher note level than used by Bach, but in 1735 Johann Mattheson used Bach's rhythmic levels in his illustration of the sesquialtera of the "ancients." Having described the practice of coloration, making "black notes of white ones, and white notes of black ones," he illustrates sesquialtera "in performance . . . according to today's notation:"¹²

(Example 3a)

This is a resolution of the following:

(Example 3b)

It will be noticed that this is a problem similar to that posed by *In dulci júbilo*.

In many instances this practice was undoubtedly applied also to triplets notated at the "proper" level, and that the binary resolution of triplets outlived Bach is evidenced by Leopold Mozart's complaint that "even those who pride themselves not a little on their musical knowledge [my emphasis] . . . are yet unable to play six or eight [sic] triplets in their relative equality, but play either the first or last two notes quicker, and instead of dividing such notes

(Example 4a)

evenly, play them in quite a different style, and mostly thus:"¹³

(Example 4b)

As a reformer in the area of notation and champion of a new style, Leopold Mozart is obviously objecting to an

older practice. Quantz similarly requires that triplets be played "round and equal" (*rund und egal*) without hurrying the first two notes "lest they sound as though they have yet another crook;" but he goes on to suggest that "the first note of a triplet . . . may be held slightly!"¹⁴

Collins cites numerous instances in which dactylic and anapestic patterns interchange at random with triplets in various movements of Bach's cantatas.¹⁵ Furthermore his comparison of the Kirnberger and Altnikol manuscripts of the Prelude in f-sharp of the second book of the "48" shows that the resolution of triplets to dactylic and anapestic figures is the solution to this problematic movement¹⁶ — and an esthetically superb solution, one is bound to add! Moreover one may cite the various manuscripts of the chorale *Allein Gott in der Höh sei ehr* (BWV 662), in which the triplets in m. 14 of the Leipzig Autograph had formerly been notated as anapests, and in one copy (Sammlung Mempel-Preller) occur as dactyls:

(Example 5)

What, then, is the resolution of *In dulci júbilo*? Surprisingly Collins, while advising that "each melodic configuration must be studied by itself to discover internal rhythmic and harmonic justification for one resolution or another,"¹⁷ is content to dismiss *In dulci júbilo*, whose triplets "certainly need to be resolved," with the speculation that "probably the doubling of the first . . . note of each triplet is advisable."¹⁸ This seems feasible if applied to the opening measures, but one soon encounters unacceptable progressions, such as the following:

(Example 6)

All of these will be solved if the *échappée* figure adopts an anapestic pattern. Approaching the same problem from the melodic aspect the natural evolution of the line will produce the same rhythmic result:

(Example 7)

Further it will be noticed that all positive aspects of Bach's notational alignment are retained, and m. 34 and 36 in particular become technically more satisfactory. In accordance with the old rules for coloration the trochaic triplets will become dotted figures:

(Example 8)

Where the third note of one triplet is tied to the first of another it is these tied notes which take the longer values:

(Example 9)

Kirnberger's manuscript of the above-mentioned Prelude indicates this:

(Example 10)

Through reference to Bach's use of dactylic and anapestic patterns elsewhere one is soon able to reconstruct the entire piece. In the following resolution 3/4 time has been adopted, Bach's most likely notation had he chosen to present a resolved version:

(Example 11)

The inevitable question is "Why did Bach not notate it thus?"

There are probably two distinct reasons. First, the introduction of an enigmatic notational practice might well be expected in a pedagogic work, for such is the *Orgel-Büchlein*, providing a practical application of a problem likely to be encountered elsewhere by the student. For example, Buxtehude's *Passacaglia*, whose only extant source is the so-called *Andreas Bach-Buch* (Ms. III.8.4., Stadtbibliothek, Leipzig) compiled by Bernhard Bach who studied with Johann Sebastian in Weimar from 1715 to 1717, contains triplets in color from m. 95 onwards.¹⁹ These may be

(Continued, page 6)

John O'Donnell is senior lecturer in the School of Music of The Victorian College of the Arts, and organist and director of music at St. Peter's Church, Eastern Hill, Melbourne. Australia's most active recitalist, he has performed the complete organ works of Bach using 18th-century technique and applying conventions such as are described in this study.

Ex. 1

Bar 3 Bar 11 Bar 25 (sic!)

Ex. 2a

Ex. 2b

Ex. 3a Ex. 3b

Ex. 4a Ex. 4b or

Ex. 5

Ex. 6

m. 11 m. 12 m. 27

m. 29 m. 31

Ex. 7

+ passing notes + schapias

Ex. 8 m. 25 Ex. 9 m. 14 Ex. 10 Altnikol Kirnberger

Ex. 11

Clef. 8 Fuss Ped. 4 Fuss

In dulci jubilo

(Continued from p. 4)

resolved in the following manner:

(Example 12)

The continuity of the passage certainly gains immeasurably from such a reading.

Second, the use of an archaic, but not obsolete, notation is possibly symbolic of the Latin title, the "old" language. Furthermore, the notation of alternate voices in normal and unresolved forms provides a symbolic parallel to the macaronic text with its mixture of vernacular and untranslated lines — *macaronic music!*

The piece is rich in other points of symbolism. The canonic treatment can be seen as an illustration of *Trahe me post te* ("draw me after thee"). The repeated quarter notes may represent the tintinnabulations of *die Schellen* ("small bells"). But the prevailing thought is that of joy: *In dulci jubilo* ("in sweet jubilation"), *Nun singet und seid froh* ("now sing and be joyful"), *Coelorum gaudia* ("the joys of heaven"), *Ubi sunt gaudia* ("where are joys?"). According to the doctrine of the affections both dactyls and anapests are closely

associated with joy. In 1673 Isaac Vossius required the use of the dactyl "to express what is cheerful and joyous."¹⁰ In 1739 Johann Mattheson associated the dactyl with "serious" (*ernsthafte*) or "jocular" (*scherzenden*) melodies, according to tempo,¹¹ while the anapest was more effective in "airy" (*lustigen*) and "exotic" (*fremden*) melodies.¹²

Returning to practical matters it must be stated that, given the principle of resolution of triplets, a performer steeped in Baroque music and possessed of a sound harmonic sense will be able to read and perform such passages in unresolved notation with complete ease, with the advantage that where there are optional resolutions he is free to exert his individuality of choice, just as in so many matters relating to such aspects as tempo, rhythm, embellishment and continuo realization. In music, after all, it is the performance, not the printed page, which is the finished work of art, and it is in keeping with the spirit of the Baroque that each performance be regarded as an individual work of art. The definitive performance, like the gramophone, is a product of the 20th century. Was not Bach censured by

Scheibe for writing out embellishments which belonged properly within the domain of the performer? And that Bach himself considered that there were several solutions to such problems may be illustrated by examples from his earlier and final versions of the chorale *Nun komm der Heiden Heiland* (BWV 659):

(Example 13)

In conclusion it may be advisable to offer a few words concerning other aspects of performance practice. Although this is properly beyond the scope of the present paper, yet one has found that the adoption of one Baroque performance convention without others usually leads to the rejection of the first since it is esthetically uncomfortable. Thus the application of inequality is unsatisfactory without quantitative accent, which in turn requires a non-legato approach to structural values and the consequent use of articulation silences, all proportioned according to metric considerations. Most organ playing today still has at its roots the grand legato of the Lemmens-Widor-Dupré school which is, naturally, suited to the bulk of organ music of the past century, but diametrically opposed to that of the Baroque. One usually hears the melody of *In dulci jubilo* performed as

(Example 14a)

whereas an organist of Bach's time would have played approximately

(Example 14b)

this being an application of quantitative accent, described by Printz¹³ and Walther¹⁴ under the term *quantitas intrinseca*, by Heinichen¹⁵ as *notae virtualiter longae*, and by Mattheson¹⁶ in terms of *innerliche gehalt*. It will apply also to the quarter notes:

(Example 15)

An illustration of this quantitative accentuation occurs in the opening chorus of the cantata *Es ist das Heil uns kommen her* (BWV 9) where in 3/4 time groups of six eighth notes in the flute and oboe parts have staccato indications over all notes except the first of the measure:

(Example 16)

The "triplets" may be articulated as three-note patterns separated by articulation silences or according to a variety of other patterns repeatedly indicated by Bach in his instrumental works and cantatas:

(Example 17)

But what of the Baroque freedom of which one reads so much but hears so little? It must be emphasized that the practices mentioned above were habits to the Baroque performer but require exposition here since they violate the habits of the modern performer. It is the performer's right to exercise his wits in subtle rhythmic manipulations of the lower (decorative) note levels while retaining the proportioned regularity of the structural values. This is perplexing to the modern performer who is adept at temporal tampering with the structural values, but having undertaken years of training to play rhythmic patterns "as written" is completely at a loss when asked to create subtle variety of figuration. One will do well to consider rhythmic units as poetic feet, part of the meter whose accents are accomplished quantitatively, that is, by lengthening, rather than qualitatively, that is, by dynamic stress. Thus the following patterns are dactyls

(Example 18)

and Roger North considered that they differed but little from one another, concluding that "if the chief pulses of the sound, as those they call bars (or when shorter are used as such), [are observed] it is not of great import how the breaking is managed, provided the general equalities are maintained; on which account it is that the capital masters, in their performing, capreole it

in such a manner as any one would think they kept no time at all, and yet they never fail their gross measures."¹⁷

Thus the dactyls and anapests in *In dulci jubilo* may be treated according to the performer's whim, but without disturbing the metric regularity of the whole. An excellent piece for practice to this end is the Invention in B-flat, of which Ex. 19a represents Bach's notation, Ex. 19b a notation which he might just as easily have employed, and Ex. 19c a vain attempt to notate the irrational values which a Baroque performer may have adopted:

(Example 19)

But we have over-stepped the bounds of this study. The matter at hand, the enigmatic notation of *In dulci jubilo*, is resolved!

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Ex. 12

Ex. 13

Ex. 14a

Ex. 14b

Ex. 15

Ex. 16 Flöte traversiere

Ex. 17

Ex. 18

Ex. 19a

Ex. 19b

Ex. 19c

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During recent months, evidence that Americans are becoming more and more concerned with the preservation and restoration of their early instruments has been shown by the fact that numerous instruments have been restored by various organ builders. What is even more encouraging about the restoration of these instruments is that they have not been relegated to being relics in museums. Each of them is in regular use — a testimony to the musical value of a restored instrument.

Jack M. Bethards of San Francisco has completed the restoration of the 3-manual, 28-rank organ of the beautiful and historic Notre Dame des Victoires Roman Catholic Church in downtown San Francisco. Mr. Bethards writes of the restoration project:

The 1915 instrument is Opus 148 of the Johnson Organ and Piano Manufacturing Company, Van Nuys, California. Successor to the distinguished firm's Murray M. Harris (builder of the Stanford University Chapel organ) and the Los Angeles Art Organ Company (builder of the Louisiana Purchase Exposition — now Wanamaker — organ) Johnson was the only major manufacturer located west of St. Louis. Its products are noted for unusually high quality of workmanship, reliability, and longevity, as well as deep tone. Construction employs native California redwood and the chests are built along the lines of W. B. Fleming.

Unfortunately, in the 1960's, the instrument was damaged badly both mechanically and tonally by an unqualified and short-sighted organ mechanic who attempted to alter the tonal scheme along "classic" lines, but achieved only a monumental imbalance. Here we have one of the few instances where an instrument exposed to the fadish whims of the "tinkerer" has been restored painstakingly to its original tonal design, thanks to the wisdom of Father Emile Neyron and distinguished organist and composer Charles Shatto, who wanted this good example of early 20th century American organ building preserved.

Although the specification reflects a preponderance of unison tone, the scaling of the instrument is perfectly balanced with the church's acoustical environment. Meticulous voicing, including truly spectacular reeds, gives the instrument unusually brilliant ensemble as well as extremely beautiful solo voices. This balance and blend of tonal concept was lost in the attempted tonal modifications and miraculously regained when the instrument was returned to its original specification.

The restoration project was carried out in 1974. The organ was returned to its original pitch of A-435 after having been returned to A-440 in the 1960's. The stoplist of the original instrument, and as it reads now after the restoration is as follows:

GREAT
 Double Open Diapason (Unit) 16'
 First Open Diapason 8'
 Doppel Flute 8'
 Second Open Diapason (Unit) 8'
 Viol de Gamba 8'
 Octave 4' (Unit)
 Trumpet 8'

SWELL
 Bourdon 16'
 Open Diapason 8'
 Stopped Diapason 8'
 Salicional 8'
 Voix Celeste 8' (TC)
 Harmonic Flute 4'
 Cornopean 8'
 Oboe 8'
 Vox Humana 8
 Tremolo

CHOIR
 Geigen Principal 8'
 Melodia 8'
 Dulciana 8'
 Flute d'Amour 4'
 Clarinet 8
 Tremolo

ECHO
 Quintaton 16'
 Orchestral Flute 8'
 Viol Etheria 8'
 Viol Celeste 8' (TC)
 Flauto Traverso 4'
 Vox Mystica 8' (with Tremolo)
 Cathedral Chimes

PEDAL
 Resultant Bass 32
 Open Bass 16'
 Bourdon 16'
 Violone 16' (Unit 2nd Diapason)
 Lieblich Gedeckt 16 (Swell)
 Flute 8'

The first instrument bearing the name of the Baltimore organ builder Adam Stein has been relocated for the second time in its history and restored by Lewis and Hitchcock, organ builders of Silver Spring, Maryland. The original was built by Adam Stein and installed in the Franklin Square Presbyterian Church, Baltimore, Maryland in September of that year. It remained in service there until the congregation moved to the suburbs in 1923. The old

Four Historic Organs Undergo Complete Restoration

Preservation of Old Instruments

Gains Momentum

Stein organ was removed, placed in storage, and replaced by a larger Moller organ. Probably the original organ had a flat of front pipes similar to the present Moller facade in the old Franklin Square building, now named St. Luke's United Church of Christ.

In 1928 the organ was brought from storage and re-erected in Crisp Memorial Presbyterian Church, Baltimore. The facade pipes were greatly altered to fit the rounded proscenium arch above the pulpit, the water motor was discarded, and the tracker action to the pedals was removed. Here the organ was maintained well by the Lewis and Hitchcock firm and remained until the congregation closed its doors in 1974.

In December of 1974, the organ was moved to Colesville United Presbyterian Church, Silver Spring. The church, organized in 1958, had established an organ fund to replace its electronic instruments, and finally was able to purchase the Stein organ and have it installed in December 1974.

Stein originally installed the organ with 11 speaking stops; two others were blank. The Minutes of the Franklin Square Trustees record an inquiry to the builder whether pipes from the old organ could be used to fill these blanks. At some time one stop was filled. Indeed, the 2' Piccolo is now found to have been a bastardized rank whose origin in an older Viola d'Amore rank is obvious. This rank was improved in 1974 and the remaining blank stop, prepared by Stein for Dulciana, filled with a new 2-rank Mixture. Additionally, a unique Moller dual-pressure windchest affords loud-soft volume adjustments in the pedal register. The facade of the second installation has been retained; no photograph of Stein's original installation could be found. The tracker action to the pedal has been restored, and the organ has been provided with a new wind reservoir and blower delivering 3/4" wind pressure.



The restored Adam Stein organ.

GREAT
 Diapason 8' 58 pipes
 Doppel Flute 8' 58 pipes
 Salicional 8' 58 pipes
 Gemshorn 4' 58 pipes
 Piccolo 2' 58 pipes
 Mixture II 1-1/2' 116 pipes

SWELL
 Bourdon 16' 58 pipes
 Violin Diapason 8' 58 pipes
 Stopped Diapason 8' 58 pipes
 Dolce 8' 58 pipes

Flute Harmonique 4' 58 pipes
 Oboe 8' 58 pipes

PEDAL

Bourdon 16' 27 pipes

The restored organ was inaugurated in its new home on March 16, 1975 by Geoffrey Simon, organist and choir-master of Christ Church, Washington, D.C.

Peace Church, near Camp Hill, Pennsylvania, is a perfectly preserved meeting-house style of church built in 1799. In its side gallery is the newly restored 1807 organ built by Conrad Doll of Lancaster, Pennsylvania. The restoration work was carried out by the Noack organ Company of Georgetown, Massachusetts. The historic building was not used from 1866 onward, thus sparing it from the ravages of time. In 1866, the Doll organ had been relocated across the street at St. John's Church. Fortunately, the organ was spared from a fire which completely demolished St. John's Church, and the organ was returned to Peace Church in 1974 as part of a complete restoration by the Friends of Peace Church and the Pennsylvania Historical and Museum Commission. It is now open to the general public.



The Doll organ after restoration.

Conrad Doll was a Lancaster schoolmaster, organist, and craftsman. He was known to be a fine cabinet maker, but had limited knowledge of pipe making. For the most part, he copied the style and manner of the Tannenberg organs. The 1807 instrument for Peace Church is housed in a lovely Chippendale style case with finely carved pipe shades. It has one keyboard of C-c with an octave span narrower than today's. The nameplate above the music desk reads "Conrad Doll, No. 5, Lancaster." The original wind supply consisted of a single-fold feeder mounted beneath a double-fold wedge bellows.

The organ was repaired completely by Samuel Bohler of Reading, Pennsylvania in 1887. He replaced a good number of pipes, not so much to change the stoplist as to make the stops speak faster, more easily, and without chuff. Thus, he probably improved Doll's lesser efforts, but did take away some of the earlier charm of the original instrument.

The Noack restoration of 1974 attempted to return the organ as closely as was feasible to the original Doll organ. The case was stripped of all paint,

and repainted in the original color. Gold leaf was applied to the lips of front pipes and the case finials. Keyboards were recovered, the original black wood originals with ebony, and the original sharps with the same ivory. Chests and bellows were repaired. New pipes were made to old models to restore the original tonal specification exactly, but the 1887 higher pitch was retained. The stoplist of the organ is as follows:

MANUAL

Gedackt 8'
 Dulciana 8'
 Flute 4'
 Clarabel 4'
 Principal 4'
 Fifteenth 2'

Millersville State College, Millersville, Pennsylvania has become the new home of an organ built in 1881 by the E. and G. C. Hook and Hastings Company of Boston, its opus 1037.

The original organ was installed in the chapel at the Warren State Hospital in Warren, Pennsylvania, which at that time was known as the State Insane Asylum. The organ remained in the Warren chapel for more than 90 years and was still in excellent condition when the hospital built a new chapel and installed an electronic organ. The old organ was placed in the state surplus property list, which would allow any other state agency to acquire it without cost.

Both the Organ Historical Society and the Organ Clearing House encouraged Millersville State College to request ownership of the organ. The members of the college staff who went to Warren were impressed with the fine condition of the organ and became convinced that it could make an important contribution to the college's music education program.

The organ became Millersville State College's property in 1974 and James McFarland, a tracker organ builder who lives in Millersville, was hired to move, renovate and install the instrument in the recital hall of Lyte Auditorium. A unique educational experience was provided a handful of faculty and music majors who participated in the dismantling of the organ at Warren. McFarland's renovations have left the instrument historically intact except for minor changes in the manual action. Inasmuch as tracker organs require renovating only every 75 to 100 years, the college not only has acquired, with little cost, an historical organ which will add a new dimension to its music education program, but can look forward to decades of low-cost maintenance.

The organ was inaugurated at Millersville in a recital by David Craighead on October 5, 1975. Karl E. Moyer teaches organ at the school.

GREAT

Open Diapason 8' 58 pipes
 Dulciana 8' 58 pipes
 Melodia 8' 58 pipes
 Octave 4' 58 pipes
 Flute d'Amour 4' 58 pipes
 Twelfth 3' 58 pipes
 Fifteenth 2' 58 pipes

SWELL

Viola 8' 58 pipes
 Stopped Diapason 8' 58 pipes
 Violina 4' 58 pipes
 Harmonic Flute 4' 58 pipes
 Oboe 8' 46 pipes
 Bassoon 8' 12 pipes
 Tremolo

PEDAL

Bourdon 16' 27 pipes
 Flute 8' 27 pipes

Letter to the Editor

November 1, 1975

To the Editor:
 Manuscript and uncatalogued American organ music written before 1850 is being sought for a doctoral dissertation. I would appreciate hearing from anyone having information which might be helpful. Please contact: Prudence B. Curtis, 27 Melrose Terrace, Elizabeth, New Jersey 07208.

Sincerely yours,

Prudence B. Curtis

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Quintade 16' 61 pipes
 Principal 8' 61 pipes
 Spitzflöte 8' 61 pipes
 Octav 4' 61 pipes
 Hohlflöte 4' 61 pipes
 Sesquialter II 122 pipes
 Superoctav 2' 61 pipes
 Mixtur IV 1-1/3' 244 pipes
 Trompete 8' 61 pipes
 Tremulant (variable)

RUCKPOSITIV (50 mm. w.p.)

Holzgedeckt 8' 61 pipes
 Principal 4' 61 pipes
 Koppelflöte 4' 61 pipes
 Gemshorn 2' 61 pipes
 Quinte 1-1/3' 61 pipes
 Scharf IV 2/3' 244 pipes
 Krummhorn 8' 61 pipes
 Cimbelstern

Tremulant (variable)

SCHWELLWERK (55 mm. w.p.)

Salicional 8' 61 pipes
 Schwebung 8' 49 pipes
 Rohrflöte 8' 61 pipes
 Holzflöte 4' 61 pipes
 Nasat 2-2/3' 61 pipes
 Principal 2' 61 pipes
 Flöte 2' 61 pipes
 Terz 1-3/5' 61 pipes
 Cimbel II 1/3' 122 pipes
 Rankett 16' 61 pipes
 Schelmei 8' 61 pipes
 Trompete en Chamade 8' 61 pipes
 Tremulant (variable)

PEDAL (80 mm w.p.)

Principal 16' 32 pipes
 Subbass 16' 32 pipes
 Octav 8' (C-g, Prin. 16') 24 pipes
 Gedackt 8' 32 pipes
 Choralbass 4' 32 pipes
 Rauschpfeife III 2' 96 pipes
 Fagott 16' 32 pipes
 Posaune 8' 32 pipes
 Musette 4' 32 pipes

Opperman Music Hall, Florida State University, Tallahassee, Florida. Built by the Holtkamp Organ Company, Cleveland, Ohio. 3-manual and pedal, 34 stops, 44 ranks; free standing case of red oak measures 30' wide x 18 1/2' tall x 6' deep; Great division stands above the console, Positiv division is at lower left with Swell division above left, pedal division to right of console. Mechanical key action, electrical stop action, natural keys of plumwood, sharps of palisander, stop tablets of cherry. Replaces 1924 Ernest Skinner organ mounted in chambers to sides of stage; stage has been modified for the new organ by removal of all curtains and the installation of acoustical shell. Inaugurated Sept. 26 and 27, 1975 in recitals by Michael Corzine, assistant professor of organ at the university.

GREAT

Quintadena 16'
 Principal 8'
 Gedackt 8'
 Octave 4'
 Spitzflöte 4'

Super Octave 2
 Mixture IV
 Trumpet 8'

POSITIV

Copula 8'
 Prestant 4'
 Rohrflöte 4'
 Nazard 2-2/3'
 Blockflöte 2'
 Tierce 1-3/5
 Scharf III
 Cromorne 8'
 Tremolo

SWELL

Voix Celeste 8'
 Gamba 8'
 Rohrflöte 8'
 Bourdon 4'
 Gemshorn 2'
 Larigot 1-1/3'
 Cymbal III
 Dulzian 16'
 Fagott 8'
 Tremolo

PEDAL

Principal 16'
 Subbass 16'
 Octave 8'
 Pommer 8'
 Choralbass 4'
 Rauschbass IV
 Posaune 16'
 Trumpet 8'
 Schalmey 4'

The Delmar Baptist Church, St. Louis, Missouri. Built by Robert L. Sipe, Inc., Dallas, Texas. 2-manual and pedal, mechanical key action, electric stop action, solid state combination action; mahogany slider windchests, case of oak, console of rosewood. New organ located in newly constructed choir gallery in northwest corner of room on a platform in the center of the west wall. Dedicated September 28, 1975; organist of church, Carl Smith.

GREAT

Bourdon 16'
 Principal 8'
 Rohrflöte 8'
 Octave 4'
 Nachthorn 4'
 Quinte 2-2/3'
 Super Octave 2'
 Sesquialtera II
 Mixture IV-V
 Trompete 8'
 Tremulant

SWELL

Geigen Principal 8'
 Gedeckt 8'
 Principal 4'
 Spillflöte 4'
 Gemshorn 2'
 Nasat 1-1/3'
 Scharf IV
 Oboe 8'
 Tremulant

PEDAL

Principal 16'
 Octave 8'
 Quintebass 5-1/3'
 Choralbass 4'
 Mixture IV
 Posaune 16'
 Trompete 8'

Zion Episcopal Church, Rome, New York. Built by the Noack Organ Company, Inc., Georgetown, Massachusetts 2-manual and pedal, mechanical action throughout; unequal temperament, wedge shaped single wind reservoir, 80 mm. wind pressure throughout, attached key desk, suspended key action. Dedicated Oct. 26, 1975 in recital by Harald Vogel.

GREAT

Bourdon 16' 56 pipes
 Principal 8' 56 pipes
 Chimney Flute 8' 56 pipes
 Gemshorn 8' 56 pipes
 Octave 4' 56 pipes
 Recorder 4' 56 pipes
 Sesquialtera II 112 pipes
 Night Horn 2' 56 pipes
 Full Mixture III 2' 168 pipes
 Sharp Mixture V 1' 280 pipes
 Trumpet 8' 56 pipes

SWELL

Stopt Diapason 8' 56 pipes
 Spire Flute 4' 56 pipes
 Nazard 2-2/3' 56 pipes
 Principal 2' 56 pipes
 Tierce 1-3/5' 56 pipes
 Sharp IV 1' 224 pipes
 Cremona 8' 56 pipes

PEDAL

Stopt Bass 16' 32 pipes
 Open Bass 8' 32 pipes
 Choral Bass 4' 32 pipes
 Mixture IV 2-2/3' 128 pipes
 Bassoon 16' 32 pipes
 Trumpet 8' 32 pipes

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Conferences

Concordia Teachers College, River Forest, Illinois, devoted their 11th Annual Lectures in Church Music to "American Church Music, Past and Present," emphasizing the contribution of early American composers in recognition of the Bicentennial. The November 2-4 conference featured Leonard Van Camp of Southern Illinois University in discussion and demonstration of "The Choral Music of William Billings and His Contemporaries" in two presentations. Hymnody was brought into sharper relief through Carl Schalk's lecture on "A Brief History of American Lutheran Hymnody." Dr. Eugene Brand, project director in New York for a new Pan-Lutheran hymnal being prepared by the ILCW, gave an extensive and up-to-date analysis of the new hymnal, and Thomas Gieschen of the Concordia faculty gave a demonstration on "Revolutionary Hymns." Victor Hildner and Leslie Zeddies of the Concordia faculty discussed and demonstrated repertoire for bells and bars. Three major concerts were included in the conference. A choral and instrumental concert directed by Paul Bouman was held at Grace Lutheran Church, River Forest; Anita Eggert Werling of Western Illinois University played an organ recital at Grace Episcopal Church of Oak Park; and The Kapelle, instrumentalists and organist of Concordia Teachers College performed a concert of American Church Music at Grace Lutheran Church under the direction of Thomas Gieschen.

The 2nd Annual Sacred Music Workshop sponsored by Coral Ridge Presbyterian Church, Fort Lauderdale, Florida will be held at the church on January 21-25, 1976. This year's workshop will include an opening concert with Robert Shaw and the Atlanta Symphony and Diane Bish, organist of the church, as organ soloist. Workshop leaders will include Charles Hirt and Robert Noehren. For further information: Coral Ridge Presbyterian Church, 5555 North Federal Highway, Ft. Lauderdale, FL 33308, Attn. Carolyn Heald/Music Office.

Southern Illinois University sponsored its first Organ Festival on November 7th and 8th. Featured at the workshop for all interested organists were Clyde Holloway, who lectured on the works of Messiaen and played the Meditations on the Mystery of the Holy Trinity, and David Bowman who played Dupré's complete Stations of the Cross. The workshop was in charge of Marianne Webb.

The Royal School of Church Music will sponsor a summer course especially designed for overseas students at its Addington Palace, Croydon, England headquarters from June 28 through August 14, 1976. Special emphasis will be laid this year on practical aspects, and students will be asked to opt for one of three special studies being offered in depth over the full seven weeks. They include organ playing (both service and pieces), choir training, or keyboard skills and theoretical work (including special study of improvisation, transposition, keyboard harmonisation and composition). Each week of the course will be under the direction of a resident tutor, including Barry Rose, sub-organist of St. Paul's Cathedral; Simon Lindley, organist of Leeds Parish Church; Peter Aston, professor of music at the University of East Anglia; Edred Wright, director of music at the King's School, Canterbury; John Cooke and Martin How, northern and southern commissioners of the RSCM; and John Churchill, professor of music at Carleton University, Ottawa, Canada. Each Saturday will bring a "Come and Meet" event with musicians noted for their work in the field: Simon Preston, George Guest, Arthur Wills, Allan Wicks, John and Jean Churchill, and Peter Le Huray. There will be two organ recitals by Arthur Wills and Martin Neary, and many more lectures and discussions appropriate for church musicians, as well as some non-musical topics. The course will include visits to various cathedrals, and the tuition for the course will include tickets for the Southern Cathedrals Festival which will take place in

Salisbury. Further information and a brochure about the summer course may be obtained from: The Secretary, RSCM, Addington Palace, Croydon, CR9 5AD England.

The University of Iowa will sponsor its 1976 Biennial Organ Workshop on February 26-28 at the Iowa City campus. Noted hymnologist, Erik Routley, will be the keynote speaker on "Present Day Trends in Church Music," and he will also lecture on "Hymnody and the Christian Culture of Today." Other lectures will include "Werckmeister's Orgelprobe — Credo of a Practical Musician" by Gerhard Krapf, head of the school's organ department, and "Productive Practicing" by James Moeser of the University of Kansas. Dr. Moeser will also give a full recital as part of the workshop. The event will begin with a program for organ and oboe, with Delbert Disselhorst and James Lakin of the University of Iowa faculty performing. A student recital, panel discussion, and open forum will also be included in the workshop. For more information, write: Dr. Gerhard Krapf, The University of Iowa, School of Music, Iowa City, Iowa 52242.

Westminster Choir College will sponsor two mid-winter church music symposia early in January. At the First Presbyterian Church, Fort Lauderdale, Florida on January 5-9, 1976, the faculty will include Joseph Flummerfelt, John and Helen Kemp, Joan Lippincott, Ray Robinson, Erik Routley, and Kathryn Stephenson. At the First Presbyterian Church in Oklahoma City, Oklahoma on January 12-16, 1976, the faculty will include John Blackwell, Wilma Jensen, John and Helen Kemp, Joan Lippincott, Ray Robinson, and Erik Routley. The symposia provide an opportunity for the church musician and choral director to combine meaningful learning and performing experience with a January vacation at Fort Lauderdale or Oklahoma City. Graduate credits will be offered for each. For further information on the symposia, write the following (whichever is appropriate to the location): J. William Stephenson, First Presbyterian Church, 401 S.E. 15th Avenue, Fort Lauderdale, FL 33301; or John Blackwell, First Presbyterian Church, 1001 N.W. 25th Street, Oklahoma City, OK 73106.

Here & There

Maurice Duruflé and his wife Marie-Madeleine Duruflé continue to recuperate from injuries sustained in a serious automobile accident in May. According to officials at the church where they are organists, both of the Duruflés underwent a month of intensive hospital care and surgery following the accident, and then they were transferred to a therapy center in Normandy, where they currently remain, undergoing extensive physical therapy. As of late October, Mme. Duruflé was able to be up, and her husband was expected to walk again soon. Doctors have predicted that both will regain their organ playing ability. Sunday music at Saint-Etienne-du-Mont, the church for which they have served as organists since 1930, is currently in the hands of one of their American students, Sara Soularue.

Alice Tully Hall, Lincoln Center, New York City, will celebrate the first full year of its new Kuhn tracker organ by presenting a series of recitals called "Great Performers of the Organ." The first series began on Nov. 2 with Pierre Cochereau, and continues on December 14 with Simon Preston. The series will continue on January 11 with Anton Heiller, March 28 with Luigi Tagliavini, and end on May 2 with Catharine Crozier playing. The second series involves "Bach's Original Collected Works for Organ" played by Anthony Newman on five Wednesday evenings, February 18, March 17, April 7, April 28, and May 19. The new organ is a 61-stop mechanical action organ built by Theodore Kuhn of Mannedorf, Switzerland, and dedicated in April of this year.

Frank W. Cummings, a member of the Los Angeles Chapter of the A.G.O., was honored on October 19th when the entire 10 a.m. worship service at the Pilgrim Congregational Church in Pomona, California was presented in tribute to him on the occasion of his 40th anniversary as minister of music of the church.

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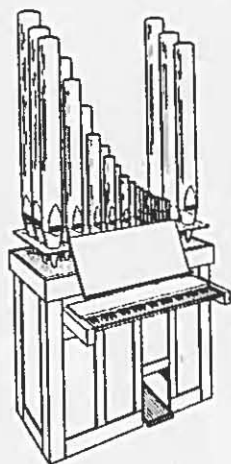
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Appointments

Jan D. Bailey joined the faculties of the Yale Institute of Sacred Music and the Yale School of Music in September. His joint appointment is as associate professor of choral music, and his teaching activities include a three-year graduate studies course in the elements of choral technique, musical director of The Cappella, and conductor of the Yale Concert Choir. A graduate of the University of California at Berkeley with an MA degree in music history and literature, he also holds the DMA degree in musicology and performance practice from Stanford University, and a BD degree from Northwestern University. Dr. Bailey also studied at the University of Melbourne (Australia), the University of Basel (Switzerland), and the Conservatory of Music in Cologne (Germany) where he studied organ with Michael Schneider. For two years he was dean of the San Francisco Conservatory of Music, and founder of the San Francisco Cantata Singers.

C. William Harwood will collaborate with Dr. Bailey in the elements of choral technique study course at Yale. He has received a joint appointment from the Institute and the School of Music as instructor. Mr. Harwood holds BA and MA degrees from Yale University, and he also studied in Berlin at the Conservatory of Music. At Yale he is the conductor of the Yale Symphony Orchestra and the University's Battell Chapel Choir. In addition he is the principal conductor for the Eastern Opera Theater in New York City.

Parvin Titus, and continued her keyboard studies at the American Conservatory of Music in Chicago with Edward Eigenschank. The Peoples Church, founded by Dr. Preston Bradley, has a professional quartet and has for 51 consecutive years broadcast its services over station WAIT. Miss Bauerle has been active for an extended period as chairman of the Chicago Club of Women Organist's Gruenstein Memorial Contest, and she has served in various capacities for the Chicago Chapter of the A.G.O.



Donald S. Sutherland has been appointed to the organ faculty of Peabody Conservatory of Music, Baltimore, Maryland. He continues as music director at Bradley Hills Presbyterian Church in Bethesda, Maryland. Mr. Sutherland received his MM degree at Syracuse University. He was a pupil of Arthur Poister and later became his assistant at Syracuse. In 1965, after completing military service, he returned to Syracuse University as a School of Music faculty member. He also served on the faculty of Hamilton College in Clinton, New York. Since moving to Maryland, he has appeared as conductor and organ soloist at three Kennedy Center Festivals in Washington, D.C., and he has made frequent radio broadcasts and recordings. Mr. Sutherland frequently appears in joint recital with his wife, Phyllis Bryn-Julson, well-known soprano.



Ruth Emily Priest has been appointed organist at the Bibletown Community Church, Boca Raton, Florida. Miss Priest began her musical studies at age 5 with Georgia Stillwell Harris in Detroit, Michigan. She attended Wayne State University where she was an organ student of Lode Van Dessel, and she also studied theory at The Detroit Institute of Musical Art. Her studies in technology and Bible were pursued in Peterborough, Ontario. Miss Priest taught piano, organ and music theory privately in Detroit, and as a staff member of the Art Center Music School. She served as director for the international radio broadcast known as "The Children's Bible Hour," from Grand Rapids, Michigan. She has also been staff organist and vocal soloist at the Enquire Hotel on Fort Lauderdale Beach, Florida. She has served churches in Detroit, Pompano Beach, and Fort Lauderdale. Her most recent church position has been as organist-director of music at Grace Brethren Church in Fort Lauderdale. She has recorded for the Zondervan (Dladem) label. Miss Priest is presently an executive legal secretary with a law firm in Fort Lauderdale, Florida.

Thomas A. Delaney has been appointed vice president and operating officer of Gulbransen Organs, a division of CBS Musical Instruments of CBS, Inc. Gulbransen manufactures and markets a complete line of electronic instruments for the home. Mr. Delaney has served as a board member of the American Music Conference, and he was a founding director and president for several years of the National Association of Electronic Organ Manufacturers. He formerly served as general manager for Gulbransen.

Here & There

The First Presbyterian Church and the Memorial Baptist Church joined together to form the Emmanuel United Church of Mechanicsville, New York. Since both churches had pipe organs which the congregation wanted to use, the Ross Organ Company of Pine City, New York was engaged to make one organ out of both of the organs. The Ross Company removed both organs and rebuilt the materials using the best parts from each organ and installed the rebuilt organ in the former Memorial Baptist Church. With the space available, 18 ranks of pipes were used. Because of the difference in voicing on various pressures, the rebuilders were obliged to use all new wind regulators to provide three different pressures. The newly rebuilt organ was dedicated on December 1, 1974 with a recital played by the organist of the new congregation, Donald Steele. Not only were the congregations united, so were the pipe organs of both parishes.

Ronald Wyatt has been named organist and master of the choirs at Trinity Church, Galveston, Texas, where he will direct the entire music program as well as teach music in the parish school. Mr. Wyatt's teachers in this country include James Moeser and Campbell Smith, Jr. He has also studied in Paris and Cologne with Marie-Claire Alain, Marie-Madeleine Duruffé, and Michael Schneider. He holds degrees from both the University of Texas and Trinity University. Previously he has been organist and choir-master of Christ Episcopal Church and University Presbyterian Church in San Antonio. Mr. Wyatt is on the roster of artists represented by McFarlane Concert Artists.

Edna M. Bauerle has been appointed organist-director of music at the Peoples Church, Chicago, Illinois. Miss Bauerle studied harmony and counterpoint at the Julliard School, New York City and choral work at Indiana University. At Cincinnati Conservatory of Music she was a pupil of

Kent Hill, organ faculty member of Mansfield State College, Mansfield, Pennsylvania, is currently using a sabbatical leave from the college to study with Michael Schneider in Cologne, Germany. His wife, Janet, is also using the opportunity to study organ with Dr. Schneider.

New Recordings

(Continued from p. 2)

his own works. They are of gigantic proportion, sumptuous in "orchestration" and rhapsodic in harmonic content, complex in their thematic and contrapuntal materials. There are those, such as Mr. LaMirande, who believe Schmidt's work to be convincing and satisfying. There are others, such as myself, who believe that it is inferior to the structural and architectonic surety of Bruckner and Mahler. There is also a point with this style, when the organ will not function well enough to sustain the long dynamic curves attained by Bruckner and Mahler in their orchestral works. On most organs there is a diminishing point to the climatic effect of long crescendo and diminuendo, simply because most organs are not large enough to provide the one big, ecstatic climax on top of all others. Such is the problem with Schmidt's work. Mr. LaMirande plays the works very well indeed, and makes a good argument for their convincing quality. The organ at Christ Church Cathedral lacks some of the depth and gravity of sound (as well as the final capability of the "big" climax) for this music to sound completely satisfying, but nevertheless one can obtain an accurate impression of what the music is all about, what its potential is. If for no other reason, the recording is worth having for its unique value as being the only recorded organ performance of Schmidt's works. Schmidt well could be called the "last of the Romantics." Whether he was "great" or not I will leave for the listener to decide.

Are you a fan of the music of Darius Milhaud? If so, you will want to get Darius Milhaud: L'Oeuvre pour Orgue performed by the young American organist George Baker on the Chartres Cathedral organ in France (FY-016). The FY label is an exclusively French label distributed by RCA in Europe, but this disc won the Grand Prix du Disque of the Académie du Disque Français for 1975, as well as the Grand Prix International du Disque of the Académie Charles Cros for 1975. It contains all the works for organ written by Milhaud, including the Nine Preludes, "Petite Suite," Pastorale, and Sonata, Opus 112. With hindsight, much of Milhaud's music now sounds very naive and trite, and the organ music also seems to be less inventive than his piano or orchestral works. Such trifles as the Nine Preludes or the Pastorale do not "wear well" on the long haul, and this is the reason they have never entered a lasting place in the organ repertoire. Perhaps the most attractive and melodic of the works is the small wedding music suite ("Petite Suite"), and the most evocative of all is the very difficult Sonata. George Baker obviously identifies with these pieces, for he plays them superbly and with life, and his handling of the large organ at Chartres is exemplary. The recording is excellent, with good sound and surface. If you have trouble getting hold of this recording, wait a while, for it will be reissued on an American label during the coming year.

Pierre Labric, who has already brought forth complete recordings of the works of Vierne and Widor on the magnificent 1888 Cavallé-Coll organ at Saint-Ouen, Rouen, bravely continues to supply us with further examples of the French Romantic corpus for organ in Camille Saint-Saens: Preludes and Fugues for Organ (Musical Heritage Society, MHS 3045). The disc includes the three Preludes and Fugues, Book 1, Op. 99, and the three Preludes and Fugues, Book 2, Op. 109. They are finely crafted examples of Saint-Saens' musical style, very inventive pieces, still classically reserved in content, but full of verve and energy. Saint-Saens was very much an organist, and he knew how to compose for the organ. One hearing of these works makes one wonder why they do not get performed more often, for they are in many ways superior to other works of the period (including much of Widor's work). One reason might be the technical demands they place on the performer. Labric is not altogether up to solving all of the technical problems cleanly and decisively, but he does understand the music in a basic way. And his handling of the fine organ at Rouen is exemplary for its understanding of its style and intent as an instrument. If you can overlook the occasional minor muff-

ing of a passage, these performances are both interesting and rewarding. As usual with MHS, the original recorded sound is good, the surface slightly noisy.

Finally, for those who want the traditional Bach recording, I recommend Peter Hurford's complete 3-record J. S. Bach: Orgelbüchlein (Argo, ZRG 776-778) as a fine set for the serious record collector. Argo has packaged the set with a fine booklet of notes by Hurford, description of the two organs in the Wollongong Concert Hall and Knox Grammar School, Australia, used on the recording, and with the complete registrations used by Mr. Hurford. Both organs, built by Ronald Sharp, the Australian organ builder, have mechanical action. Although they are recognizable roughly as "organ-reform" instruments, they do have their own distinctive personality. Sometimes, the personality of the instrument is at odds with the music, but not often. Mr. Hurford's performances are well thought out and registered, lovingly and caringly played, and individual (as opposed to standardly "authentic") as he is usually, and delightfully accustomed to doing. Preceding each chorale setting by Bach is a choral setting of the same chorale sung exquisitely by the Alban Singers, one of Mr. Hurford's choirs in St. Albans, England. The choral settings are by other, mostly pre-Bach composers. It is my opinion that no one single person could ever do perfect justice to Bach's "Orgelbüchlein." Just when one thinks he has heard "the final word" on this fantastic compendium of organ chorales, another comes along to let one know that Bach has transcended all the rest of us together with these little pieces. Peter Hurford does as well as anyone in making a fine musical set of statements with the pieces, and provides very enjoyable listening in the process. It is a very attractive box, well worth having.

If your gift-receiving friend enjoys sonic splendor, then undoubtedly the record to get him/her is E. Power Biggs' latest, A Quadraphonic Spectacular: The Four Antiphonal Organs of the Cathedral of Freiburg played Simultaneously by E. Power Biggs. Playing pieces by Handel, Purcell, Mozart, Krebs, Banchieri and Campra in ways that they would never have expected, Mr. Biggs, in his usual lively and tasteful style, never gives in to the temptation to maudlinize the pieces, as one might expect from such a gigantic and spectacular set of recording possibilities. As in his previous recording of the four organs at Freiburg Cathedral, he keeps the reins on all four organs and the music, and allows the engineers to balance it all up for a good quad recording. Authentic it isn't, but great musical fun it is. If your friend has quadraphonic equipment, the disc to get is Columbia MQ 33514. If only stereophonic equipment is available for replay, you will still get much of the spectacular sonic quality out of the stereo disc of the same recording, Columbia M 33514. The quad disc is fully compatible and may be played on conventional stereo equipment, however.

Happy hunting!

Competitions

The Third National Organ Playing Competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund will be held at the First Baptist Church, Santa Ana, Calif., on Saturday, May 8, 1976. Applications, including a tape recording and a written proposal for the use of the \$1000 award in an organ study program, must be postmarked no later than April 1, 1976. A \$50 honorarium will be awarded to other finalists. Organists under the age of 30 on the date of the competition are eligible to compete and may obtain application forms from: Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104.

The future success of the Fund depends entirely upon contributions. Funds specifically given for this award have been subscribed through the generosity of friends, associates, and the Mader family. It is the hope of the Fund's board of directors that this student competition will indicate their strong desire to continue a dynamic scholarship program as a lasting tribute to the Maders. All donations to the fund are tax-deductible.

(Continued, page 17)

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The four-manual, 67-stop Casavant organ at the Quebec Basilica was installed in 1927 in a church just rebuilt following the great fire of 1922 which had practically destroyed the old church.

Since nothing but maintenance work had been done to it since then, it occurred to everyone that more than mere cleaning and mechanical repair ought to be done at this point. Therefore the organist of the parish and Mr. Bernard E. Cavalier of the firm Cavalier Organ Builders, Inc. sat down to a number of consultations in the course of which the decision to correct certain weaknesses of the original specifications was taken. Old stops would be changed by cutting and revoicing, and some new stops would be added.

In an operation of this kind, one has to meet the challenge of altering if need be, but without distorting the fundamental character of the instrument at hand. The Basilica organ was built at a time when the symphonic organ and its repertoire was at the height of its popularity, and organs of this vintage often caused the recitalists of the time to present J. S. Bach and many other Baroque composers in Romantic garb, so to speak.

With this in mind, the main transformations and additions were the following ones: the Great organ, the Swell, and the Positif (shutters removed) have now each their own plein-jeu: the Great has the most authoritative one, the Positif the clearest, to which was added a brand new 3-rank Cymbale; the Trumpet of the Great was made into a French one by changing the shallots and giving it the proper voicing; the Pedal, sorely deficient up to then, was made to speak independently with Principals 16', 8', and 4' made from other pipes truncated and revoiced; with the addition of a new 4-rank Mixture, this Pedal is now capable of carrying its own line through any form of polyphony.

The end result of the operation, it seems to us, is an instrument which speaks with greater clarity and brilliance than before. It now can play with added grandeur and "panache," we are confident, the works of Cesar Franck, Widor, Vierne and Reger, and also the 18th century German composers and the French classics in a reasonably convincing manner. Of course, there is always the question of the "accent" But who can speak several languages without a bit of that!

Claude Lagacé
Titular Organist
La Basilique de Québec

* indicates stop rebuilt with old pipes from another stop
** indicates new rank with new pipes
All stops "straight;" manual compass 61 notes, pedal 32 notes

GRAND ORGUE

Montre 16'
Montre 8'
Principal 8'
Flute double 8'
Gamba 8' *
Bourdon 8'
Prestant 4' *
Principal 4'
Nazard 2-2/3'
Doublette 2'
Octavin 1' *
Mixture IV *
Cornet IV *
French Trompette 8' *
Clairon 4' *

RECIT (Expressive)

Bourdon 16'
Principal 8'
Clairabelle 8'
Flute a cheminee 8' *
Salicional 8'
Voix celeste 8' *
Principal 4' *
Flute 4'
Flute octaviane 4' *
Quinte 2-2/3' *
Octave 2'
Tierce 1-3/5' *
Fourniture IV
Trompette 16' *
Tuba 8' *
Hautbois 8'
Voix humaine 8'
Clairon 4'
Tremolo

POSITIF

Principal 8' (Prepared)
Melodia 8' *
Gemshorn 8'
Cor de Nuit 8'
Quintaton 8'
Prestant 4' *
Flute d'amour 4'
Quinte 2-2/3' *
Flageolet 2'
Tierce 1-3/5'
Cymbale III **
Cromorne 8' *
Cor Anglais 8'
Tremolo

SOLO (Expressive)

Quintaton 16'
Stentorphone 8'
Flute ouverte 8'
Grosse Gamba 8'
Gamba celeste 8'
Flute 4'
Cornet IV
Bombarde 16' *
Grosse Trompette 8' *
Clairon 4' *
Tremolo

PEDALE

Flute ouverte
Bourdon 16'
Principal 16'
Dulciane 16'
Principal 8' *
Flute 8'
Bourdon 8'
Choralbasse 4' *
Flute 4'
Fourniture IV **
Bombarde 16' *
Trompette 8' *
Clairon 4' *

Here & There



Robert Glasgow, professor of music at the University of Michigan, has been awarded an honorary Doctor of Music degree by MacMurray College, Jacksonville, Illinois. The degree was awarded during the intermission of a recital by Mr. Glasgow on October 3rd in the college chapel. Dr. Glasgow taught organ and counterpoint at MacMurray College from 1951 to 1962. During his 11 years at the college, he attracted a large class of enthusiastic organ students and, through a yearly series of lecture-recitals, stimulated interest in organ music across the MacMur-

ray campus and throughout the entire community. In addition to teaching and performing, he helped to design two organs on the MacMurray campus, the 54-stop Aeolian-Skinner organ in Annie Merner Chapel, and the 18-stop Möller organ in Orr Auditorium in the Fine Arts Building. Since teaching at MacMurray, Dr. Glasgow has concertized throughout the U.S. and abroad, earning an enviable reputation as a performer. His teaching has earned him no less an enviable reputation, and many of his students have now entered the profession as active performers, teachers, and church musicians.

Michael Schneider will be teaching on the faculty of the University of Kansas, Lawrence, Kansas during the second half of the spring semester of 1976 as a distinguished visiting professor. Catharine Crozier will be in residence as a distinguished visiting professor during the summer session of 1976, and, together with Harold Gleason, she will be the leading artist at the Second Annual Institute for Organ and Church Music to be held at the University of Kansas June 7-11, 1976.

New Organs

Alice Tully Hall, Lincoln Center, New York, N.Y. Built by Theodore Kuhn, Mannedorf, Switzerland. 4-manual and pedal, mechanical key action, electrical stop action, free-standing and encased. Récit and Positif de chambre divisions under expression. Stop control and combination system designed and built by Lawrence Phelps and Associates of Erie, Pa.; tonal design by Lawrence Phelps, special consultant to Lincoln Center; tonal regulation and voicing by Kurt Baumann of the Kuhn firm. Organ dedicated in April, 1975.

GRAND ORGUE

Bourdon 16' 61 pipes
Montre 8' 61 pipes
Flute harmonique 8' 61 pipes
Bourdon a cheminée 8' 61 pipes
Prestant 4' 61 pipes
Flute ouverte 4' 61 pipes
Quinte 2-2/3' 61 pipes
Doublette 2' 61 pipes
Fourniture V 1-1/3' 305 pipes
Cymbale III 1/2' 183 pipes
Cornet V (F) 8' 255 pipes
Douçaine 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes

POSITIF

Quintaton 16' 61 pipes
Salicional 8' 61 pipes
Bourdon 8' 61 pipes
Prestant 4' 61 pipes
Flute a fuseau 4' 61 pipes
Nazard 2-2/3' 61 pipes
Doublette 2' 61 pipes
Quarte de nazard 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbale IV 2/3' 244 pipes
Cromorne 8' 61 pipes
Tremblant

RECIT

Bourdon doux 16' 61 pipes
Principal étroit 8' 61 pipes
Viole de gambe 8' 61 pipes
Voix céleste (F) 8' 56 pipes
Flute a cheminée 8' 61 pipes
Principal conique 4' 61 pipes
Flute traversière 4' 61 pipes
Flute des bois 2' 61 pipes
Plein jeu V 2' 305 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 61 pipes
Tremblant

POSITIF DE CHAMBRE

Bourdon en bois 8' 61 pipes
Quintaton 8' 61 pipes
Flute conique 4' 61 pipes
Doublette 2' 61 pipes
Quinte 1-1/3' 61 pipes
Piccolo 1' 61 pipes
Cymbale III 1/3' 183 pipes
Sesquialtera II 2-2/3' 122 pipes
Régale 8' 61 pipes
Tremblant

PEDALE

Principal 16' 32 pipes
Soubasse 16' 32 pipes
Quintaton 16' 32 pipes
Principal 8' 32 pipes
Bourdon 8' 32 pipes
Prestant 4' 32 pipes
Flute a cheminée 4' 32 pipes
Flute a bec 2' 32 pipes
Fourniture V 2' 160 pipes
Bombarde 16' 32 pipes
Basson 16' 32 pipes
Trompette 8' 32 pipes
Chalumeau 4' 32 pipes

Christ Episcopal Church, Reading, Pennsylvania. Under contract to Lehigh Organ Co., Macungie, Pennsylvania. 3-manual and pedal, 61 ranks. Exposed Great and Positiv, solid state switching, vertically mounted all-electric action with tone channels, internal wedge-fold bellows, existing Austin console retained with Antiphonal division prepared. Completion May, 1976 to coincide with parish sesquicentennial. Designed by Bruce P. Bengtson, organist of church; scaling and layout by John C. Gumpy of Lehigh firm.

GREAT (75 mm wp)

Gedackt Pommer 16' 61 pipes
Principal 8' 61 pipes
Cor de Nuit 8' 61 pipes
Oktave 4' 61 pipes
Holzflöte 4' 61 pipes
Super Oktav 2' 61 pipes
Waldflöte 2' 61 pipes
Sesquialtera II (TC) 2-2/3' 88 pipes
Mixture IV 1-1/3' 244 pipes
Trompette 8' 61 pipes
Tremolo
Chimes

SWELL (85 mm wp)

Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Viole Celeste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Koppelflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Oktavin 2' 61 pipes
Tierce 1-3/5' 61 pipes
Fourniture IV 1' 244 pipes

Dulzian 16' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 61 pipes
Tremolo

POSITIF (65 mm wp)

Spitz Geigen 8' 61 pipes
Rohr Pommer 8' 61 pipes
Erzähler 8' 61 pipes (in Swell)
Erzähler Celeste 8' (TC) 49 pipes (in Swell)
Prinzpal 4' 61 pipes
Spillflöte 4' 61 pipes
Gemshorn 2' 61 pipes
Quinto 1-1/3' 61 pipes
Helfflöte 1' 61 pipes
Scharf III 1/2' 183 pipes
Krummhorn 8' 61 pipes
Tremolo
Harp
Bombarde II 8' 110 pipes (horizontal)

PEDAL (75 mm wp)

Contrebasse 16' 32 pipes
Subbass 16' 32 pipes
Pommer 16' (Great)
Quint 10-2/3' 32 pipes
Oktav 8' 32 pipes
Flauto 8' 32 pipes
Choralbass 4' 32 pipes
Rohrflöte 4' 32 pipes
Nachthorn 2' 32 pipes
Cornet II 6-2/5' + 4-4/7' 64 pipes
Mixture IV 2-2/3' 128 pipes
Posaune 16' 32 pipes
Dulzian 16' (Swell)
Trompette 8' 32 pipes
Schalmey 4' 32 pipes
Chimes
Zymbelstern



Henry Wood Memorial Hall (London Rehearsal Centre), Southwark, London, England. Organ built by N. P. Mander, Ltd., London, England. 2-manual and pedal, mechanical action throughout. Case of mahogany with gilt carved members. Building was originally Church of Holy Trinity designed by Francis Bedford and consecrated in 1824; damaged considerably in World War II, and gutted by fire three years ago; declared redundant as a church but of historic interest after the fire; turned into rehearsal hall by Southwark Rehearsal Hall Trust, forming large classical hall, with crypt converted into restrooms, a restaurant, recording rooms and library.

GREAT

Principal 8'
Chimney Flute 8'
Octave 4'
Nason Flute 4'
Spitz Flute 2'
Sesquialtera II
Fourniture V (15-19-22-26-29)
Mounted Cornet V
Trumpet 8'
Tremulant

SWELL

Stopt Diapason 8'
Salicional 8'
Celeste (TC) 8'
Principal 4'
Fifteenth 2'
Larigot 1-1/3'
Mixture III (22-26-29)
Cromorne 8'
Clairon 4'
Tremulant

PEDAL

Principal 16'
Sub Bass 16'
Octave 8'
Gemshorn 4'
Mixture IV (19-22-26-29)
Trombone 16'
Clairon 4'



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Nunc Dimittis

Walter Blodgett, former curator of musical arts at the Cleveland (Ohio) Museum of Art and dean of faculty at the Cleveland Music Settlement, died October 25, 1975 in Cleveland, Ohio. He was 68.

Mr. Blodgett was curator at the Cleveland Museum for 33 years before retiring last year. During his tenure he played nearly 1200 organ recitals and presented many other artists at the Museum. When he started at the Museum, his series was the only chamber music series in Cleveland. He was told only after accepting the position that there was no money available for concerts, and that he would have to raise money to pay for the programs. He generated a respectable budget, aided by funds from the McMyler and Gartner endowments and the Musart Society. Mr. Blodgett helped design the Gartner Auditorium at the Art Museum and participated in both the design of the original Holtkamp organ in the Museum, and its rebuilding for the new auditorium.

At the same time as he was curator at the Museum, Mr. Blodgett was also organist and choirmaster of St. Paul's Episcopal Church Cleveland Heights. Here he developed an enterprising choral program, presenting major choral works following his appointment in 1950. He was also responsible for the installation of the large Holtkamp organ in the new, large church building.

Mr. Blodgett was a graduate of Oberlin College and studied at the Juilliard School of Music and the College of St. Nicholas in England. During his career he was organist and choirmaster at the Epworth-Euclid Church, St. James Episcopal Church, and the First Unitarian Church, all of Cleveland. He was a member of the American Guild of Organists, and he had been an advisory trustee at the Cleveland Music Settlement for many years before being named dean in 1974.

Memorial services were held on October 28 at St. Paul's Church, Cleveland Heights. A memorial fund in his name has been established at the Cleveland Museum of Art.

Cecil C. Neubecker died on March 7, 1975 in Omaha, Nebraska. He was 60.

Mr. Neubecker served during the past 25 years as organist and choir director of All Saints Church in Omaha. In November of 1974 he was honored by the church at a special service recognizing his years of outstanding service.

Mr. Neubecker was at various times dean of the Omaha Chapter of the American Guild of Organists and Nebraska State

Chairman of the Guild. In addition to his church organ and choral duties, Mr. Neubecker was a prominent teacher of organ, piano, and voice, and many active musicians in Nebraska and Iowa are former students of Mr. Neubecker.

Geneviève Thibault (Madame la Comtesse de Chambure) died in Paris, France on August 31, 1975. She was 73.

Mme. de Chambure was for many years an influential and highly respected patroness of the harpsichord in Paris. Until her recent retirement, she was curator of the musical instrument collection at the Conservatoire National de Musique, and used her personal fortune to amass a major collection of early instruments and manuscripts. She had been a student of Pirro, and she is known to musicologists for her many writings under the name of Geneviève Thibault.

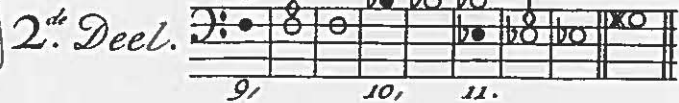
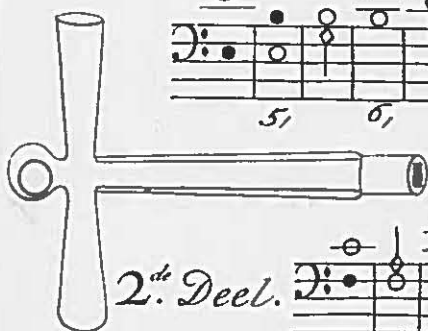
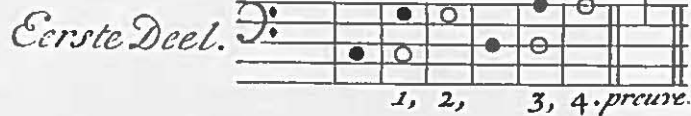
A memorial service was held on September 26, 1975 at the church of Saint-Jean-Baptiste, Neuilly-sur-Seine. Future disposition of her enormous estate is still in question. With her passing, an era of the Parisian harpsichord and early-music world has closed.

Franklin L. Coates died in Weston, Connecticut on October 5, 1975. He was 72. At the time of his death, he was director of the boys choir of Christ and Holy Trinity Church in Weston.

Mr. Coates was born in New York City. He began his musical career as a choir boy at Grace Church in New York City, and later studied organ with David McKay Williams, Norman Coke-Jephcott, and Pietro Yon. In addition to his studies at the Juilliard School of Music, he studied plainchant at Solesmes Abbey in France. He held the degree of Licentiate from Trinity College in London, and he was an associate of the A.G.O.

Mr. Coates was organist for the Church of the Heavenly Rest and the Church of the Transfiguration in New York City for 20 years. In 1966, after 13 years as organist and choirmaster of St. John's Episcopal Church, Bridgeport, Connecticut, he retired to devote his energies to the Weston Music Center and School for the Performing Arts which he had founded in 1950 with his wife. He had previously served on the faculty at the Juilliard School of Music.

Services were held at Christ and Holy Trinity Episcopal Church, Westport on Oct. 8. Mr. Coates is survived by his wife, Constance Nash Coates, several nieces and nephews.



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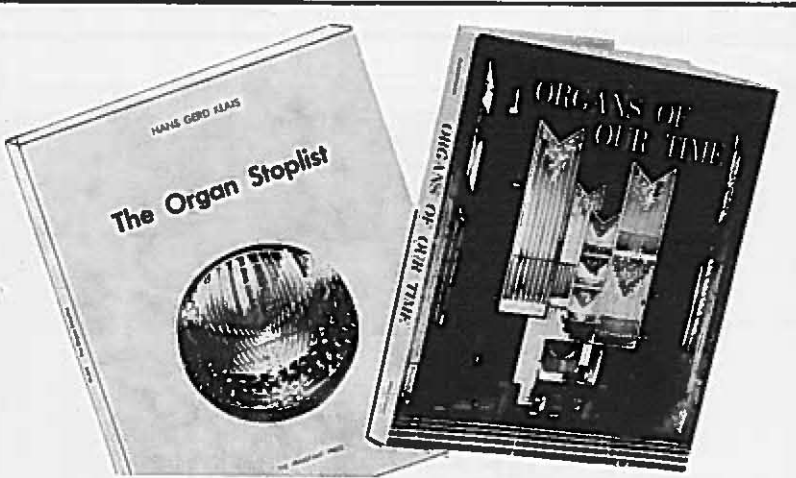
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Retirements



Adolf Steuterman, for 56 years organist and choirmaster of Calvary Episcopal Church, Memphis, Tennessee, has retired and was named organist-choirmaster emeritus by the vestry of the church. Since 1902, under nine rectors, he has been identified with this parish. First as choirboy, then assistant organist, and then organist under a choir director. After three years of study in New York and two years in the Army with 13 months in France, he was called to return to Calvary, Memphis, in June 1919. While a student in New York he served as organist-choirmaster of the Dutch Reformed Church in Elmhurst, Long Island, and of All Souls' Episcopal Church in New York City, and as organist of the Oratorio Festival Chorus under T. Tertius Nable.

Besides the regular services at Calvary, he has given 118 organ recitals and, with Myron Myers, pianist, 22 piano and organ recitals in the church. In addition he conducted 104 oratorio performances with professional orchestras in the church and three for the Chamber of Commerce of Memphis. Before retiring in 1971 he was professor of organ at "Southwestern at Memphis," a liberal arts college, for 30 years.

Dr. Steuterman was a charter member of the Tennessee (now Memphis) Chapter of the American Guild of Organists, and its dean seven times. He served as regional chairman of the Southern Region of the A.G.O. for eight two-year terms and presided at seven regional conventions in Memphis, Nashville, Knoxville, Birmingham, Little Rock, Jackson, and New Orleans. In New Orleans he was presented a key to the city by the mayor. He was general chairman of the national convention of the A.G.O. held in Memphis in 1929. In 1944, as regional chairman, he helped organize the first A.G.O. student group. He served two terms as vice president of the National Association of Organists, and in 1928 played at their national convention in Portland, Maine.

Dr. Steuterman's musical education began with his father, who was a member of the St. Louis Symphony Orchestra. He earned the Associate degree of the A.G.O. in 1916, and the Fellow the following year. He was awarded a Doctor of Music degree by the University of the South at Sewanee, Tennessee in 1958. He was honored in a House Joint Resolution passed by the 87th General Assembly of the State of Tennessee on April 8, 1972. On his 50th anniversary at Calvary Church, a thanksgiving Sunday was held in his honor. The church was filled and many former choir members returned to sing. Some 300 letters were sent by friends. Among the gifts was the commissioning of a portrait by the vestry to be hung in the Great Hall of the Parish House with portraits of former rectors and bishops. A key to the city of Memphis was presented by the mayor.

He with his wife, the former Gladys Crisman, are perhaps among the most traveled couples. They have taken 45 trips abroad and three "around the world" tours. Their travels have included Russia, Siberia, Outer Mongolia, the Gobi Desert, Korea, Manchuria, China, Africa, and India. In 1936 he wrote a series of five articles for THE DIAPASON on his travels in the Orient. Since his recent retirement they have visited Alaska and in March of next year they plan a South American cruise that will take them up the Amazon River to Manaus, Brazil.

Competitions

(Continued from p. 13)

The Corpus Christi Music Teachers Association sponsors each March the Corpus Christi Young Artist Contest. The competing divisions include piano, organ, harp, strings, woodwinds, brass and percussion. This event will be held March 13, 1976 at Del Mar College. First place winner in each division will receive a \$100 cash prize. All entries must be in the hands of the chairperson by Feb. 13, 1976. Any student in the 9th through 12th grades is eligible to compete. In the organ division, contestants are required to play a minimum of two pieces, one from the Baroque period, and one from the Romantic or early contemporary period. Interested persons may contact: Sharon Ogletree, 610 Bradshaw, Corpus Christi, Texas 78412.

The Sixth Annual Organ Playing Competition sponsored by the University Presbyterian Church, San Antonio, Texas, will be held at the church on Saturday, April 24, 1976 at 8:30 a.m. The contest is open to all students of music who are residents of the state of Texas or who are attending a Texas school and who are between the ages of 19 and 26. Applications must be received by February 6, 1976, and the contest is limited to the first 20 acceptable applicants. Those selected will be notified by March 2, 1976. First prize will be \$1000, and second prize will be \$500, both awarded from the Minnie Stevens Piper Foundation. Third, fourth and fifth prizes of \$200, \$150, and \$100 will be awarded by the University Presbyterian Church. Applications and further information may be obtained from: Sixth Annual Organ Playing Competition, University Presbyterian Church, 506 Shook Avenue, San Antonio, Texas 78212.

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Quintade 16'
Principal 8'
Spitzflöte 8'
Octav 4'
Koppelflöte 4'
Nassat 2-2/3'
Octav 2'
Terz 1-3/5'
Sifflet 1'
Mixtur IV 1-1/3'
Trompete 8'
Schalmei 4'
Tremulant
Cymbelstern

RUCKPOSITIV

Salicional 8'
Quintlein 1-1/3'
Holzgedackt 8'
Principal 4'
Sesquialter II-IV
Gemshorn 2'
Rohrflöte 4'
Scharf IV 2/3'
Krummhorn 8'
Tremulant
Expression

SOLOWERK

Cornet V 8'
Cimbel II 1/3'
Regal 16'
Vox Humana 8'
Tremulant

PEDAL

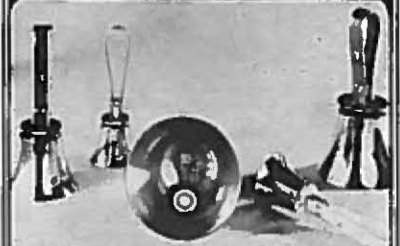
Subbass 16'
Octav 8'
Rohrflöte 8'
Choralbass 4'
Mixtur IV 2-2/3'
Fagott 16'
Posaune 8'

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5 DECEMBER

The Play of Daniel, First Church, Cambridge, MA 8:30 pm (also Dec 6 at 5 and 8:30 pm; and Dec 7 at 5 pm)
The Scholars, Cathedral of the Immaculate Conception, Syracuse, NY
Cantata 140 by Bach; World at the Manger by Williamson; Annapolis Chorale; US Naval Academy, Annapolis, MD 8 pm
J Marcus Ritchie, Cathedral of St Philip, Atlanta, GA 8 pm
Karel Paukert, organ and harpsichord; Cleveland Museum of Art, Cleveland, OH 8:30 pm
Ladd Thomas, Southern Oregon College, Ashland, OR
David Britton, California State U, Northridge, CA 8 pm
John McIntosh, First St Andrew's United Church, London, Ontario 8:30 pm

6 DECEMBER

The Scholars, First Presbyterian, Utica, NY
Cantata 191 by Bach; St Nicolas Mass by Haydn; Sinfonia con Tromba by Torelli; The Lutheran Chorale of Buffalo, Trinity Orchestra, Frank Novak, dir; St Joseph's New Cathedral, Buffalo, NY 8 pm
Amahl and the Night Visitors by Menotti, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm (also Dec 7 at 4:30 pm)

7 DECEMBER

Christmas Oratoria (Pts I-III) by Bach, State Street Church, Portland, ME 8 pm
Cynthia and John Riddle, St Peter's Church, Bennington, VT 4 pm
Ruth Wilson, alto, Trinity Church, Hartford, CT 4 pm
Marilyn Hoare, Cathedral of All Saints, Albany, NY 4:30 pm
Lessons and Carols, Church of the Ascension, Rochester, NY 4 pm
The Scholars, United Presbyterian, Cortland, NY
Lessons and Carols, St John's Church, Southampton, NY 4:30 pm
Magnificat by Bach, St Bartholomew's Church, New York, NY 4 pm
Messiah (Pt I) and Organ Concerti by Handel, Madison Avenue Presbyterian, New York, NY 4 pm
Cantata 70A by Bach; Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
Gerre Hancock, choral and organ music of Guillaun and de Grigny, St Thomas Church, New York, NY 5:15 pm
J Richard Szeremany, Munn Avenue Church, East Orange, NJ 4 pm
The Holy Nativity, service of music and pageantry, First Presbyterian, Orange, NJ 5 and 7 pm
Cantatas 65 and 61 by Bach, Tenth Presbyterian, Philadelphia, PA 5 pm
Messiah by Handel, Chapel Choir of Westminster Choir College; First Presbyterian of Germantown, Philadelphia, PA 7:30 pm
Heinz Chapel Concert Choir, Marjorie Kleiman, dir; Heinz Chapel, Pittsburgh, PA 3 pm
Lydian Chamber Players, Lutheran Church of the Reformation, Washington, DC 3 pm
Advent Choral Concert, St James's Church, Richmond, VA 8 pm
Gloria by Vivaldi, St Luke's Church, Birmingham, AL 5:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Magnificat by Bach, Church of the Covenant, Cleveland, OH 7:30 pm
Messiah Sing-In, Bach Chorale and Orchestra, St Thomas Aquinas Church, Lafayette, IN 7:30 pm
Christmas Concert, Chapel, Valparaiso U, Valparaiso, IN 4 pm
Advent Festival of Music, Bethlehem United Church of Christ, Ann Arbor, MI 7 pm

Cantata 142 by Bach, Central United Methodist, Lansing, MI 9:45 and 11 am
James W Good, Fourth Presbyterian, Chicago, IL 6:30 pm
Concert of American Music, U of Chicago Collegium Musicum, Howard M Brown, dir; St James Lutheran, Chicago, IL 8 pm
Sarah Spain, harpsichord, Christ Church Cathedral, New Orleans, LA 4 pm
Music for Voice and Instruments, Central Park Christian, Topeka, KS 3 pm
Colorado State U Singers and Brass, St John's Cathedral, Denver, CO 4 pm
John Fenstermaker, Grace Cathedral, San Francisco, CA 5 pm

Nativity According to St Luke by Thompson; San Francisco Boys Chorus, San Francisco U High School Chorus, St Ignatius Choir; St Ignatius Church, San Francisco, CA 7 pm

St Bede's Choral Society and Orchestra, C Thomas Rhoads, dir; St Bede's Church, Menlo Park, CA 8 pm

Ceremony of Carols by Britten, First United Methodist, Santa Barbara, CA 9:30 and 11 am

Thomas Murray, First Congregational, Los Angeles, CA 8 pm

The Creation by Haydn, Riviera United Methodist, Redondo Beach, CA 7:30 pm

El Camino College Concert Choir, Roger Quadhammer, dir; St Cross Episcopal, Hermosa Beach, CA 4 pm

St Nicolas by Britten, St Mark's Episcopal, Glendale, CA 4 pm

Advent Music for choirs, bells, organ; First St Andrew's United Church, London, Ontario 4 pm

8 DECEMBER

The Scholars, St Mary's Church, Albany, NY

A Christmas Feast, Elizabethan Singers of Biola College, William Lock, dir; St Mark's Episcopal, Glendale, CA 6:30 pm

9 DECEMBER

West Side Madrigalists, First Presbyterian, New Rochelle, NY 1:30 pm

Saint Nicolas by Britten, St Thomas Church, New York, NY 7:30 pm

Suzanne Spicer, First Baptist, Philadelphia, PA 12:05 pm

10 DECEMBER

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

Lorraine Curtis, all-Bach, The Julliard School, New York, NY

Lessons and Carols, Theological School Choir, Drew U, Madison, NJ

Northwood H S Madrigal Singers, Shelley Weston, dir; St John's Episcopal, Washington, DC 12:10 pm

Carol of Christmas by Peterson, choirs of United Church of Christ and St Timothy Lutheran; at United Church of Christ, Melbourne, FL 7:30 pm

Huw Lewis, St John's Episcopal, Detroit, MI 12 noon

11 DECEMBER

Concert of Old Christian Music, Fenno Heath, dir; Battell Chapel, Yale U, New Haven, CT 8:30 pm

Gary Britton, St Thomas Church, New York, NY 12:10 pm

Terry Charles, "Christmas Fantasy," Kirk of the Dunedin, Dunedin, FL (also Dec 12 and 13)

Advent-Christmas Vespers, Chapel, Valparaiso U, Valparaiso, IN 7 and 11 pm

12 DECEMBER

Ray Ferguson, for Delta Omicron fraternity, Detroit, MI

William Ferris Chorale, St Chrysostom Church, Chicago, IL 8 pm

Days of Herod, Nativity Drama, St Mark's Cathedral, Seattle, WA 8 pm (also Dec 13, 8 pm)

13 DECEMBER

Messiah by Handel, US Naval Academy, Annapolis, MD 8 pm (also Dec 14 at 3 pm)

Messiah (Christmas Portion) by Handel; Cantata 143 by Bach; Regina Coeli by Mozart; 6 Motets by Hessenberg; Louisville Bach Society, Holy Spirit Church, Louisville, KY 8 pm (also Dec 14 at 3:30 pm)

Richard W Slater, St Michael's by the Sea, Carlsbad, CA

14 DECEMBER

Lessons and Carols, St Peter's Church, Bennington, VT 10 am

Lessons and Carols, South Congregational, New Britain, CT 5 pm

Lloyd Cost, Cathedral of All Saints, Albany, NY 4:30 pm

Nativity According to St Luke by Thompson, Westminster Presbyterian, Utica, NY 7:30 pm

William Phemister, Holy Trinity Lutheran, Buffalo, NY 5 pm

Simon Preston, Alice Tully Hall, New York, NY 2:30 pm

Messiah (Pt I) by Handel, St Bartholomew's Church, New York, NY 4 pm

Magnificat by Bach, Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm

Ceremony of Carols by Britten, St Thomas Church, New York, NY 4 pm; followed by George Stauffer, 5:15 pm

Christmas Music, First Presbyterian, Orange, NJ 5 pm

Christmas Cantata by Pinkham, Ceremony of Carols by Britten, Gloria by Poulenc; College Chorale, Drew U, Madison, NJ

Lornalee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm

Gloria by Vivaldi; Navidad Nuestra by Ramirez; First Presbyterian, Wilmington, NC 11 am

Laud to the Nativity by Respighi, All Saints Church, Atlanta, GA 8 pm

Christmas Cantata by Billings, Laud to the Nativity by Respighi; Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm

Annual Carol Sing, First Presbyterian in Germantown, Philadelphia, PA 4:30 pm

Magnificat by Schubert, Church of the Assumption, Pittsburgh, PA 3 pm

Lessons and Carols, Mt Lebanon United Presbyterian, Pittsburgh, PA 5 pm

The Nativity by Thiman, Woodland Presbyterian, Pittsburgh, PA 7:30 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm

Candlelight Carol Service, Christ Church, Cincinnati, OH 5 pm

Cantata 142 by Bach, St Paul's Church, Lansing, MI 9:45 and 11 am

Advent-Christmas Choral Vespers, Concordia Senior College, Ft Wayne, IN 8 pm

Messiah by Handel, Eastern Kentucky U, Richmond, KY 8 pm

Advent-Christmas Concert, U of Illinois Circle Campus Choirs, Victor Weber, dir; St James Lutheran, Chicago, IL 4 pm

Lessons and Carols, St Luke's Episcopal, Evanston, IL 6:30 pm

Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 7 pm

Robert Anderson, Christ Church, Dallas, TX

Jesu meine Freude by Buxtehude, St Dunstan's Episcopal, Houston, TX 9:30 and 11:15 am

Amahl and the Night Visitors by Menotti; Presbyterian Church of the Cross, Omaha, NB

Roger Roszell, First Church of Christ, Scientist, Denver, CO 3 pm

Hodie by Vaughan Williams, La Jolla Presbyterian, La Jolla, CA 4 pm

15 DECEMBER

Quadrivium Collegium, Marleen Montgomery, dir; First Church, Cambridge, MA 8:30 pm

16 DECEMBER

John Rose, Christmas Sing and Concert, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Earl Ness, First Baptist, Philadelphia, PA 12:05 pm

Ceremony of Carols by Britten, Christ Church, Cincinnati, OH 12:10 pm

Christmas Cantata by Honegger; Sanctuary and Children's Choirs of Zion Lutheran, Ann Arbor Cantata Singers and Orchestra; Hill Auditorium, U of Michigan, Ann Arbor, MI 8 pm

17 DECEMBER

Community Christmas Carol Sing, St Thomas Church, New York, NY 12:10 pm

Michael McMullen, St John's Episcopal, Washington, DC 12:10 pm

Carol of Christmas by Peterson, choirs of United Church of Christ and St Timothy Lutheran; at St Timothy Lutheran, Eau Gallie, FL 7:30 pm

Huw Lewis, St John's Episcopal, Detroit, MI 12 noon

18 DECEMBER

Boar's Head Ceremony, Cathedral of St. Philip, Atlanta, GA 8 pm (also Dec 19)

21 DECEMBER

Lessons and Carols, Christ Church, South Hamilton, MA 9:15 and 11:15 am

James Traber, Cathedral of All Saints, Albany, NY 4:30 pm

Winter Star by Williamson, Madison Avenue Presbyterian, New York, NY 9:30 am

Lessons and Carols, Church of the Redeemer, Brooklyn, NY 11 am

Lessons and Carols, St Thomas Church, New York, NY 11 am and 4 pm

Pageant of the Holy Nativity by David McK Williams, St Bartholomew's Church, New York, NY 4 pm

Candlelight Carol Service, Holy Trinity Lutheran, New York, NY 4:30 pm

West Side Madrigalists, First Unitarian Church, Brooklyn Heights, NY 7 pm

Event in Bethlehem, music for voice, oboe, handbells and organ; First Presbyterian, Orange, NJ 5 pm

Christmas Concert, United Methodist Church, Red Bank, NJ 4:30 and 7 pm

Candlelight Carols, Presbyterian Church, Madison, NJ 4 and 7 pm

Nativity According to St Luke by Thompson, Emmanuel United Church of Christ, Hanover, PA 7:30 pm (also Dec 23 at 7:30 pm)

In Terra Pax by Finzi, Christ Congregational, Silver Spring, MD 9:45 and 11:45 am

Carol Concert, Emmanuel Church, Baltimore, MD 4:30 pm

Candlelight Carol Service, Covenant Presbyterian, Charlotte, NC 5 pm

Magnificat by Vivaldi; Christmas Story by Schütz; Independent Presbyterian, Birmingham, AL 4 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm

Lessons and Carols, Central United Methodist, Lansing, MI 9:45 and 11 am

Messiah (Christmas Partion) by Handel, First United Methodist, Dearborn, MI 8 pm

Lessons and Carols, First Presbyterian, Deerfield, IL 7 pm

Lessons and Carols, St John's Cathedral, Denver, CO 4 pm

Christmas Oratorio by Saint-Saëns, St Vincent de Paul Church, Denver, CO 4 pm

Christmas Concert, Grace Cathedral, San Francisco, CA 4 pm

Messiah (Pts I-II) by Handel, First United Methodist, Santa Barbara, CA 7:30 pm

24 DECEMBER

Robert Busch, Church of the Redeemer, Brooklyn, NY 10:30 pm

Messe de Minuit by Charpentier, Madison Avenue Presbyterian, New York, NY 11 pm

Lessons and Carols, Holy Trinity Lutheran, Buffalo, NY 10 pm

J Marcus Ritchie and David Stills, Cathedral of St Philip, Atlanta, GA 11 pm

Christmas Cantata by Pinkham, St Luke's Church, Birmingham, AL 10:30 pm

Lessons and Carols, Independent Presbyterian, Birmingham, AL 4 and 6 pm

Julie Allaback, St Timothy Lutheran, Eau Gallie, FL 7:30 pm

Huw Lewis, St John's Episcopal, Detroit, MI 12 noon

Organ, Brass and Choral Music, Messe de Minuit by Charpentier; Zion Lutheran, Ann Arbor, MI 11 pm

James Moeser, Plymouth Congregational, Lawrence, KS 7 pm

Lessons and Carols, Grace Cathedral, San Francisco, CA 3:30 pm

Messiah by Handel, Immanuel Presbyterian, Los Angeles, CA 10:30 pm

27 DECEMBER

Boar's Head and Yule Log Festival, Christ Church, Cincinnati, OH 5 pm (also Dec 28 at 3 and 5 pm)

28 DECEMBER

Robert McNulty, Cathedral of All Saints, Albany, NY 4:30 pm

Ceremony of Carols by Britten, St Bartholomew's Church, New York, NY 4 pm

Cantata 57 by Bach, Nancianne Parella, organ; Holy Trinity Lutheran, New York, NY 5 pm

Wojciech Wojtasiewicz, St Thomas Church, New York, NY 5:15 pm

Lessons and Carols, Cathedral of St Philip, Atlanta, GA 9:15 and 11:15 am

A Meditation of Christ's Nativity, Bethesda by the Sea Episcopal, Palm Beach, FL 11 am

30 DECEMBER

Richard Heschke, Church of St Michael and St George, St Louis, MO

31 DECEMBER

Music of Handel, St Thomas Church, New York, NY 12:10 pm; New Year's Eve Celebration Concert, 8:30 pm

4 JANUARY

The Childhood of Christ by Berlioz, St Bartholomew's Church, New York, NY 3 pm

Christmas Oratorio (Pt V) by Bach; Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm

Lota Curtis Hogg, Cathedral of All Saints, Albany, NY 4:30 pm; followed by Lessons and Carols, 5:15 pm

Susan Marchant, harpsichord; Susan Hicks, oboe; Holy Trinity Lutheran, Buffalo, NY 5 pm

Henry Glass, Jr; Holy Cross Lutheran, St Louis, MO 3:30 pm

Cantata 51 by Bach; music for trumpet, organ, strings; St Mark's Episcopal, Glendale, CA 4 pm

(Continued, page 20)

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CALENDAR (Cont. from p. 19)

5 JANUARY

Mid-Winter Church Music Symposium sponsored by Westminster Choir College, First Presbyterian, Fort Lauderdale, FL (thru Jan 9)

Joan Lippincott, First Presbyterian, Fort Lauderdale, FL

Mary Fenwick, Sequoyah Hills Presbyterian, Knoxville, TN 8 pm

Clarence Mader Scholarship Fund Concert, Immanuel Presbyterian, Los Angeles, CA 8:15 pm

6 JANUARY

Douglas Tester, St Mark's Episcopal, Philadelphia, PA 12:05 pm

Robert Parris, Christ Episcopal, Roanoke, VA 8 pm

7 JANUARY

Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

8 JANUARY

J Marcus Ritchie, Western Carolina U, Cullowhee, NC

9 JANUARY

Gerre Hancock, Dwight Chapel, Yale U, New Haven, CT 8:30 pm

10 JANUARY

Samuel J Swartz, works by American composers, All Saints Church, Palo Alto, CA

11 JANUARY

James Lazenby, Cathedral of All Saints, Albany, NY 4:30 pm

Anton Heiller, Alice Tully Hall, New York, 2:30 pm

Gloria by Poulenc, St Bartholomew's Church, New York, NY 4 pm

Cantata 124 by Bach; Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm

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Lois Laverly, soprano; Terry Harsney, piano; all-American program; Trinity United Church of Christ, Hanover, PA 3:30 pm

George Shirley, Brass Roots brass quintet; First Congregational, Grand Rapids, MI 4 pm

Robert Cavarra, St Procopius Abbey, Lisle, IL 3 pm

The Agape/New Day Singers, Larry Monsen, dir; Faith Lutheran, Glen Ellyn, IL 7:30 pm

Joan Lippincott, First Presbyterian, Oklahoma City, OK 8 pm

Mid-Winter Church Music Symposium sponsored by Westminster Choir College, at First Presbyterian Oklahoma City, OK (thru Jan 6)

Motet VI, Cantata 56, Missa Brevis II by Bach; Organ Concerto Opus IV/2 by Handel; The Cathedral Singers, Robert Finster, dir; Barbara Hulac, organ; St John's Cathedral, Denver, CO 4 pm

Odile Pierre, Pacific Union College, Angwin, CA

12 JANUARY

Odile Pierre, masterclass, Pacific Union College, Angwin, CA

13 JANUARY

Kim Beamon, St Mark's Episcopal, Philadelphia, PA 12:05 pm

Corliss R Arnold, Michigan State U, East Lansing, MI 8:15 pm

14 JANUARY

Lornalee Curtis, all-Bach, The Juilliard School, New York, NY

Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

15 JANUARY

Terry Charles, Kirk of the Dunedin, Dunedin, FL

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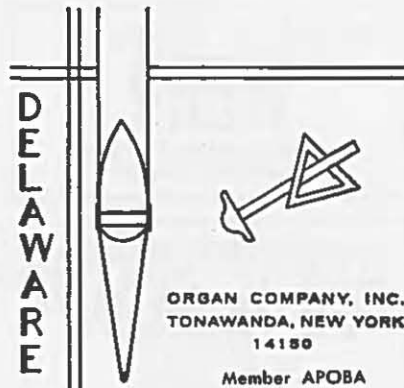
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