

THE DIAPASON

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

Sixty-Sixth Year, No. 12 — Whole No. 792

NOVEMBER, 1975

The next stop on the itinerary was Munich. Other than opera, we did not hear any concerts here, but a tour of churches revealed much musical activity. As in Vienna, organ recitals were well-advertised, and the churches in this predominantly Catholic city seemed anxious to attract visitors to the sung masses. The "Viennese-classic" masses were again the most popular (Mozart, Joseph Haydn, Michael Haydn, even Beethoven in C), but some lesser-known composers were also mentioned; the cathedral also listed the organ postludes for the whole summer.

Arriving in Nuremberg, we found the Twenty-Fourth Annual Organ Week in progress. This international *Orgelwoche*, the oldest of its kind in Europe, had a central theme of "The Chorale: Its Setting in the Past and Present." The activities included concerts, symposia, masterclasses, festival services, a visit to the instrument collection of the German National Museum, and a performance competition. The competition was under the able direction of Werner Jacob; the judges were Margaret Irwin-Brandon (Portland, Oregon), Josef Bucher (Zurich), Hans Otto (Freiberg, East Germany), David Starke (Frankfurt), Rudolf Zartner (Nuremberg), and Johann Knäbel (Cologne, replacing Egidio Circelli of Rome, who returned home 'I after his recital). Some 47 contestants were heard in the first round, and six were selected for the semi-finals; of these six, three played a final time, when first, second, and third-place prizes were awarded. Except for the first elimination, the contest was open to the public as a series of recitals, which were well-attended. The names of the players remained anonymous, and the judges appeared to make their choices quite impartially, employing an elaborate grading system for both technique and interpretation. The judges dutifully followed their scores in public, and one could question only a certain provinciality, when the wrong music was consistently produced for the modern French works, which seemed to be unknown to the judges (the Dupré *Antennes pour le temps Noël* was conspicuously displayed when the *Variations on a Noël* was actually played, the Durufié *Prelude and Fugue on "Alain"* was vainly sought in the same composer's *Suite*, and, obviously, the Alain *Choral Dorien* could not be located in the Leduc edition). The organ was a 3-manual, 34-stop Rieger tracker, built in 1963, in St. Egidien's Church; it is an adequate, but not outstanding, instrument, which suffers from uneven voicing and inadequate tonal egress. However, the contestants were given sufficient practice time on it, and they all handled this organ skillfully. Herr Jacob deserves a great deal of credit and thanks for making all the necessary arrangements and for actually managing the competition, as well as for being a "buffer" between contestants and jurors.

The public portion of the contest exhibited organ playing of a very high quality, and, although one might disagree with individual details of the performances, one could have nothing but the highest praise for the six young men and women who so ably represented their countries: Lynne Davis (United States), Martin Haselböck (Austria), Mattis Ketola-Lahti (Finland), Martin Lücker (West Germany), Willem Diederik Viljon (South Africa), and Lynn Ziegler (United States). The required pieces for the first elimination had been Bruhns: *Prelude in G*; J. S. Bach: *Chorale Prelude "O Mensch, bewein"*; *Prelude and Fugue in a*; and Mendelssohn: *Sonata 3*. For the second stage, each contestant submitted a repertoire list from which the judges selected a 30-40 minute program, usually consisting of a prelude and fugue (Bach

or pre-Bach), a trio-sonata (Bach), and a large twentieth-century piece (Alain, Dupré, Durufié, Heiller, or Reger). In all the playing, I was struck by the high degree of accuracy and musicianship, and a general no-nonsense approach, devoid of picky articulations or gimmicky registrations. The playing was of a much higher level than that of many "name" recitalists, so I was disappointed to have to leave Nuremberg before the final round. The winners selected at that time were Mr. Lücker (first place), Mr. Viljon (second place), and Mr. Haselböck (third place).

MARGARET IRWIN-BRANDON; June 12, 1975; St. Lorenz Kirche, Nuremberg. Krenek: *Sonata*; J. S. Bach: *Chorale preludes (Orgelbüchlein)* "O Mensch, bewein," "Christe, du Lamm Gottes," "Erschienen ist der herrliche Tag," and "Christ ist erstanden"; *Prelude and Fugue in G (9/8)*; Buxtehude: *Chorale prelude "Wie schön leuchtet"*; Leedy: *Chorale prelude "Wie schön leuchtet"* (1973); Castiglioni: *Sinfonie Guerriere et Amorese* (1967).

This was the only major program of the Nuremberg organ week my brief stay permitted me to hear. Other organ concerts were played by Rudolf Zartner (positive), Hans Otto, Egidio Circelli, and Josef Bucher; there was also a harpsichord recital by Kenneth Gilbert, as well as programs by the Windsbacher Knabenchor, the Jean-François Paillard Chamber Orchestra, the Adrian Willaert Ensemble of Freiburg, the Nuremberg Philharmonic Orchestra, and the Munich Motet Choir.

Ms. Irwin-Brandon's recital was played to a packed church, which houses three organs: a 1937 Steinmeyer of over 150 ranks (including 64' in the pedal) in the rear gallery, a 2-manual, 39-stop Steinmeyer of 1962 on the side wall at the front of the nave (also playable from the 5-manual console in the rear), and a 1967 Beckerath positive. The program was rather strangely assembled, paying homage both to the chorale "theme" of the festival and to much freer works. The Krenek *Sonata* honored the composer's presence, and was effective on the large organ. The Bach chorale preludes were less successfully played on the front organ, which was obviously difficult to control from a distance. The sound, however, was appropriate for Bach, so I felt it was a mistake to play the 9/8 *Prelude and Fugue* on the larger, more romantic organ in the rear. Hearing the Bach works played on the two organs in succession did afford an interesting comparison of the same builder's tonal refinements over a quarter-century. The two *Wie schön* settings, using the quieter stops of both organs, were the highpoint of the program for me, and were imbued with colorful registrations. The recent Leedy work, improvisatory in style and beautiful in simplicity, included in the final section the singing of the chorale tune in an otherworldly fashion (by the organist?). In retrospect, I wished the program had ended at that point, since the multi-sectional Castiglioni piece, although a colorful event, was both long (nearly thirty minutes) and fragmented. Played on both organs, with intervening spoken monologues, it was collage-like, and was frequently reminiscent of Ives, but without much New England humor.

Summer Church Music In Europe — Conclusion

by Arthur Lawrence

Nuremberg is a city without truly outstanding or historic organs; thus, it is not what might be considered an "organ city" (although a promising new organ is being planned for St. Sebald's Church). However, with municipal support and knowledgeable resident organists, it sets an example in its Annual Organ Week of what can be done without the greatest instruments.

From Nuremberg we went to the small town of Ottobern, where two famous Riepp organs are magnificent in the Baroque splendor of the Benedictine Abbey Church, which was filled for Sunday morning mass. An adequate mixed choir sang the ordinary by Peter Griesbacher (1864-1933) and polyphonic motets at the gradual and offertory. The congregation joined in the chant at the *Sursum Corda* and *Pater Noster* and sang the communion hymn. The proper was in German until the consecration, but there was little ceremony, making the service less splendid than the ornate surroundings seemed to demand. Only the 1957 Steinmeyer at the rear of the building was used, and the playing was adequate for an improvised entrance and the "little" *Prelude in E Minor* of Bach at the conclusion. This "Marienorgel" was loosely based on the original plans of Riepp and on ideas of Dom Bedos, as a climax for the two Riepps in the chancel. It contains a central section, free-standing and exposed, of 52 stops on 3 manuals and pedal, played from a tracker-action console; there are 30 additional stops (Récit and Echo), enclosed on either side, the entire organ being playable also from a 5-manual electric-action console! Taken on its own terms, this organ is adequate, but it cannot compete with the two Riepp organs it is supposed to "complete," either in sound or in sight. Even a smaller instrument housed in an ornate case might have been more appropriate for this setting.

The 2-manual, 27-stop "Holy Ghost" organ, on the gospel side of the chancel, and the 4-manual, 49-stop "Trinity" organ on the epistle side, with matching cases, are magnificent to see and hear, and were well worth a special trip and the advance arrangements necessary to play them. Built between 1754 and 1766, these organs have survived without later "improvements" and are today in fine playing condition after two centuries of use, as numerous recordings attest. The builder K. J. Riepp, of Dijon, was a student of Silbermann, and built both Germanic and French-style organs; the Ottobern organs contain characteristics of both schools. We spent our time at the larger instrument, and found it more suited to French music than to German, having gentle principals (but a fine chorus), soft flutes, bold cornets (five of them), and very robust reeds (ten ranks). We left after several hours, hoping to return and play these organs again.

Turning north, we came to Hamburg, a thriving seaport with considerable organ activity, where we heard a Saturday late-afternoon recital.

GÜNTER JENA; June 21, 1975; Hauptkirche St. Michaelis, Hamburg. J. S. Bach: 6 *Schübler chorale preludes*; *Prelude in E-Flat*; 11 *small chorale preludes (Clavierübung III)*; *Fugue in E-Flat*.

The two organists of St. Michael's, Günter Jena and Gerhard Dickel, undertook a weekly recital series devoted to the complete organ works of Bach, every Saturday from May 24 through August 30. This paid-admission series appeared well-planned, arranging the chorale-based and free works in reasonable groupings; periodically, the choir was used to sing the chorales, and the organists alternated each week. There was an attractive brochure for the series, and the individual programs included chorale texts and program notes. This huge church, light and airy, contains three organs, of which the main rear-gallery one was used for these recitals. It is a large Steinmeyer (5-manual, 85-stop), built in 1960, with a handsome case; unfortunately, it seems to be recessed deeply into the wall, producing the "buried" sound too often associated with many American organs. Given this limitation, Mr. Jena performed musically and accurately, but could have benefited by more articulation. Despite a predilection for the use of tremolos (sometimes two in the same piece) and unorthodox combinations of pitch levels, his more lyric playing was the most attractive.

The next morning, we attended church at St. Jacobi, where Heinz Wunderlich presided at the two organs which sit side-by-side in the rear gallery; a recent Kemper and the famous Schnitger of 1689-93. The Kemper was adequate, but paled by comparison with the Schnitger, which has much more gentle sounds than many of his other instruments; however, large portions of this organ, as well as the handsome case, pre-date Schnitger, who was a successful rebuilder of earlier work. The service included many chorales, each with prelude, but the very small congregation sang without much enthusiasm. (We noticed in general that church attendance is sparser in the Protestant north than in the Catholic south.) Professor Wunderlich used both organs during the course of the service, but played both the prelude and the postlude on the Schnitger. These were the *Prelude and Fugue in E* by Buxtehude, and the third movement of Bach's *Trio Sonata III*, both superbly performed.

HANS JOCHEN SCHNOOR; June 22, 1975; St. Michaeliskirche, Lüneburg. Buxtehude: *Prelude and Fugue in g*; C. P. E. Bach: *Sonata in g*; Reubke: *Sonata on the 94th Psalm*; Reger: "Ach bleib mit deiner Gnade," Op. 135a.

A trip the same afternoon to Lüneburg revealed a Sunday evening series in St. Michael's Church, where the organist had scheduled eight programs in June and July, with varied works ranging from Frescobaldi to Messiaen. J. S. Bach was a choirboy in this handsome church and probably wrote his first compositions there, but the organ case of 1707-8 now contains mostly twentieth-century pipework (an organ from Bach's time at St. John's Church, where Böhm had been organist, could not be seen, because of the refurbishing of the church). The great resonance of the building caused all the sounds to blur together, but Mr. Schnoor controlled the organ well. The sectional nature of the Buxtehude prelude and fugue made it fit the building well, while the most effective portion of the Bach sonata was the slow *cantabile* movement. The Reubke made a massive effect, even though much of the detail was lost. The Reger chorale, one of the small settings, provided a quiet and contemplative ending, but seemed curious, appended as it was to the Reubke.

The next stop was Berlin, where we visited the fine instrument collection at the Staatliche Institut für Musikforschung, which includes a 4-stop positive built about 1600. During a very

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In Response to the Mormon Ban on Pipe Organs

NOVEMBER, 1975

Editor

ROBERT SCHUNEMAN

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of a subscriber's failure to notify.

tion of the organ is to lead, not ac-
company congregational singing.)

Perhaps the areas where the members
of the Committee on Expenditures live
are different than the urban and rural
areas where I live. Here, many churches
with electronic organs are finding it
difficult to find service for these instru-
ments, and then only at great expense.

Small pipe organs do not require a
very large amount of space. Small unit
organs can be easily hung on existing
walls. Both electric action and me-
chanical action organs can have the
manuals built into the case, thus using
little more floor space than a standard
console. Also, organs that are encased
provide much less susceptibility to van-
dalism to the smaller, more sensitive
pipes since they are behind the larger
facade pipes.

There is no question that the initial
cost of the electronic organ is low when
compared to a moderate or large pipe
organ. However, even transistors and
capacitors wear out. Whereas there are
many organs still in use today that are
two or three hundred years old, I won-
der how many electronic organs will
last that long.

Not to be overlooked is the Organ
Clearing House. When the slider chests
in many of the older organs are rebuilt
to compensate for changes in humidity
brought on by modern heating meth-
ods, an organ is created which may last
hundreds of years. Many times the cost
of a small rebuilt tracker is equal to
or less than the cost of a moderate sized
electronic substitute.

Many people claim that they cannot
tell the difference between a pipe organ
and an electronic substitute. Most of
this type of person that I have talked
to has little interest in anything musi-
cal. Many of these persons are unable
to explain why a congregation seems
to sing better when supported by prop-
erly scaled and voiced principal pipes.

Sincerely,

Lawrence E. Bishop, Jr.
Williamstown, Mass.

September 9, 1975

To the Editor:

I am writing in response to the front
page article in the September issue of
THE DIAPASON entitled "Mormons
Ban Pipe Organs from New Meeting-
houses."

In this age of economic concern, in-
vestments, or whatever, this new policy
is not surprising at all. The new policy
gives one the impression that most elec-
tronic organs are pretty much the same,
and since most people do not know the
difference, would not care anyway. Such
is not the case — there is a vast differ-
ence in electronic organs. I was del-
ighted to see that the Allen organ was
included, because here lies a great dif-
ference — and by the way, I am not
affiliated with any organ company. I
am just a good subscriber to THE DIA-
PASON, which I have been for years.

I shall never forget all the marvelous
organ concerts from the Mormon Tab-
ernacle played so beautifully by Alex-
ander Schreiner and Frank Asper. Ap-
parently, this new policy is not much in
favor of utilizing the organ for this
purpose anymore (article 2 under new
organ policy). What a pity! I suppose
we will hear electronic chord organs
from the Tabernacle next!

A suggestion to the Mormons: since
they have placed so much emphasis on
conservation and maintenance, prices,
etc., why not purchase some "do-it-
yourself organ kits," thereby saving
more money than ever? Another thought
occurred, since they are so concerned
about the electricity needed to power the
organs, why not purchase some guitars,
a couple of trombones, and a set of
drums? This way, no maintenance and
electricity are required at all — and
they too, can share that exciting new
feeling of "getting it all together" and
"really being with it" in this devastat-
ingly artistic new age.

Sincerely,

Leroy N. Lewis
Barnegat Light, New Jersey
(Continued, page 17)

September 30, 1975

Dear Mr. Schuneman:

I have been asked to acknowledge
your letter of September 19, 1975 and,
on behalf of the brethren, to affirm the
Church's policy with respect to pipe
organs.

It has been felt to decline with thanks
the offer to print an answer to the
earlier article published in THE DIA-
PASON. Nevertheless, the brethren ap-
preciate your courtesy in extending this
invitation to them.

Sincerely yours,

Francis M. Gibbons
Secretary to the First Presidency
The Church of Jesus Christ of
Latter-Day Saints
Salt Lake City, Utah

October 2, 1975

To the Editor (for immediate release):

Edwin Z. Simon, Executive Vice Pres-
ident of Saville International, has an-
nounced that Saville Organ Corpora-
tion, a subsidiary of Saville Internation-
al, Inc., of Northbrook, Illinois has
signed an agreement with the Church
of Jesus Christ of Latter Day Saints to
provide the Church with a custom elec-
tronic organ designed to their needs for
replacement and new construction of
Ward buildings. "We are proud to have
been selected by the Mormon Church to
build this product for them," said
Simon. "They . . . are, in our opinion,
experts in selecting the products most
suitable for their needs."

Saville International is also involved
in the manufacture and distribution of
consumer audio systems through its Phil-
ippine manufacturing division, United
Electronics Corp., and its U.S. distribu-
tion subsidiary, Intercon United Corp.

(Unsigned news release)
Saville Organ Corporation
Northbrook Illinois

September 1, 1975

To the Editor:

The leading article on the front page
of the Sept. 1975 DIAPASON is en-
titled "Mormons Ban Pipe Organs from
New Meeting Houses." What a shock,
disappointment and surprise! The Tab-
ernacle in Salt Lake City has had dis-
tinguished and large pipe organs for
100 years that have been played by the
most competent and talented organists.
For 45 years or more the organ and
magnificent chorus have been broadcast
throughout this country and abroad.
With this great tradition of fine church
and organ music behind it, how can it
be that the governing body of the Mor-
mon Church would issue such a ban?

Among the trivial and unconvincing
reasons given for this edict is the notion
that many people in the congregation
can't tell the difference between a pipe
organ and an electronic substitute.

Are organs in Mormon churches to
be bought to satisfy the most musically
illiterate members of the worshippers?

When an architect is chosen to design
a new church, is a mediocre man chosen
because many of the members can't tell
the difference between good architecture
and poor?

When a new minister is to be chosen,
does the pulpit committee consist of the
most uneducated and illiterate members
of the congregation?

The purpose of the music in any
church should be that it is an oblation
to God. As such, it should be the best
that the church can provide and not
merely good enough to satisfy those that
don't know what good church music is.

The average of musical taste in this
country is still unfortunately quite low.
Many people have their radio or tele-
vision tuned in on boogie woogie or a
swing band instead of the New York
Philharmonic. Many people, unless it
was pointed out to them, couldn't tell

the difference between a \$50.00 fiddle
and a \$100,000.00 Stradivarius violin.

Certainly if a church has the musical
taste to want something better than an
electronic and can afford to buy a pipe
organ (even a small one), and doesn't
have to go to headquarters to finance
it, it certainly should be permitted to
do so.

Granted that pipe organs are very
high priced these days, but so are elec-
tronic substitutes for the musical results
they can produce.

But for little more than the \$9,500
mentioned as a top price for an elec-
tronic, allowable under the ban, a three
or four stop unit pipe organ can be ob-
tained with the pipes enclosed in a
swell box.

Very truly yours,

William H. Barnes
Evanston, Illinois

August 30, 1975

To the Editor:

I write regarding the reprint of the
LDS decision to allow only electronic
appliances in their churches (THE DIA-
PASON, Sept., 1975, p. 1).

I'm certain everyone is not going to
run out and buy a "plug-in" because of
this article, but I am especially con-
cerned with smaller churches of other
denominations that would spend \$8000
to \$15000 on an organ.

Electronic salesmen will certainly use
THE DIAPASON article as part of their
future presentations to these churches,
and the public again will be misled
unless it is pointed out that: (1) the
Church, as many of us know it, didn't
begin in Salt Lake City; (2) the great
music of the church down through the
years has not been strictly accompani-
mental, as far as the organ is concerned
— practically all the literature for the
pipe organ was composed and intended
for use in church services, large and
small; and (3) there is a significant
difference between pipe and electronic
sound — to insist that, because some
people don't think it is important to
listen, a mediocre sound is all right is
both ludicrous and irresponsible.

Perhaps this decision will be changed
in 10 years, when these churches will
be replacing these "machines," hopefully
with something that will last.

Meanwhile, it is the responsibility of
each of us to be sure that the general
public understands what organ music
is all about, and how it is effectively
used in the worship service. The elec-
tronic salesman is not the final word
on this.

You have done an excellent job,
bringing this matter to the immediate
attention of the general public.

Sincerely,

Devon G. Hollingsworth
Chicago, Illinois

September 8, 1975

To the Editor:

The September issue of THE DIA-
PASON is before me and the article
"Mormons Ban Pipe Organs from New
Meetinghouses" has caught my atten-
tion. As one who has always been in-
terested in the real and authentic in-
strument I must react with dismay at
the news this article brings, although
I am not totally surprised. Despite the
continuing efforts of the pipe organ in-
dustry and knowledgeable organists, a
number of misconceptions concerning
pipe organs are prevalent.

I do not know anything about the
Mormon method of worship, but I
would assume that they do not utilize
congregational singing, since the organ
is used only for accompaniment. I have
been in churches with the largest and
most expensive electronic substitutes and
I must conclude that none of them
equals the pipe organ in the ability to
lead congregational singing. (The func-

Here & There

The Marietta, Ohio, Bach Society held its 53rd annual meeting at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the Society, on July 30th. The program was announced in traditional manner with chorales played by a brass choir, conducted by Helen Crage. To open the program, all present joined in singing "Now Thank We All Our God" accompanied by the brass choir.

From the organ music of Bach, presentations included "All Glory Be to God on High" played by David Schelat, the Fantasia in G played by Roberta Overmyer, "We All Believe in One God" played by Theodore Bennett, and the Fugue in E flat played by Marilyn Schramm.

From the Musical Offering, the Crab Canon was played by Courtney Jones and Carleton Speratti.

From the cantatas and oratorios, presentations in the sequence of the Church Year included "God, the Lord, is a Sun and Shield," "A Stronghold Sure is God, Our Lord," "Now Hath Salvation, and Strength, and the Kingdom of God, and the Power of His Christ Appeared," "Watch Ye, Pray Ye, Be Prepared," "Awake, Awake," "Come, Redeemer of Our Race," the Christmas Oratorio, the Magnificat in D, "How Brightly Shines Yon Star of Morn," "O Praise the Lord for All His Mercies," "The Sages of Sheba," "Jesus, Thou My Constant Gladness," "Jesus, My Beloved Saviour," "Come, Let Us Go Up to Jerusalem," the Passion According to St. John, the Passion According to St. Matthew, the Mass in B minor, "Christ Lay in Death's Dark Prison," the Easter Oratorio, the Ascension Oratorio, "O Light Everlasting," "God So Loved the World," and "The Heavens Declare the Glory of God."

The traditional closing numbers of the program, in observance of the anniversary of Bach's death, were his melody "Come, Sweet Death" played on the solo oboe by Betty Rae Smith, and Bach's last composition, the chorale prelude "Before Thy Throne I Now Appear" played by Lillian E. Cislter.



When Meredith College's first distinguished visiting professor of organ, Arthur Poister (right, above), saw his studio on the Raleigh, North Carolina women's college campus, he was shocked. In his Meredith studio was the same studio organ Dr. Poister had taught on for 15 years at Syracuse University. He knew Syracuse no longer had the organ, but he had no idea that Meredith College had obtained the organ for his use. Dr. Poister designed the organ with the Holtkamp Organ Co. in 1951. He retired from Syracuse as professor of organ in 1967, and since then has been a visiting professor at eight colleges, universities, and conservatories. Dr. David Lynch (at left above), chairman of Meredith's music department and a former student of Dr. Poister, learned from Walter Holtkamp, Jr., president of the organ company, that Syracuse was going to sell the organ, and he arranged for Meredith to purchase it. He then drove to Syracuse and dismantled the organ, brought it to the Meredith campus and installed it in the studio Dr. Poister was to use. The purchase was kept a secret until Dr. Poister opened his studio at the beginning of the school year. Dr. Poister will give master classes in organ for both Meredith and non-Meredith students. Dr. Lynch, the principal organ teacher at Meredith, will teach individual organ lessons. Dr. Poister's services at Meredith are made possible from the earnings of the William R. Kenan, Jr. Fund, established in 1974.

The 7th Annual International Boychoir Festival will be held Dec. 28, 1975 to Jan. 1, 1976 in Saltillo, Mexico. The Singing Boys of Saltillo, host choir for the event, invites boychoirs from the USA, Canada, and Mexico or individual boy singers or boychoir directors to attend. Delegates will rehearse daily and perform four concerts in Saltillo, and they will provide music for the New Year's Eve Mass in the Saltillo Cathedral, followed by a New Year's Eve celebration with fireworks and piñatas. Additional information is available from the Americas Boychoir Federation, Connellsville, PA 15425.

Douglas L. Butler was organist with the Oregon Symphony for performances on Oct. 6, 7, 8, and 13 of Richard Strauss's "Also sprach Zarathustra." The performances, conducted by Lawrence Smith were in Portland, Salem, and Bend, Oregon.

Malcolm Williamson, Australian-born composer now resident in England, has been named nineteenth Master of the Queen's Music. Mr. Williamson succeeds the late Sir Arthur Bliss in a post that signifies the highest honor a British composer can receive.



Arno Schoensted, professor of organ at the Westphalian Church Music School, West Germany, and chief organist at the Muenster Cathedral in Herford, West Germany, presents a collection of his recordings to William W. Jellema (right), president of Wartburg College, Waverly, Iowa, at the opening convocation of the college's school year. Shortly before the presentation, Wartburg College conferred upon Mr. Schoensted an honorary doctor of Musical Arts degree. R. G. Ruisch of Waterloo (center), chairman of the college's board of regents, looks on.

M. Alfred Bichsel has been awarded the 1975 Boys Town Choir Medal of St. Cecilia, an award established to recognize outstanding church musicians. Dr. Bichsel was presented the award by his friend, Rt. Rev. Msgr. Francis Schmitt, director of music at Boys Town in Nebraska in recognition of his contributions as a teacher and church musician, and "for his singular contribution to our ecumenical adventure."

Dr. Bichsel retired in May, 1975 as professor of church music, and chairman of the church music department at the Eastman School of Music, The University of Rochester. He remains an advisor to Eastman graduate degree candidates in church music. Dr. Bichsel joined the Eastman faculty in 1960 after previously teaching at Valparaiso University. At Eastman he founded the Eastman Polyphonic Choir, and he also taught at Colgate Rochester Divinity School. Dr. Bichsel is presently assistant pastor of Faith Lutheran Church, Penfield, New York.

St. Peter's Parish, La Porte, Indiana, will sponsor a workshop in church music and a hymn festival on the afternoon of November 22nd. The Chapel Choir of the University of Notre Dame, directed by Sue H. Seid, and composer David C. Isely, of Notre Dame, will be featured guests and leaders of the workshops. The afternoon will be divided into two sessions with two concurrent workshops being held in each session. The workshops will include a session on guitar-folk music for the Catholic liturgy, the use of Psalmody, choral conducting, and choral arranging. The choirs of St. Peter's Parish will participate in the workshops. The combined choirs will participate in a hymn festival, and the afternoon will conclude with a Mass at 6 p.m. for the Feast of Christ the King. Further information may be obtained from C. Jane Snyder, Director of Music, St. Peter's Parish, La Porte, Indiana 46350.



Flor Peeters is shown lecturing to his 8th International Summer Masterclass sponsored by the Belgian Ministry of Dutch Culture and held in the Cathedral of St. Rombouts, Mechelin, Belgium. Players included organists from eight countries including Belgium (1), Canada (3), Denmark (1), Germany (2), Great Britain (3), Japan (2), Spain (2), and the U.S.A. (2). Dr. John Hofman of Fredonia, New York, and Kathleen Thomerson of Collinsville, Illinois represented the United States. In addition to ten class sessions at the 94-stop organ of the Cathedral, there were visits to the new mechanical action organ of 60 stops at St. Gummars Church of Lieer, and to the residence of Dr. Peeters to view the Cavallé-Coll console which Franck played in Paris at Ste. Clotilde. There were also two official receptions in the town halls of Lieer and Mechelin. Flor Peeters, who was beaten last spring in a robbery attempt at his hotel in Bangkok, has now completely recovered and is once again enjoying his teaching.

New York University Press is going to publish a series of musicological books dealing with the problems of performance-practice in different historical epochs. They will focus on performance-practice in its socio-cultural context, considering the audiences, the programs, number of concerts offered, functions of music, the various performing media, teaching methods and traditions, views of theorists and critics, patronage and commissions, and other subjects appropriate to an understanding of performance practice. Elaine Brody will be the editor of the series which will appear in chronological order beginning with the medieval period.

Karel Paukert, curator of the department of musical arts of the Cleveland Museum of Art and artist in residence of the Cleveland Institute of Music, and his wife, soprano Noriko Fujii, performed at the Festival of Flanders, Ghent, Belgium in August. Miss Fujii sang the "Mass for Peace" by André Jolivet, and Mr. Paukert was soloist with the Belgian Chamber Orchestra in Poulenc's Concerto in G minor. Mr. Paukert also played recitals in West Germany, The Netherlands, and Belgium.

Nunc Dimittis

Mae Hurst Jackson of New Philadelphia, Ohio died on July 16th at the age of 81 following a brief illness.

Mrs. Jackson had been organist of First Methodist Church in New Philadelphia, and was honored in 1970 upon her retirement after 50 years of service to the church. She was a graduate of Washington State University with degrees in both music and English, and she did graduate work at the Chicago Musical College where she was a scholarship student of Clarence Eddy for two years. She was active in Chicago as a church organist and recitalist. Mrs. Jackson had been the teacher of many church organists in eastern Ohio, and many of her pupils entered the musical profession.

Mrs. Jackson is survived by a daughter, Marjorie Jackson Rasche of Galveston, Texas, and sons Bruce Jackson of Mansfield, Ohio, and Norman Jackson of Youngstown, Ohio.

Summer in Europe

(Continued from p. 1)

competent tour in which many instruments were demonstrated, this charming and mild organ was heard in an excerpt from Sweelinck. Because churches in East Berlin are still mostly in ruins, even after thirty years, our organ visits were limited to the west.

HANS HELMUT HAHN; June 28, 1975; Kaiser-Wilhelm-Gedächtnis-Kirche, West Berlin. Buxtehude: Prelude and Fugue in G; David: Fantasy and Fugue in C; Reger: Fantasy on "Ein feste Burg;" J. S. Bach: Fantasy and Fugue in G.

This Saturday-evening "Orgelvesper" was played on the large Schuke organ in a striking modern building which rises by the ruins of the old church, left standing as a war memorial. It is probably the best-known Protestant church in the city and the organ is frequently pictured, so it was a disappointment to hear a poorly-played recital. Suffice it to say that this was neither the organ nor the acoustical setting for the performance of a large work of Reger; the clear, but nonreverberant sounds would have been disappointing even in a more accurate rendition.

We attended church the next morning in the same place and were rewarded by music more competently played. The large congregation sang heartily, and each hymn was introduced with an improvised prelude. The Bach *Prelude in G Major* was heard prior to the service.

WOLFGANG VATER, bass; DETLEV DEURACH, cello; GABRIELE GLÄSMANN, organ and harpsichord; June 29, 1975; Eosander-Kapelle, Schloss Charlottenburg, West Berlin. James: Voluntary in A; Franconeur: Sonata in F for cello and continuo; Scarlatti: Sonatas in C and G; Carissimi: Cantata "O vulnera doloris;" Buxtehude: Prelude and Fugue in G; J. S. Bach: Chorale prelude "Wir glauben all;" Suite 1 for unaccompanied cello; Campra: Cantata "Exaltabo te;" Pachelbel: Prelude in d.

This program opened a summer series of nine chamber music concerts, held in the elegant chapel of the Charlottenburg Palace, where performances are held on successive nights because of limited seating. Good sound emanated from the organ balcony, where all the performers were, and the setting was exquisite in candlelight. The program itself contained interesting and varied music, and would have been quite nice if the interpretations by the young performers (all under 30) had not been so unstylish. Miss Gläsmann's organ playing was so much better than her harpsichord playing, and the sound of the "production-type" harpsichord was so unpleasant, that we wished she had used the organ as the continuo instrument. As it was, her organ solos (including the Scarlatti sonatas) were the best part of the program, and the gentle sounds of the organ were quite lovely. The Schnitger organ in this chapel, known in this century primarily through the performances of Fritz Heitmann, was completely demolished during the war. A duplicate has been sympathetically constructed by the Berliner Orgelbauwerkstatt, using pre-war measurements, scalings, and photographs. The result is very pleasing both to see and hear, and no pains were spared to make it a faithful copy.

Returning to the northern part of West Germany, we went to Lübeck, a true "organ city." Historic organs still exist in the Aegidien kirche and St. Jacob's Church, and new organs have been built in the Cathedral and the Marienkirche. All are used regularly in recital, and organ concerts seem to be a vital part of musical life there.

One of several churches we visited was the Cathedral, where restoration of the building is a continuing process. A 3-manual, 47-stop Marcussen tracker was installed here in 1970, but we missed the regular recitals given on it. It was the most handsome of any new organ we saw, however; the case of polished tin principals and Spanish reeds, in a simple white housing with blue trim, was elegant.

Even more impressive, because of the magnificent building, are the two new

Kemper organs in the Marienkirche, where Buxtehude produced his "Abendmusiken" programs and was organist for 39 years, following Tunder, who had been there for the preceding 26 years. Even without musical associations, it is an impressive building; its twin towers dominate the sky line, it has massive proportions, and it houses both the "Totentanz" statues, and an elaborate ecclesiastical clock. It also contains a war memorial poignant beyond description: in 1942, bombs sent the tower bells, which had rung for over 400 years, crashing to the floor, and they have been left where they fell, shattered on the cracked stones, as a reminder of man's inhumanity to man. The main organ was built high above this in 1968. It was conceived as a 3-manual organ and a 2-manual organ, with "large" and "small" pedal divisions. It has 101 stops on 5 manuals, and is advertised as the largest organ in the world having mechanical action. Over Buxtehude's grave, in the front of the church, is the new "Totentanz" organ, of 3 manuals and 42 stops, built in 1955. A rear chapel, not currently open, contains a 9-stop positive of 1723.

The present organist of the church, Ernst-Erich Stender, continues the tradition of musical activity, with concerts throughout the year and a special series of "Abendmusiken" recitals during the summer, as well as shorter organ demonstrations three times weekly. These are all well-advertised, even at the other churches, and seem to be arranged so as not to conflict with other programs in the city.

WALTER KRAFT; July 3, 1975; Marienkirche, Lübeck. Karg-Elert: Passacaglia and Fugue on BACH, Op. 150; Reger: Prelude in E; J. S. Bach: Chorale prelude "Herr Gott, dich loben wir" (with choir); Senfl: Lied "Also heilig ist der Tag," with improvisation; Kraft: Fantasy on Three Easter Hymns.

We looked forward to the opening of the summer series by this famous organist, and a large crowd filled the church, which was beautifully candlelit at the end of the day. The recital was on the main organ, which Kraft played impressively. The Karg-Elert and Reger works were especially thrilling, with masses of turgid chromaticism, and the organist seemed at home in this style — his seventy years in no way diminished his nimbleness. The Bach "Te Deum," a multi-versed hymn with rich harmonization, is curiously unlike Bach; its effect was spoiled, however, by the failure of the unrehearsed audience to sing in alternation with the small choir in the organ gallery. The "improvisation" on the Senfl tune seemed more rearrangement and revoicing than improvising, but the *Easter Fantasy* was quite improvisatory in nature. It exploited the resources of the organ well, but was a bit rambling and lacked stylistic unity. Especially because Professor Kraft is best known for his prolific recordings of Bach and Buxtehude, we were disappointed that there were no major Baroque works on the program.

Moving north to Scandinavia we came to Stockholm, where a number of churches advertised concerts. The most varied series was at St. Jacob's Church, where the large organ had been removed for renovation, but a recent 2-manual Marcussen on the main floor was used in various chamber programs. Another series was held in the Cathedral (*Storkyrkan*), where we attended the following program.

ANDREAS BUCHNAKOWSKI, harpsichord and organ; July 10, 1975; Storkyrkan, Stockholm. Froberger: Toccata in A; Handel: Suite in G; Bruhns: Prelude and Fugue in E; J. S. Bach: Chorale preludes (Orgelbüchlein) "Christ lag in Todesbanden," "Ich ruf zu dir," and "Wer nur den lieben Gott;" Prelude and Fugue in A; Brahms: Chorale preludes "O Welt, ich muss dich lassen," "Herzlich tut mich verlangen," and "O Gott du frommer Gott;" Mendelssohn: Prelude and Fugue in C; Widor: Toccata (Symphony 5).

This able performer from East Germany played a technically proficient but poorly programmed recital. Beginning as it did with harpsichord works, it was overly long, and consisted of short and unrelated pieces. The 53-stop Marcussen of 1960, widely spread across the rear gallery in an earlier case, sounded

quite lovely. The Bach chorale preludes were played very fast, the Brahms chorale preludes were overly-articulate in a would-be "Baroque" fashion, and the Widor simply did not fit this organ. The Bruhns and Mendelssohn preludes and fugues were the most satisfactory of the organ pieces. The harpsichord playing showed the most flair of the program, but was marred by the unpleasant sound of the "production-type" harpsichord. It seems ironic that, on a continent with so many historic and historically oriented organs, there are so few historically-oriented harpsichords throughout Europe.

At Hillerød, north of Copenhagen, we missed by a few hours hearing the famous Compenius organ in the ornate chapel of the castle. This jewel-like chapel, where the kings of Denmark were crowned, actually contains two organs, even though it is a relatively small room; at one end is the 1610 Compenius of 2 manuals and 27 stops, while a 1972 Andersen of 3 manuals and 37 stops, in an earlier case, stands at the other end. Both are used for the weekly concerts given during the summer months.

In many ways, Holland is the organ center of Europe. Not only is it an area of many historic instruments which are still in regular use, but the average person is well aware of the existence of these organs, and concerts on them (if not church services) are well-attended. In Amsterdam, several recital series were extensively advertised, not only on the streets (including the "red-light" district!), but in tourist brochures as well. A "lunchpauze" series caught our attention, so we went to the "Old" Church.

SIMON MARBUS; July 16, 1975; Oudekerk, Amsterdam. Scheidemann: Prelude in E; Garzona in G; Sweelinck: Chorale prelude "Allein Gott;" Buxtehude: Chorale prelude "Komm Heiliger Geist;" J. S. Bach: Chorale prelude "Nun komm der heiden Heiland;" Bruhns: Prelude and Fugue in E.

In its present state, this historic building looks something like an ecclesiastical warehouse; it is largely empty, and there are pieces of furniture and decoration here and there, which are moved around as the continuing restoration of the church progresses. The organs have already been restored, and chairs were set up by the choir organ; a corner of the large room was set up for services. The great organ in the back, built by Müller in 1738-42, looked magnificent, but was not used. However, the sounds which issued forth from the smaller Ahrend & Brunzema choir organ were exquisite, and one could hardly have wished for more beautiful registers than are contained in this modest-sized, 2-manual organ. The installation included a fine refurbishing of the case, so the organ is a gem to see and to hear.

Given such a lovely instrument, one could hardly lose with a program of music so well-fitted to it. The bell-like clarity of the organ was enhanced by the reverberation of the room. This young organist from Wageningen employed good registrations, but his concept of historic articulations seemed erratic and mannered. After a *Nun komm* so slow that the entrance of the chorale melody was a major event, the often-played Bruhns suffered from a fragmented rendition. On the other hand, the opening Scheidemann pieces, less labored, were more satisfactory. Incidentally, the name of the series bore out the fact: several persons were seen munching sandwiches!

CHARLES DE WOLFF; July 16, 1975; St. Michaelskerk, Zwolle. Liszt: Prelude and Fugue on BACH; Dupré: Variations on a Noël; Alain: Choral Dorian; Litanies; Sweelinck: Variations on "Mein junges Leben;" Pachelbel: Chaconne in F; J. S. Bach: Chorale preludes (Schübler) "Wer nur den lieben Gott" and "Kommst du nun;" Prelude and Fugue in C.

This same day proved to be an embarrassment of riches, as far as historic organs were concerned, since we found an evening concert on the famous Schnitger at Zwolle, where a summer series was also in progress. The gorgeous organ case with carved figures is the focal point of the church; it reached its present form in 1721. Unfortunately, the building suffers from a noticeably uneven decay in sound, which causes the middle frequencies to

last longer than the highs and lows, and to echo after diminishing. Needless to say, this uneven decay took its toll on the program. However much one might wish to commend Mr. De Wolff for a good and well-rounded program, the first half of it simply did not work well on this organ, and much of it was rather poorly played. Overly legato playing, with breaks where faulty technique rather than musical line demanded, and poor balances between manuals and pedal constantly hampered the performance. Particularly in the Liszt, the winding system caused noticeable pitch differences in the fast tutti chord progressions — hardly an authentic effect. Rhythmic continuity was lacking, especially in the variations. There was such a long pause after the Bach prelude that the audience applauded and a considerable number left; after an embarrassing silence in which those remaining wondered if the fugue would indeed ensue, an explanation was indistinctly given, and the fugue was played. In all fairness, it should be noted that this fugue contained some of the best playing of the evening, but I wondered why the performer found it necessary to make so many manual changes in a work whose structure does not require them.

The next day was the highpoint of our trip: a visit to the renowned organ in St. Bavo's Church in Haarlem, where the summer organ academy was in progress. The beauty of the case of this Müller organ, completed in 1738 and restored by Marcussen in 1961, is such that pictures cannot do it justice: its monumental proportions overwhelm the eye when seen in person. Likewise, the sounds are impressive: whether solo or ensemble, the colors caress the ear without ever being shrill or oppressive. We felt fortunate to be among the large afternoon audience for Mr. Bovet's recital.

GUY BOVET; July 17, 1975; St. Bavo-kerk, Haarlem. Cabanilles: Tiento III; Tiento V; Frescobaldi: Capriccio pastorale; de Grigny: Offertoire sur les Grands Jeux; Balbastre: La Romance de Monsieur Balbastre; J. S. Bach: Passacaglia and Fugue in C; Pastorale; Berlioz: Sérénade agreste à la Madone; Martin: Passacaille.

The music was exceptionally well-chosen for the performer, the organ, and the audience alike; it was of the right length and included pieces of varying styles, moods, and periods. Seldom have I heard music so gracefully and naturally played, especially the ornamental pieces — everything seemed "right" for that moment, even when I personally disagreed with a few details. The de Grigny *Offertoire* was perhaps the best of the earlier works. Some organists might have questioned the number of registrational changes Mr. Bovet employed in the Bach *Passacaglia*, but they were musically executed. Both the Balbastre and Berlioz works are charming pictorial pieces worthy of further hearings. The program closed with a powerful rendition of the Martin *Passacaille*, which made this work seem to be on a level with the corresponding piece by Bach.

The possession of a Eurail pass made it feasible to take a geographically illogical trip to France, via Switzerland. Sunday found us southeast of Zürich, at Einsiedeln, where we attended mass in the ornate Baroque church which was built on the supposed site of St. Meinrad's ninth-century martyrdom. This Benedictine abbey, long a pilgrimage center, has an interesting history of music; its four organs, in the four corners of the nave, provided the occasion for a number of four-organ compositions late in the eighteenth century. Today, the four organs have modern pipework behind the façades and are controlled from one console; an eighteenth-century organ still exists in the chapel behind the high altar. It was the beginning of the summer pilgrimage week and the church was absolutely packed — we were among many who stood in the aisles. The organs were effectively employed in a sectional south-German prelude and postlude. The boy-choir which normally sings was on vacation, but a choir of monks sang accompanied chant for the proper, and the ordinary was a romantic *Missa Brevis*. All the sung portions of the mass

(Continued, page 16)

Articulation, Notes Inégales, and Ornamentation In Dom Bedos' Cylinder Notation – Conclusion

by John Brock

The Romance by Claude Balbastre is given as an example of a piece that can be performed on a cylinder organ of larger proportions than a Serinette. Example 2 (Dom Bedos' Plate CXIX) contains the Romance, marked with Tonotechnic characters like the Barcelonette. Both its melody and accompaniment are given in cylinder notation for an organ with a compass of four octaves, although some chromatic notes in the bass are not needed. The cylinder notation of the first 20 measures is shown in Exs. 3, 4, and 5. Because the Romance is a more extended piece than the Barcelonette, a study of it is somewhat more rewarding.

Dom Bedos says, "This Romance is of a gracious tempo, that is to say, neither slow nor fast. Mr. Balbastre ordinarily plays it in two minutes and 45 seconds." From this we can calculate the tempo of the piece to be about 97 quarter notes per minute.²⁰

The following points can be observed in the cylinder notation:

1) As in the Barcelonette, the "silences of articulation" are consistently employed. The triplets of the accompaniment are all *tactée*. In the melody pairs of quarter notes and eighth notes are alternately long and short in articulation. However, because the Romance is not as *gai* as the Barcelonette, it is, on the whole, played in a less detached manner. Dom Bedos points this out in his comments on the piece:

"This Romance being of a gracious expression, it must be less detached than in ordinary pieces; that is why the silences at the end of each note must be shorter than in detached pieces. This observation is essential to make felt the necessity of proportioning the silences to the *genre* of the pieces. Because the more an air is detached, the less it is tender, that (detaching) which can only occur by augmenting these silences in proportion to the length of the notes. That is why much difference will be noticed between the characters applied above the notes of the Barcelonette . . . and this piece. The Barcelonette being a detached air, the majority of the characters are simply *tactées*. Instead, this Romance being more legato, one will notice many *tenués* in it."²¹

An examination of the cylinder notation will show that when the quarter notes are played evenly (see below regarding unequal quarter notes) the

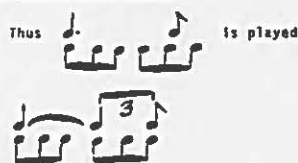
speaking part of the "firsts" is about one-half, and of the "seconds" about one-third. First eighth notes are played about 2/3 value, and seconds are *tactée*. (See below regarding their inequality.) When there are three eighths on a beat in the melody, the first two are usually *tenué* (about 2/3 value) and the third is *tactée* (about 1/3 value). (See Ex. 4, m. 6.)

2) The triplet rhythm of the accompaniment establishes the basis for *notes inégales* in the melody. In every case where there are two eighths to a beat they are played unequally in the rhythm

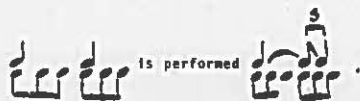


thus lining up the second eighth with the third note of the triplet in the bass. (See m. 2, 13, 22, 26, etc.) Dom Bedos marks the eighths that are played unequally with a small figure 2 or 1 next to the notes — the "2" meaning 2/3 of a quarter note, the "1" meaning 1/3 of a quarter.

A similar kind of assimilation into triplet rhythms occurs in m. 30, where the eighth note after the dotted quarter is played with the final note of the triplet on the fourth beat.



3) There are several places in the Romance where quarter notes are played unequally, serving as examples of the statement, quoted above, that "there are many circumstances where quarter notes are unequal." This inequality of quarter notes occur in m. 1, 3, 5, 7, 11, 13, 15, 17, 24, 28, 40, 44, and 46. In each instance the figure



Referring to the third and fourth beats of measure 1, Dom Bedos says:

"One can notice a difference in the execution of these last two quarter notes compared with those which precede them, in that the first of these two quarter notes is a *third* longer, includ-

ing its *tenué* and its silence, and the second is a *third* shorter, where the preceding ones are all equal in duration. This is the particular expression that can be given to these two quarter notes in the gracious style. This difference is marked with two little figures placed beside the notes: the figure 2 placed beside the first signifies that it is equal to two-thirds of a half note, and the figure 1 beside the second indicates one-third of a half note. Consequently these two notes united make the total value of a half note, which interrupts neither the measure nor the march of the piece, of which the accompaniment is completely in thirds of quarter notes. This type of ornamentation [*agrément*] is very frequent in the execution."²²

Though the application of this inequality is frequent, it is not entirely consistent. It is by no means done on all pairs of quarter notes; it occurs sometimes in the first half of a measure, sometimes in the second half; several times (m. 1, 3, 7, 11) it occurs just before a strong melodic point, such as the end of a phrase or half-phrase, or before a leap in the melodic line, but in m. 7 and 24 it occurs on a strong melodic leap. The use of it seems purely a matter of taste.

In several cases where the inequality exists the first note has an ornament, but in no case is there an ornament on the weaker second note. Also, the second of the unequal quarters is always *tactée*.

ORNAMENTATION

The text of *L'Art du Facteur d'Orgues* contains only a few comments on ornamentation. These are limited, for the most part, to instructions for notating the ornaments on a cylinder, and offer little assistance to the modern performer on problems of interpretation of ornamentation symbols or of the addition of appropriate ornaments to the music.

On the other hand, an examination of the fragments of cylinder notation (Exs. 3, 4, and 5) is helpful in obtaining an idea of the manner in which various ornamentation figures were played.²³ The comments below represent a summary of ornamentation procedures in the Romance of Balbastre. The reader is encouraged to supplement these brief observations with some analysis of Exs. 3-5.

1) All ornaments begin on the beat.

There is no example in the cylinder notation where an ornament of any type begins before the beat, in spite of what look like grace notes in the musical notation.

2) *Cadences* (trills). Two types of trills occur in the Romance. The *cadence détaché* is a trill whose first note is detached from the preceding note, and whose first note is the upper note of the ornament (see Ex. 3, m. 2, beat 4). The *cadence liée* is a trill that is connected to the note before it, and this note is always the same as the upper note of the ornament, or in other words, it is the note above the trilled note. The ornament itself begins on the lower (main) note, without repeating the note above the main note (see Ex. 4, m. 7, beat 4). Both types of *cadences*, as well as all other ornaments, end with a slight sustaining of the main, or final, note. Dom Bedos says, "The final *module* of the ornaments, being always on the true note, must always form a *tenué*, whatever (value) it may be, in order to characterize it in a noticeable manner."²⁴

Detailed instructions are given in the text of *L'Art* for the realization of the long trill in m. 19 and 20. Dom Bedos explains carefully how it must begin slowly and gradually speed up. He admits that it could be trilled just as fast at the beginning as at the end, but says that it is "more agreeable" to begin it slowly, and that by doing it thusly, "it will be in the most common style of Mr. Balbastre, because it happens that sometimes he prolongs this gradual augmentation of speed a little more, and other times diminishes it."²⁵ This underscores the fact that ornamentation was, at least in part, an improvisatory function.

3) The *port-de-voix* (appoggiatura). The *port-de-voix*, like the other ornaments, is always played on the beat, and takes a small part of the value of the main note, usually 1/4 to 1/3 of a quarter note, as in Ex. 5, m. 13, beat 3; and m. 19, all four beats.

4) The *pinçé* (mordent) and *martellement* (from *marteler*, to hammer). Two types of ornaments involving the note below the main note are found in the Romance. One begins on the lower note (see Ex. 3, m. 3, second half of beat 3), and the other begins on the main note (see Ex. 3, m. 1, beat 1, and m. 4, beat 1).

(Continued, page 6)

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ROMANCE DE M^r. BALBASTRE.

The term *pinçé* is used for both types of ornaments, and also for a more extended ornament involving the note below, occurring on longer note values, as in Ex. 4, m. 12. The *pinçé* beginning on the lower note is also found with the first note prolonged slightly, a figure which is referred to as a *pinçé* with a *port-de-voix*.

The term *martellement* is used for the short three-note figure beginning on the main note, and also for the inversion of the same figure, a three-note figure beginning on the note below, but touching the note above rather than the note below. (See Ex. 3, m. 2, beat 1; and Ex. 4, m. 6, 10, and 11.) The *martellement* with the note above occurs almost as frequently as that with the note below, and seems to be an interchangeable ornament, used to produce a quick accent on a strong beat.

CONCLUSION

In summary, an analysis of the details

of performance presented in *L'Art du Facteur d'Orgues* seems to indicate a style of playing largely occupied with an almost exaggerated accentuation of the beat. Both the articulation and the use of *notes inégales* stress this concept of playing. In fact, as it is presented there, the practice of unequal notes seems to be an extension of the concept of articulation, with its constant pattern of alternating *tenue* and *lactée*, long and short, strong and weak. In addition, the ornamentation is consistently applied in such a manner as to emphasize strong rhythmic, harmonic, and melodic points.

Because of the date of Volume 4 of *L'Art* (1778), one must, as a matter of course, exercise caution in applying the concepts of performance found there to the great body of organ works written a half-century or more before. Nevertheless, as Fenner Douglas has pointed out, the French Baroque tradition of performance was one that enjoyed a long life, and Dom Bedos "was carefully making a record of performing habits in

an age that was soon to be forgotten."²⁰ Fortunately, the work of modern scholars has brought this tradition to life again, and, considered in the proper context, Dom Bedos' record of the performance practices of his day can prove a valuable asset to a modern performer attempting to achieve a sense of style appropriate to the music written in that tradition.

NOTES

- ¹ For a discussion of Dom Bedos' instructions on registration see Douglass, Fenner, *The Language of the Classical French Organ*, Yale U. Press, 1969.
- ² Bedos de Celles, Francois, *L'Art du Facteur d'Orgues*, Facsimile reprint edited by Christian Mahrenholz, Kassel, 1966, Volume 4, pp. 596-597. All translations included in this article were made by the author with the assistance of Adrienne Masek.
- ³ *Ibid.*, p. 632.
- ⁴ *Ibid.*, p. 620.
- ⁵ *Ibid.*, p. 597.
- ⁶ See below regarding the distinction between "first" and "second" eighth notes.
- ⁷ Dom Bedos, *op. cit.*, p. 598.
- ⁸ *Ibid.*, p. 599.
- ⁹ *Ibid.*, p. 600.
- ¹⁰ *Ibid.*, pp. 600-601.
- ¹¹ *Ibid.*, p. 601-602.
- ¹² *Ibid.*, pp. 602-603.
- ¹³ *Ibid.*, p. 616.
- ¹⁴ *Ibid.*, p. 614.
- ¹⁵ *Ibid.*, p. 602.
- ¹⁶ Engramelle, Marie Dominique Joseph, *La Tonotechnie, ou l'Art de Noter les Cylindres*, Paris, 1775.
- ¹⁷ Dom Bedos, *op. cit.*, p. 611.
- ¹⁸ *Ibid.*, p. 611.
- ¹⁹ *Ibid.*, p. 618.
- ²⁰ The Romance is 49 measures, plus the 10 measures of the refrain of the major section and the 8 measures of the refrain of the minor section, making a total of 67 measures, or 268 quarter notes to be played in 2.75 minutes.
- ²¹ Dom Bedos, *op. cit.*, p. 623.
- ²² *Ibid.*, p. 627.
- ²³ One must be cautioned that the written-out ornaments in Ex. 2 do not always reproduce correctly the Tonotechnic characters that have been applied to the music, nor do they always agree with those ornaments shown in the cylinder notation itself, Ex. 3-5.
- ²⁴ Dom Bedos, *op. cit.*, p. 603.
- ²⁵ *Ibid.*, p. 632.
- ²⁶ Douglass, *op. cit.*, pp. 113-114.

Example 3

The cylinder notation for Balbastre's "Romance" shown in Ex. 2 above.

Example 4

facteur d'Orgues.

N. CXL

UT RE b MI FA x SOL x LA b SI UT RE b MI x SOL x LA b SI x re b mi fa x g x la b re ut x re b mi fa x sol x la b re ut
 CC DD EE FF GG AA BB C D E F G A B C d e f g a b c

This musical score is presented on a grid of 12 horizontal staves. The notes are represented by small black squares. A circular compass rose is located in the upper left corner of the grid. The notation is organized into vertical columns, with some columns containing multiple notes across different staves. The letters 'UT RE b MI FA x SOL x LA b SI x re b mi fa x g x la b re ut x re b mi fa x sol x la b re ut' are written above the grid, and 'CC DD EE FF GG AA BB C D E F G A B C d e f g a b c' are written below it.

Example 5

facteur d'Orgues.

Pl. CXLII

UT RE b MI FA x SOL x LA b SI UT RE b MI x SOL x LA b SI x re b mi fa x g x la b re ut x re b mi fa x sol x la b re ut
 C D E F G A B C D E F G A B C d e f g a b c

This musical score is presented on a grid of 12 horizontal staves. The notes are represented by small black squares. A circular compass rose is located in the upper left corner of the grid. The notation is organized into vertical columns, with some columns containing multiple notes across different staves. The letters 'UT RE b MI FA x SOL x LA b SI UT RE b MI x SOL x LA b SI x re b mi fa x g x la b re ut x re b mi fa x sol x la b re ut' are written above the grid, and 'C D E F G A B C D E F G A B C d e f g a b c' are written below it.

Music for a Happy Birthday

or

How to Celebrate the Bicentennial at the Harpsichord

by Larry Palmer



Francis Hopkinson, Scott Joplin, Walter Piston, Gardner Read, William Penn; lists of names, American musicians, necessary adjuncts to planning for musical celebrations of the Bicentennial. With no attempt for completeness, I should like to offer some personal suggestions to harpsichordists in need of Americana.

Music in America: an Anthology from the Landing of the Pilgrims to the Close of the Civil War (1620-1865) by W. Thomas Marrocco and Harold Gleason. A comprehensive volume of 371 pages, published in 1964 by W. W. Norton, this is a fine reference and source work. For the harpsichordist I would suggest the two songs by Francis Hopkinson found in Chapter Four; William Selby's *Voluntary* (circa 1767); and *Washington's March* (1794) from George Willig's *Musical Magazine* published in Philadelphia. (From Chapters Five and Nine).

Hopkinson (1737-1791), pamphleteer for the Revolution and signer of the Declaration of Independence, composed his first surviving pieces in 1759: four art songs, including *My Days Have Been So Wondrous Free* (included in Marrocco and Gleason), probably the earliest-known compositions by a native-born American. These songs, like Hopkinson's later collection of seven songs for the harpsichord (1788), are in two parts (with words), and the harpsichordist is expected to fill up the harmonies, according to his abilities. A facsimile of the 1788 songs was issued by *Musical Americana*, Philadelphia, in 1954. The collection is the first known published collection of secular American songs.

John Adams' description of Hopkinson makes one aware that musicians have usually been regarded as singular individuals: "... one of your pretty, little, curious, ingenious men. His head is not bigger than a large apple. I have not met with anything in natural history more amusing and entertaining than his personal appearance; yet he is genteel and well-bred, and is very social." (Quoted in *A Short History of*

Music in America by John Tasker Howard and George Kent Bellows, paperback, Apollo Editions, 1967; page 44).

Readers of THE DIAPASON may remember that Hopkinson's account of experiments with the mechanism of the harpsichord formed an appendix to part three of Martin Skowronek's article *Problems of Harpsichord Construction from an Historical Point of View*, published in our journal in February, 1972 (page 11).

William Selby (1738-1798), though born in England (as, indeed, many early "Americans" were!) may qualify as an American composer, for he was organist of King's Chapel, Boston, from 1771 until his death. *The Voluntary in A Major* was published in London about 1770 in a collection entitled *Ten Voluntaries for the Organ or Harpsichord* composed by Dr. Green, Skinner, Stubley, James, Reading, Selby and Kukman. In addition to the inclusion of this work in the anthology mentioned above, there is an exemplary edition of it by Daniel Pinkham, published by E. C. Schirmer (number 2005). *Selby's Fuge or Voluntary in D*, a work attributed to him by O. G. Sonneck, is included in this publication.

Much of the music enjoyed by colonial Americans did come from England, as Helen Cripe points out in her fascinating book *Thomas Jefferson and Music* (University of Virginia Press, Charlottesville, 1974), available in a paperback edition. Among the topics well-covered in this book are American secular music of Jefferson's time, his musical instruments (harpsichord, pianos, and the violins which he particularly loved), and the Monticello family's music collection. Perhaps the most useful part of the book is to be found in Appendix One: Jefferson's own catalogue of his musical collection as of 1783. Here one may read the listing of a truly extensive collection; random items of interest include tutors such as Heck's *Art of Playing the Harpsichord*, Pasquali's *Art of Fingering the Harpsichord and Thorough-Bass Made Easy*, Zuccari's *Method of Playing Adagios*, and Miss Ford's *Instructions for Playing on the Musical Glasses*; vocal music, including many works of Handel, Purcell's *Harmonia Sacra*, cantatas by Haydn, a collection of Bach's songs, and two books of drinking songs; and, most instructive for us, more than three pages of instrumental music listings: many Italian works of Corelli, Vivaldi, Pergolesi, Martini, and Pasquali; harpsichord concertos by Felton and Stamitz, sonatas of Bach, Arnold, and Boccherini; lessons by Handel, Lully, Stanley, and Felton — a tremendously varied selection from many genres of 18th-century music.

Two works found in Jefferson's library have just recently come into mine in facsimile reprints: Nicolo Pasquali's *Thorough-Bass Made Easy: the 1763 edition with an introduction by John Churchill* (Oxford University Press, 1974) and *The Harpsichord or Spinet Miscellany* by Robert Bremner: a facsimile of the original edition of about

1765, from a copy belonging to Colonial Williamsburg, with a preface by J. S. Darling (published by the Colonial Williamsburg Foundation, 1972, and distributed by the University of Virginia Press, Charlottesville).

Pasquali's tutor was one of the most popular in 18th-century England, maintaining its sales in the face of several rivals, and even finding reprints into the 19th century. The subtitle of the work gives its limits: "practical rules for finding & applying the various chords with little trouble; together with variety of examples in notes, showing the manner of accompanying concertos, solos, songs, and recitatives." It is still most relevant today; diligent practice, advocated by Signr. Pasquali, will still lead the harpsichordist to some mastery of thoroughbass, and his lessons are as applicable now as then to this style. It is helpful, too, that the editor has included in this reprint lesson XIII, "Of Graces" from the same author's *The Art of Fingering the Harpsichord*, as a guide to ornamentation.

Robert Bremner, the publisher of Pasquali's book, also brought out the *Harpsichord or Spinet Miscellany*, "being a gradation of proper lessons from the beginner to the tolerable performer chiefly intended to save masters the trouble of writing for their pupils (to which are prefixed some rules for time)." A clever businessman, obviously, the publisher notes further that "those who have not the opportunity (sic) of a good master and would choose to finger properly, ought to peruse PASQUALI'S *Art of Fingering* . . . where that matter is fully and clearly treated."

J. S. Darling's preface makes for good reading (and the quotation of a letter from Bremner to Hopkinson in which the publisher tells of his unhappiness at having to accept the return of a consignment of unsold leads to further speculation concerning the business acumen of the Scotsman-printer.) The music, with some inked-in fingerings, gives a fine representation of the types of things which would have been popular in colonial centers such as Williamsburg, Charleston, and Philadelphia.

Less usable is *A Little Keyboard Book — Eight Tunes of Colonial Virginia* set for piano or harpsichord by J. S. Darling, another 1972 publication of Colonial Williamsburg. Arranged from music for violin and harpsichord, much of the present keyboard writing seems awkward and lies high on the instrument. Of special interest, however, is a *Minuet* by Peter Pelham, the resourceful gaoler of Williamsburg who was also first organist of Bruton Parish Church (a splendid coupling of occupations which provided ready organ-pumpers from among the prisoners of the Gaol); his only known composition to have survived, this *Minuet* is most useful played as a violin solo with harpsichord accompaniment.

I have seen a fair number of collections of American music in our local music stores, and I have been tempted to buy several of them, momentarily,

at least. But a look at the price usually restrains me, coupled with the realization that most probably I would never play the music, not even for a Bicentennial hoot! I have been happiest in my searching for materials to find the facsimile editions listed above, and, for my personal planning, I will keep the amount of colonial or early 19th-century music to a minimum.

It seems to me that music of America's relative maturity — the here and now, or the more-recent past — is also applicable and appropriate to our national observance. And while we might smile indulgently or chortle uproariously at Hewett's *Variations on Yankee Doodle* or Bolling's *The Canonade at Yorktown*, I suspect that we could more easily be moved and inspired by such works as Daniel Pinkham's *Partita* (published in 1964 by C. F. Peters), Vincent Persichetti's *Sonata for Harpsichord*, opus 52 (Elkan Vogel), Ned Rorem's *Spiders* (Boosey and Hawkes, 1968), *Nach Bach* by George Rochberg (Theodore Presser, 1966), or the *Fantasy for Harpsichord* of William Penn (the contemporary composer who teaches at the Eastman School of Music), a work recently published by Joseph Boonin. The clearly-reproduced manuscript edition presents a work with both traditional notation and Ligeti-like tone clusters. I have not yet heard the 14-minute work, but reports from colleagues whom I respect indicate that it is among the more-worthwhile of contemporary works for our instrument. It has been recorded for Advance Records by David Fuller, to whom *Fantasy* is dedicated.

Also attractive as Bicentennial offerings would be Walter Piston's masterful *Sonatina for Violin and Harpsichord* (1966), published by Boosey and Hawkes; Samuel Adler's *Sonata Two for Violin*, with a keyboard part which the composer indicates may be played at the harpsichord (although to fit this 14-15 minute, "western"-sounding work to the harpsichord a few changes of octave are necessary), published by Oxford University Press (1968); or concerted works of Lester Trimble, Vittorio Rieti, or Igor Stravinsky (the *Septet* has a keyboard part playable on either piano or harpsichord). For publishers, timings, and a far more extensive list of these works, see *Twentieth-Century Harpsichord Music: A Classified Catalog* by Frances Bedford and Robert Conant (Joseph Boonin, Inc., 1974).

There is a distinct danger that 1976 will leave us holding our hands over our ears at the very mention of "American music." In many areas there is doubtless to be an overload of nationalism; and yet, in the commissioning of works from our native composers, in the discovery or rediscovery of that part of our musical heritage which is worthwhile, much of value may be accomplished. My "happy birthday, America" wish for each of you is that you find, for harpsichord, an American work or works which you will play again and again, make a part of your permanent repertory, and share with others.

Harpsichord News

Navie M. Green, artist in residence at LeesMcRae College, Banner Elk, N.C., presented this recital for the Beloit College No Budget Harpsichord Gathering on August 9: Variations on Est-ce Mars, Sweelinck; Toccata Nona, Book I, Frescobaldi; Galiardo, Peter Phillips; Variations on Goe from my Window, Munday; Sonata in E, K. 206, Scarlatti; Suite 12 in F, Louis Couperin; and selections from the Goldberg Variations and Italian Concerto, BWV 971, J. S. Bach.

Other events of the Harpsichord Gathering included a concert of harpsichord in ensemble featuring Sarah Stedman, soprano; Mary Schieber, Frances Butler, and Max Yount, harpsichordists; and Mary Louise Poor, flute and baroque flute; and a recital by students of Max Yount, who teaches

organ and harpsichord at Beloit. Workshops on kit building and maintenance and chamber music with harpsichord were presented.

Margaret Dickinson and Doris Owen will play the Bach Concerto in C, BWV 1061 and the Concerto in C minor, BWV 1060 for two harpsichords for the Louisville Bach Society concert, Louisville, Kentucky on February 15, 1976.

Harpsichord Maker Ra'ph Vaughn has relocated his shop in Brasstown, North Carolina. For several years Mr. Vaughn has built instruments in his shop in Fort Lauderdale, Florida. Visitors to the Brasstown area are invited to visit the shop at any time.

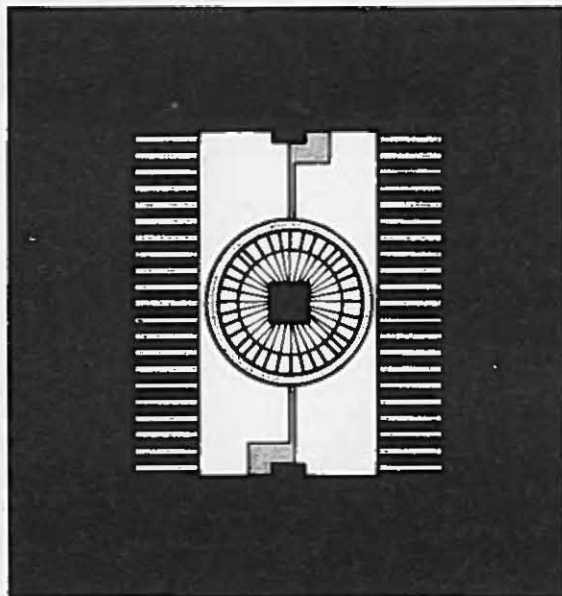
Edward Brewer played his Martin Skowronek harpsichord in New York's Carnegie

Recital Hall in this program on October 11: Capriccio sopra la Battaglia, Partita 14 sopra l'Aria di Romanesca; Balletto Terzo-Corrente-Passacaglia, Toccata VIII, Cento Partite sopra Passacaglia, Frescobaldi; Est-ce Mars, Mein junges Leben hat ein End, Soll es sein, More Palatino, Sweelinck.

English harpsichordist Trevor Pinnock is pictured on the cover of the magazine *Records and Recordings* for August. Inside there is a review of his new recording of the Bach Sonatas for Flute and Harpsichord.

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

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New Books

Reviewed by Robert Schuneman

The Peabody Conservatory of Music will hold auditions for harpsichord students on February 6 and 7 and organ students on February 13 and 14 for the 1976-77 academic year.

For information and application forms, contact:

Office of Admissions Peabody Conservatory of Music
One East Mount Vernon Place
Baltimore, Maryland 21202
301/837-0600

PEABODY

Conservatory of Music

Richard Franko Goldman,
Director

University of Cincinnati College-Conservatory of Music announces new Strader Competitive Scholarships in Organ

- To an incoming undergraduate student—full-tuition scholarship
- To an incoming graduate student—a \$500 prize, plus graduate assistantship covering full tuition and living stipend

APPLICATIONS for both the undergraduate scholarship and graduate award must be returned before February 16, 1976. They may be secured from Dr. Thomas G. Owen, Assistant Dean, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

AUDITION TAPES are due before March 1, 1976.

FINAL COMPETITIONS for both awards will be held on Saturday, April 10 at the College Conservatory of Music.

ORGAN FACULTY



Wayne Fisher



Roberta Gary



David Mulbury

Fesperman, John. *Two Essays on Organ Design*. Raleigh: The Sunbury Press, 1975. Hard cover, 96 pp., 25 plates, \$9.25.

John Fesperman, curator of musical instruments at the Smithsonian Institution in Washington, is no stranger to our present-day organ world. He has been an outspoken proponent of the revival of the "classic" organ, and an enthusiastic "tracker-backer". Moreover, in times past, he has spoken with thoughtful eloquence in defense of a return to classical principles of organ structure and design, and defended such a notion with informed and well-considered experience as a keyboard performer.

This book contains two essays which form what the author terms an "extended organ lesson for the general musician, interested seminarian or churchman, and the student of organ-playing and organ-building." It is written with open bias on the part of the author, a healthy and welcome approach. Therefore, if one is to quibble with the book at all, one must quibble with Mr. Fesperman's bias, and not with the book itself. As one person's point of view, the book is extremely well written. Mr. Fesperman's style is logical, clear, literate, and sparkles with his enthusiasm for his subject. As such, it is provocative reading, and I cannot imagine anyone reading these essays without being provoked equally to quiet laughter, anger, surprise, agreement, and a great amount of further thought propelled by some of Mr. Fesperman's statements. What more can be asked from an essayist? This is good stuff.

The first essay is on organ design and organ playing, and proposes to study the relationship between good organ playing and good organ building. Requirements regarding placement, encasement, acoustics, disposition, wind, voicing and scaling, actions, size, range, pitch, and tuning are discussed from the author's viewpoint. The second essay is a brief history of the modern classic organ movement in this country, beginning with Walter Holtkamp's pioneering designs of the 1930's and continuing to the organ built by Charles Fisk and his associates at the old Andover Organ Company and installed in Baltimore's Mount Calvary Church in 1961.

For the uninitiated layman and the organ student at the lower level, the conciseness and brevity of both essays is a virtue. The simplicity of Mr. Fesperman's exposition makes them quite simply understandable. For the organ historian, however, this virtue also presents the sharpest weakness to the essays, and this has to do with over-simplification of a complex and very rich period of organ thought and history—a period so close to us that it has not yet had the benefit of considered historical reflection. Thus, some of Mr. Fesperman's ideas become less crystal clear and diminish in authority when one sits back and gives them second thought. For instance, his estimation of what happened to 19th century organ building is reduced to seven paragraphs, the first of which clearly states a simple observation: "A rarely made but fundamental observation about nineteenth-century organ building is that until the time of electric action it had not departed drastically from the principles of the early eighteenth-century. Nearly all the repertoire of that century—certainly that of Mendelssohn, Brahms, and Franck—was intended for instruments not radically different from those of more than a century earlier. Even the late nineteenth-century work of Aristide Cavaille-Coll is closer to the eighteenth-century French organ than to most eclectic mid-twentieth-century instruments." The last part of this quote, of course, gives the well-made point that Mr. Fesperman wants to make, and there is a great amount of truth to it. But the statement as a whole just isn't that simple. There is a great difference between the organs that Brahms knew and wrote for, and the organ that Bach knew and wrote for. Yes, it may be less than the difference between Brahms's organ and the electric instrument of today, but one must remember that the difference still exists, and that that difference is, or was, no

greater than the difference between Brahms's organ and, say, the Fisk-Andover instrument at Mount Calvary Church, which Mr. Fesperman enthusiastically touts as a "good" organ. So the fundamental observation does not help much. In fact, the longer one thinks about the observation, the more questions it raises. If there was not so much fundamental difference between the organ of the 19th century and that of the early 18th century, then Bach must have had a much more "Romantic" instrument than we commonly would think of today. Thus, if this were the case, many people have been wrong in their judgment of what kind of organ is ideal for the music of Bach. Carry this thinking one step further, and one would agree more with Schweitzer in his insistence that the 19th century Alsatian instruments were better for Bach's music, and one would have to hold many of the present-day "organ reform" instruments as poorer for Bach's music.

Such an evaluation is not meant here to be negative criticism of this book, but rather it is meant to show just how provocative and engaging Mr. Fesperman is in presenting these two essays. Virtually every page of both essays could be treated in like manner; there is none of it that is dull. Mr. Fesperman has taken many years of thought, brought that to bear on his own convictions, and has not been afraid to "spread it out" in front of the reader. Would that there were many more like Mr. Fesperman in the organ field. It would be a much more lively profession than it is; far less petty, and better informed.

The book is beautifully printed on excellent paper, and contains many interesting plates, some of them not commonly available (such as those of Walter Holtkamp, Melville Smith, E. Power Biggs, G. Donald Harrison, and G. Donald Harrison's worksheets for the Germanic Museum organ at Harvard). Whether you agree or not with Mr. Fesperman, this little book is to be recommended. There is no doubt that its author has had a long love affair with the organ. The passions and the fruits of that affair are most evident in these essays.

Gay, Harry W. *Four French Organist-Composers, 1549-1720*. Memphis State University Press, Memphis, 1975. 120 pp., cassette recording, \$20.00.

The author states at the beginning of the introduction:

The object of this volume is to attempt to create a series of biographies drawn through the impressions of the author, but based, insofar as possible, upon research of available materials bibliographically presented, music composed by the men considered and an atmosphere created mentally through the absorption of history and of architectural considerations relative to the physical situations in which these composer-organists found themselves. From all this is deduced, in each case, a sketch of the kind of man who is being considered. Sometimes in showing that, or why, we may not know certain things, we discover some things that we may know as a result. It is hoped that this volume does not indulge fantasy to the extent of devastating facts, since the facts themselves are there as well. It becomes, therefore, a somewhat personal interpretation which could take, perhaps, some other form through some other hands.

The publisher states on the jacket flap:

A unique contribution toward the appreciative comprehension of early French organ music through an examination of Jehan Titelouze, André Raison, Nicholas de Grigny and Pierre du Mage, their environments and their particular instruments. By a close examination of temporal and ecclesiastical history, architecture, and musicology, Dr. Gay provides an intricate sketch of the kind of a man each of these composers was. Having made us aware of the personality of these composers, Dr. Gay is able to guide the reader to an intuitive understanding of why each composer's work is constructed in the manner it is and perhaps, more usefully, why certain works have been so modified in subsequent editions as to frustrate both the composer's intent and the conscientious performer.

All of the severe problems of this most handsomely produced volume can be seen in the two (often contradictory) statements above, one of them knowledgeably written by the author, and the

other somewhat naively posited by the publisher.

It is a risky business to write down one's intuitions as a permanent document. For one thing, one's intuitive perceptions change from moment to moment. For another, intuition cannot adequately serve as the basis for a complete enough understanding and conception of things historical. If one is to understand history, one must sooner or later have firm historical evidence in fact upon which to base an approach to "authenticity." We are all aware of the limitations of the historical method in finding 100% "authenticity," but, as Dr. Gay does here, to intuit too much from all too brief a survey of historical record is to leave one's self open to gross misconception, and therefore false perception of the nature of the thing studied.

It is also dangerous to mix too many ideas of parallel arts into musical studies. Gothic architecture may in some ways be allied closely to a medieval "isorhythmic" motet, for instance, but the parallel must be only loosely drawn. The generating creative perception might be analogous, but the detail of the parallel takes completely different form of expression in each case. To draw the parallel too tight is to misunderstand the aesthetic nature of both the architecture and the music.

Further, Dr. Gay cannot claim musical integrity for this volume either. The first rule of the musicologist is always to check the most recent sources available in the study at hand. It is simply musicological irresponsibility to base this kind of study on research which has considered almost nothing written on the subject since 1960. Only a half-dozen sources later than 1960 appear in Dr. Gay's bibliography; all of them are French, and only one of them is later than 1964. Too much research on this particular subject has been done since that time to ignore it so firmly. From the musicological standpoint, one would be better off to arm himself with only one of these latter-day sources (Fenner Douglass's book on the classic French organ tradition), and simply ignore this book.

On the positive side, the biographical material is nicely presented, albeit brief, and Dr. Gay does convey some interesting and lovely aesthetic ideas of a general nature about the life and times of the four composers involved. One does get some general feeling for the time in which these men lived.

On the other hand, the musical analyses are vague and mostly descriptive in the pejorative sense. Dr. Gay has little understanding of the style as a peculiar French expression of the Baroque. Rather, he uses modern terminology such as "dissonances are nobly presented," "harmonic movement is very strong," embellishment is less than moderate," "chords are used with great feeling of interest," "movement is smooth," "unlike many other contemporary works, this one possesses a sense of breadth and power." All of this ultimately says little of what the music is actually about. It is typical academic (empty) rhetoric.

Further, although the author wants to return to authentic and accurate editions of the music, most of the musical examples used in the book are photo-engraved from the Guilmant editions published by Schott. These are not the latest, nor the best, and there is no attempt by the author to distinguish between what was originally written by the composer, and what was added by the editor of these works. Often, the (editor's) registrations given on the reproduced musical example are wrong, if judged from the historical point of view.

The publisher writes further on the jacket flap:

By scrutinizing each composer's instrument Dr. Gay makes clear the necessity for contemporary performers to match their instrument to the organ for which the piece was composed to avoid a lifeless performance. The cassette which accompanies the book provides convincing evidence that, when the organ music of this period is played with an understanding of the composer's intent and the capabilities of the instrument on which the piece was composed, it is a rich and demanding repertoire. The selections recorded by Dr. Gay are: Pange Lingua (4th verset) by Jehan Titelouze; Offerte upon "Vive le Roi" by André Raison; Fugue in Five Parts (voices) and Récit de tierce en taille by Nicholas de Grigny; and Symphony in B flat by Nicholas le Bègue.

Yet, an author's note regarding "the enclosed cassette" accompanying the cas-

sette states:

This recording was made in 1956 on a 4 M 1937 Möller organ at Wilson College, Chambersburg, Pennsylvania. The performance was designed to complement the music on that instrument and not to be representative of authenticity. The original tape was aurally re-recorded in stereophonic sound for this presentation.

What shall we make of this kind of conflict in presentation? Actually, the tape shows exceedingly well that when the organ music of this period is played on an instrument not designed in the classic French manner (the stoplist of this organ may be found on p. I of the August, 1937 issue of THE DIAPASON), and when it is played without a concrete knowledge of the style (ornamentation, rhythm and rhythmic alterations, dance meters and rhythms, tempo and registration), the music is indeed dull and langorous. There is simply no way that Dr. Gay could have been authentic with this instrument.

Yes, it is a rich and demanding repertoire. But this book and its accompanying tape recording are completely unconvincing of that fact. Too bad, for Memphis State University Press and Dr. Gay have undoubtedly gone to a lot of work and effort to put this all together in a very attractive format. But the student would be well advised to study Fenner Douglass's book carefully, verse himself in basic Baroque performance practices (start with Donnington), and to listen to the many recordings of historical French organs now available on the market. That, put together with some basic reading of a historical-biographical nature, would lead one to a far better perception of what classic French organ music is all about.

Organ Music in Print. Musicdata, Inc., Philadelphia, 1975. 262 pp. hard binding, \$32.00.

Following the release of Musicdata's *Choral Music in Print* last year, we have been awaiting anxiously the computer-processed catalogue of organ music currently in print. \$32.00 may seem to be a steep price for the individual organist, but the volume is every bit worth the price for those who can afford it. Certainly no library or music store will want to be without it, for it is the only central reference for the current catalogues of over 300 international publishers.

The volume is printed with typescript entries (photographically reduced) on a large 8 1/2" x 11" format. Entries are listed by title and by composer, and cross-referenced also by category ("Tocatta," "Prelude," "Trio," etc.). There is a very convenient code chart and a guide to the use of the volume, as well as the latest version of Musicdata's master list of music publishers. The addresses of foreign publishers are not given, but the American agent is given, with address.

Musicdata plans to extend their computer listings to all areas of music, and the listings will be kept up to date with supplements and revised editions. By its very nature, the volume is already obsolete upon publishing, and these revisions will be necessary to the project. There are still many minor publishers who apparently did not respond to Musicdata's request for their current catalogue, so there may be some important, but minor, omissions in the volume. But on the whole it represents the complete current catalogue of all the world's major publishers, and it is the only master source for this information. I predict that within a year from now, Musicdata's volumes will become standard "household" items in the musical world. Organists should be grateful that the first of these volumes have supplied them with sources for all printed choral and organ music. That is a switch! It is usually the organ and church music world which drags like a tail behind the rest of the professional musical world. Thank you, Musicdata, for thinking of us first.

Quantz, Johann Joachim. *On Playing the Flute*. Tr. with notes and intro. by Edward R. Reilly. New York: Schirmer Books (Macmillan), 1975. 368 pp., \$19.95 cloth, \$7.95 paper.

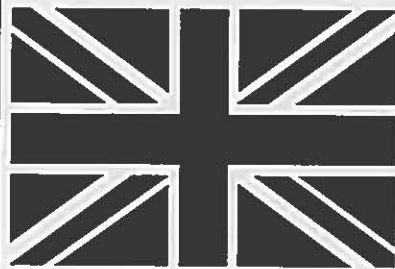
This is the first complete translation into English of Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* of 1752. It is an important document for all those who are interested (Continued, page 12)

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Book Reviews

(Continued from p. 11)
in the performance practices of 18th century music, mostly German. Although the bulk of the work is directed to the playing of the flute, there are sections devoted to those things which touch on all other areas of performance — ornaments, articulation, expression in singing and playing, manners of playing the Allegro and the Adagio, extempore variations, cadenzas, qualities of the leader of an orchestra, the various members of the orchestra, the keyboard accompanist, and the general aesthetics of the period. Quantz was himself a virtuoso player, a musician of amazing breadth and depth, and an astute critic and musical aesthete. No performer of Baroque music can afford to ignore such a work, especially since it is now available in such a fine translation within very economical means. Edward Reilly has provided a fine introduction to the book (especially valuable to read after one has read Quantz), and he has supplied a basic bibliography and an index of the most important matters contained in the book.

Organs of Our Time. Edited by Homer D. Blanchard. The Praestant Press, Delaware, Ohio, 1975. Paper, 231 pp., \$25.00.

This is a handsomely produced pictorial survey of the work of one modern organ builder — Johannes Klais Orgelbau K. G., Bonn, West Germany. Therefore, the title must be read as "Klais Organs of Our Time." Printed in offset on heavy gloss-coated paper, each organ receives one or more full-page photographic plates on the right-hand page, with the stoplist and other brief information about the organ facing it on the left-hand page. Some organs receive more than one plate of its case, and there are a few interior photographs shown, as well as some console views.

Mr. Blanchard has brought all this together to give a chronological overview of the tonal and visual designs of

the firm and its leader, Hans Gerd Klais. It is an attractive presentation. As pictorial document of the work of this important German organ builder, it will serve well, in spite of the fact that some may come to the conclusion that it is a most expensive advertisement for Klais organs.

Fink, Robert, and Ricci, Robert, The Language of Twentieth Century Music: A Dictionary of Terms. Schirmer Books (Macmillan), New York, 1975. Hard cover, 125 pp., \$8.95.

Robert Fink and Robert Ricci have produced a very useful and valuable small dictionary of terms associated with music of our century. Whether it be used by the professional musician, the teacher, the student, a disc jockey, or just a layman (or perhaps even an organist), it is an extremely valuable reference source for terms and expressions not to be found elsewhere. The book covers the entire range of modern music, from avant-garde music to jazz and rock music. The inclusiveness of this dictionary sets it apart from others. The authors have also included an extensive bibliography organized under the following topics: art movements; computer music; electronic music; film music; jazz, rock and popular music; theory and analysis; non-electronic musical instruments; twelve-tone music; and general reference. A most valuable appendix in the form of a topical listing of the terms included in the dictionary was also thoughtfully included by the authors. Thus, if one wants to know all about the terms associated with "chance music," one need only look under "chance music" in the topical index, and one will find 22 terms found in the book. Cross referencing is accomplished by using asterisks on words to be found elsewhere in the dictionary. This is a fine addition to the basic musician's home library.

Kahn, Emil. Elements of Conducting. Second Edition. Schirmer Books (Macmillan), New York, 1975. Paper, 294 pp., \$8.95.

Emil Kahn's excellent primer on conducting has been updated to include more material than his previous first edition. Otherwise, most of the book is the same as the first. Mr. Kahn is primarily interested in orchestral conducting, and of the modern, Toscani-disciple variety to which adherence to the score is of paramount importance. The basic skills involved in conducting are covered thoroughly and with little encumbrance, and the student is given ample practice material in the book. The technique of conducting is examined from aspects of the beat, the ear and the eye, the instruments, interpretation, practical matters (seating, rehearsals, tuning up, etc.), and additional conducting skills (choral, band conducting, accompanying a soloist, opera). An appendix supplies a repertory list of orchestral works suitable for non-professional ensembles. A glossary, index of musical examples and analyses, and a general index are supplied. This is one of the best of the basic conducting primers, whether used as individual reference or as a classroom text. It contains a wealth of solid technical material for the price.

Retirements

G. Leland Ralph, for 38 years organist of the First Baptist Church, Sacramento, California, resigned that position at the end of June. Louis Clayson, choir director of the church for 13 years, also resigned at the same time. Mr. Ralph and Mr. Clayson were honored at a special reception on June 29th, at which time both were presented with gifts from the members of the church. Mr. Ralph studied with the late Alan Bacon at the College of the Pacific. He is a past dean of the Sacramento Chapter of the AGO, a frequent performer and leader of workshops throughout the west, and he continues to maintain a studio where he teaches organ only.

(Continued, page 15)

Competitions



Todd Wilson, currently a student at the College-Conservatory of Music at the University of Cincinnati, won first place in the 3rd National Organ Playing Competition at First Congregational Church of Los Angeles on September 10th. Mr. Wilson received a cash prize of \$750 and a performance at the opening concert of the 1975-76 organ series sponsored by the church on September 14th. Mr. Wilson is organist of the Westwood Presbyterian Church of Cincinnati. He won AGO regional competitions in 1973 and 1975. Second place and \$400 was awarded to Keith Thompson of Dallas, Texas, and Jan Wright of Philadelphia won third prize and \$250.

Charles Tompkins was the winner of the organ competition sponsored by the Boston Chapter of the AGO at Harvard University, Cambridge, Mass. on May 2nd. Mr. Tompkins is a senior at Eastman School of Music where he studies with Russell Saunders. Other finalists in the competition were Tomoko Akatsu and Boyd Jones. Judges for the contest were Jack Fisher, Frank Taylor, and Bernard Lagacé.

(Continued, page 15)

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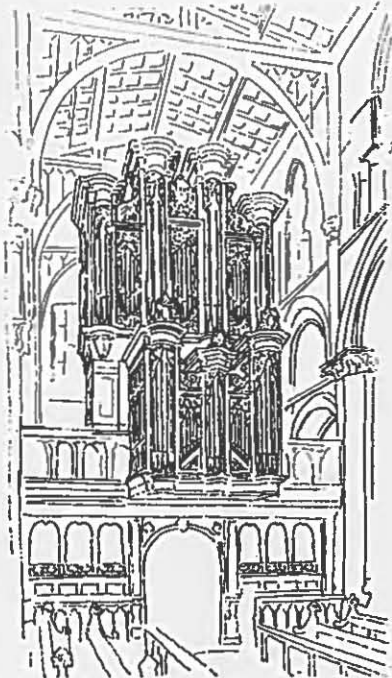
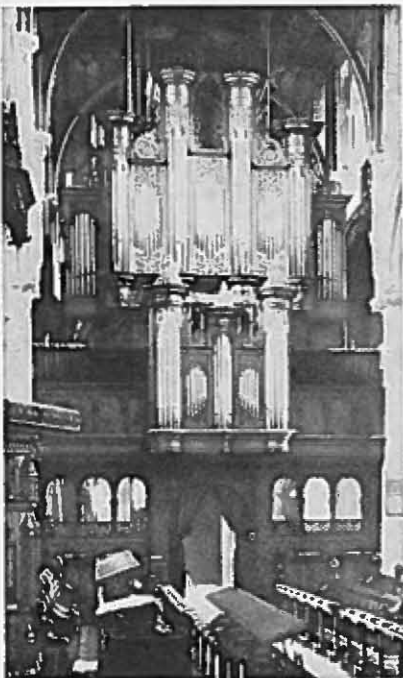
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New Organs



Christ Church, Oxford, England: left, view of the present organ case; right, artist's rendering of case for the new Phelps organ.

Christ Church Cathedral, Oxford, England. New organ under contract to Lawrence Phelps and Associates, Erie, Pennsylvania. 3-manual and pedal, 40 stops, 61 ranks, mechanical key action, electric stop action, solid state electronic combination action. New organ to be housed in 1690 Father Smith case with wings which were added later removed, and Chaire organ case reduced in depth. Organist and director of music of cathedral: Simon Preston.

GREAT
Bourdon 16'
Montre 8'
Flûte à Cheminée 8'
Prestant 4'
Flûte Conique 4'
Doublette 2'
Cornet V 8'
Fourniture IV 1-1/3'
Cymbale IV 2/3'
Trompette 8'
Clairon 4'

CHAIRE
Bourdon 8'
Prestant 4'

Flûte à Fuseau 4'
Nazard 2-2/3'
Doublette 2'
Quarte de Nazard 2'
Tierce 1-3/5'
Larigot 1-1/3'
Cymbale IV 1'
Cromorne 8'

SWELL
Solicional 8'
Céleste 8'
Flûte Bouchée 8'
Principal 4'
Flûte 4'
Flûte 2'
Plein Jeu V
Basson 16'
Hautbois 8'

PEDAL
Principal 16'
Soubasse 16'
Octave Basse 8'
Bourdon 8'
Octave 4'
Fourniture V 2'
Bombarde 16'
Basson 16'
Trompette 8'
Chalumeau 4'



First Presbyterian Church, High Point, North Carolina. Built by Schantz Organ Company, Orrville, Ohio. 3-manual and pedal, 54 ranks; exposed Great Principal chorus, Swell and Choir expressive. Dedicatory recital in October, 1974 by Joan Lippincott; Roger Miller is minister of music, and Elizabeth Adles Miller is organist of church.

GREAT
Quintaton 16' 61 pipes
Principal 8' 61 pipes
Bordun 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV 244 pipes
Festival Trumpet 8'
Chimes 20 notes

SWELL
Principal 8' 61 pipes
Flûte à cheminée 8' 61 pipes
Viola de gambe 8' 61 pipes
Viola celeste 8' 49 pipes
Prestant 4' 61 pipes
Flûte conique 4' 61 pipes
Nazard 2-2/3' 61 pipes
Flûte à bec 2' 61 pipes
Plein jeu IV 244 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Basson 8' 12 pipes
Clairon 4' 61 pipes
Tremulant

CHOIR
Gedackt 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler celeste 8' 49 pipes
Koppelfloete 4' 61 pipes
Nazard 2-2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' 61 pipes
Quinte 1-1/3' 61 pipes
Siffloete 1' 61 pipes
Scharf III 183 pipes
Krummhorn 8' 61 pipes
Festival Trumpet 8' 61 pipes
Tremulant

ANTIPHONAL
Neselfloete 8' 61 pipes
Rohrfloete 4' 61 pipes
Italian Principal 2' 61 pipes
Mixture III 183 pipes

PEDAL
Principal 16' 32 pipes
Brumbass 16' 32 pipes
Quintaton 16'
Octave 8' 32 pipes
Floetenbass 8'
Quintaton 8'
Choralbass 4' 32 pipes
Bordun 4' 32 pipes
Bordun 2' 12 pipes
Mixture III 96 pipes
Fagot 16' 32 pipes
Basson 16'
Fagot 8' 12 pipes
Basson 8'
Basson 4'



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Important international musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, other musicians, educators, critics and publishers; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1976 is also included.

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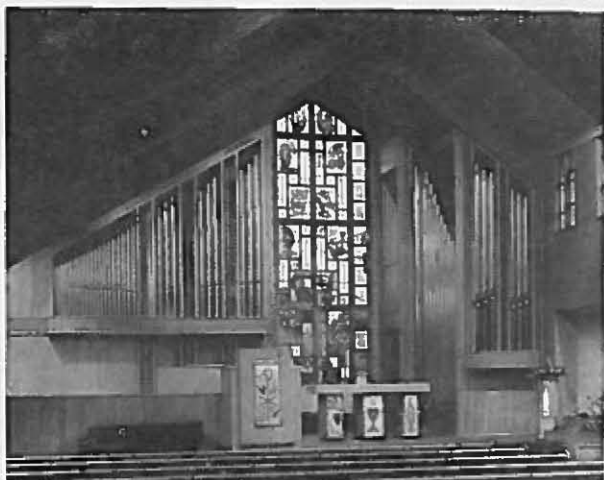
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Appointments



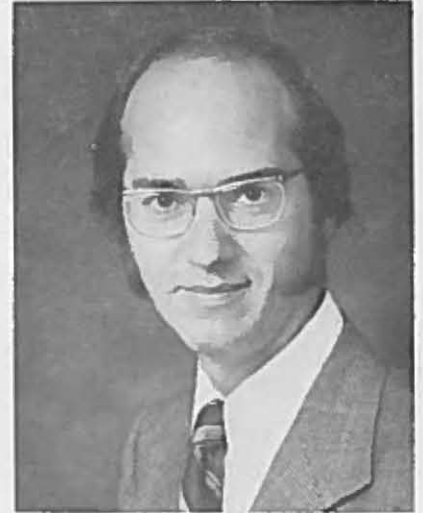
Wayne Kallstrom has been appointed visiting assistant professor at Oklahoma State University, Stillwater. Dr. Kallstrom, a native of Omaha, Nebraska, received his MusB degree in organ from Drake University and his MM and DMA degrees from the Eastman School of Music. His organ teachers have included the late Cecil Neubecker, Russell Saunders, and David Craighead. From 1971 to 1975 Dr. Kallstrom served as assistant professor of music at Whitworth College, Spokane, Washington, and as organist at Messiah Lutheran Church in Spokane.

Merrill N. Davis III has been appointed music consultant and conductor of the Walden Hill Bach Society at the First Unitarian-Universalist Church, Rochester, Minnesota. Mr. Davis, a graduate of Southern Methodist University, was the second American ever to participate in the finals of the International Organ Improvisation Competition at Haarlem, The Netherlands. He is also employed as district manager for Investors Diversified Services, Inc. in Rochester, and finished this past year with one of the company's most distinguished sales records. Plans for the newly completed contemporary edifice in Rochester call for the installation of a free-standing, encased, tracker action pipe organ and a concert grand piano, and a 2-manual harpsichord built by Frank Hubbard of Boston was recently delivered to the church.

Thomas McBeth of Princeton, New Jersey, has been named organist at the historic Kingston Presbyterian Church, Kingston, New Jersey. He was for eight years organist and choir director of St. Andrew's Presbyterian Church in Princeton, prior to that church's merger with First Presbyterian Church. Mr. McBeth is formerly co-editor of "The Art of the Organ" journal, and is the originator and editor of "Keyboard Arts," a journal for music educators published by the National Keyboard Arts Associates, a firm devoted to the development and publication of teaching materials for young musicians.



Ann Labounsky has been appointed assistant professor of organ, head of the organ department, and university organist at Duquesne University, Pittsburgh, Pennsylvania, effective September of 1975. Miss Labounsky holds degrees from the Eastman School of Music and the University of Michigan, and diplomas from the Ecole Normale and the Schola Cantorum in Paris, France. She formerly served as instructor of organ at Duquesne University.



Walter Hillsman has been appointed professor of organ at Trinity College of Music, London, England, sessional instructor in organ at Reading University, England, and organist of St. Margaret's Church, Oxford, England. This is the second time he has worked in England. He served as organ scholar of New College, Oxford from 1964-67, assisting David Lumsden in the daily work of the choral foundation of the college and earning an MA degree at Oxford University. Before going to Oxford, Mr. Hillsman was a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, and organist of Old Christ Church in Philadelphia. After his study at Oxford, he spent two years in Munich as a pupil of Karl Richter. Mr. Hillsman is a native of Texas.



Daniel Jaeckel has been appointed chief draftsman for Lawrence Phelps and Associates in Erie, Pennsylvania. Born in Milwaukee, Mr. Jaeckel pursued an engineering degree at the University of Wisconsin and at Northwestern University. He has earned musical degrees at Concordia College, River Forest, Illinois, at Southern Illinois University, and at Butler University. He has been active as a church musician, a composer, and as a teacher of organ, piano, trumpet and vocal technique. Mr. Jaeckel's organ building experience began with Rieger Orgelbau in Schwarzach, Austria. He has worked in the areas of technical drafting, design, fabrication, erection and tonal finishing.

Marjorie Jackson Rasch has assumed duties as organist and music director at Moody Memorial First United Methodist Church, Galveston, Texas. The program will include choirs and instrumental music for all ages and special musical events. Her husband, Richard Rasche, is curator of history of medicine and rare books at the University of Texas Medical Branch library in Galveston.

John Tuttle has been named organist and choirmaster of St. Paul's Anglican Church, Toronto, Ontario, as of November 1. Mr. Tuttle is a graduate of the Curtis Institute of Music in Philadelphia and is a Fellow of the A.G.O. He was formerly organist and choirmaster of the First Presbyterian Church in Philadelphia. Mr. Tuttle will be responsible for the large mixed choir and the boy choir at St. Paul's, as well as the "Twilight Recital" series of organ recitals. He succeeds Dr. Charles Peaker, who retired earlier this year.

Appointments

Shirley H. Barban has been named organ instructor in the School of Music of Winthrop College, Rock Hill, South Carolina. Miss Barban earned the MusB and MM degrees at Winthrop where she also served as a graduate assistant. She has been an instructor at Central Piedmont Community College in Charlotte and at Sacred Heart College in Belmont, both in North Carolina.

Hunter Tillman has been appointed successor to the late John Huston as chief organist at Temple Emanu-El in New York City. Mr. Tillman had served as assistant organist for seven years, and he was a student of Mr. Huston. He is a graduate of the School of Sacred Music at Union Theological Seminary, and he is also organist and director of music at the Hitchcock Presbyterian Church in Scarsdale, New York. Mr. Tillman's assistant at the Temple will be Wesley McAfee, also a graduate of Union Theological Seminary and formerly assistant organist at Christ Church in Cincinnati.

Carlton R. Young has been appointed professor of church music at Scarritt College, Nashville, Tennessee. Prior to this appointment he was professor of church music and director of graduate studies at Perkins School of Theology and Meadows School of the Arts at Southern Methodist University, Dallas, Texas.



St. Luke's Episcopal Church, Forest Hills, New York. Built by Gress-Miles Organ Co., Inc., Princeton, N.J., 1975. Consultant and recitalist, Leonard Raver; organist & choirmaster, Harriet Morin. 25 ranks, 1324 pipes, electric action, incorporating a few ranks reworked from former organ.

Competitions

(Continued from p. 12)

The College-Conservatory of Music at the University of Cincinnati has established two new competitive scholarships through a gift from Mr. and Mrs. John J. Strader of Cincinnati. The first is a full-tuition scholarship to an incoming undergraduate organ student, and the second is a \$500 award to a new graduate student who will also receive a graduate assistantship covering full tuition and a living stipend. The College-Conservatory concert bureau will also arrange a series of off-campus organ concerts for the graduate student.

Applications for the Strader Scholarships are available from Dr. Thomas G. Owen, Assistant Dean, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221. Applications must be returned before Feb. 16, 1976, and audition tapes are due before March 1. Final competitions for both awards will be held on Saturday, April 10, 1976 in Cincinnati.

Bowling Green State University College of Musical Arts will sponsor its second annual organ competition on the school's Bowling Green, Ohio campus on February 28, 1976. The competition is open to all students who are seniors in an accredited high school during 1975-76. Each contestant must play one work of J. S. Bach, one piece composed before 1750 (other than Bach), and one composition written since 1750. A panel of judges will be selected from the College of Musical Arts faculty. Winners will receive scholarships to Bowling Green College of Musical Arts contingent on admission to the University. Application deadline is January 31, 1976. Further information and application materials may be obtained from Dr. Vernon Wolcott, University Organist, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403.

Retirements

(Continued from p. 12)

Wilma Riedesel, for 55 years organist at St. Paul's United Church of Christ, Wheatland, Iowa, retired from that position early in the fall. An accomplished pianist, she was elected to the position in 1921, and she taught herself how to play the organ. She was also organist of the community's Koinonia Choral Society for many years. A public reception was held in her honor at the church on September 21.

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GREAT

Principal 8'
 Rohrflöte 8'
 Salicional 8' — Sw.
 Voix Celeste 8' — Sw.
 Octave 4'
 Rohrflöte 2'
 Mixture IV-V
 Trompette 8' — Sw.

SWELL

Holzgedeckt 8'
 Salicional 8'
 Voix Celeste TC 8'
 Flute Octaviantle 4'
 Salicional 4'
 Octave Celeste 4'
 Nasat TC 2-2/3'
 Octave 2'
 Terz TC 1-3/5'
 Quintflöte 1-1/3'
 Superoctave 1'
 Scharf III-IV
 Kunstzymbel I
 Trompette 8'
 Clairon 4'
 Tremulant
 Octaves Graves

PEDAL

Acoustic Bass II 32'
 Subbass 16'
 Principal 8'
 Rohrgedeckt 8' — GI.
 Quintflöte 5-1/3'
 Octave 4'
 Superoctave 2'
 Mixture III-IV
 Basse de Cornet III 32'
 Basson 16'
 Trompette 8' — Sw.
 Clairon 4' — Sw.

St. Mary's Episcopal Church, Goochland, VA: built by Lewis and Hitchcock, Inc., Silver Spring, Maryland. 2-manual and pedal, 5-rank unit organ exposed on rear wall of church. Design by George L. Payne and the Rev. W. Holt Souder.

SUMMARY

Flute 16' 80 pipes
 Gemshorn-Quint 8' 80 pipes
 Principal 4' 61 pipes
 Octavin 2' 61 pipes
 Fagott 8' 61 pipes

GREAT

Flute 8'
 Gemshorn 8'
 Principal 4'
 Flute 4'
 Octavin 2'
 Mixture II 1-1/3'
 Fagott 8'
 Fagott 4'

POSITIV

Flute 8'
 Flute 4'
 Gemshorn 4'
 Quint 2-2/3'
 Octavin 2'
 Fagott 8'

PEDAL

Flute 16'
 Flute 8'
 Gemshorn 8'
 Principal 4'
 Flute 4'
 Mixture II 2-2/3'
 Fagott 8'
 Fagott 4'

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Summer in Europe

(Continued from p. 4)

were in Latin, but the spoken proper was in German until the consecration. The congregation was directed in its chants at the *Credo*, *Sursum Corda*, *Pater Noster*, and *Ite Missa Est* by a leader, in the fashion now familiar to many American churches. The tower bells were rung at the elevation of the host.

Between trains in Zurich the same afternoon, we heard the lovely 4-manual Metzler organ at the *Grossmünster*. The case of this organ is notable among recent instruments for its stippled copper pipes, carved pipe shades, and handsome green wood. A student who was practicing demonstrated the organ with a Pachelbel partita and the Bach *Prelude and Fugue in D* — the latter enthusiastically played on the Spanish trumpets!

The penultimate stop on our trip was the town of Luçon, in western France near Nantes, where there is a 4-manual Cavallé-Coll in the cathedral. Completed in 1857, it represents one of the finest examples of this builder's early art which has not been substantially altered in subsequent times. Additions, including a fourth manual division (the echo manual had originally been connected only to a harmonium), were made in 1967, presumably to make the instrument more of an "all-purpose" one, but the original work of 40 stops remains unchanged. Much of the scaling and voicing, especially of the reeds, is said to have been inspired by Cavallé-Coll's knowledge of the work of Clicquot.

DAVID FULLER; July 25, 1975; Cathédrale Notre-Dame, Luçon. Boëly: *Fantasy and Fugue in B-flat*; *Tierce en taille*; *Andante*; Berlioz: *Toccata*; *Hymne pour l'Élévation*; *Sérénade agreste à Madone*; Lefebure-Wely: *Cantique des Religieuses*; Batiste: *Grand offertoire in c*; Reubke: *Sonata on the 94th Psalm*.

Professor Fuller, from the State University of New York at Buffalo, is probably best-known as an authority on eighteenth-century French harpsichord music, but in this program he proved himself to be a sympathetic and virtuosic player of Romantic organ music. He employed only the original registers of the organ to play this vintage program, all of which might well have been heard at the time the organ was built. Since I was one of the two well-rehearsed registrants, I cannot give an "objective" review, but rarely has it been my pleasure to hear a program so well-chosen for the instrument and so effectively performed. This recital also served to point up the fact that some music works well only in special circumstances. The Boëly pieces and the Berlioz *Sérénade* are probably worth playing almost anywhere, but the Berlioz *Toccata* and *Hymne* are minor works, and the Lefebure-Wely *Cantique*, lovely trifle though it is, is precisely the kind of piece which is usually cited today as an example of poor writing for the organ. Such pieces are definitely period pieces and sound trite on the wrong instrument, or when poorly performed. Here, they were superbly played, and even the inflated operatic style of the Batiste *Offertoire* was indeed grand on the full Cavallé-Coll ensemble. The Reubke sonata, of course, is a work of known quality, and made an excellent finale on this romantic instrument *par excellence*.

We departed Luçon for Poitiers, where there is the 4-manual Clicquot organ of 1787-91, unaltered and in excellent condition, in the Cathedral of St. Pierre. Thanks to the generosity of the *titulaire*, it was possible both to play the organ and inspect the interior of the *positif*. The organ is brilliantly voiced on relatively high wind pressure (nearly 5"). Its stentorian reeds, ear-splittingly loud at the pipes, fill the immense building with glorious sound and increase in volume at the top of each register. These reeds give the effect sometimes vainly sought after by "state trumpets" and other twentieth-century "innovations." It is an organ peculiarly French. On it, French classic music comes alive and is uniquely colored by the characteristic timbres of the reeds and cornets, but it is definitely not intended for other kinds of music; Germanic polyphony, for instance, does not

work well. We concluded several hours of playing and listening with a rendition of Marchand's *Quatuor*, as it has probably never been played there before: by four American organists, each playing a voice on a different manual!

A drive through the *châteaux* region of the Loire brought us to Paris, the end of the two-month odyssey. We had high expectations for Sunday morning at Notre-Dame, but the music at mass was rather disappointing, even though the building itself is dramatically impressive. For one thing, the titular organist, Pierre Cochereau, was absent on this day. Unfortunately, there is a continual shuffle of tourists (including guided tours) around the inside perimeter of the building, and this detracts greatly from the uses to which the building was appointed. There is no time of silence, even at such sacred moments as the consecration, and there is also constant light "pollution," from camera flashes. The large organ at the rear was used for the brief procession of the clergy after *Laudes*; then, spoken greetings were given in French, German, and English. Throughout the mass, the choir of assorted volunteers behind the low altar was directed by one leader, the congregation by another; each had its appropriate organ, but the direction and playing were seldom well-coordinated, and were often distressingly at variance. The proper was spoken in French, and the ordinary was sung in Latin to somewhat rhythmicized accompaniment, in alternation between choir and congregation. A *Dei*-type hymn was sung in French after the first reading, and there was a brief *alleluia* after the second reading. A noisy collection accompanied the *Credo*, and a contrapuntal setting of *Allein Gott* was played on the main organ during the offertory. Indistinct improvisations were played on the same organ during the Consecration and the Communion, the latter following the pathetic singing of a motet. At the conclusion of the mass, the main organ was heard in a long and rambling improvisation, largely on the *en-chamade* reeds. There was little registrational variety (the combinations seemed to be full without *en-chamade* reeds, and full with *en-chamade* reeds!), but this may have been necessitated by the need to compete with the shuffle of pilgrim feet.

HANS-UWE HIELSCHER; August 3, 1975; Cathédrale Notre-Dame, Paris. Guilmant: *Sonata 3*; Lefebure-Wely: *Offertoire*; Reger: *Fantasy on "Ein feste Burg"*.

The playing of this late-afternoon recital at Notre-Dame revealed music-making of quite a different order, and Mr. Hielscher, from Bielefeld, West Germany, is a gifted organist. We were gratified to see the huge attendance; all seats were occupied and many persons sat on the floor, on the altar steps, and in the aisles — literally, thousands were present. The program was another instance of music well-chosen for the instrument, and well-played. The organ suffers from a bottom-heavy grandeur which obscures a great deal of the detail, so this late-Romantic fare worked well. We were again impressed by the appropriateness of such music in the proper surroundings. Perhaps the works of Guilmant ought not to have been as universally forgotten as they have been at home, but then, we do not have many situations in which they could be played. Both this four-movement sonata and the three-movement offertory were well-played by Mr. Hielscher, who displayed ability for effective and colorful registrations. The same qualities made the Reger fantasy a fitting conclusion.

Some general remarks may be in order at the end of this report. First of all, it must be emphasized that this was not a unified tour of organs or related series of recitals; rather, it is simply a chronicle of what we happened to encounter in Europe, with my American reactions.

Regarding the state of church music in general, I think we may say that it varies as greatly in Europe as it does in the United States. In many cases, particularly in the Protestant north, church attendance seems poorer and apathy greater, but in these same places, there is great interest in church music divorced from the service — in concert.

In the Catholic countries of the south, there appears to be far less concern for well-ordered liturgy and the music which goes with it. Austria and Bavaria, although predominantly Catholic, share the excellent musical heritage of the north and often have the finest music of all, within church services. On the whole, Europeans seem more inclined to attend church concerts, but the buildings themselves are an architectural heritage for which we have no equal. The acoustics alone frequently account for the marvelous sound heard in many European churches.

We were also impressed with the high priority given to organs, both as regards building and playing, in the Germanic countries and Scandinavia. In post-war reconstructions, the organs usually received early attention — and were almost never last. Few churches there would think of spending the vast sums we spend on buildings, without devoting a larger percentage of the total to visual and musical considerations, rather than for padded seating, carpeting, and other

"comforts." Throughout Europe, the organ is almost always placed in a favorable location; many churches, in fact, have two or more organs in the same room. Pipe organs, often of considerable magnitude, are the rule; the use of electronic substitutes is rare where the sound of pipes is such a tradition.

The competence of musical performance, especially at the organ, varied greatly in our encounters. Granted, we heard organists of all types and levels. Having as many distinct musical traditions as they do, European organists seem apt to display regional characteristics in their playing, and they tend to concentrate on playing mostly their native music, although everyone seems to feel duty-bound to play some Bach. However, practically every time we heard an American organist, we were impressed with the high quality of playing and the international approach to repertoire. Perhaps we heard only the best of the Americans, but I would like to think that our training of organists is of a quality equal to that found in Europe, or anywhere else.

Letters to the Editor

(Continued from page 2)

September 8, 1975

To the Editor:

The sad news of the Mormon organ ban is yet another triumph for church lay persons everywhere whose ignorance to the needs of music in worship has sent church music straight to hell. With their help, the Music Ministry has deteriorated to the point that the praise of God in music means dragging through a few hymns every week, the sleepy parishioners being barely heard over the weary monotone of the Inevitable Electronic. It is this attitude of "good enough for us" which has faced most music committees, and certainly the Mormons, with the question of how to cut the program to the pitiful minimum, instead of how to build one that continues to inspire the Christian with the spirit found in a wealth of church music.

I hope this news sparks some action among concerned church musicians who see that without an outreaching and effective Music Ministry, lay persons will continue to see church music as a needless expense of their time and money, rather than as a vehicle for the praise of God. If we are to lead people in this direction, we must first deal with those who would just as soon amend the 150th Psalm to read, "Praise Him with trumpet and cymbal, as long as it's in the \$4000/\$5500 price range."

Sincerely,

Howard Maple
Cedar Rapids, Iowa

September 13, 1975

To the Editor:

The reasons enlisted by the Mormons to support their directive authorizing the purchase of only electronic "organs" for meetinghouses are shocking in their placing of convenience before quality and their acceptance of the mediocre as a bit of taste.

I make the following statements of rebuttal: (1) Music sung in praise of God deserves the best accompaniment,

not that which is "adequate." (2) There is an ever-increasing number of highly trained organists who can fully utilize the resources of a small pipe organ (often a more exacting task than with a large one). (3) The maintenance of an electronic substitute may indeed be "easier to obtain," but reliable, qualified technicians are available in any field to provide service for clients who make serious and responsible commitments. The church that is truly interested in providing a music ministry of quality will be willing to make this additional effort. (4) One has little cause for worry if exposed pipework is only "potentially more susceptible to vandalism damage." The facilities of every institution in our society are susceptible to such damage, but we must not be frightened away from our aesthetic convictions. A church with iron bars instead of stained glass says more about the people inside than those without. (5) Relatively few people climb the spires and roofs of Europe's great cathedrals, but the masons who carved the sculpture in those lofty places spared no effort, omitted no detail — they built for the Glory of God, and knew that they owed Him the best they could offer. It may or may not be true that relatively few people can distinguish between the pipe and electronic instruments, but to establish the lowest common denominator as the criterion in deciding the medium of artistic expression in worship is exceedingly repugnant to me. The arts should uplift the people, and they cannot succeed in this if chained to that which is ordinary, that which is "adequate." (6) I can see philosophic merit only in the first reason listed in the directive. It is indeed unfortunate when a small congregation cannot command sufficient resources to acquire a fine instrument. But must we answer by making the lesser the law of the land?

Respectfully,

Ron Rarick
Lawrence, Kansas

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5 NOVEMBER

Richard M Coffey, South Congregational,
New Britain, CT 12:05 pm
Music of Gibbons, St Thomas Church, New
York, NY 12:10 pm
Lawrence Savage, St John's Episcopal,
Washington, DC 12:10 pm
Gerre Hancock, Music Hall, Cincinnati,
OH 8 pm
Organ Concerto, Gloria by Poulenc;
George Shirley, organ; Judith Carman, so-
prano; Central United Methodist, Lansing,
MI 4 pm

6 NOVEMBER

Mark Adams, St Paul's Chapel, Columbia
U, New York, NY 12:05 pm
Lee Hastings Bristol, St Thomas Church,
New York, NY 12:10 pm
Robert Edward Smith, harpsichord, Car-
negie Hall, New York, NY 8 pm
Gillian Weir, St Andrew's U, Fife, Scot-
land

7 NOVEMBER

Mass in D by Dvorak, Magnificat and
Nunc Dimittis by Gibbons; Bethesda Episco-
pal, Saratoga Springs, NY 7:30 pm
Wilma Jensen, St Paul's Church, Albany,
NY 8 pm
John Obetz, American Music, Church of
the Ascension, New York, NY 8 pm
Nicolas Kynaston, The Reformed Church,
Oradell, NJ
Sacred Music Convocation, Martin Neary,
Davidson College, Davidson, NC (also Nov
8)

William Weaver, St Luke's Church, Bir-
mingham, AL 8 pm
Diane Bish, Coral Ridge Presbyterian,
Fort Lauderdale, FL 8 pm
Robert Baker, orchestra, Oakland U,
Rochester, MI (also Nov 9)
Rudolf Scheidegger, St Mark's Cathedral,
Seattle, WA 8 pm
Timothy Zimmerman, Toronto Brass Quintet,
First St Andrew's United Church, Lon-
don, Ontario 8:30 pm

8 NOVEMBER

George Baker, St Paul's Church, Chestnut
Hill, Philadelphia, PA 8 pm
Rudolf Scheidegger, workshop, St Mark's
Cathedral, Seattle, WA 9:30 am
Douglas L Butler, workshop at All Saints
Church, Pasadena, CA 2 pm; recital at Uni-
versity Church, Loma Linda, CA 8 pm
Gillian Weir, St John the Evangelist
Church, Edinburgh, Scotland

9 NOVEMBER

Evensong, Music by Howells, St Peter's
Episcopal, Bennington, VT 4 pm
James Johnson, Cambridge Resident En-
semble, Yehudi Wyner, dir; concertos and
sonatas by Handel, Mozart and Bach;
First Church, Cambridge, MA 8:30 pm (also
Nov 10, 8:30 pm)
Lynn Ziegler, Dwight Chapel, Yale U, New
Haven, CT 8:30 pm
Wilma Jensen, United Methodist Church,
Central Valley, NY
Messe Solennelle by Vierne, St Paul's
Cathedral, Buffalo, NY 5 pm
Dan S Locklair, Cathedral of the Imma-
culate Conception, Syracuse, NY 2 pm
Requiem by Mozart, Madison Avenue Pres-
byterian, New York, NY 4 pm
Gordon Jones, Church of the Redeemer,
Brooklyn, NY 4 pm
Missa Papae Marcelli by Palestrina, St
Bartholomew's Church, New York, NY 4 pm
Choral and Solo Quartet Concert, Ply-
mouth Church of the Pilgrims, Brooklyn, NY
4 pm
Cantata 60, Concerto in D BWV 1054 by
Bach, Harold Chaney, harpsichord; Holy
Trinity Lutheran, New York, NY 5 pm
Stephen Hamilton, St Thomas Church, New
York, NY 5:15 pm
Mark Adams, Bethlehem Lutheran, Ridge-
wood, NJ 8 pm
Barbara Thomson, Zion Church, Baltimore,
MD 4 pm
Festival of Judeo-Christian Psalms; Wash-
ington Hebrew Congregation Choir, Herman
Berlinski, dir; National Shrine Chorale, Jo-
seph Michaud, dir; Shrine of the Immacu-
late Conception, Washington, DC 7 pm
Alvin Gustin, Christ Church, Alexandria,
VA 4 pm
Peggy Marie Haas, St James's Church,
Richmond, VA 8 pm
David Stills, Cathedral of St Philip, At-
lanta, GA 5 pm

Marie-Louise Jaquet, Independent Presby-
terian, Birmingham, AL 4 pm

Diane Betyon, soprano; Terry Harsney,
piano; Trinity United Church of Christ, Han-
over, PA 3:30 pm

Nicolas Kynaston, organ recital; Mass in
C by Beethoven, St Paul's Cathedral, Pitts-
burgh, PA

Marilyn Kaiser, Mt Lebanon Presbyterian,
Pittsburgh, PA 4 pm

John and Karen Romeri, St Winifred
Church, Pittsburgh, PA 3 pm

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

Simon Preston, North Christian Church,
Columbus, IN 8 pm

Philip Gehring, Valparaiso U, Valparaiso,
IN 4 pm

Steven Egler, Grace Episcopal, Port Huron,
MI 4 pm

Mary Fortner, Bryn Mawr Community
Church, Chicago, IL 3:30 pm

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

Larry Palmer, harpsichord, Community
Concert Gala, Greenville, TX 3 pm

Susan Landale, Walla-Walla College, Col-
lege Place, WA

John Fenstermaker, John Renke, Grace
Cathedral, San Francisco, CA 5 pm

Solemn Vespers by Mozart; Choral Fan-
tasy by Beethoven; Te Deum by Kodaly; Im-
manuel Presbyterian, Los Angeles, CA 7 pm

Palos Verdes H S Chorale, Gary McRob-
erts, dir; Riviera United Methodist, Redondo
Beach, CA 7:30 pm

10 NOVEMBER

Edmund Shay, St Martin in the Fields,
Columbia, SC 8 pm

Gladys Christenson, students of Wheaton
College, Eastern Illinois U, Charleston, IL
8 pm

Douglas L Butler, All Saints Church, Pasa-
dena, CA 8:15 pm

11 NOVEMBER

Eric Gipsan Johnson, Fifth Avenue Pres-
byterian, New York, NY 12:10 pm

Requiem by Fauré, St Thomas Church, New
York, NY 7:30 pm

Jonathan Wright, First Presbyterian, Phila-
delphia, PA 12:05 pm

John Weaver, Christ Church, Philadelphia,
PA

Jack Ruhl, First Presbyterian, Fort Wayne,
IN 8 pm

James Moeser, Covenant Presbyterian,
Long Beach, CA 8 pm

12 NOVEMBER

James E Frazier, South Congregational,
New Britain, CT 12:05 pm

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

Loudon Valley H S Choir, Clifford Thom-
son, dir; St John's Episcopal, Washington,
DC 12:10 pm

Festival of American Hymns, led by Erik
Routley; Bryn Mawr Presbyterian, Bryn Mawr,
PA 8 pm

Martin Neary, U of the South, Seawannee,
TN

William Whitehead, St Andrew's Presby-
terian, Kitchener, Ontario 7:30 pm

13 NOVEMBER

Joan Lippincott, Grace Church, Providence,
RI 8 pm

Garnet Menger Jr, St Thomas Church,
New York, NY 12:10 pm

14 NOVEMBER

Joanne Robertson, soprano, Trinity Luth-
eran, Worcester, MA 8 pm

Herbert Manfred Hoffmann, Covenant
Presbyterian, Charlotte, NC 8 pm

Martin Neary, Grace Methodist, Atlanta,
GA

Donald McDonald, First Presbyterian,
Flint, MI 8 pm

Paul Manz, Hymn Festival, Judson Col-
lege, Elgin, IL

Robert Cundick, First United Methodist,
Wichita, KS 8 pm

15 NOVEMBER

Susan Ingrid Ferré, AGO workshop, Christ
Episcopal, Manhasset, NY 10 am

Robert Baker, John Wesley Methodist,
Hagerstown, MO

Billy Nalle, for Detroit Theatre Organ
Club, Senate Theatre, Detroit, MI 8 pm

Donald McDonald, workshop, First Presby-
terian, Flint, MI

Cherry Rhodes, Calvin College, Grand Rapids, MI 8:15 pm
 Paul Manz, workshop, Judson College, Elgin, IL
 Gillian Weir, Colorado State U, Fort Collins, CO (5 performances thru Nov 20)
 Robert Prichard, workshop, Biola College, La Mirada, CA 1 pm; followed by David Britton, recital at 8:30 pm
 Lynne Davis, Norwich Cathedral, Norwich, England

16 NOVEMBER

Jane L Hollister, violin; John Barone, piano; Immanuel Congregational, Hartford, CT 4 pm
 Gerre Hancock, Church of St Catherine of Siena, Riverside, CT
 Cantic of the Sun by Sowerby, St Bartholomew's Church, New York, NY 4 pm
 Gerald McGee, St Thomas Church, New York, NY 5:15 pm
 Cantata 116, Concerto in D minor BWV 1052 by Bach, Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
 John Pagett, Garden City Cathedral, Garden City, NY 4 pm
 Susan Ingrid Ferré, Christ Episcopal, Manhasset, NY 8 pm
 John Weaver, Lutheran Church of Fort Salonga, Huntington, NY 4 pm
 John Rose, Blessed Sacrament Church, Newark, NJ 3 pm
 Requiem by Verdi, Presbyterian Church, Madison, NJ 4 pm
 Walter Hilse, St Mary's Episcopal, Haddon Heights, NJ 7 pm
 Rittenhouse Organ and Brass Ensemble, Derry Presbyterian, Hershey, PA 7:30 pm
 William Whitehead, First Presbyterian, Bethlehem, PA 3 pm
 Jane Parker-Smith, Lutheran Church of the Reformation, Washington, DC 3 pm
 Peggy Marie Haas, All Souls Unitarian, Washington, DC 4 pm
 Choir of Warren Memorial Methodist (Atlanta), Cathedral of St Philip, Atlanta, GA 5 pm
 George Baker, Independent Presbyterian, Birmingham, AL 4 pm
 Marianne Milke and Mark Meadow, recorders; C William Zeigenfuss, continuo; Christ Church Cathedral, New Orleans, LA 4 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Margaret and Melvin Dickinson, First Congregational, Columbus, OH 8 pm
 Kathryn Loew, organ; Charles Osborne, flute; First Presbyterian, Kalamazoo, MI 4 pm
 James Leland, Our Lady of Bethlehem Convent, La Grange Park, IL 3 pm
 Arthur Halbardier, Faith Lutheran, Glen Ellyn, IL 7:30 pm
 Byron L Blackmore, Our Savior's Lutheran, La Crosse, WI 4 pm
 Martha Folts, First United Methodist, Perry, IA 4 pm
 Martin Neary, Christ Church Cathedral, St Louis, MO 4 pm
 Martha Lane, St John's Cathedral, Denver, CO 4 pm
 Darlene Kaysen, St Cross Episcopal, Hermosa Beach, CA 4 pm
 Douglas L Butler, First Presbyterian, Oceanside, CA 7:30 pm
 Douglas Lawrence, baritone, La Jolla Presbyterian, La Jolla, CA 4 pm
 Nicolas Kynaston, Christ Church Cathedral, Ottawa, Ontario

17 NOVEMBER

AGO Schubert Sing-In, Curtis Hammar, dir; Salem Covenant Church, Worcester, MA 7:30 pm
 J Richard Szeremany, Munn Avenue Church, East Orange, NJ 8 pm
 Paul Manz, Hymn Festival and organ recital, Berkeley Hills Lutheran, Pittsburgh, PA
 Thomas Spacht, St Martin's in the Fields, Columbia, SC 8 pm
 The Scholars, vocal concert, St Mary's U, Halifax, Nova Scotia

18 NOVEMBER

Berj Zamkochian, Assumption College, Worcester, MA 8 pm
 Scott A Trexler, Fifth Avenue Presbyterian, New York, NY 12:10 pm
 Jane Parker-Smith, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Nicolas Kynaston, St Mary's Episcopal, Haddon Heights, NJ
 Norman Mackenzie, First Presbyterian, Philadelphia, PA 12:05 pm
 Orville Freeman H S Choirs, Dean Entsminger, dir; St James's Church, Richmond, VA 8 pm
 Clyde Holloway, All Saints Episcopal, Richmond, VA 8 pm
 Winthrop Chorus, Winthrop College, Rock Hill, SC 8 pm

19 NOVEMBER

Alexander Peloquin, contemporary music workshop, Assumption College, Worcester, MA 8 PM
 Candace Anderson, South Congregational, New Britain, CT 12:05 pm
 Mass by Stravinsky; Sechs Sprüche by Mendelssohn; Motet VI by Bach; Yale Concert Choir, John D Bailey, dir; Sprague Hall, Yale U, New Haven, CT 8:30 pm
 Music of Britten, St Thomas Church, New York, NY 12:10 pm
 Eileen Morris Guenther, St John's Episcopal, Washington, DC 12:10 pm
 Lynne Davis, Royal Festival Hall, London, England

20 NOVEMBER

James Leaffe, St Thomas Church, New York, NY 12:10 pm
 The Scholars, vocal concert, Western Carolina U, Cullowhee, NC

21 NOVEMBER

John Lippincott, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
 Jane Parker-Smith, St Vincent de Paul Church, Albany, NY
 Nicholas Kynaston, Church of the Ascension, New York, NY
 David Craighead, Drake U, Des Moines, IA 7:30 pm
 Robert Prichard, Biola College, La Mirada, CA 8:30 pm
 Ode for St Cecilia's Day by Purcell; Cantata 140 by Bach; Te Deum Singers and Orchestra, Richard B Smith, dir; St James' Church, Dundas, Ontario 8:15 pm

22 NOVEMBER

Organ Concerto by Poulenc; Marilyn Mason, Rochester Philharmonic, Bushnell Auditorium, Hartford, CT
 Arthur LaMirande, Cathedral of St John the Divine, New York, NY 3:45 pm
 Hymn Festival and Workshops; Notre Dame U Chapel Choir, Sue H Seid, dir; David C Iseley, composer; St Peter's Parish Choirs, C Jane Snyder, dir; St Peter Parish, La Porte, IN 12 noon
 J Marcus Ritchie, LDS Auditorium, Independence, MO
 Gillian Weir, masterclass, First Presbyterian, San Diego, CA
 Lynne Davis, King's College Chapel, Cambridge, England

23 NOVEMBER

Charles Callahan, St Luke's Cathedral, Portland, ME 4 pm
 Choral Evensong, All Saints Episcopal, Worcester, MA 5 pm
 Worcester Concert Choir, Henry Hokans, dir; Trinity Lutheran, Worcester, MA 8 pm
 Edith Ho, Derby Methodist, Derby, CT 4 pm
 McNeil Robinson, Woolsey Hall, New Haven, CT 8:30 pm
 Requiem by Fauré, St Bartholomew's Church, New York, NY 4 pm
 Richard A Anderson, St Thomas Church, New York, NY 5:15 pm
 Cantata 140, Concerto in G minor BWV 1058 by Bach, Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
 William Whitehead, St Stephen's Church, Millburn, NJ 4 pm
 Jane Parker-Smith, First Church of Christ, Scientist, Orange, NJ
 Messiah (Christmas Portion) by Handel, United Methodist Church, Red Bank, NJ 8 pm
 Choral Vespers, First Methodist, Bernardsville, NJ 5 pm
 St Nicolas by Britten, First Presbyterian in Germantown, Philadelphia, PA 7:30 pm
 Nicholas Kynaston, Market Square Presbyterian, Harrisburg, PA
 Bach Society of Baltimore, Cathedral of the Incarnation, Baltimore, MD 8 pm
 Susan Landale, Bradley Hills Presbyterian, Bethesda, MD 4 pm
 Haig Mardiroosian, Christ Church, Alexandria, VA 4 pm
 Olive Jenkins, harp; Robert B King, organ, First Presbyterian, Burlington, NC 5 pm
 Serdic Lewis and Charles Woodward, duo-piano, First Presbyterian, Wilmington, NC 5 pm
 Morgan Simmons, Independent Presbyterian, Birmingham, AL 4 pm
 The Scholars, vocal concert, First Presbyterian, Fort Lauderdale, FL
 Karel Paukert, Museum of Art, Cleveland, OH 2:20 pm
 Thomas Kruggel, flute, with string quartet; Lakewood United Methodist, Lakewood, OH 8 pm
 Requiem by Durufle; Organ Concerto by Poulenc; Christ Church, Cincinnati, OH 5 pm
 Festival Hymn-Sing and Concert for Choirs, Brass and Organ; First United Methodist, Dearborn, MI 8 pm

(Continued, page 20)

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CALENDAR (Cont. from p. 19)

Robert Schuneman, harpsichord, St James Lutheran, Chicago, IL 4 pm
 Members Recital, Chicago AGO, Ebenezer Lutheran, Chicago, IL 4:30 pm
 Jerry F Davidson, North Shore Brass Ensemble, St Michael's Episcopal, Barrington, IL 7:30 pm

Samuel Porter, Phillips County Community College, Helena, AR
 William Ness, Dundee Presbyterian, Omaha, NB 7:30 pm
 Ode to St Cecilia by Handel, Cathedral of the Immaculate Conception, Denver, CO 3 pm

Herbert Manfred Hoffmann, First Presbyterian, San Anselmo, CA 8 pm
 Benefit organ recital for Canon Kip Community; organists John Fenstermaker, Harold Mueller, Sandra Soderland, Burton Weaver; Grace Cathedral, San Francisco, CA 5 pm
 Ladd Thomas, Church of the Open Door, Los Angeles, CA

Glendale College Choir, Milton B Young, dir; St Mark's Episcopal, Glendale, CA 4 pm
 Gillian Weir, First Presbyterian, San Diego, CA 7:30 pm
 Lucy Schonfeld, flute; Timothy Zimmerman, organ; First St Andrew's United, London, Ontario 4 pm

Lynne Davis, St Michael's Church, Framlingham, England

24 NOVEMBER
 George Baker, Trinity Episcopal, Hartford, CT

Susan Landale, Riverside Church, New York, NY 2:30 pm
 Clyde Holloway, Church of St John the Evangelist, New York, NY 8 pm
 Columbus Boy Choir, Cathedral of St Luke, Orlando, FL 8 pm

25 NOVEMBER
 Jere Farrah, Fifth Avenue Presbyterian, New York, NY 12:10 pm
 Paul Danilewski, First Presbyterian, Philadelphia, PA 12:05 pm
 William Whitehead, Church of the Epiphany, Washington, DC 12:10 pm

Richard Webb, multi-media program for the Bicentennial, Milligan College, TN 8 pm
 Gillian Weir, Pomona College, Claremont, CA 8:15 pm

26 NOVEMBER
 John R Parsons, South Congregational, New Britain, CT 12:05 pm
 Music of Palestrina, St Thomas Church, New York, NY 12:10 pm
 Haig Mardirosian, St John's Episcopal, Washington, DC 12:10 pm
 Nicholas Kynaston, St Andrew's Presbyterian, Victoria, BC
 Lynne Davis, Peterborough Cathedral, Peterborough, England

28 NOVEMBER
 The Scholars, Church of the Loving Shepherd, West Chester, PA 8 pm
 Robert Anderson, Shrine of the Immaculate Conception, Washington, DC 8 pm
 Gillian Weir, for Tucson, AZ AGO
 Nicholas Kynaston, Cecilian Organ Series, Calgary, Alberta

29 NOVEMBER
 The Scholars, Cathedral of St Luke, Portland, ME 8 pm

30 NOVEMBER
 Advent Candlelight Service, Trinity Lutheran, Worcester, MA 5 pm
 The Scholars, South Congregational, New Britain, CT 8 pm

Advent Processional with Carols, St Thomas Church, New York, NY 4 pm; followed by John E Floreen, 5:15 pm
 Hymn of Praise by Mendelssohn, St Bartholomew's Church, New York, NY 4 pm
 Cantata 61, Concerto in F minor BWV 1056 by Bach, Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
 Nicholas Kynaston, Craig Studio, Samerville, NJ

James A Dale, U S Naval Academy, Annapolis, MD 4 pm
 Advent Procession with Carols, Cathedral of St Philip, Atlanta, GA 11:15 am and 5:45 pm
 Rollin Smith, Independent Presbyterian, Birmingham, AL 4 pm

Joan Lippincott, First Presbyterian, Sharon, PA

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Betty Borland, soprano; Central United Methodist, Lansing, MI 4 pm
 Donald Renz, Zion Lutheran, Ann Arbor, MI 4 pm

Marybeth Williams, soprano; Lee Nelson, organ; First Presbyterian, Deerfield, IL 7 pm
 Gillian Weir, First Methodist, Albuquerque, NM 4 pm

Richard W Slater, St Andrew's by the Sea, San Diego, CA 8 pm
 Advent Procession with Carols, Grace Cathedral, San Francisco, CA 11 am
 Advent Procession, St Mark's Cathedral, Seattle, WA 8 pm

1 DECEMBER
 The Scholars, St James Episcopal, New York, NY
 Karl Richter, Chevy Chase Presbyterian, Washington, DC
 Gary Zwicky, Presbyterian Church, Macomb, IL 8 pm
 Nicolas Kynaston, All Saints Cathedral, Edmonton, Alberta

2 DECEMBER
 Jon Gillock, La Nativité by Messiaen, Church of the Ascension, New York, NY 8 pm
 The Scholars, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Dennis Elwell, First Baptist, Philadelphia, PA 12:05 pm

Robert S Lord, Heinz Chapel, U of Pittsburgh, PA 12 noon
 University Singers, Concert Choir, Women's Chorale; Eastern Kentucky U, Richmond, KY 7:30 pm
 Joseph Schreiber, First Presbyterian, Fort Smith, AR

Gillian Weir, First Congregational, Tucson, AZ
 Messiah by Handel, Montreal Symphony Orchestra and Chorus, Robert Shaw, dir; Montreal, Quebec (also Dec 3)

3 DECEMBER
 Jerald Hansen, Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
 Komm Jesu komm by Bach, St Thomas Church, New York, NY 12:10 pm
 Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

The Scholars, St Elizabeth's College, Convent Station, NJ
 Huw Lewis, St John's Episcopal, Detroit, MI 12 noon

4 DECEMBER
 Lynn B Edwards, St Thomas Church, New York, NY 12:10 pm
 The Scholars, St Michael's Church, London, Ontario

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; Wor'd at the Manger by Williamson; Annapolis Chorale; U S Naval Academy, Annapolis, MD 8 pm
 J Marcus Ritchie, Cathedral of St Philip, Atlanta, GA 8 pm
 Ladd Thomas, Southern Oregon College, Ashland, OR

David Britton, California State U, Northridge, CA 8 pm
 John McIntosh, First St Andrew's United, London, Ontario 8:30 pm

6 DECEMBER
 The Scholars, First Presbyterian, Utica, NY
 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 Oratorio (Pts I-III) by Bach, State Street Church, Portland, ME 8 pm
 The Scholars, United Presbyterian, Cortland, NY
 Messiah (Pt I) and Organ Concertos by Handel, Madison Avenue Presbyterian, New York, NY 4 pm

Magnificat by Bach, St Bartholomew's Church, 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 Guilain and de Grigny; St Thomas Church, New York, NY 5:15 pm

Solemn Procession and Lessons and Carols, St John's Church, Southampton, NY 4:30 pm
 J Richard Szeremany, Munn Avenue Church, East Orange, NJ 4 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
 Lydian Chambers 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
 Sarah Spain, harpsichord, Christ Church Cathedral, New Orleans, LA 4 pm
 Magnificat by Bach, Church of the Covenant, Cleveland, OH 7:30 pm

Cantata 142 by Bach, Central United Methodist, Lansing, MI 9:45 and 11 am
Advent Festival of Music, Bethlehem United Church of Christ, Ann Arbor, MI 7 pm

Christmas Concert, Chapel, Valparaiso U, Valparaiso, IN 4 pm
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

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; 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

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

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

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

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

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

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

Lessons and Medieval 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

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

12 DECEMBER

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 at 8 pm)

13 DECEMBER

Messiah by Handel, U S 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 Hesseberg; 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

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

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

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

Simon Preston, Alice Tully Hall, New York, NY

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

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

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

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

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

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

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

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

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

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