

THE DIAPASON

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

Sixty-Sixth Year, No. 11 — Whole No. 791

OCTOBER, 1975

St. Alban's Organ Festival, 1975

by Larry Jenkins



Judges for the 1975 Festival Competition: Heinz Wunderlich, Jean Langlais, Piet Kee, Nicolas Kynaston, and Ferdinand Klinda. (Photo by A. G. James)

The city of St. Alban's, in the county of Hertfordshire, England, has ample reason to be proud. First of all, the site is an historic one, dating back to pre-Roman days and containing the ruins of Verulamium, the Roman town wherein the first British martyr, Alban, laid down his life for his newly-found religion. (Actually, the present cathedral, the site of many of this year's festival events, is said to be built on the very site of the martyrdom.) It is a beautiful city, one which draws many tourists every season, and it has been for some time a well thought of cultural center. Its many arts and crafts festivals, its support of the drama, and its musical life rivals that of nearby London, proportionately speaking, so that the people of St. Alban's and the surrounds tend to be more critical of what they see and hear than the average populace of a similar area in other parts of England.

The St. Alban's International Organ Festival has grown since its inception in 1958 to be one of the big events in the social and cultural calendar of St. Alban's. It has had a distinguished history and has also become one of the major events on the European festival circuit. Certainly for organists it is one of the three major competition festivals, and the only one to distinguish itself as a musical event as well as a competition.

All of this is attributable to the dynamic personality of the festival's founder and present artistic director, Peter Hurford. Mr. Hurford is apparently equipped with unlimited energy and ambition and hovers over his festival like a doting mother, but a mother wise enough to give her child freedom to grow and expand. In a pre-festival interview, Mr. Hurford stated, in a voice which resembles a rather aggressive Rangkett 16', "When the International Organ Festival was founded, twelve years ago, my object was to provide a regular opportunity for people to explore the potential of the organ, not as an instrument for producing liturgical Musik, but as a truly musical medium of expression in varying contexts." Looking at the content of this year's Festival brochure, one could say that this intention has been realized thoroughly.

Of course, Mr. Hurford does not do all this alone, a fact of which he is only too aware. In his "Foreword to the Eighth Festival," in the same brochure, he states: "The festival was started with the help, freely and enthusiastically given, of a few local St. Alban's people. The staff has multiplied over the years from ten to well over a hundred; but the same feeling of camaraderie can be felt. . . ."

The opening event of the 1975 Festival was a program of early music which featured the Magnificat canticle as its textual impetus. Settings of this text by Victoria, Vivaldi, Johann Christian Bach, and the familiar one in D major by Johann Sebastian Bach, followed one another in that order, relieved only by some superbly played brass music, works by the two Gabrieli's and Banchieri, from the Philip Jones Brass Ensemble.

While the settings were well chosen, the evening was something of a disappointment. There were some beautiful moments and some grandly sung points (particularly when the brass were playing), but for the most part it was a concert which needed a display of fireworks from some quarter, particularly as none at all came from the quartet of rather inadequate (and sometimes inaudible) soloists. Mr. Hurford's conducting was precise and his directions to the performers seemed to be explicit. I felt, however, that it was not the fact that we were in a church which was entirely responsible for inhibiting applause.

There we were, bright and early on Monday morning to hear the opening

eliminations for the Interpretation Competition. After all, the *raison d'être* for this festival is, at least partially, the competition. The judges, M. Langlais, Heinz Wunderlich, Piet Kee, Ferdinand Klinda, and Nicolas Kynaston, were all in place by about half an hour after we were due to begin (a fair record for a European competition) and the first contestant launched fearlessly into the Bach *Trio Sonata VI*, which was the required piece for all in the eliminations. The second piece played by each entrant was of his or her own choice, so long as it was composed between 1835 and 1925. The choices that morning ranged from Widor, Vierne, and Mendelssohn to a lot of Reger. (After the second or third contestant played the music of this composer, there appeared a note on the cathedral prayer board, "Please, God, May we hear no more Reger!!") The standard of playing at this sitting and likewise in the afternoon was very high, and I was quite surprised that no one who played on this first day made it into the finals!

A special feature at this year's festival was the daily playing of the music of J. S. Bach at 5:00 p.m. The organists playing the music were all young and upcoming British organists and all without exception played well. Monday's concert was played by David Butterworth, and consisted of *In dulci júbilo* (BWV 729), the partita on *Christ, der du bist der helle Tag* (BWV 766), and the *Tocatta and Fugue in D Minor* (BWV 565).

Monday night's event was a joint concert with Cherry Rhodes, from America, and the St. Alban's Cathedral choir, directed by Peter Hurford. The choir opened the program by singing a *Te Deum* set by British composer Bryan Kelly. This work, which was composed by Kelly for this choir in 1973, is an elegaic work of considerable difficulty and was delivered by this group with polish and surety. John Clough, soon to become the suborganist of the abbey church, was accompanying at the organ. After the choir, again supported by

Mr. Clough, had delivered works by Christopher le Fleming and Robert Parsons, it was the electrifying Miss Rhodes' turn to woo the audience, and well she wooed us. Her opening selections were two of the *Sagas* by Jean Guillou, nos. IV and VI. Analysis of the works is not the purpose here, nor is there space, but let it be said that Miss Rhodes literally set the audience afire with her performances not only of the Guillou works, but with all of her program. I heard one British organist say that he "almost climbed the columns of St. Alban's" with excitement. For me personally, the highlight of the evening was the "Prelude and Variations on Old Hundredth," composed by Calvin Hampton in 1973. This work, which alternates bizarre variations with variations done in different familiar styles, was truly definitively played by Cherry Rhodes.

The evening was capped off with the Opening Party held in the old Market Hall of the town. An excellent fare of entertainment and refreshment was in evidence, as Lee Hastings Bristol, a festival regular, again "set the scene" and the Fairfax Consort, directed by David Ireson, performed *Horroratorio* by Josef Horowitz.

Unfortunately, this reviewer was unable to attend any of Tuesday's events, which entailed a visit to the St. Alban's Organ Museum, a visit to the Roman Museum at Verulamium (which I have seen before—well worth the visit), various fetes and visits to some of the other sites of the region, and, of course, round two of the competition eliminations. The evening's events comprised a concert by Jean-Pierre Rampal, flute, and Marie-Claire Alain, which my colleague Mr. Ripper attended and declared less than a success, particularly from Mr. Rampal's point of view. Cartoonist Humphrey Lyttleton, now turned jazz artist, regaled and enthralled a late-night audience with his trio to cap off a busy day.

Wednesday morning's Improvisation Master Class with Piet Kee was some-

thing of a flop, partly due to technical faults concerning the closed circuit television equipment set up for it, but for the most part the blame for this failure can be laid at the door of Mr. Kee himself. It was, in effect, just not interesting to sit and listen to his thick accent as he strove to lead the two students in his charge through some very dull paces concerning melodic techniques. For one thing, the situation was just too intimate for the setting (the vast reaches of the cathedral, with the audience sitting in the nave and choir, and the instruction going on at the console on the choir screen), and for another, the material was just too esoteric in nature to keep such a crowd interested for very long. I hope that in future festivals, the conditions for such an event will be improved, or that such attempts will be abandoned altogether.

In the afternoon we were treated to a session of Jean Langlais playing his own compositions. To those of us who have ever played any of Langlais's music (and who hasn't?), it was very good to hear the master at work on his own artistic output, which was here represented by such works as the *Chant héroïque*, the *Chant de paix*, and two of the *8 chants de Bretagne*. There was also the inevitable improvisation on a submitted theme (ironically submitted by Mr. Kee) and the chance to hear Langlais play two of the set of five *Meditations on the Apocalypse*, composed in 1973 after the composer had suffered a heart attack. His playing was quite commanding and he used the resources of this organ to full advantage.

Wednesday's Bach corner was played by Jonathan Rees-Williams, and included the chorale fantasia on *Komm, heiliger Geist, Herre Gott* (BWV 651) and the *Tocatta, Adagio, and Fugue in C* (BWV 564). Mr. Rees-Williams was able to keep up the standard set by his colleagues on the two previous days.

Wednesday evening was devoted to the finals of the competition. It was announced in the program that the required pieces were to be *Herr Christ, der ein'ge Gottes-Sohn*, also *Das alte Jahr vergangen ist*, and *In dulci júbilo* from the *Orgelbüchlein* by Bach; and either *Choral I* or *Choral II* by Cesar Franck. In addition, each finalist was to play a composition dated after 1925. The finalists were Marco bij de Vaate from Holland, Desmond Hunter from Belfast, Lynne Davis and Nathan Ensign from the U.S.A. The standard was not sufficiently high, in my estimation, for a first prize to be awarded. Nevertheless, the first prize was won by Miss Davis, who had played Alain's second *Fantaisie* as her free selection and had performed well the Franck *E Major Choral*. Desmond Hunter was the second prize winner, playing *Les Mains de L'abime* and *Les Yeux dans les roues* by Messiaen and the *B Minor Choral* of Franck.

This hectic day's activity was brought to a full stop by the Music Hall special at the St. Alban's School Hall, a neo-Victorian evening to delight the tourists and the seasoned Britons as well. It was done by the Company of Ten, a local amateur group of actors who must keep terribly busy all year round.

Thursday's relatively sparse schedule began with a visit to the gardens of the Royal National Rose Society, a rather selective plot of 12-odd acres designed as a testing area for hybridists who want to display their new varieties with winning one of the Society's awards the ultimate goal.

The Tournemire Prize, awarded this year for only the second time, was to have been presented to the winner by Mme. Tournemire, widow of the composer for whom the competition is named. Mme. Tournemire, unfortunately, was unable to attend, and Mr. (Continued on page 12)

A Collection of 19th Century American Organ Music compiled by Janice Beck and D. Darrell Woomer is available from the Cleveland Chapter, AGO (1919 East 107th St., Cleveland, OH 44106, \$7.00). The composers represented are Bristow, Buck, Chadwick, Foote, Paine, Parker, and Whiting. It seems unlikely that the publication of a collection such as this would be viable outside the Bicentennial context. Conventional music criticism is both difficult and inappropriate. Organists planning American programs ought to see this collection.

Five Lyric Pieces for the Young Organist by Norman dello Joio is published by Belwin/E. B. Marks (\$2.50). Total duration is approximately nine minutes. Except perhaps for Nos. 4 and 5 which are respectively a lyric and gigue treatment of "In dulci jubilo," the five movements can be played individually or as a continuous suite.

The approaching Bicentennial continues to bring out surprises from dusty shelves. Boonin/Universal (no price listed) has published Max Reger's Variations and Fugue on "God Save the King" carefully subtitled "America." Although there is little overt humor, the piece does not come off too badly in comparison with its counterpart by Ives. Add the Reger to your Americana checklist, allow six weeks to learn the piece, and don't overlook the pedal cadenza at the end of the fugue.

Yet another possibility for the Americana checklist is Horatio Parker's Quick March for two organs, edited by William Osborne (Hope, \$2.95). This is a cheerful, entertaining piece, and performance is made a little more feasible by the use of pedal only in the secondo. Two complete copies are needed for performance.

John Stanley's Concerto Op. 10, No. 6 has been edited and arranged by Peter Le Huray for performance on organ alone (Oxford, \$4.65). String parts can be rented and in view of the problematic reduction of string figuration, an ensemble performance would seem almost a necessity.

We hardly know what to make of Pietro Spada's edition of Bellini's Sonata for organ (Bërben/Presser, \$3.25). Bellini's fame as an opera composer does little to prepare one for this piece which might be fairly described as decadent Mozart. The editor has added a pedal part as "... a simple harmonic support ..." but this only compounds the stylistic uncertainty.

Briefly Noted

Harold M. Best, arr., *Voluntaries on Early American Hymn Tunes* (Abingdon, \$2.75).

Jon Spong, arr., *American Hymns and Carols of the 19th Century* (Abingdon, \$2.25). Further indications of the approaching Bicentennial.

Morgan Simmons, *Prelude on a Melody by Sowerby [Eternal Light]* (Gray/Belwin, St. Cecilia No. 985, \$1.50).

Jean Langlais, *Suite Baroque; 7 pièces pour Orgue* (Philippo/Elkan-Vogel, \$6.75).

Pierre Wissmer, *Reflexions pour Orgue* (Transatlantiques/Elkan-Vogel, \$8.25). Lee Bristol, ed., *The Bristol Collection of Contemporary Hymn Tune Preludes*. Vol. 2 (Flammer, \$3.25). Pieces by Annatt, Bristol, Hancock, Holman, Jackson, and Martin.

Barrie Cabena, *Sonata IX* (Jaymar/Oxford, \$5.00). Gustav Merkel, *Fugue for Organ Duet from Sonata, Op. 30* (Oxford, \$3.90). This piece for two players at one instrument requires the pedal to be played in relays, and the acrobatics involved would be entertainment enough. Why this piece, probably written about 100 years ago, merits republication now is not mentioned.

C. H. Trevor, ed., *Short Chorale Preludes, Book 1* (Oxford, \$5.00). Most of these preludes are already available in standard complete works or anthologies. James Boeringer, ed., *John Stanley, Complete Works for Solo Instrument and Keyboard, Op. 1* (Concordia, \$6.75). Instrumental parts are available separately. This joins the edition of Op. 4 published last year.

Charles W. Ore, *A Festive Prelude on 'Come, Holy Ghost'* (Concordia, \$2.50). Jan Bender, *Twenty Hymn Introductions* (Concordia, \$3.75), and *Twenty-Four Hymn Introductions* (Concordia, \$4.50). These are *vorspiele* which develop the spirit of the hymn to follow through snatches of the tune and flexible format. All conclude in a full cadence. The choice of tunes is decidedly Lutheran in outlook. Only half of the tunes in the first book, for instance, are found in the Episcopal hymnal of 1940.

Paul Manz, *Ten Choral Improvisations Set VI, Set VII* (Concordia, \$3.50, \$3.25).

Paul Manz, *Chorale Concertato on 'Praise to the Lord'* (Concordia, \$2.50). For organ, brass quartet, choir, and congregation. This is a full score; choir and instrumental parts are available separately.

Paul Manz, *How Lovely Shines the Morning Star* for oboe and organ (Concordia, \$2.75). Oboe part included.

S. Drummond Wolff, arr., *Music for Thanksgiving* (Concordia, \$4.00). For organ and brass quartet; parts included. Pieces include the Alleluia from Cantata 142, and Now Thank We All from Cantata 79 by Bach; a movement from the Royal Fireworks Music by Handel; and the voluntary on Old 100th attributed to Purcell.

S. Drummond Wolff, arr., *Three Hymns of Praise* (Concordia, \$3.75). For organ and brass quartet; parts included. The tunes are *Allein Gott in der Höh', In dir ist Freude*, and *Lasst uns erfreuen*.

S. Drummond Wolff, arr., *Jesus, Who Didst Ever Guide Me* from the Christmas Oratorio (No. 42) by Bach (Concordia, \$3.75). For organ and brass quartet; parts included.

Theodore Beck, arr., *12 Seasonal and Festival Hymns for Handbells and Organ* (Concordia, \$4.00).

Mario Castelnuovo-Tedesco, *Prelude on the 12-tone Row "Albert Schweitzer"* (Bërben/Presser, \$3.25).

— Wesley Vos

OCTOBER, 1975

Editor

ROBERT SCHUNEMAN

FEATURES

St. Alban's Organ Festival, 1975
by Larry Jenkins

1, 12-13

Articulation, "Notes Inegales," and Ornamentation in Dom Bedos' Cylinder Notation — Part I
by John Brock

3, 10

Summer Church Music in Europe — Part 1
by Arthur Lawrence

4-5

REVIEWS

New Organ Music
by Wesley Vos

Foreign Correspondents

2

New Harpsichord Music
by Larry Palmer

8

NEWS

American Institute of Organbuilders

Prices:

1 yr.—\$7.50

Here & There

2 yrs.—\$13.00

Appointments

Single Copy—\$1.00

Harpsichord News

Back Number—\$1.75

Competitions, Nunc Dimittis, Retirements, Managements, New Organs

(more than 2 yrs. old)

11

CALENDAR

14-17

CLASSIFIED ADVERTISEMENTS

18-19

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

THE DIAPASON
434 South Wabash Avenue,
Chicago, Ill. 60605. Phone (312) 427-3149
Second-class postage paid at
Chicago, Ill., and at additional
mailing office.
Issued monthly.

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

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

American Institute Of Organbuilders

Annual Convention

Albany, New York, October 26-29, 1975

The annual convention of the American Institute of Organbuilders will be held at the Rowntowner Motor Inn at Albany, New York October 26 through October 29. Over 100 registered organ builders are expected to attend the event which will culminate in the presentation of charter memberships in the fledgling organization. The convention is planned to handle the business of the Institute, and to provide educational and informational events of interest to all organ builders, as well as to provide some social fun and conversation among colleagues.

Registration and check-in are planned for late Sunday afternoon, Oct. 26, and the evening event will be the presentation of the slide-tape show, "A History of the Organ in America from 1700 to 1900" prepared by the Organ Historical Society.

Events on Monday, Oct. 27 will include the following lectures: Polyurethanes as a Leather Substitute in Pipe Organs by Al Miller of Austin Organs, Inc.; Criteria: Rebuild, Restore, Repair, Maintain by George Bozeman of the Bozeman-Gibson Organ Company; Reeds: Design, Voicing and Service by Homer E. Lewis, Jr. of Trivo Company, Inc.; and a lecture demonstration in the evening of the Noack organ at Emma Willard School in Troy, New York. Fritz Noack will lecture, and Donald Ingram will play a recital at the latter event.

Lectures on Tuesday, Oct. 28 will include Design, Layout and Construction of Slider Chest Cell Block by Joseph Chapline of Philadelphia; Handling Large Organ Sound in Small Places by Franklin Mitchell of the Reuter Organ Company; and Case Design

and Visual Layout by Josef Schäfer of the Johannes Klais Orgelbau, Bonn, West Germany. Just to prove that not only organists go on organ crawls (voluntarily, that is), the organ builders will make a crawl through the organs at the Evangelical Lutheran Church of Poestenkill, N.Y. (Carey organ), Mount Ida Community Church in Troy, N.Y. (Anderson Organ Co. rebuild); and Good Shepherd Lutheran Church of Glenville, N.Y. (Schlicker organ).

Wednesday, Oct. 29 will begin with a technical lecture on Comparative Analysis of Electronics vs. Pipe Organs — Maintenance and Longevity by H. Ron Poll of the building and operations maintenance division of the Church of the Latter Day Saints, Salt Lake City, Utah. This will be followed by a panel discussion on Recent Developments in Solid State for Pipe Organs moderated by John Gumpy of the Lehigh Organ Company, and including Frank Dlouhy, Richard Peterson and Colin Sanders. The closing banquet on Wednesday evening will feature E. Power Biggs as the speaker, and will include presentation of charter memberships.

Organizational business will be dealt with in afternoon meetings on Monday and Wednesday, and there will be ample time for conversation and informal chatting during social hours surrounding the events. There will be a large room of exhibitions, and informational talks along the way in the program. Further information about the convention may be received from convention chairman, Paul D. Carey, 335 Second Street, Troy, New York 12180, or call him at (518) 274-3185.

Errata

Mr. Umberto Pineschi, author of the articles (May and June issues) on the restoration of historic organs in Pistoia, Italy, has sent a complete list of errata for both articles. They are as follows:

MAY ISSUE, 1975

Page 1, col. 1, line 21: "of 18 keys (CC-F)" instead of "Of 17 keys (CC-E)"

Page 3, col. 2: a line is missing between lines 5 and 6 — "D'Abete soprani 8"

Page 3, col. 2, line 21: "(actually 1/2', 1/3' and 1/4') instead of "(actually 1' and 2/3")"

Page 4, col. 4, line 10: Add "(II ranks from g")"

JUNE ISSUE, 1975

Page 4, col. 1: Poggio a Caiano — the specification must be changed as follows:

(Principale 8', always inserted)
Principale 8' (actually a second Principale soprani from c')

Ottava 4' (II ranks from c')

Page 4, col. 4: A line is missing between 34 and 36 — "Ripieno 1-1/3' — 1"

Page 5, col. 1: Between lines 40 and 41, add

Trombe basse 8'
Trombe soprane 8'
Clarone (basso) 4'
Bombarda soprana 16'
Mozetto (soprano) 8' ?
Flautino basso 1'
Flauto a chemina (soprano) 8'
Voce angelica (soprano) 8'
Flautone basso 8'
Flauto in 8, basso 4'
Flauto in 8, soprano 4'
Fagotto (basso 16') ?
Controbassi (for the first pedalboard) 16'
Campanelli (soprani)

Articulation, Notes Inégales, and Ornamentation

In Dom Bedos' Cylinder Notation

Part 1

by John Brock

L'Art du Facteur d'Orgues (The Art of the Organ Builder), published in four volumes from 1766 through 1778, and written by Dom Bedos de Celles, a Benedictine monk, has long been recognized for its value, not only to organ builders, but also to performers. For in the course of the work the author imparts a sizeable amount of information on the performance practice of the day.¹ This is especially true of the fourth volume, which deals, in part, with the construction of cylinder organs — those which, like music boxes, are played by means of a rotating cylinder instead of a keyboard. In Chapter III Dom Bedos describes the construction of such instruments, and in Chapter IV proceeds to describe in detail the "notation" of music on a cylinder. He first discusses the differences between music as it is notated on paper and as it is actually performed, then gives examples of the cylinder notation of two pieces, an anonymous *Barcelonette*, and a *Romance* by Claude Balbastre (1727-1799), one of his contemporaries.

The examples of cylinder notation, together with Dom Bedos' comments on them and on performance practices in general, constitute a valuable record of late 18th-century performance. Here one is able to see precisely the attacks and releases of each note, something that could never be transmitted so exactly either by musical notation or by description.

Dom Bedos points out the necessity of the cylinder organ reproducing exactly the execution of a polished performer. He says:

"There is a manner of conceiving music altogether different from that which is taught in all the treatises of this art; it is based on the execution itself. Cylinders must express this execution in the greatest detail."²

"The important thing in the (cylinder) notation is to grasp as much as one can the true style of the composer."³

He points out, in the case of the *Romance* by Balbastre, that the composer himself has reviewed the treatment of the piece, and that "it is according to his style of execution."⁴

Three problematic areas of interpretation about which one can gain some insight from this source are articulation, unequal notes, and ornamentation. Let us first review Dom Bedos' instructions on these aspects of performance in general, and then proceed to examine the specific examples treated in the fragments of cylinder notation with these topics in mind.

ARTICULATION

Dom Bedos mentions more than once that the musical notation used by composers was inadequate to indicate articulation, which was an important and regular feature of performance. It may be for this reason that he writes more extensively on this subject than on either *notes inégales* or ornamentation. He writes

"All notes have essentially two constituent parts, the *tenué* (holding) and

the *silence*, which, reunited, make up the total value of the note. The *tenué* always occupies the first part of the note, and the *silence* ends it . . . (In the cylinder notation) it is necessary to express the value, not only of the speaking parts of each note, but also that of their *silences*, which serve to detach them in order to form the articulation of the music; and without which it would produce only an undesirable effect, similar to that of a bagpipe, of which the most shocking defect is not having any articulated sound."⁵

"I call the *tenué* of notes their speaking part, which always occupies their beginning. That which terminates them is always a *silence*, longer or shorter, in order to form the articulation of the melody."

"There are two types of *tenués*, the *simple* and the *compound*."

"The *simple tenué* is that which sustains the same sound for a longer or shorter time, and the *compound* is that which is formed by several sounds, alternately modulated, as are all the ornaments . . ."

The *simple tenué* is distinguished further into *tenué* properly speaking, and *tactée* (touched)."

"The *tenué* strictly speaking, or simply *tenué*, is that which sustains the same sound during a certain time of the value of the notes; that is to say, in a manner which only allows its continuation to be a *silence* equal to almost a *second eighth note*⁶ after quarter notes, or after the most extended note-values. (The *tenué*) occupies exactly one-half of eighth notes and of other smaller note-values."

"The *tactée*, on the contrary, is that which allows only the beginning of the note to be felt, that which reverts to the first one-fourth of eighth notes and to the first one-eighth of quarter notes. It is rare that longer note-values are *tactées*, unless one regards as such those which, although *tenué* in part, leave at their conclusion *silences* equal to at least a quarter note, and even a dotted quarter. As for notes of lesser values than eighth notes, the *tactées* are ordinarily the first one-fourth of their value. The more one diminishes the *tactées*, the more the execution will be detached . . . There are even many occasions where the *tactées* of eighth notes are only one-eighth of their value."

"There will be no articulation in the execution of the music, no more than in the notation, if all the notes, or rather the *tenués* of these notes, and all the constituent parts of the compound *tenués*, are not followed by *silences* taken at the expense of their value."

"These *silences* must vary according to the type of expression which agrees with the piece; in gay tunes they are usually more considerable than in gracious ones. It is the taste of the one who notates the cylinder that decides this matter."

"In order to convince oneself of the necessity of these *silences* at the end of each note, play on an organ, harpsichord, spinet, or some other instrument whatever tune you wish; and while playing it, pay more attention to the execution than to the manner in which it is notated on paper. You will perceive that your finger, which has just finished a note, is often raised a long time before you put your finger on the next note; and this interval is necessarily a *silence*. Now if you are careful you will find between all the notes these intervals, longer or shorter, without which the execution would be necessarily bad. There are not even any notes in trills (*modules de cadence*) that are not separated by very short little intervals, between the raising and the placing of the fingers on the keys. It is all of these

intervals that I call *Silences of articulation* in the music, from which no note is exempt, no more than the articulated pronunciation of consonants in speech, without which all the syllables would have no distinction other than the inarticulated sound of the vowels."

"A little attention to pronunciation concerning the articulation of syllables will show easily that, in order to produce the effect of almost all the consonants, the sound of the vowels is found to be suspended and intercepted, either by bringing the lips together with one another, or by pressing the tongue against the palate, the teeth, etc. All of these suspensions or interceptions of the sound of the vowels are so many *silences*, which detach the syllables one from another in order to form the articulation of speech. It is the same with the articulation of music, with this slight difference, that the sound of an instrument being everywhere the same, and only being able to produce, so to speak, a single vowel, it is necessary that the *silences* of articulation be more varied than in speech if one wishes the music to produce a type of intelligible and interesting articulation."

"The distinction that I made (above) between *tenués* and *tactées* indicates that even in notes of equal value there are some whose sounds are prolonged more, some less, some having a more sustained sound, others expressing only the beginning of the note, merely in order to mark the beat."

"These *tenués* and *tactées* usually succeed each other alternately with quarter notes, and always with eighth notes in movements in 2 and 4 time. As for 2/4, the eighth notes ought to be thought of as quarter notes and the sixteenth note as eighth notes."

"This rule for the alternation of *tenués* and *tactées* on eighth notes in movements in 2 and 4 time is so general that even when there is an eighth note after a dotted quarter it is *tactée*, because the dot, being part of the quarter note, takes the place of the first eighth note, and so it is necessary that the (eighth note) which follows be a *second*."⁷

In tunes where, to the contrary, the eighth notes are beat three by three, as in 6/4, 6/8, etc., either all are *tactées*, or only the first of the three is *tenué* and the others are *tactées*."

"As for triplets of eighth notes, they are almost always *tactées*, unless they are marked slurred. In this case, the first two are *tenués* and the last is *tactée*."

"Sixteenth notes are most often all *tactées*, unless the tune be slow enough to distinguish them as to *first* and *second*. In this case the rule is as with eighth notes with the required proportions. But in pieces of an ordinary tempo, (the sixteenth notes) are all *tactées* in order to detach them more . . ."⁸

Concerning the Distinction between "First" and "Second" for Eighth Notes, and Sometimes for Quarter Notes.

"In all movements in 2, 3, and 4 time the eighth notes are articulated two by two, and are distinguished as to *first* and *second*. Sometimes this distinction also applies to quarter notes . . ."

"The two eighth notes together make up the total value of a quarter note. The one which is supposed to occur on the first half of the quarter note is called the *first eighth note*, and the one which occurs on the second half is called the *second eighth note*. The first is ordinarily *tenué*, and the second is always *tactée*. There is only one circumstance when the first ceases to be *tenué*, that being when it is found on the same pitch as the second, in order to be able to separate them more noticeably."

"This distinction between first and second can also occur with sixteenth notes in 2/4 time in a moderate tempo,

for the reason that I gave above. Sometimes quarter notes are also susceptible to this distinction: here, too, it is rare that the ones that are *tactées* are not seconds, unless the firsts are on the same pitch as their seconds."⁹

It is evident from these remarks that the style of performance with which Dom Bedos was familiar was one of extreme non-legato. He even goes so far as to say of trills and other ornaments, that "they have *silences* not only at their ends, but also between all the parts or *modules* that form them."¹⁰ All of this can be seen clearly in the examples of actual cylinder notation for the two pieces. On the cylinder fragments (Ex. 3, 4, and 5) the black marks represent the speaking parts of the notes, and the gray areas represent the parts of the notes that are the "silences of articulation." One can see that every note is followed by a *silence*.

At this point mention should be made of one characteristic of the cylinder organ, mentioned by Dom Bedos, that might possibly have an effect on the degree of articulation advocated for such an instrument. The cylinder which was turned to play the organ was fitted with pins of varying widths, corresponding to the lengths of the notes in the music. The "keys" of the organ were in the form of levers which were raised by the pins. This action opened the pallets in the windchest. Dom Bedos speaks briefly of the necessity of keeping the pins as short in height as possible, so as to "avoid that which could be called overlapping of sounds, when the pipes speak before the key is at the top of the pin. This anticipation forms an augmentation of the sounds, which would suppress a part of the articulation and of the detaching."¹¹

It is evident from the following statement that the "silences of articulation" may not actually have been as long in performance as the notater had made them to appear on the cylinder:

"Each pin for a note of a trill will therefore be exactly one-half of the value of this trill note in order to form between them a small *silence* of approximately one-third, because of the anticipation which causes the pipes to speak before the keys have reached the top of the pin."¹²

It can be inferred that the mechanism of the cylinder organ would render the execution slightly less detached than the notater has made it on the cylinder, but, nevertheless, still detached. Although this might soften the effect of the articulation slightly, especially on shorter note-values, there is still no doubt that most of the notes were played non-legato.

NOTES INÉGALES

On the matter of the rhythmic inequality of notes Dom Bedos has the following to say:

"After the distinction that has just been made between first and second eighth notes, it is essential to make some observation on their inequality in the majority of movements."

"Almost always the firsts are longer and the seconds are shorter. I make exception, however, for movements where they are marked three by three, as in 6/4 and 6/8. But in movements where they are marked two by two it is rare that they are equal."

"This inequality must vary according to the type of expression of the air. In gay airs it must be more marked than in gracious ones and those of tender expression; (more marked) in marches than in minuets. However, one finds many minuets of such a character that the inequality in them is as marked as in marches. Taste, or rather the use of the (cylinder) notation, will make

(Continued, page 10)

John Brock is assistant professor of music at the University of Tennessee, Knoxville, where he teaches organ, organ literature and pedagogy, keyboard harmony, and harpsichord. This article was prepared with the assistance of a grant from the University of Tennessee Faculty Research Fellowship Fund.

Summer Church Music In Europe—Part 1

by Arthur Lawrence

This report might be called "an American traveler's impression of the present state of church music in Europe (with apologies to Burney)." It was compiled on a trip through Italy, Austria, Germany, Scandinavia, Holland, and France, which was primarily concerned with visits to music libraries. The churches I visited, services I attended, and recitals I heard were restricted to those on my library itinerary, rather than being planned as an organ tour. Nevertheless, I encountered a surprising number of concerts and recitals on this trip, which lasted from the end of May to the beginning of August.

It must be said at the outset that the quality and quantity of church music varies as greatly in Europe as it does in the United States. Many churches have historic organs, while others have new or rebuilt ones; unlike the United States, the organs are usually located in a side or rear gallery. The fact that an organ was built in Europe does not necessarily make it good, and a bad one there can be just as displeasing as anywhere else. However, it is true that a majority of European churches, large and small, enjoy acoustics which enhance the sounds of pipes—thus, the poorer instruments often sound better than their American counterparts. Although electronic substitutes are advertised, nowhere did I encounter one in a church; smaller churches seem more likely to have a positive or no organ at all.

As for church choirs, they, too, vary as greatly as their equivalents in our country. We heard everything from folksy Italian youths to highly-trained German boychoirs, but mixed adult choirs were the most common. European church choirs do not necessarily sing every Sunday, especially, of course, during the summer. The size varied greatly, from a few individuals to fifty or more.

In the more venerable buildings (including those rebuilt after war bombing), great care has been given to the architecture and decoration, except for one glaring detail: beautiful churches everywhere have been disfigured by gleaming microphones on the altars and speakers lurking on the columns. Seemingly, the clergy can no longer be heard without electronic assistance, although they apparently were audible in earlier times! By and large, the ornate and imposing pulpits stand idle, since their placement does not conform with current taste—preachings and readings emanate from a makeshift lectern. The Catholic churches have installed new low altars, in accordance with the reforms of Vatican II, but seldom are they architecturally harmonious, except in new buildings. Nevertheless, European churches in general are artistic marvels which have no new-world equivalents, and their ambience reflects the music created in and for them.

The first stop was Freiburg im Breisgau where we attended mass in the famous *Münster*. This beautiful church contains four organs, all of which can be controlled from one console. We heard them effectively employed, together and separately, in rather French-sounding improvisations, and to accompany the choirs. The eight-part polyphonic ordinary was by Hassler, sung unaccompanied by a mixed choir and by a large choir of boys and men; the latter group also sang the accompanied chant of the proper. The large congregation sang only the traditional chant at the *Sursum Corda* and the *Pater Noster*. The entire mass was in Latin. (Throughout our travels, certain patterns emerged with regard to the ways in which the mass was said and sung. Normally, the spoken portions were in the vernacular until the consecration, when Latin was employed. However, the complete ordinary, when sung, was invariably in Latin, except for "modern" settings, as were any sung portions of the proper. Rarely, the complete mass was in Latin. When there was a homily, it was, of course, in the vernacular.)

A brief stop in Bologna did not coincide with any concerts, but, as we walked through the church of San Petronio, we noted that one of the two historic organs has been completely removed from its case, presumably for repairs. A few days in Rome, however, revealed a considerable choice in concerts, including some of the Seventh Harpsichord Festival. These programs, sponsored

by the Associazione Musicale Romana, are held in the Basilica of St. Cecilia, a lovely Baroque church not normally open to the public. Hidden as it is behind a courtyard in a crowded block, it can be difficult for the uninitiated to find, as we discovered to our dismay. Fortunately, the Romans believe in concerts which begin late, so 21.15 really meant 9:30, and we managed to hear an exemplary program.

KENNETH GILBERT, harpsichord; **JORDI SAVALL**, viola da gamba; May 28, 1975; Basilica di S. Cecilia, Rome. J. S. Bach: *Sonatas* 1-3 for gamba and harpsichord; *English Suite* 4.

The acoustics of this somewhat intimate hall were perfect for such a concert, and the sound of the 1972 Paris Dowd, copied after a Blanchet of 1730, was exquisite, as was that of Mr. Savall's Barak gamba, built in 1697. The all-Bach program was lovingly played, and the ensemble of the two players was very musical indeed. Mr. Gilbert's programming of an *English Suite* contrasted well with the gamba sonatas, and it was expertly played. A finer program could hardly have been imagined, and it was a treat for us to be able to begin a year of European concerts this way. Never was there a feeling of playing *The Complete Gamba-Harpsichord Works*; rather, it was an aura of superb music-making.

GUSTAV LEONHARDT, harpsichord; May 30, 1975; Basilica di S. Cecilia, Rome. J. S. Bach: *Tocatta in d*; *Two-part Inventions* 1-15; *Partita in e* (trans. Leonhardt); *English Suite* 3.

A full house heard Mr. Leonhardt play in the exciting, yet almost over-refined, manner which is his specialty. The program itself was of considerable interest, since the sectional harpsichord toccatas are not extensively played, nor are the fine inventions usually considered concert pieces. Mr. Leonhardt's own transcription of the solo violin partita produced a pleasing keyboard suite and seemed very much in the tradition of Bach's own rearrangements of his works. After an energetic performance of the third *English Suite*, the overture to the fourth *English Suite* was played as an encore. It was interesting to hear the same piece on the same instrument played by different performers on successive nights.

Included also in this harpsichord festival were programs played by Emilia Fadini, Scott Ross, Marina Mauriello, Virginia Pleasants (fortepiano), and Colin Tilney, which we were sorry we could not attend. What we did hear of the 1975 festival, however, substantiated past enthusiastic reports—this is a festival not to be missed.

In visiting the famous churches of Rome, we found that the Holy Year crowds were (quite naturally) most obvious at the Vatican, where large groups from many lands were present. Even on a weekday in May, the floor of St. Peter's could hardly be seen for all the pilgrims; our visit was made more exotic by several large African groups, marching and singing to a drumbeat. We also stayed for part of the noon mass, celebrated in Italian amid the confusion, but the organ was not used. During a later tour of the Pantheon, the small, romantic organ was heard playing the Schubert *Ave Maria* (we recalled hearing the same—perhaps hourly—rendition there eleven years ago).

The following Sunday we went to Ravenna, on the Adriatic coast, to see the Byzantine mosaics. The most singular example of this early art is at nearby St. Apollinare in Classe, where we witnessed a remarkable scenario: during the few minutes between masses, throngs of tourists were admitted to circulate throughout the church. At the same time as a hapless priest quietly performed a wedding at the high altar (without music—there was no organ here), an enthusiastic tour guide

mounted the steps just below the bride and loudly extolled the features of the building to his flock. Overhead, the thousand-year old mosaic of Christ in Glory gleamed brilliantly.

Returning to Ravenna proper, we heard a vernacular mass in a church with even older but less spectacular mosaics. A new Italian tracker on the main floor was used to accompany American folk-hymns, sung in unison by a small choir. Later the same day, a stop between trains at Venice left time to walk to San Marco, where evening mass was celebrated as the church darkened. The modern electric-action organ was used only at the entrance—there was no choir or other music. Once again, the mass was in Italian, as was the priest's tirade to the noisy tourists swarming around the interior.

Moving north to Austria, we spent several days in Vienna, where we were fortunate enough to hear an organ recital at the Votive Church. This monumental building was erected a century ago by the emperor in thanksgiving, when an attempt on his life was unsuccessful. Its rear gallery houses a 3-manual, 61-stop Walcker of 1874-78, which the church proudly claims as the only one of its kind remaining unaltered. Bruckner is said to have played this organ on occasion. At the front of the church, an attractive encased tracker of two manuals serves as the choir organ; it was built in 1970 by Eppel of Vienna. A smaller tracker of 1909 standing behind it is apparently unused at the present.

WALTER PACH; June 3, 1975; Votivkirche, Vienna. Speth: *Tocatta quarta*; Buxtehude: *Chorale preludes* "Mensch, willst du leben" and "Nun bitten wir"; Ritter: *Sonatina in d*; J. S. Bach: *Passacaglia* and *Fugue in c*; Brahms: *Chorale preludes* "Herzliebster Jesu" and "O, wie selig"; Bruckner: *Fugue in d*; Reger: *Chorale fantasy* "Wachet auf."

Professor Pach played his all-Germanic program for the Vienna Festival Week to a full church. Even with many present, there was several seconds of reverberation in the huge room, and the decay of sound was quite uneven, hampering the hearing of both performer and audience. The Speth, Buxtehude, and Ritter pieces were played on the Eppel organ, whose clear sounds made these works fairly successful, despite rather lacklustre playing. The remainder of the program was played on the large organ; it was, however, a serious error, in my opinion, to play the Bach *Passacaglia* on that organ. The heavy sounds of the Walcker, emanating from a high, distant location, together with the performer's lack of rhythmic vitality, made the work all but incomprehensible. This seemed all the more unfortunate, since the smaller tracker ought to have been ideal for Bach. The Brahms and Bruckner pieces were more successful, but only in the Reger was an element of stylishness present, which combined with the appropriate registrations to make a thrilling climax. This performance made it clear to me that the rather excessive musical devices of Reger work best on this kind of organ, in such an architectural surrounding, rather than on smaller, brighter organs found in dryer locations.

As in Rome, there was a large choice of concert offerings in Vienna, but, in addition, the main (Catholic) churches publicized their service music; most common were the masses of Mozart, Schubert, and Bruckner. One church without an organ "made do" with an orchestra, and several churches had offering boxes out for new organs. Organ recitals were well-advertised in advance (including one at a church where the pipes were currently removed from the case).

Up the Danube from Vienna is the

city of Linz; nearby is the monastery church of St. Florian, a notable Baroque building best known today for Bruckner's association with it. After taking a train and a bus to reach this rural church, it was a disappointment not to be able to play the organ, but we did hear it briefly, enough to wish to return another time. (It is worth noting that this was the second time this writer had visited St. Florian and the second time he was unable to gain access to the organ. This points out the necessity of making advance arrangements to examine historic organs.) The "Bruckner organ," in the rear gallery of a magnificent building, is a large 4-manual instrument of over 100 stops, originally built by Franz X. Chrismann in 1770-74, but rebuilt and enlarged several times. The choir contains two smaller cases, quite ornate; the one on the gospel side is an empty dummy, visually balancing the epistle organ by Adam Franz (1691), still used today. The large rear organ was the one played on many occasions by Bruckner, who, although he left only small written organ works, was a skilled improviser. In this monastery Bruckner also wrote many of his choral works. Having heard some of them performed there, I can attest to the fact that the music fits the building. The remarkable dynamic contrasts, organ-like chord voicings, sudden expansion in numbers of parts, and grand pauses of his motets all make splendid sense in these visual and acoustical surroundings, and one perceives in the music a Baroque-like expression cut from romantic cloth. The name Bruckner, incidentally, is a household familiarity in the Linz area; tour guides and other non-musicians know not only his name, but the titles and keys of his important works. There are, of course, many visible tributes to Bruckner in that region today: the concert hall in Linz is named for him, and the church which he served as organist has a conspicuous plaque attesting to his service. At St. Florian, the room where he stayed and composed is the high-point of a tour, roped off at the end of an elegant corridor. His grave occupies the prominent place of honor in the crypt, outranking all the church fathers in importance; according to his wishes, the tomb is directly beneath the main organ.

ANTON HEILLER; June 6, 1975; Evangelische Kirche, Gmünden, Buxtehude: *Prelude and Fugue in E*; *Chorale preludes* "Puer natus," "In dulci jubilo," and "Pater unser"; J. S. Bach: *Trio in d*; *Fantasy and Fugue in g*; Reger: *Intermezzo in f*, Op. 129; *Melodia in B-flat*, Op. 129; Heiller: *Improvisation on a submitted theme*. Posters in Linz alerted us to the fact that Anton Heiller would be playing in Gmünden, so we took a tram to this charming town at the edge of the Austrian alps, about an hour from Linz. The recital took place in the Protestant Church, a moderate-sized building about a hundred years old. An earlier tubular-pneumatic organ had sprawled across the rear gallery, but has been replaced by a 2-manual tracker of 30 stops, built in 1973 by Herbert Gotlini of Vienna, a former Heiller student. In a church with clear but undistinguished acoustics, this organ struck me as the kind of instrument which might be a good solution for many American churches also stuck with an older case, into which a new instrument could be mounted. Despite an installation which at first glance appeared undesirable, the organ spoke out with a clean, robust sound. Heiller played in the controlled, but exciting manner we have come to expect from him, and the Buxtehude E-Major and Bach G-Minor works were especially fine, being full of rhythmic excitement. His improvisation on a rhythmicized plainchant was in the form of a partita. It featured interesting registrations and directional, if sometimes murky, harmony, rather than contrapuntal development. We spoke with Professor Heiller afterward, and it is a pleasure to report that, both in playing and appearance, he seems completely recovered from the illness which cancelled his American trip a year ago. He mentioned his plans to teach at Haarlem and Ft. Collins again this summer, now already fact, as well as the recital he will play on the new organ at Alice Tully Hall in New York later this year. He seems to relish the prospect of be-

gining his thirtieth year of organ teaching — without (as he pointed out) any long vacations or sabbatical leaves.

Back in Linz, we stayed for mass on Sunday morning in the Immaculata-Dom, built as the new cathedral of the city in the nineteenth century. Arriving slightly before the appointed hour, we found a few people in a dark church, while the preliminary office was being intoned. Gradually, more and more people arrived, the lights came on, and the sung mass began; it was the highest we encountered anywhere, with incense, processing clergy, and a full complement of altar boys. The ordinary was in Latin, and the proper in German; there was no sermon, but there was a great deal of music! The romantic choir organ was used, but it sounded quite impressive in this high-vaulted cathedral. A somewhat warbly mixed choir sang the proper by F. X. Müller, which sounded much like Anglican chant, and the extensive ordinary by Jacob Gallus. The resonance of the church created both a beauty of sound and confusion of text that reminded one of the Council of Trent controversy centuries earlier. The choir sang traditional plainchant only at the *Sursum Corda*, the *Pater Noster*, and the *Ite Missa Est*; the congregation did not participate in the singing.

DONALD WILKINS; June 8, 1975; Immaculata-Dom, Linz. J. S. Bach: *Chorale prelude "Wir glauben all;"* Vivaldi-Bach: *Concerto in A; Duruflé: Prelude and Fugue on "Alain."*

A fair crowd stayed to hear Mr. Wilkins, from Carnegie-Mellon University, Pittsburgh, play this recital immediately after mass, when the large Marcussen tracker in the rear gallery was used. The initial effect of the Bach "Credo fugue," on the large *pleno*, was stunning, especially since the organ had not been heard previously in the mass. Both in

sight and sound, this is an impressive organ — the finest I heard anywhere. Built in 1968 as a monument to Bishop Rudigier, it contains 70 stops on 4 manuals; the 40' high case contains the principals of each division, doubled in the treble, and the *en-chamade* reeds. The very refined voicing of the whole organ is notable, giving a full, but warm and gentle, sound. It seems well-suited to all types of music, and the lack of electric stop controls did not in any way hinder Mr. Wilkins' exemplary performance. One could have wished for more articulation and less rigidity in the concerto, but the playing was essentially first-rate. The build-up at the conclusion of the Duruflé fugue was especially exciting, and the success of this piece on an organ without a large "French" swell demonstrated the excellence of both the organist and the organ.

Several things about this organ which might be of use in American churches caught my attention. First of all, a large sum was spent on a fine instrument, and the people are obviously proud of the organ. It is a monument to an important person in the history of that church, and a large plaque at the rear of the building relates the particulars of the organ and its construction. The use of it, both in recital and in the mass, is prominently advertised, as are the recordings made on it. Regular brief recitals on Sunday morning encourage more people to hear fine organ music than would otherwise be the case. A free brochure is available, giving the specifications and a well-considered defense for the importance of the organ in Catholic liturgy since Vatican II. Many American Catholics who note the lack of good music at their masses might do well to follow this example from Linz.

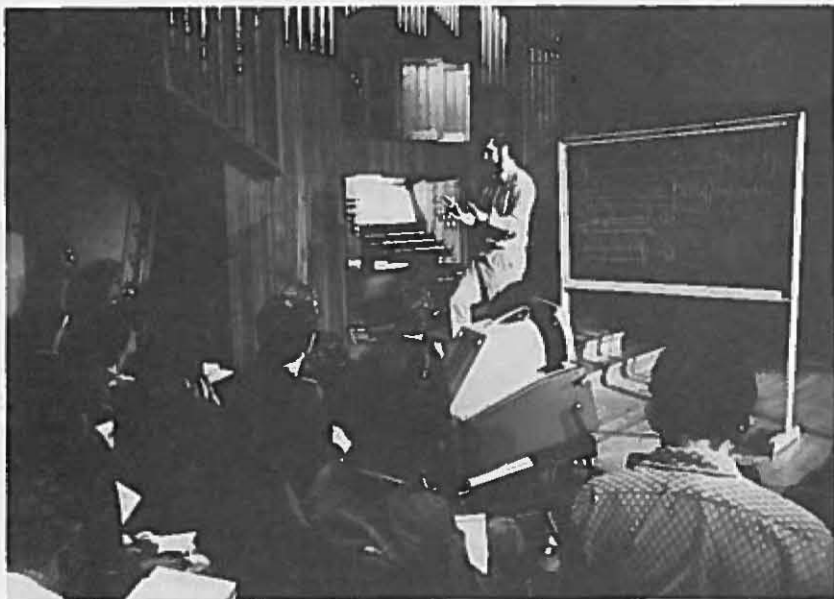
(To be continued)

Here & There

Organa Europae 1976, the magnificent calendar produced by "Concerts Spirituels" in France is once again available for the price of \$8.00 (plus postage of 65¢ per calendar for surface mail, or \$1.50 per calendar for air mail). Each month's page includes a finely produced color photograph of noted organs throughout the world in a 9" x 11" format which can later be mounted and framed. The featured organs in the 1976 calendar include those in Speyer, Amiens, The Hague, Mulhouse, Klingon, Teplá, Stanford-an-Avon, Lambrecht, Saint-Quentin, Ludwigshafen, Wattwil, Bad Bergzabern (Pfalz), and Belfort. In addition, copies of the calendars from 1969 through 1975 are still available at a price of \$6.00 each (plus the same postage per calendar

as for the new one). To order, write: "Concerts Spirituels," B. P. 16, 88100 Saint-Dié, France. The photographs taken by Dr. Pierre-Louis Robert are among the best organ photographs taken anywhere in the world.

David M. Lawry, assistant dean of the School of Music at Winthrop College, Rock Hill, South Carolina, has been elected to a three-year term on the executive committee of the Presbyterian Association of Musicians. He has also been designated as co-director of the 1978 Conferences on Worship and Music held by the organization each year at Montreat, North Carolina and Sherman, Texas.



Herald Vogel, director of the North German Organ Academy, is shown holding one of his daily lectures that were a part of the Summer Organ Academy sponsored by Salem College and the North Carolina School of the Arts, Winston-Salem, North Carolina. Over 50 organists registered for the event, assuring enough enthusiasm for the Academy to be held on an annual basis. Mr. Vogel, who also played a recital, devoted his sessions to the examination of the performance practices of Renaissance and Baroque German keyboard music. The final week of the academy also included a concert by Carol Johnson, recent winner of the AGO regional competition in Atlanta, Georgia, and also a student recital. The 1977 Academy will feature as guest lecturer and recitalist Professor Luigi Tagliavini. His concert and master classes will concentrate on early Italian music and music from the Iberian peninsula.



CHRISTMAS MUSIC SELECTION

BACH — Alleluja (from Motet No. 6). SATB, Org (Pf) (P6106a)	\$.30
— Motet No. 3: Jesu, my great pleasure (Eng-Ger). SSATB (P6103)	1.25
Set of Instrumental Parts (ad lib): 3 Obs, EH (Bsn), Bsn, 3 Vns, Va, Vc, Cb, Cemb	9.00
— Motet No. 6: Praise the Lord, all ye nations (Eng-Ger). SATB (P6106)	.90
Set of Instrumental Parts (ad lib): 2 Vns, Va, Vc, Cb (or: 2 Obs, EH (Bsn), Bsn), Cemb	5.00
BUXTEHUDE — Jesu, Joy and Treasure. Sacred Cantata (Eng). S(T)B Soli, SATB, 2 Vns, Vc(Bsn), Org (Pf). Vocal Score (P6158)	.75
Set of Instrumental Parts (3)	1.20
— Rejoice, Earth and Heaven. Cantata (Eng.) SATB Soli and Chorus, Org (Pf). Vocal Score (P6633) (orchestra material on rental)	.75
ORREGO-SALAS — Villancico (At the gate of heaven) Mixed Voices a cappella (66290)	.50
PACHELBEL, C. T. — Magnificat (Lat). Double Chorus, Org (Pf) (P6087)	.90
PEETERS — Canticum gaudii (Song of joy) (Eng). SATB, 2 Trps, 2 Trbs, Org. Score and Parts (P66426)	5.00
Choral Score (P66426d)	.20
PINKHAM — Festival Magnificat and Nunc Dimittis (Eng). SATB a cappella or SATB, Org (Pf) with optional brass (Hrn (Trb), 2 Trps, Trb) (P6555)	.75
PURCELL — Magnificat and Nunc Dimittis (Eng). SATB (Org) (P66266)	.60
SCHUETZ — Lift up your heads, o ye gates (Eng). Double Chorus (Org) (P6592)	1.75
TITCOMB — To the Prince of Peace. SATB, Org (Pf) (2 Trps, 2 Trbs ad lib) (P6987)	.50
Set of Brass Parts	2.00
WILLAN — Festival Te Deum. SATB, Org (Pf) (P6600)	1.25
— Ye shall know that the Lord will come. SATB, Org (Pf) (6052)	.60

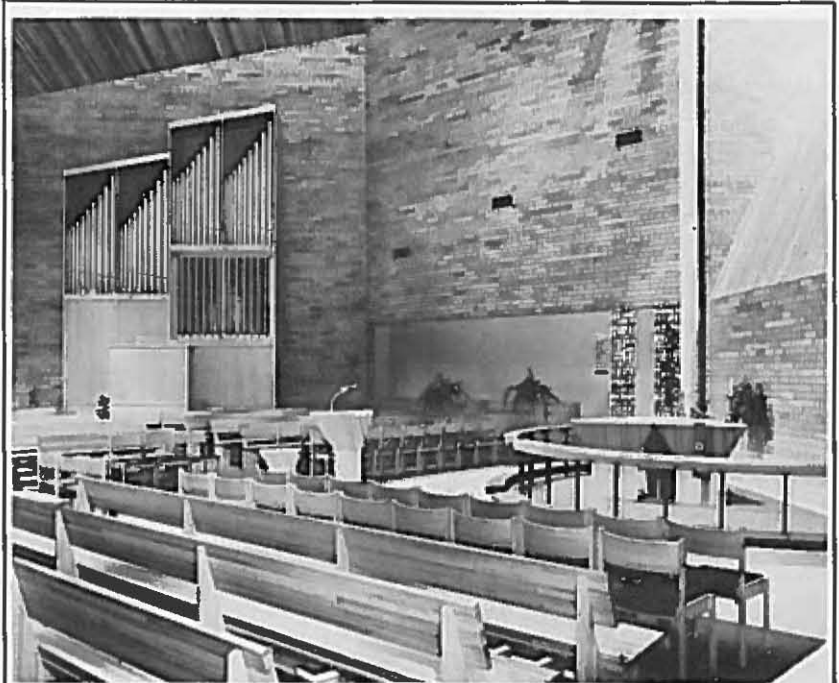
PINKHAM — Music for a Merry Christmas

Nineteen well-known Christmas songs arranged for chamber orchestra. Scores, which are available separately, double as organ parts and are, therefore, included in the set of parts. More detailed information available upon request. (P6659a/s)

for further selections, please see our Choral and Organ catalogues

C. F. PETERS CORPORATION

373 Park Avenue South, N.Y., N.Y. 10016 (212) 686-4147



St. John's Lutheran Church Baraboo, Wisconsin

16 Stops 19 Ranks

Mechanical Key Action Electric Combination Action

SCHLICHER ORGAN CO., INC.
BUFFALO, NEW YORK 14217

Member APOBA

Appointments



James Higdon has been appointed assistant professor of music at Hiram College in Hiram, Ohio. Mr. Higdon received the MusB degree from St. Olaf College where he studied organ with Robert Kendall. He received the MM degree from Northwestern University as a student of Karel Paukert, and he is currently a DMA degree candidate at the Eastman School of Music where he has studied with David Craighead. Mr. Higdon won first place in the 1970 National Organ Playing Competition at Worcester, Mass., and he was a finalist in the 1968 and 1975 competitions at Fort Wayne, Indiana.

Klaus-Christhart Kratzenstein has accepted the position of director of music at St. Apollinaris Church in Düsseldorf, Germany. The large Roman Catholic parish has a choir of 70 singers which sings a wide repertoire of classical church music at the weekly Latin High Mass. Mr. Kratzenstein studied at conservatories in Berlin and Freiburg in his native Germany, and also in Basel, Switzerland and Vienna, Austria. His teachers included Walter Kraft and Eduard Müller in organ, and Eta Harich-Schneider in harpsichord. In addition, he has been active as a choral conductor, particularly during his years in Vienna. In 1962 he moved to the U.S., becoming instructor at Aquinas College in Grand Rapids, Michigan. He moved to Houston, Texas in 1965 to become director of music at St. Anne's Church and lecturer at various times at the University of St. Thomas, Sam Houston State University, Dominican College, and Rice University. In 1969 he joined the Rice University faculty, and since then he has presented an annual series of recitals at Rice and directed the Rice University Baroque Ensemble. Mr. Kratzenstein has made frequent recital tours in this country and abroad. His most recent tour during May and June of this year included performances in Cleveland, Boston, and Millburn, N.J., and also in West Germany and Sweden.

H. Leroy Lynn is celebrating his 40th year as organist of Fourth Lutheran Church, Springfield, Ohio. Mr. Lynn played an anniversary recital at the church on September 21st, including works by Handel, Daquin, Clérambault, Mozart, and Bach on the program. Mr. Lynn studied at Wittenberg University where he was a student of Frederick Lewis Bach, and later did graduate work with Palmer Christian at the University of Michigan and with Edwin Arthur Kraft in Cleveland. He has pursued a career as a public school teacher in addition to his career as an organist. Mr. Lynn has been a member of the Central Ohio Chapter of the AGO since 1946.

Trinity United Church of Christ, Hanover, Pennsylvania, announces a 1975-76 recital series under the direction of Karl M. Harsney, minister of music. Programs will take place on the second Sunday of each month at 3:30 p.m., and performers will include Andrew Worton-Steward, Terry Madeira Harsney, Diane Bettyon (soprano), Lynne Maust Scott (clarinetist and recorder player), Jeffrey Uhlig (pianist), and Thomas Hake (baritone). As an adjunct to the series, Trinity Church will also present a concert by the Singing Master's Assistants on Nov. 1. The mixed quartet from New York City will present an all-American program of sacred and secular music, including "A Musical Panorama of American History." All concerts will be listed in the appropriate calendar pages.

Cherry Rhodes has been appointed recently to the organ faculty at the University of Southern California, School of Performing Arts, Los Angeles. She will be teaching students at both the undergraduate and graduate levels. Previously Miss Rhodes was on the faculty at Peabody Conservatory of Music in Baltimore and Artist-in-Residence at All Souls Church, Washington, D.C. She will continue to be available for concerts throughout the U.S. and abroad.



Robert A. Luther has been appointed assistant professor of music and college organist at Carleton College, Northfield, Minnesota. Mr. Luther earned the MusB and MM degrees from Drake University where he was a student of Russell Saunders. He has also done additional study at the University of Michigan where he was a student of Marilyn Mason. Prior to his appointment at Carleton, he was on the faculty of the University of Evansville since 1967. His other positions have included teaching at Grand View College and the preparatory department of Drake University, and church positions in Des Moines, Iowa and Dearborn, Michigan, as well as at the Lutheran Church of Our Redeemer in Evansville.

Gordon and Helen Betenbaugh have been appointed ministers of music and fine arts at the Westminster Presbyterian Church, Lincoln, Nebraska. The Betenbaughs, with several choral assistants, will be responsible for the direction of the graded choir program, handbell choirs, an arts-awareness program throughout the church, and the installation of a new 71-rank Casavant organ in June of 1976. The Betenbaughs, both graduates of Westminster Choir College and with master's degrees from the Peabody Conservatory of Music, have served the First United Methodist Church of El Dorado, Arkansas, for the past seven years. Mr. Betenbaugh is also National Secretary of the American Guild of English Handbell Ringers.

Thomas Richner has joined the list of artists represented by Arts Image Ltd., concert management. Dr. Richner is one of the few performers in the world who has achieved a distinguished reputation as both a concert organist and as a pianist, and he has performed as concert artist on both instruments throughout the U.S., Europe and Asia. He is a specialist on the keyboard works of Mozart. Dr. Richner teaches at Douglass College of Rutgers University, and he is organist of The Mother Church (First Church of Christ, Scientist) in Boston. He is a faculty member and co-founder of the Colby Institute of Church Music in Maine, and he has served as its director since 1967.

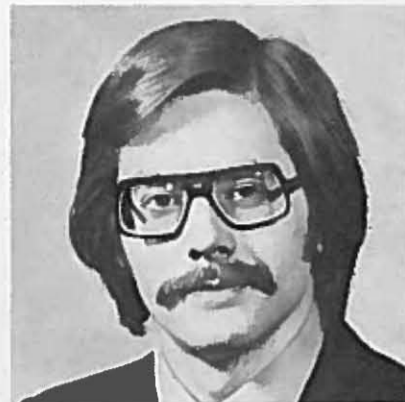
Herbert Manfred Hoffmann, organist and director of music of the Emmaeus Church in Frankfurt, Germany, will return for his fourth recital tour in the U.S. during October and November. His itinerary includes performances in Michigan, Ohio, Pennsylvania, Missouri, Illinois, North Carolina, Texas, and California. Mr. Hoffmann has been director of the annual Max Reger Days in Frankfurt since 1966, and he is also conductor of the Cantata Choir of Frankfurt. While he is considered to be one of Germany's leading exponents of Max Reger's organ works, his performances of contemporary works have also received enthusiastic critical acclaim.

James Higbe has accepted the position of organist and director of music at Christ Church (Episcopal) of Hamilton and Wenham, South Hamilton, Massachusetts, effective October 1. Since 1973, Mr. Higbe has been organist and choirmaster of St. Matthew's Cathedral in Dallas, Texas. He is a graduate of Stetson University where he studied with Paul Jenkins; he holds the MM degree from Southern Methodist University where he studied with Robert Anderson and Larry Palmer, and where he was also graduate teaching assistant in organ. He was awarded the AAGO degree in the summer of 1975. Mr. Higbe and his wife, the former Charlene Tiffany of Jacksonville, Florida (who has served since 1973 as organist and choirmaster of St. James Episcopal Church, Dallas), will reside in South Hamilton.

Michael Beattie has been appointed minister of music at the Poland Presbyterian Church, Youngstown, Ohio. Mr. Beattie recently completed the MM degree at the College-Conservatory of Music, University of Cincinnati.

Earl Eyrich assumed the duties of director of music and organist of St. Stephen's Church (Episcopal) in Providence, Rhode Island, in September. St. Stephen's is an historic Anglo-Catholic parish which was founded in 1839. The present building was designed by Richard Upjohn, and was completed in 1862, a leading example of the English decorated Gothic revival architecture. Mr. Eyrich received the MusB degree from New England Conservatory of Music, the MM degree from Boston University, and he is presently completing doctoral studies at Boston University. His organ studies have been with Marion Hutchinson, Gerald Bales, Donald Willing and George Faxon. He has studied harpsichord with Margaret Mason and Joseph Payne. He leaves the post of director of music of First Unitarian Church, Providence, a position he held for five years. Mr. Eyrich continues as instructor of organ and harpsichord at Rhode Island College. He also serves on the Rhode Island Bicentennial Music Committee, and he is conductor of the Psallonian Singers in Providence.

William E. Wolfe of New Springfield, Ohio, has been appointed discographer for the Federation Internationale des Choeurs d'Enfants (International Federation of Children's Choirs). Mr. Wolfe has long been affiliated with Shallway Foundation of Connelville, Pa., and has been an active researcher in boychoir music. The Federation will be publishing a discography of 600 or more boychoir recordings this year, and will present it officially at the International Boychoir Festival in Saltillo, Mexico on December 30th.



Robert F. Bates has been appointed organist of First Presbyterian Church, Dallas, Texas, effective in September. This large downtown church is currently installing a new 54-rank Sipe organ with mechanical action, and it is due to be completed in late November. Mr. Bates will be responsible for accompanying the choir under the direction of Leasel Richardson, and for providing service music which is broadcast on weekly radio and television. Mr. Bates is a graduate of Wayne State University where he studied with Roy Ferguson. He is currently a teaching fellow at Southern Methodist University while completing the MM degree in organ under Robert Anderson.



Raymond H. Chenault has been appointed organist and choirmaster at All Saints' Episcopal Church, Atlanta, Georgia. Mr. Chenault holds a MusB degree in organ performance and sacred music from Virginia Commonwealth University where he studied with Lawrence Robinson, and a MusM degree in organ performance from Cincinnati College-Conservatory of Music where he studied with Wayne Fisher. He has just completed a year residency at the Washington Cathedral as Fellow in Church Music under Dr. Paul Callaway. Several of Mr. Chenault's choral compositions have been premiered at the Washington Cathedral, and his anthem on "Ave Maris Stella" will be published in 1976.

Iain Hamilton has been named "Composer of the Year 1974" by the Composers Guild of Great Britain. At a special ceremony in September, the Guild, headed by Benjamin Britten and Sir William Walton, presented their "Ralph Vaughan Williams Award — Composer of the Year" to Mr. Hamilton for his achievements in 1974. The year included the Scottish Opera's premiere and ten performances of his opera "The Catiline Conspiracy." The award ceremony coincided with the London premiere of Hamilton's "Epitaph for This World and Time."

D. DeWitt Wasson, director of the Westchester, New York, Baroque Chorus, played fourteen organ concerts during July and August in Germany, Holland and Switzerland. Starting in Venlo, Holland, his tour took him to Wiedenbrück, Bergisch-Gladbach, Wassertrüdingen, Nuremberg, Eberbach, Herscheid, Bad Eilsen, Probsthagen, Marienmünster, Himmerod, Wiebelskirchen, Basel, Switzerland, and ended in Lübeck.

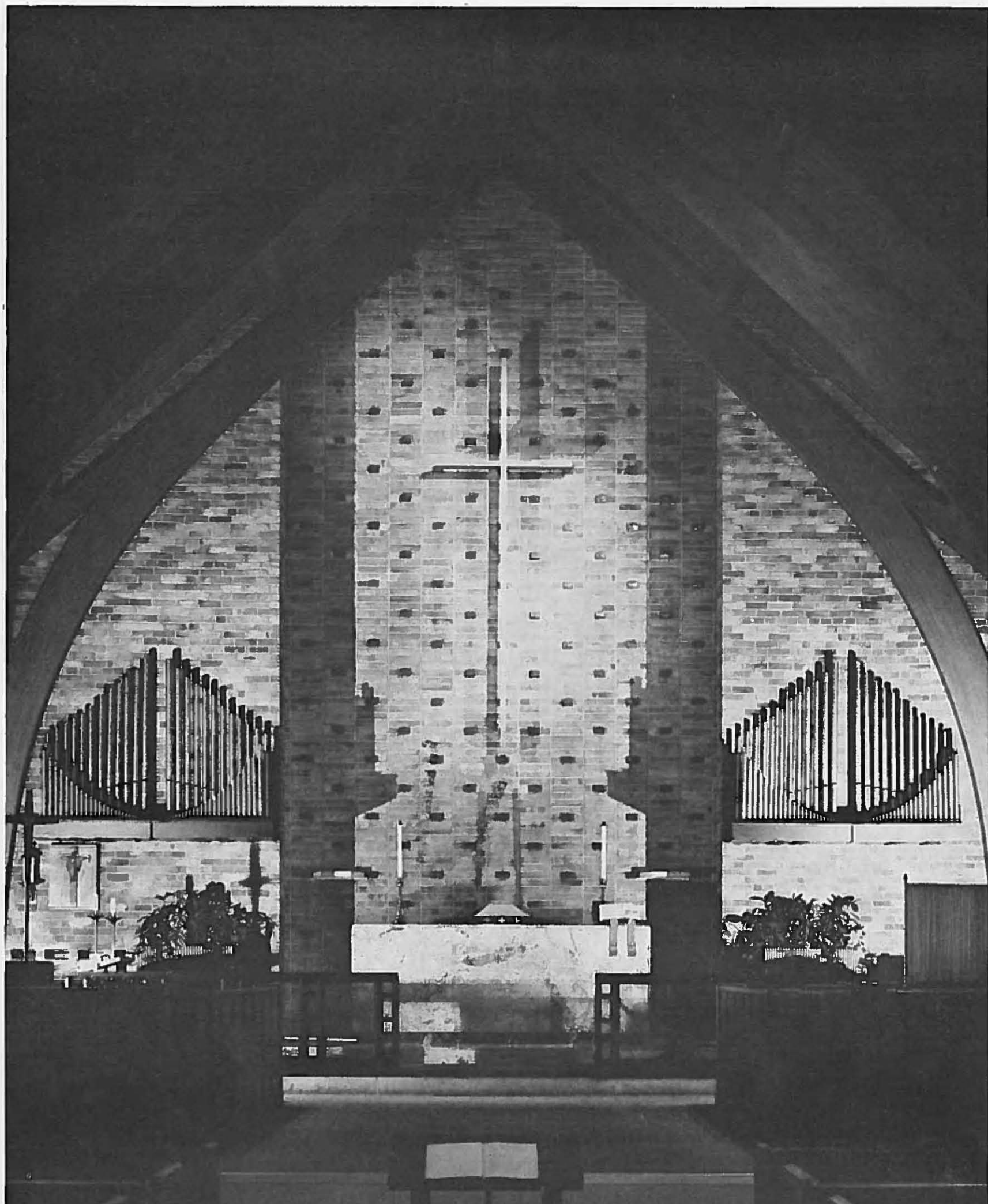
Calvin Hampton, organist at Calvary Episcopal Church, New York City, will begin his second season of Friday night recitals at midnight on October 3rd. As has been his custom, he will perform the same program each Friday night of the month, changing program on the first Friday of each month. There is no charge for admission to the midnight concerts at Calvary Church.

Here & There

Billy Nalle has taped two radio programs for special broadcast in the U.S. and on the BBC in England concerning the 4M/42R Wurlitzer organ at Century II Center, Wichita, Kansas, where Mr. Nalle is resident artist. Each program will include selections from Mr. Nalle's albums, plus two selections done on the organ since its removal to the Center from the New York Paramount theatre. Each will constitute the organ's debut on the air since its installation in Wichita. The first goes to the program "The Royal Instrument" aired on WGMS, Washington, D.C., and will be the first theatre organ broadcast in the history of the program which is usually devoted to classical organ fare. The second program will involve an interview with Mr. Nalle about the organ's history and future. This will be broadcast in two parts by the BBC in Great Britain.

A color television documentary on the Century II Center organ has just been completed for the PBS station in Wichita, KPTS. It includes Mr. Nalle performing on the organ and in interview about the present concert series and the future of the Center, and it will be syndicated to other educational TV stations in the U.S.

The coming concert season on the organ will be the fourth, and by the beginning of last August, 70% of all series tickets had been sold out. Recitalists on the organ this year will be Bill Thomson, Hector Olivero, Gaylord Carter, and also Billy Nalle.



Inspirational sound
flows from a Conn Artist Organ,
installed in the St. Paul's Memorial Episcopal Church,
Detroit, Michigan.

CONN ORGAN

616 Enterprise Drive, Oak Brook, Ill. 60521
A division of C.G. Conn, Ltd.



New Harpsichord Music

Reviewed by Larry Palmer

amount of early music being made available by current musicological research.

The aims of A-R Editions are twofold: to provide a forum in which outstanding scholars from the international musicological community can bring their research to the attention of their colleagues throughout the world, and to provide radically improved materials in music history and literature.

The volumes of the series are of high quality editorially; they are printed on a fine-quality paper, bound in heavy paper, sturdily-sewn; and the price per volume is \$9.95 (with instrumental part-books available at \$1 per copy). A liberal copyright-sharing policy is in effect: A-R Editions will, on request, grant any patron of a subscribing library or any private subscriber, permission to reproduce materials for study or performance. Performers need only have access to a subscribing library and request permission from the publishers. Faculty members, students, and public library patrons are also invited to participate in this program.

Four volumes of *Sonatas for Violin and Basso Continuo* by Jean-Marie Leclair (opus 5 — 12 sonatas; opus 9 — 12 sonatas; and opus 15 — a posthumous sonata) are available as *Recent Researches in the Music of the Baroque Era*, volumes 4, 5, 10, and 11. They are edited by Robert E. Preston, who has written a comprehensive introduction including fascinating details of Leclair's life (an ex-ballet dancer, violinist to Louis XV, European traveller, the composer died a victim of an unknown assassin), a listing of Leclair's publications, and fine sections on the stylistic qualities of the works and the ornamentation.

The musical text of the sonatas is clearly and cleanly printed, well laid out, and with an uncluttered and sensible realization of the original figured bass (with the editorial realization in smaller notes). The editor has respected the conventions of range applicable to harpsichord accompaniment; the chord

progressions are given logically, and not, as in so many editions of baroque sonatas, symphonically or pianistically.

These are exciting Baroque works, full of invention and interest. In *Sonata Four*, for example, there is an independent cello part in the extended *Giacca* which forms the fourth movement of the work. *Sonata Six* (opus 5), nicknamed "Le Tombeau" during the composer's lifetime, is another four-movement work; alone among Leclair's works for violin and continuo this sonata contains an *Allegro* in which the continuo has the opening theme; it was also this sonata, transcribed for string orchestra, which was played at the composer's memorial service in Paris (December 2, 1764). *Sonata Twelve* (opus 5) has fascinating written-out ornamentation for the violin, and, again, an extended *Giacca* as its final movement.

Volume 9 of RRMB presents H. Wiley Hitchcock's edition of Giulio Caccini's *Le Nuove Musiche*. These 23 pieces for voice and figured bass were originally published in Florence in 1602. The bass is without instrumental designation. Caccini himself played the archlute (chitarrone) and he mentions only this instrument in his preface. Hitchcock writes, "Archlutes are in short supply these days, however, and so are archlutenists. Thus the basso continuo in the present edition has been conceived for a keyboard instrument, preferably a harpsichord..."

The complete translation of the vocal texts as well as a fine translation of Caccini's own preface makes this scholarly edition an eminently practical one as well. For a study of ornamentation in Italian monody this work is indispensable. Again, the continuo part has been idiomatically-realized in clear chords; the player may add as much as he considers necessary to dramatize the works. The original figures are given.

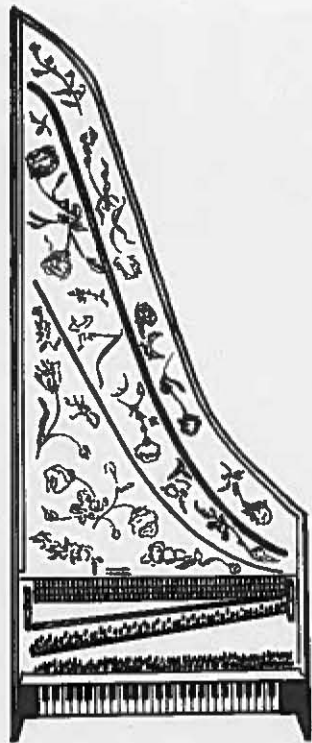
Volume 6, *Ten Eighteenth-Century Voluntaries*, is edited by Gwilym Beechey. Included are six works of John Ben-

nett (died 1784), three of William Walond (c. 1725-1770), and one by William Hine (1687-1730). This latter work is from a volume entitled *Harmonia Sacra Glocestriensis*, and is the only one of these ten pieces specifically assigned to organ only. The other nine are from volumes which bear the typical eighteenth-century designation *Voluntaries for the Organ or Harpsichord*. I have played through all the voluntaries of this volume, and I find it unnecessary to leave all these period pieces to organists.

The Walond pieces, in particular, sound very well on the harpsichord; it is also good to have unadulterated versions of the two well-known *G Major Voluntaries* (from *Six Voluntaries*, c. 1752, numbers 2 and 5) which have appeared in "filled-up" versions in popular anthologies of organ music. Incidentally, the last note in measure 117 of Bennett's *Voluntary in D* (page 51) should be an eighth.

And finally, Volume 18 presents Michel Corrette's *Premier Livre d'Orgue* and *Nouveau Livre de Noël*, also edited by Beechey. The second half of this volume, the *Nouveau Livre de Noël avec un Carillon*, was published, according to the original title page (given in facsimile as Plate III of this edition), *pour le Clavecin ou l'Orgue*. Perhaps the pieces were too secular for church (although I doubt that eighteenth-century French sensibilities would have been offended by such doubts); at any rate, here is potentially some first-rate harpsichord music. (Although, in fairness, there are registration indications and several *Musettes* with pedal... but even here, pulldown pedals were not unknown in France.) Original fingerings exist in *Noël 3: Une jeune pucelle*; the scampy *Tambourins*, the sixth piece of the fourth suite are particularly appealing; and an extended *Carillon*, the final work in the volume, gives ample chance for imaginative arpeggiation of the notated chords.

I hope that these few words will whet musical appetites and lead our readers to investigate this on-going series of fine publications. I, for one, look forward to the Armand-Louis Couperin volumes when they appear.

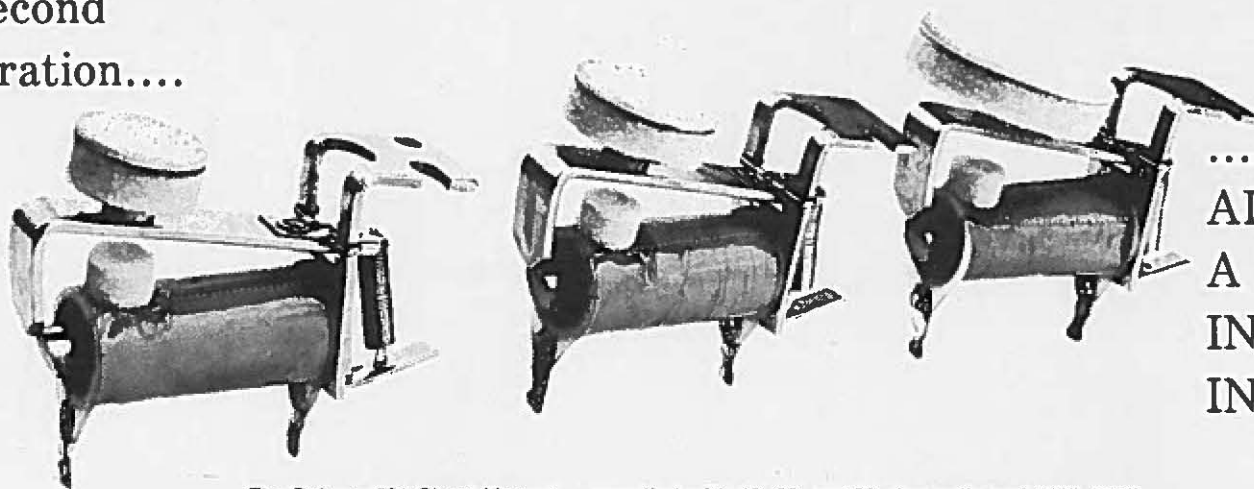


A-R Editions (152 West Johnson Street, Madison, Wisconsin 53703) announced the publication during 1975 of *Selected Works for Keyboard by Armand-Louis Couperin (1727-1789)*. When I wrote to inquire about a review copy of this work, I received answer that it was not yet available, but I received the listings of previous works in the series *Recent Researches in the Music of the Baroque Era*, "musical monument" publications of great interest to all harpsichordists. Since many of our readers may also be unaware of the existence of these superior editions, I should like to quote from the prospectus of the firm:

A-R Editions was formed as a service to scholars and students of historical Western music in response to the urgently-felt need for an accessible, reliable, and international medium of publication for the immense

THE REISNER 601 ELECTRIC CHEST MAGNET

Entering
its second
generation....



The Reisner 601 Chest Magnet ... supplied with 40, 90, or 150 ohm coils and 5/8", 3/4", or 1-1/8" valves. Duplex coils, other ohmage and valve sizes available on special order.

.....And
ALREADY
A LEGEND
IN THE
INDUSTRY!

One of the most popular products in the Reisner Catalog, there are millions of the 601 magnet in service worldwide. For nearly 30 years, the Reisner 601 has built its reputation on solid dependability. Its wide acceptance in the industry is another prime example of the reliability and the quality built into every product that carries the Reisner name.

Over the years, many refinements have been made to this popular Reisner 601 direct chest action magnet. It is sturdily constructed to provide year after year of trouble-free operation. Easily installed, the 601 saves money by eliminating deteriorative pneumatic leathers. It can be checked and regulated with the chest open ... only an electric circuit is required.

For more responsive pipe operation at very low or standard wind pressures, the 601 Chest Magnet leads its field... and proves again:

THERE'S NO SUBSTITUTE FOR REISNER QUALITY!

REISNER INC.

P.O. BOX 71, 240 N. PROSPECT ST., HAGERSTOWN, MD. 21740

Eerste Deel. 1, 2, 3, 4. *preure.*

5, 6, 7, 8.

2de Deel. 9, 10, 11.

Harpsichord & Fortepiano Kits

AUTHENTIC INSTRUMENTS IN KIT FORM

Replicas of 18th century keyboard instruments for construction by the amateur craftsman:

- Taskin double-manual harpsichord (1769)
- Stein fortepiano (1784, as restored by Philip Belt)

The kits supply carefully finished parts, complete materials, detailed instructions and drawings.

Three Centuries of Harpsichord Making
Harvard University Press, \$15

For kit brochures or book write:
FRANK HUBBARD, Harpsichord Maker
185A-D Lyman Street, Waltham, Mass. 02154

Fesperman, *Two Essays on Organ Design*, \$9.25 postpaid.

Bédos/Ferguson, *The Organ-Builder* forthcoming 1976.

THE SUNBURY PRESS
P. O. Box 1778
Raleigh, N. C. 27602

FAVORITE ANTHEMS OF ALL AGES from St. Thomas

A NEW RECORDING by the Choir of Men and Boys of St. Thomas Church, New York City. This recording includes works by composers Bairstow, Byrd, Mozart, Bach, Palestrina, Howells, Stanford, Noble, and Hancock.

ORDER EARLY — SUPPLY LIMITED!

Price: \$6.00 — Mail Order: add 80¢ per record, which includes handling and shipping. Send check or money order only, made payable to: St. Thomas Church. Mail to: Music Office, St. Thomas Church, 1 West 53rd Street, New York, N.Y. 10019.

Dom Bedos' Cylinder Notation

(Continued from p. 3)

Facteur d'Orgues. Pl. CXVII

Example 1

this difference felt. In general, whatever this inequality is between firsts and seconds, the firsts are the longest and the seconds are the shortest, in such a manner, however, that the two together do not exceed the value of the quarter note that they represent."

The alternate staves show the ornaments written on in notes.

Dom Bedos characterizes the Barcelonette as a "gay air," that is, one that moves quite rapidly. An examination of the cylinder notation reveals the following:

"There are many circumstances where quarter notes are unequal, likewise sixteenth notes. In that case, the firsts become longer and the seconds shorter; but as this degree of inequality varies according to the type of expression that agrees with the piece of music, the notater will make his own particular study, especially when it is a case of seizing the style of a composer."¹⁵

1) The eighth notes are played evenly, agreeing with the general remarks on pieces in 2/4 time. They are articulated in twos, the firsts being *tenue* and the seconds *tactée*. The *tenues* are given half of their value, the *tactées* one-fourth, with the remainder of the note being silent.

Expressed in musical notation sounds like

It is clear from this that inequality of eighth notes, and even of quarters and sixteenths, was a common feature of the performance of the day; however, Dom Bedos gives little indication here as to the degree of inequality. Fortunately the examples of cylinder notation are more specific in this regard.

Thus, although the attacks of the notes are evenly spaced, they are given a slight feeling of inequality through articulation. Some slurred eighth notes are also played this way.

Dom Bedos says, with reference to the pairs of eighth notes, that "in order to give this tune a little more character it would be necessary to make the eighth notes unequal."¹⁷ To accomplish this he gives directions for making the "second" eighth notes begin a 64th note later. This would result in an extremely subtle kind of inequality in the proportion 9:7. He says once again that this must be decided according to taste. Evidently it is not to his taste, as the cylinder notation shows the eighths to be equal, as has been pointed out.

EXAMPLES OF CYLINDER NOTATION

The first of the two pieces notated for a cylinder organ is an anonymous Barcelonette. Only the melody is given, since the piece is intended for a *Serinetto*, a cylinder organ with one octave of very high-pitched pipes giving a sound like the singing of a bird. (*Serin*—canary.) Example 1, Dom Bedos' Plate CXIV, shows part of the Barcelonette. The staves with clef signs contain the air marked with characters appropriate to cylinder organ notation. These characters have been borrowed by Dom Bedos from a fellow monk and authority on cylinder organs, a Father Engramelle,¹⁶ and are interpreted as follows: a horizontal mark above a note is a *tenue*, and a vertical dash is a *tactée*; the dots above the *tenue* marks indicate the silence of articulation: each dot shortens the note's speaking length by the value of a "second" sixteenth note. The characters for ornaments indicate the exact shape and number of notes in the ornament, that is, each of the points of the character represents a note.

2) The sixteenth notes are played evenly and all *tactée*. For a sixteenth note the value of a *tactée* is about one-half, so that

is notated on the cylinder to sound like

On this point Dom Bedos comments, "Once again, one can give these four sixteenth notes a type of inequality by putting slightly larger pins on the firsts than on the seconds."¹⁸ That is to say, they can be made slightly *inégal* through articulation, with a little more length on the first and third notes than on the second and fourth.

For example, would indicate

(To be continued)

NOW AVAILABLE:

ORGAN MUSIC IN PRINT

The master catalog of organ music, listing the complete catalogs of over 300 international music publishers. Completely cross-referenced, the listings include: COMPOSER • TITLE • ARRANGER • INSTRUMENTATION • PUBLISHER • PUBLISHER'S NUMBER • AMERICAN PRICES.

\$32.00 library binding

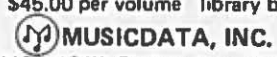
Postage & Handling prepaid if payment accompanies the order

ORGAN MUSIC IN PRINT is the third volume of Musicdata's "Music-In-Print" series.

STILL AVAILABLE:

CHORAL MUSIC IN PRINT

Volume I: Sacred Choral Music Volume II: Secular Choral Music \$45.00 per volume library binding



MUSICDATA, INC.
Dept. H, Suite 1104, 18 W. Cheltenham Ave., Philadelphia, Pa. 19144

Competitions

The Seventeenth Annual National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana, will be held on Saturday, March 13, 1976. All organists who have not reached their 35th birthday by that date are eligible to compete.

Interested applicants will be required to submit a tape recording no later than February 12, 1976, to be entered in the preliminary judging. Required compositions to be submitted by tape will include a major work of the Baroque or pre-Baroque period, a work by a composer of the Romantic period, and a work by a contemporary composer. No more than eight finalists will be chosen by a panel of judges for the competition in Fort Wayne on March 13. A separate panel of prominent musicians will do the final judging.

The winner of the competition will appear as one of six artists on the church's recital series for the season as well as receive a cash prize of \$500. The winning recital will be presented on May 4. A cash award of \$300 will be presented to the first runner-up, and remaining finalists will receive travel subsidies of up to \$100 each.

The competition has grown over the past 16 years to attract international recognition, and three of the winners have been native residents of foreign countries. Virtually every state of the Union as well as numerous foreign countries and Canadian provinces have been represented in the competition since its initial inception. Last year's competition was won by Bruce Bengtson, a native of Salem, Oregon, and a student at Southern Methodist University.

The annual Music Series of the Fort Wayne Presbyterian Church is entering its 20th year. Following the installation of the 88-rank Aeolian-Skinner organ in 1957, a series of annual recitals was instituted, and many of the world's greatest organists have performed there at least once. Many of this country's outstanding choral organizations have also been on the series. The roster of artists for the current season, in addition to the competition winner, will include Jack Ruhl, Clyde Holloway, and Russell Saunders, organists, as well as the St. Olaf Choir and the Philadelphia Singers under the direction of Michael Korn. The Religious Arts program of the Fort Wayne Church is under the direction of Lloyd Pinkerton, minister of music; Jack Ruhl, organist and theater manager; and John Talley, drama director. The Reverend George R. Mather is senior pastor of the church.

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

Nunc Dimittis

Gerard H. Boer, life-long resident of Grand Rapids, Michigan, died suddenly on August 9, 1975. Mr. Boer was born on August 5, 1896. At the age of 16 he was appointed organist at Trinity Evangelical Lutheran Church, Grand Rapids, a position which he held for 52 years until 1965. For 30 years, 1935-65, he also served as choir-master. Following this, he was appointed

Business Administrator of the church and continued to assist in the music program of Trinity Church until his death.

Memorial services held at Trinity Church on August 11th included choral selections by a large choir consisting of the church's sanctuary choir (adult) and several of the hundreds of persons who had sung in Mr. Boer's choirs during his 63 years of service to Trinity Church.

Retirements

Wilma Leamon has retired from her position as organist for the daily services and the Sabbath Evening service at Temple Shalom, Chicago, Illinois, on October 1st. Mrs. Leamon has held this position for 27 years. An instructor in music in the Chicago public schools for 20 years, Mrs. Leamon has served on the board of the Chicago Chapter of the A.G.O., and she is a former president of the Chicago Club of Women Organists.

Managements

Michael Leighton Jones, New Zealand born baritone and member of the English a-cappella ensemble The Scholars, will team up with English organist David Bruce-Payne for a recital tour in the U.S. and Canada in April of 1977 under the representation of Arts Image Ltd., concert management. The singer moved to England to become a student at Cambridge University where he sang in the famed King's College Choir. He is a member of the professional choir at Westminster Abbey. Mr. Bruce-Payne is organist of Birmingham Cathedral and has made three previous North American tours.

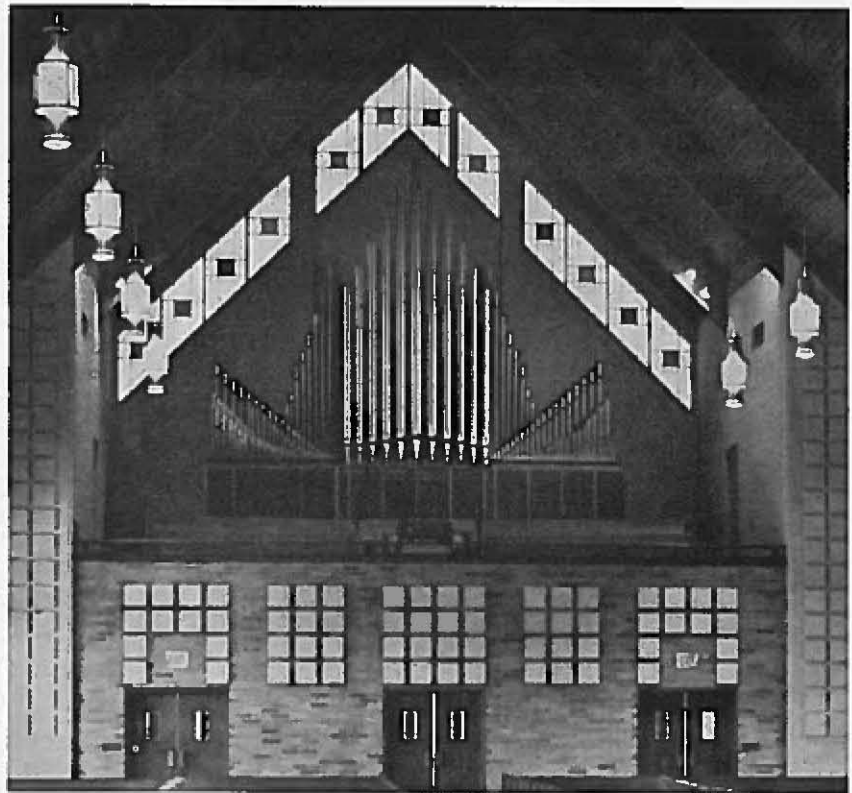
New Organ

St. John's Lutheran Church, Baraboo, Wisconsin. Built by Schlicker Organ Company, Inc., Buffalo, New York. 2-manual and pedal, mechanical key action, electric combination action, reversed and detached console, tilting tablet stop control with Schlicker vacuum-type stop action. Organ encased and free standing at floor level of main room in church.

GREAT
Principal 8' 56 pipes
Gedeckt 8' 56 pipes
Octave 4' 56 pipes
Waldflöte 2' 56 pipes
Mixture IV 224 pipes
Trompete 8' 56 pipes

SWELL
Rohrflöte 8' 56 pipes
Salicional (TC) 8' 44 pipes
Spitzflöte 4' 56 pipes
Principal 2' 56 pipes
Terz (TC) 1-3/5' 44 pipes
Larigot 1-1/3' 56 pipes
Tremolo

PEDAL
Subbass 16' 30 pipes
Flachflöte 8' 30 pipes
Choralbass 4' 30 pipes
Fagott 16' 30 pipes



Trinity Presbyterian Church

Clearwater, Florida

3 Manuals 30 Ranks 26 Stops

Reuter

THE REUTER ORGAN COMPANY • BOX 486AK
LAWRENCE, KANSAS 66044 • PHONE (913) 843-2622

MEMBER APOBA

McGill University, Montreal

Kenneth Gilbert

Thursday, Oct. 30, 8:30 p.m.: All-Bach recital
admission \$5.00

Friday, Oct. 31: Master Class on Frescobaldi
Toccatas, Book I

Saturday, Nov. 1: Master Class on d'Anglebert
Pieces de Clavecin

For further information, contact:

Mrs. Maria Jerabek, Concert Manager
McGill University, 555 Sherbrooke St. W.
Montreal, Quebec Phone (514) 392-4501



NORMANDALE
BAPTIST
CHURCH

Montgomery,
Alabama

WICKS ORGAN COMPANY Highland, Illinois 62249
Pipe Organ Craftsmen Since 1906

Seventeenth Annual National Organ Playing Competition

sponsored by
THE FIRST PRESBYTERIAN CHURCH MUSIC SERIES
FORT WAYNE, INDIANA

Open to all organists who have not reached
their 35th birthday by March 13, 1976

Deadline for receiving tape recordings for preliminary auditions:
February 12, 1976

Final competition date: March 13, 1976

First Prize: \$500 plus an appearance on May 4, 1976, as recitalist on the
1975-76 First Presbyterian Church Music Series

Second Prize: \$300

For details and application blanks write:

NATIONAL ORGAN PLAYING COMPETITION
FIRST PRESBYTERIAN CHURCH
300 WEST WAYNE STREET
FORT WAYNE, INDIANA 46802

1975-76 Series: The Philadelphia Singers; Jack Ruhl; Saint Olaf Choir;
Clyde Holloway; Russell Saunders; Competition Winner
Aeolian-Skinner organ of 88 ranks

Austin Organs Inc.

DESIGNED FOR THE CHURCH SERVICE AND THE ORGAN LITERATURE

SIMPLICITY
RELIABILITY
ACCESSIBILITY
LEATHERLESS ACTIONS

SINCE 1893 MEMBER APOBA
HARTFORD, CONNECTICUT 06101

STEPHEN HAMILTON concert organist

Virginia Intermont College
Bristol, Virginia 24201

fientrop organ

QUALITY — COMPLETE
PIPE ORGAN SUPPLIES

DURST ORGAN SUPPLY CO., INC.

P.O. Box 1165

Erie, Pennsylvania
16512

Builders of Fine Tracker and
Electro-Pneumatic Pipe Organs

Inquiries are Cordially Invited

W. Zimmer & Sons

INCORPORATED

Mailing Address: P. O. Box 11024 • Charlotte, N. C. 28208
NATIONS FORD ROAD • CHARLOTTE, N. C.

S. G. PRICE

NEW ORGANS
REBUILDING
TRI-STATE SERVICE

R-2
TEKONSHA
MICH. 49092

PHONE:
COLDWATER
517-278-4008

THE TEMPLE

Cleveland, Ohio 44106

DAVID GOODING

THE CLEVELAND ORCHESTRA
MUSICAL HERITAGE SOCIETY
RECORDINGS



Your personal wishes
are in good hands

Fa. Jacq. Stinkens
Organ pipe makers B.V.

ZEIST
Holland



Roy Redman

Pipe Organ Builder
2742 Ave. H
Fort Worth, Texas 76105
Tele. (817) 536-0090

JOHN BROMBAUGH & CO.

Trucker Organ Builders
7910 Elk Creek Road
Middletown, OH 45042

St. Alban's Festival

(Continued from p. 1)

Dennis Hunt (more about him later) presented the prize money of £150 and the certificate, which entitles the winner to play a recital in Ste. Clothilde, Paris, in 1976.

A curious feature of the competitions at this festival is that they are somewhat interlocked. No player is allowed to enter for the Tournemire Prize without entering for the interpretation prize as well, and the eliminations for both contests were held at the same time. I am not sure what rationale dictates this practice, but it resulted in the losing finalists in the Interpretation Competition being the sole competitors for the Tournemire Prize. Nathan Ensign, of the U.S.A., was pitted against Mr. Marco bij de Vaate, of Haarlem, The Netherlands, no stranger to improvisation contests itself. Both organists were required to play improvisations on short diatonic themes in the eliminations, and these were played at the same sitting as the pieces for the Interpretation eliminations. Then, at the finals, each was required to perform the *Paraphrase-Carillon* from *L'Orgue Mystique*, No. 35, *In Assumptione B.M.V.* by Tournemire, and an improvisation upon a plainsong theme (in this case, the *Pange Lingua*). Both of the competitors performed the Tournemire work well, with Mr. Ensign perhaps showing a better technical command of the notes as well as a shade more panache in the execution of the composition as a whole. While both men showed admirable abilities at improvisation, Mr. de Vaate's rather rambling offering, in which the plainsong theme seemed to be an afterthought rather than an impetus, was definitely less exciting than his rival's. Mr. Ensign displayed an almost phenomenal grasp of the possibilities, both melodically and tonally, of this theme, and was able to put together a sparkling package which contained elements of many schools of composition for the organ. It was a stunning performance, and I felt he well deserved the prize. His recital will be played in Ste. Clothilde in November, 1976.

Thursday's Bach corner recital by Harry Wood consisted of eight chorale preludes from the *Orgelbüchlein* (BWV nos. 609, 601, 605, 604, 608, 613, 642, and 644, played in that order) and the *Prelude and Fugue in C* (BWV 545). All of these works were well played, but in comparison with some of his older cohorts on the same series, a trifle immature in the matter of communication.

Later the same evening we were all smacking our musical lips in anticipation of the concert to be played by the famous Academy of St. Martin-in-the-Field, one of the best known and most often recorded chamber orchestras around. Alas, what a disappointment to hear them, then, in a rather humdrum program and evidently on an off

night. The Telemann *Don Quixote* should have been a sparkler, but it was only an ember; the Vivaldi *Cello Concerto* (P. 30) was dull; and in two of the best known works in the string literature—the Handel *Concerto Grosso*, Opus 6, No. 11, and the Bach *Brandenburg Concerto III*—it was highly deflating to hear this group come through so poorly. Can we blame it on the acoustics? Or on the fact that Neville Marriner was not present (the players were led by Manoug Parikian)? Or on our own expectations? Whatever the reasons, the high spot of this concert was, providentially, the Haydn *Concerto in G* (Hob. XVIII, No. 1) into which David Sanger was able to breathe some life. The Academy seemed then to be inclined to support him in a manner to which we should have liked to become accustomed earlier.

The King's Singers are well known in England and elsewhere. A smooth, slick professional vocal group, they include all styles and periods in their programs, and their presentation on Thursday night will long remain in the memory of those present as a testimony to their virtuosity and good will. The day ended with a huge smile.



Lynne Davis, competition winner

Friday morning's early talk by Peter Hurford was billed as Hurford "talking about and demonstrating the black art of playing the organ unrhythmically." In actual fact, it was Mr. Hurford's bi-annual soap-box talk on behalf of mechanical action organs. A great deal of this talk, which he described as "personal reflections," was, I would have thought, rather rudimentary stuff to the audience, quite a large one. Mr. Hurford is something of a raconteur and is not averse to using irony and sarcasm to drive home his well-taken if somewhat redundant points. Nonetheless, it was a well-received and nicely

GEORGE MARKEY

Records Markey Enterprises 201-762-7674
Recitals 42 Maplewood Avenue
Instruction Maplewood, N.J. 07040

BERKSHIRE ORGAN COMPANY INC.

68 SO. BOULEVARD, WEST SPRINGFIELD, MASSACHUSETTS
Member: International Society of Organ Builders

Gress Miles

ORGAN COMPANY, INC.

WASHINGTON ROAD
PRINCETON, NEW JERSEY 08540

delivered address and afforded us yet another opportunity to marvel at the perspicacity of the man both on and off the organ bench.

Simon Lindley, formerly the sub-organist at St. Alban's, gave a demonstration on the various organs on display in the north transept of the cathedral. Organs built by Grant, Degens, and Bradbeer, Ltd.; E. J. Johnson and Sons; by Nicholson; by Rushworth and Dreaper; and by P. D. Collins were among those played, and, in some instances, introduced by their builders. Mr. Lindley's running repartee and his fine playing were enough to make this a highlight of the festival, and the organs themselves were extremely interesting and even innovative.

In the afternoon, Mr. Dennis Hunt, noted British lecturer, who earlier had presented the Tournemire Prize in lieu of Mme. Tournemire, did a presentation consisting of the playing of a tape of some recordings made by Tournemire in 1930 at the organ of Ste. Clothilde. His enthusiasm for the music and for these recordings in particular seem to have stirred up a certain amount of interest in making these discs once more available.

A rather unremarkable Bach corner on Friday was played by Anne-Marsden Thomas. The work was the partita on *Sei gegrüßet, Jesu Gütig* (BWV 768). This was followed later on the same evening by an equally unremarkable program from counter-tenor James Bowman, who was the star of a song-cum-lute-gamba-harpsichord recital, the instruments played by Robert Spencer, Jane Ryan, and Christopher Hogwood, respectively.

Mr. Bowman's reputation is such that the off-hand manner in which he tossed off most of the items on the bill came as a shock and was most offensive. His power and range are somewhat legendary in his genre, but on this occasion, at any rate, his concern with the matter of communication was sadly lacking. The playing of Mr. Hogwood, by means of contrast, was warm and sensitive, particularly in the William Croft *Suite in C minor*, his only solo entry for the evening. More's the pity.

Saturday's events could have been anti-climactic, but in fact were begun with one of the most memorable mornings I have spent. We were privileged to hear and see Mrs. Annetta Hoffnug, wife of the late Gerald Hoffnug, musical humorist, cartoonist, and illustrator. Those of us who, like myself, had seen some of his work and had heard his recordings, learned a lot about the man from this contact with his widow. At the Festival Club, there were on exhibit many of Hoffnug's drawings and illustrations, and it was a positive joy to go round the exhibit after having heard Mrs. Hoffnug's talk.

Heinz Wunderlich's recital in the afternoon was played on the Harrison organ in the cathedral, and was, for the most part, a well played and extremely controlled performance. The one excep-

tion was his playing of the Bach *Trio Sonata III*, when the acoustics of the building seemed to defeat him. The *Prelude and Fugue on BACH* by Liszt was especially effective.

The last formal concert event on the calendar was the concert by the English Chamber Orchestra with Ferdinand Klinda and Nicolas Kynaston featured in organ concertos and the last-minute addition of Peter Hurford playing an organ solo. It began to look like one of those programs at the Albert Hall called Promenade Concerts, except that we were all sitting down. The Elgar *Introduction and Allegro* for strings opened the concert, and to my mind this piece is "what England's all about." No more fitting work could have been played, and it was well played, too.

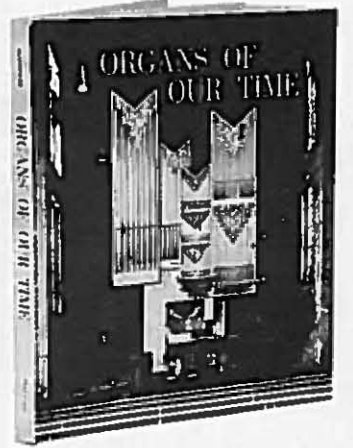
Dr. Klinda gave us a really fine reading of Charles Chaney's *Concerto for Organ, Timpani, and Percussion*, a work I would like to hear him play again; then, the unflappable Mr. Hurford rendered the Franck *E Major Choral* after being put on the program only that afternoon at rehearsal. It was a moving performance, but in the sense of speed. Slowed down, his could be one of the fine interpretations of this problematic piece of music.

Mr. Kynaston, the last of the judges to perform, left us with a rather negative impression in the Poulenc *Organ Concerto*. Perhaps it was not his fault, but nothing seemed to work, and the organ and orchestra were not together at times. There was also a great deal of sloppy string playing from the orchestra under Meredith Davies.

The late night happening on the Saturday to close the festival was a madrigal concert by the Alban Singers, conducted by—you guessed it—Peter Hurford. Although the weather had turned quite chill, it was decided to have this as originally planned, and it worked out quite well. There were madrigals by Morley, de Pearsall, Bateson, and Wilbye, among others, and wine drinking and handbell ringing to "ring out" the 1975 festival.

In retrospect, I am amazed at the scope of this week-long gala and how well it all seems to go off according to schedule. The director is fortunate to be able to count on the efficiency of those who carry out even the minutest detail, and I am quite positive that Mr. Hurford would himself say the same thing. If some of the events don't quite meet the expected standard, it is only because of the moment and not the amount of preparation which went into them. In future years, I would hope that the panel of judges would vary more and that the pupils of judges would not be allowed to enter the competitions, simply to allay all suspicion of what is otherwise a very fairly conducted contest.

It only remains for me to say that I, like so many other who attend this festival, am eagerly awaiting the 1977 event, and I am quite sure I will not be disappointed.



Klais
THE ORGAN STOPLIST

136 pages, illustrated
\$20.00 postpaid

(Ohio residents add 90c sales tax)

Blanchard
ORGANS OF OUR TIME

100 Klais stoplists, 112 photos
\$25.00 postpaid

(Ohio residents add \$1.13 sales tax)

The two together: \$40.00 (Ohio residents add \$1.80 sales tax) No dealers

Send Check With Order

THE PRAESTANT PRESS

P.O. Box 43

Delaware, Ohio 43015

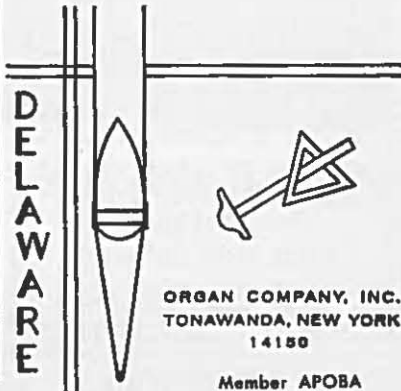
LOUIS F. MOHR & COMPANY

ORGAN MAINTENANCE

2899 Valentine Ave.
New York 58, N. Y.

Telephone: SEdwick 3-5628
Emergency Service Yearly Contracts
Harps — Chimes — Blowers
Expert Overhauling

"An Organ Properly Maintained Means Better Music"



ORGAN COMPANY, INC.
TONAWANDA, NEW YORK
14159

Member APOBA

Organ Builders, Inc.

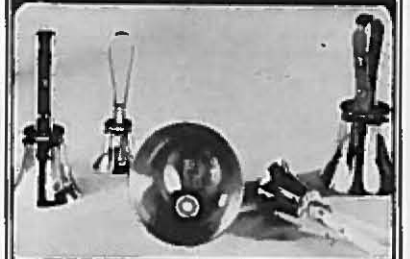
G. F. ADAMS

204 West Houston Street

New York, New York 10014

Telephone: ORegon 5-6160

From Handbells



To Carillons

VERDIN

is the sound choice of more than 10,000 churches.

28 Offices Worldwide
The I. T. Verdin Company
2021 Eastern Avenue
Cincinnati, Ohio 45202
Call Collect (513) 221-8400
The Bell Ringers of America
Since 1842

PIANO TUNING

Learn Piano tuning and repair with easy to follow home study course. Wide open field with good earnings. Makes excellent "extra" job. Write American School of Piano Tuning 17050 Teller Dr., Dept. D1 Morgan Hill, CA 95037

ANDOVER ORGAN COMPANY, INC.

Box 36

Methuen, Massachusetts 01844

modern mechanical action

MAYLAND
Chime Co.

FINEST IN NATURAL PERCUSSION

Solid

Cathedral Chimes

Electric

Actions
AMPLIFIED TOWER CHIMES

LAKEVILLE

CONNECTICUT 06039



... the sound decision ... since 1873.

SCHANTZ ORGAN COMPANY • member APOBA

ORRVILLE, OHIO 44667 • 216/682-6055

CALENDAR

Deadline for this calendar was September 10

Richard ANDERSON
Bennett College
Greensboro, N. C.

robert anderson
SMD FAGO
Southern Methodist University
Dallas, Texas 75275

HEINZ ARNOLD
F.A.G.O. D.Mus.
STEPHENS COLLEGE
COLUMBIA, MO.

CHARLOTTE AND WILLIAM
ATKINSON
FIRST PRESBYTERIAN CHURCH
2001 El Camino Real
Oceanside, California 92054

Thomas L. Bailey
Christ Episcopal Church
Roanoke, Va.
Recitals

Peter J. Basch
Wildwood Road
Califon, New Jersey 07830

ROBERTA BITGOOD
First Congregational Church
BATTLE CREEK, MICHIGAN

CHARLES BOEHM
TRINITY LUTHERAN CHURCH
Hicksville, N.Y.
NASSAU COMMUNITY COLLEGE
Garden City, N.Y.

DAVID BOWMAN
D.M.A.
Alabama State University
Montgomery, Alabama

THOMAS BRANTIGAN
D.M.A.
University of Nebraska at Omaha
Dundee Presbyterian Church
Workshops in Organ and Choral
Techniques, Psychology and Music

JOHN BULLOUGH
A.B. M.S.M. Ch.M.
Farleigh Dickinson University
Teaneck, New Jersey
Memorial Methodist Church
White Plains, New York

ARTHUR CARKEEK
M.S.M. A.A.G.O.
DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

Gruenstein Award Sponsor
CHICAGO
CLUB OF
WOMEN
ORGANISTS
Ellen Lofberg, President

Robert Clark
School of Music
University of Michigan
Ann Arbor

Harry E. Cooper
Mus. D., F.A.G.O.
RALEIGH, N. CAROLINA

MICHAEL CORZINE
School of Music
Florida State University
Tallahassee

WALLACE M. COURSEN, JR.
F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N.J.

DAVIDSON
Jerry F. MSM, AAGO, ChM
Harper College
Palatine, Illinois
Susan L. MSM, ChM
The Presbyterian Church
Barrington, Illinois

DELBERT DISSELHORST
DMA
University of Iowa
Iowa City Iowa

EUGENIA EARLE
Teachers College, Columbia University
Harpichord Recitals
Performance Practice Workshops
15 West 84th Street, New York, N.Y. 10024

GEORGE FAXON
TRINITY CHURCH
BOSTON

Charles H. Ph. D., F.A.G.O.
FINNEY
Chairman, Division of Music & Art
Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

Robert Finster
DMA
St. John's Cathedral
Denver

HENRY FUSNER
S.M.D., A.A.G.O.
First Presbyterian Church
Nashville, Tennessee 37220

5 OCTOBER
George McPhee, Church of the Ascension, Rochester, NY 8 pm
Marie-Louise Jaquet, United Presbyterian, Cortland, NY
David Lennox Smith, St Michael's Church, New York, NY 4 pm
Gerre Hancock, St Thomas Church, New York, NY 5:15 pm
Robert Edward Smith, harpsichord, Melody Crest Studio, Somerville, NJ
Monika Henking, United Methodist, Red Bank, NJ 4 pm
Robert Plimpton, Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
David Craighead, Millersville State College, Millersville, PA
Sinfonia IX by Berlinski, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Nita Mensch, soprano; Frank Conlon, piano; Lutheran Church of the Reformation, Washington, DC 3 pm
2nd Annual Keyboard Workshop for High School Students, Virginia Intermont College,ristol, VA 8:30 am
Quentin Lane, Cathedral of St Philip, Atlanta, GA 5 pm
George Baker, Manatee Junior College, Bradenton, FL 3 pm
Diane Bish, North United Methodist, Indianapolis, IN 8 pm
Kim R Kasling, Faith Lutheran, Glen Ellyn, IL 8 pm
Paul Manz, Hymn Festival, Minnehaha Methodist, Minneapolis, MN
Royal D Jennings, Central Park Christian, Topeka, KS 3 pm
Arno Schoenstedt, All Saints Episcopal, Palo Alto, CA 8 pm

6 OCTOBER
Simon Preston, Highland Park Methodist, Dallas, TX 8:15 pm
Wilma Jensen, workshop for Lawrence, KS AGO
Marsha Foxgrover, Occidental College, Los Angeles, CA 8 pm

7 OCTOBER
George McPhee, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert S Lord, Heinz Chapel, U of Pittsburgh, PA 12 noon
Carl Staplin, Drake U, Des Moines, IA 8 pm

8 OCTOBER
Kevin Daly, United Church on the Green, New Haven, CT 12 noon
Music of T Tertius Noble, St Thomas Church, New York, NU 12:10 pm
Malcolm Williamson, recital and audience opera, College of St Elizabeth, Convent Station, NJ
John Weaver, Holy Cross United Methodist, Reading, PA
Wesley Parrott, St John's Episcopal, Washington, DC 12:10 pm
University Singers, Concert Choir, Women's Chorale; Eastern Kentucky U, Richmond, KY 7:30 pm
Mass in G by Vaughan Williams, Cathedral of St Philip, Atlanta, GA 8 pm
Simon Preston, Trinity U, San Antonio, TX 8 pm
Gillian Weir, Both Abbey, England

9 OCTOBER
Dennis Keane, St Thomas Church, New York, NY 12:10 pm
Robert Speed, First United Methodist, Perry, IA 4 pm
Earl W Miller, Wayland Baptist College, Plainview, TX 8 pm

10 OCTOBER
John Obetz, St Paul's United Church of Christ, Chicago, IL 8 pm
Antone Godding, Oklahoma City U, OK 8:15 pm
Frederick Swann, First United Methodist, Billings, MT
Simon Preston, Royce Hall, University of California, Los Angeles 8:30 pm

11 OCTOBER
Malcolm Williamson, workshop for Rochester, NY AGO
Diane Bish, Parker Playhouse, Fort Lauderdale, FL 8 pm
Paul Manz, Hymn Festival, for Akron AGO, Kent, OH
Chicago AGO Church Music Conference,

John Obetz, Carl Schaik, Herbert Gotsch, Paul Bouman; Lutheran Church of St Luke, Chicago, IL 9 am
Frederick Swann, workshop First United Methodist, Billings, MT
Gillian Weir, Worcester Cathedral, England

12 OCTOBER
Elizabeth Sollenberger and instruments, State Street Church, Portland, ME 4 pm
Cynthia and John Riddle, St Peter's Episcopal, Bennington, VT 7:30 pm
Marie-Louise Jaquet, United Church on the Green, New Haven, CT 5 pm
Benjamin Van Wye, St Vincent de Paul Church, Albany, NY 3 pm
Monika Henking, Cathedral of the Immaculate Conception, Syracuse, NY 8:15 pm
Frank Taylor, French Classics, St John the Evangelist Church, New York, NY 4:45 pm
Michael Stauch, St Thomas Church, New York, NY 5:15 pm
John Rose, Marrow Memorial Church, Maplewood, NJ 7:30 pm
Rittenhouse Organ and Brass Ensemble, Derry Presbyterian, Hershey, PA
Terry M Harsney, Trinity United Church of Christ, Hanover, PA 3:30 pm
King David by Honegger; Oratorio Choir and Orchestra, Robert Carwithen; dir; First Presbyterian in Germantown, Philadelphia, PA 7:30 pm
Lawrence Robinson, Battery Park Christian, Richmond, VA
Stephen Hamilton, Asbury United Methodist, Harrisonburg, VA 8 pm
Donald S Sutherland and Phyllis Bryn-Julson, Christ Church Methodist, Charleston, WV

Church Music Workshop, Westminster Presbyterian, Dayton, OH (thru Oct 13)
Robert Rayfield, St Procopius Abbey, Lisle, IL 3 pm
Paul Manz, AGO Hymn Festival, Joliet, IL
George McPhee, St Mary's Cathedral, Peoria, IL 3:30 pm
Samuel Porter, Idlewild Presbyterian, Memphis, TN
William Teague, Christ Church Cathedral, New Orleans, LA
George Baker, Trinity Methodist, Denver, CO
Simon Preston, St Maria Goretti Catholic, Phoenix, AZ 3 pm
Arno Schoenstedt, First Congregational, Los Angeles, CA 8 pm

13 OCTOBER
Mireille Lagacé, St Peter's Church, Worcester, MA, workshop 2:30 pm, recital 8 pm
Gustav Leonhardt, harpsichord; Rackham Auditorium, U of Michigan, Ann Arbor, MI
Gary Zwicky, Wheaton College, Wheaton, IL 8 pm
Diane Bish, St Peter's Catholic, Kansas City, MO 8 pm
David McVey, Pomona College, Claremont, CA 8:15 pm
Gillian Weir, Clare College, Cambridge U, Cambridge, England

14 OCTOBER
Paul Manz, Hymn Festival, Meridian Street United Methodist, Indianapolis, IN 8 pm
Kim R Kasling, Hill Auditorium, U of Michigan, Ann Arbor, MI
Diane Bish, Second Church of Christ, Scientist, Wichita, KS 8 pm

15 OCTOBER
Brian M Aranowski, Memorial Music Hall, Methuen, MA 8:30 pm
Patricia Phillips, United Church on the Green, New Haven, CT 12 noon
Music of Stanford, St Thomas, New York, NY 12:10 pm
American Music Program, Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Alvin T Lunde, St John's Church, Washington, DC 12:10 pm
Gustav Leonhardt, harpsichord, Museum of Art, Cleveland, OH 8:30 pm
Paul Manz, AGO Hymn Improvisation Workshop, Indiana U, Bloomington, IN

16 OCTOBER
Mary Fenwick, St Thomas Church, New York, NY 12:10 pm
Monteverdi Choir and Orchestra of Hamburg, Jürgens, dir; Hill Auditorium, U of Michigan, Ann Arbor, MI

17 OCTOBER

Robbe Delcamp, for American Liszt Society, Shrine of the Immaculate Conception, Washington, DC 4 pm
 Simon Preston, First United Methodist, Pala Alto, CA
 John Kuzma, First Presbyterian, Santa Barbara, CA 8 pm
 Arno Schoenstedt, U of California, Los Angeles, CA 12 noon
 Marie-Louise Jaquet, St Paul's United Church, Thunder Bay, Ontario
 Lynne Davis, Leonhardskirche, Basel, Switzerland

18 OCTOBER

Victor Hill and George Damp, music for 2 harpsichords, Williams College, Williamstown, MA 8 pm (also Oct 19, 8 pm)
 Robert Baker, masterclass, Camp Hill Presbyterian, Camp Hill, PA 10 am
 John Obetz, RLDS Auditorium, Independence, MO 8 pm
 Diane Bish, United Methodist, Stockton, KS 8 pm

19 OCTOBER

Choral Evensong, All Saints Episcopal, Worcester, MA 5 pm
 Martin Neary, Trinity Church, Newport, RI 4 pm
 David Lennox Smith, Church of the Saviour, Syracuse, NY 3 pm
 Robert Busch, organ dedication, Church of the Redeemer, Brooklyn, NY 11 am; followed by James McGregor, recital, 4 pm
 Christopher H Babcock, St Thomas Church, New York, NY 5:15 pm
 Mass in G by Schubert, Shrewsbury Chorale, Paul O Grammar, dir; United Methodist, Red Bank, NJ 8 pm
 Robert Baker, Camp Hill Presbyterian, Camp Hill, PA 7:30 pm
 Norma Stevingson, Cathedral of St Philip, Atlanta, GA 5 pm
 John Weaver, St Luke's Church, Atlanta, GA 8 pm
 Kenneth L Axelson, Mt Lebanon United Presbyterian, Pittsburgh, PA 7:30 pm
 Music of Ives, Church of the Covenant, Cleveland, OH 7:30 pm
 Lee Nelson, workshop on American Music, St Peter's United Church of Christ, Elmhurst, IL 4 pm
 Stephen Hamilton, First United Methodist, Boone, IA 2 pm
 David Herman, Drake U, Des Moines, IA 4 pm
 Paul Manz, Hymn Festival, Bricelyn Lutheran, Bricelyn, MN
 Diane Bish, First Methodist, Atwood, KS 3 pm
 David Craighead, Rice U, Houston, TX 3:30 pm
 Arno Schoenstedt, First Congregational, Berkeley, CA 5 pm
 Samuel J Swartz, Immanuel Presbyterian, Los Angeles, CA
 David Britton, First United Methodist, Long Beach, CA 4 pm
 Marie-Louise Jaquet, Christ Church Cathedral, Ottawa, Ontario

20 OCTOBER

Clyde Holloway, workshop, The Baptist Center, Atlanta, GA (thru Oct 24)
 14th Annual Church Music Institute, Southern Baptist Theological Seminary, Louisville, KY (thru Oct 24)
 Arno Schoenstedt, Seventh-Day Adventist Church, Kettering, OH 8 pm
 Marianne Webb, AGO recital, Evansville, IN 8 pm
 Anita Eggert Werling, Eastern Illinois U, Charleston, IL 8 pm
 Simon Preston, Central Lutheran, Minneapolis, MN 8 pm
 Diane Bish, United Methodist, Beloit, KS 8 pm

21 OCTOBER

Marie-Louise Jaquet, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Thomas Bailey, St James's Church, Richmond, VA 8 pm
 Alexander Anderson, Cathedral of St. Luke, Orlando, FL 8 pm
 Martin Neary, for Huntington, WV AGO
 Huw Lewis, Hill Auditorium, U of Michigan, Ann Arbor, MI 8 pm
 Anita Eggert Werling, workshop, Eastern Illinois U, Charleston, IL 4 pm
 Wolfgang Rübsum, Dundee Presbyterian, Omaha, NE 7:30 pm
 Monika Henking, Bays Home, Boys Town, NE
 Carlene Neihart, AGO workshop, Sioux Falls, SD 4 pm; followed by recital at 8 pm

22 OCTOBER

Susan Heaton, United Church on the Green, New Haven, CT 12 noon
 Emily Cooper-Gibson, St John's Church, Washington, DC 12:10 pm

Simon Preston, Church of St Michael and St George, St Louis, MO

23 OCTOBER

Eric Gipson Johnson, St Thomas Church, New York, NY 12:10 pm
 Karel Paukert, St James Episcopal, Wilmington, NC
 Lynne Davis, International Festival of Young Organists, Collégiale, Mautier, Switzerland

24 OCTOBER

George Baker, Shrine of the Immaculate Conception, Washington, DC
 David Craighead, Virginia Intermont College, Bristol, VA 8:15 pm
 Warren Hutton, St Luke's Church, Birmingham, AL 8 pm
 Arno Schoenstedt, assisted by Daisy Newman, soprano, and William Brice, flutist; Museum of Art, Cleveland, OH 8:30 pm
 Simon Preston, Immanuel Lutheran, Grand Rapids, MI
 William Ness and Marjorie Gile, Seventh-day Adventist Church, Hinsdale, IL 8 pm
 Paul Manz, Hymn Festival, Northwestern College of Reformed Church, Orange City, IA
 Ronald Neal, violin; Larry Palmer, harpsichord; Robert Anderson, organ; American Music Festival Concert, Southern Methodist U, Dallas, TX 8:15 pm
 John Obetz, for Orange County AGO, Santa Ana, CA
 Martin Neary, Knox United Church, Calgary, Alberta 8:30 pm
 Lynne Davis, International Festival of Young Organists, Eglise de Saint-Martin, Val de Ruz, Switzerland

25 OCTOBER

Stephen Gabrielson, AGO workshop, St Luke's Episcopal, Jamestown, NY
 Gerre Hancock, masterclass, St Michael and All Angels, Baltimore, MD 11 am
 Chamber Music Concert, Gene Jarvis, St Luke's Church, Birmingham, AL 4 pm

26 OCTOBER

Simon Preston, Memorial Church, Harvard U, Cambridge, MA
 Reformation Vespers, Trinity Lutheran, Worcester, MA 4 pm
 South Church Choral Society, South Congregational, New Britain, CT 8 pm
 Area Reformation Festival, Church of the Redeemer, Brooklyn, NY 11 am; followed by Charles Richard, recital, 4 pm
 John Weaver, Madison Avenue Presbyterian, New York, NY 4 pm
 Mass in B Minor (with Orch) by Bach, St Bartholomew's Church, New York, NY 4 pm
 John F Schuder, St Thomas Church, New York, NY 5-15 pm
 Mary Fenwick, Calvary Presbyterian, Riverton, NJ 7:30 pm
 Lester Berenbroick, Presbyterian Church, Madison, NJ 4 pm
 Choral Vespers, First Methodist, Bernardsville, NJ 5 pm
 Gerre Hancock, St Michael and All Angels Church, Baltimore, MD 8 pm
 Nicolas Kynaston, Christ Church, Alexandria, VA 4 pm
 Hussite Handbell Ringers, James Salzwedel, dir; First Presbyterian, Wilmington, NC 5 pm
 Music of Britten, Cathedral of St Philip, Atlanta, GA 5 pm
 Arno Schoenstedt, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 Creation (Pt III) by Haydn, Tenth Presbyterian, Philadelphia, PA 5 pm
 Marie-Louise Jaquet, Market Square Presbyterian, Harrisburg, PA
 John and Karen Romeri, Fox Chapel Presbyterian, Pittsburgh, PA 4 pm
 Choral Concert, First Congregational, Columbus, OH 8 pm
 Missa cum Jubilo by Duruffé; Cantata 180 by Bach; The Place of the Blest by Thompson; Zion Lutheran, Ann Arbor, MI 4 pm
 Ted Alan Worth, First United Methodist, Dearborn, MI 8 pm
 James Melby, Martin Luther Church, Chicago, IL, 4 and 7 pm
 Stabat Mater by Rossini, Chicago Chamber Choir, Church of Our Saviour, Chicago, IL 7 pm
 Robbe Delcamp, 19th C organ works, Buena Vista College, Storm Lake, IA 8 pm
 Raymond H Chenault, Christ Church Cathedral, St Louis, MO 4:30 pm
 Dale Peters, Delmar Baptist, St Louis, MO 4:30 pm
 Martin Neary, St John's Episcopal, Los Angeles, CA
 David Britton, Lutheran Church of the Incarnation, San Diego, CA 4 pm
 Robert L Simpson, organ; Lyman Brodie, trumpet; Christ the King Anglican, Freeport, Grand Bahama 8 pm

(Continued on page 16)

THE DIAPASON

A MUST FOR EVERY ORGANIST

(\$7.50 a year—\$13.00 for two years)
 Do not send cash

Send THE DIAPASON for _____ year(s) to

Name _____ Enclosed is \$ _____

Street _____ THE DIAPASON

City _____ 434 South Wabash Ave.

State _____ Zip _____ Chicago, Ill. 60605

KATHRYN ESKEY

The University of
 North Carolina
 at Greensboro

GEORGE ESTEVEZ

ch.m.
 Director
 CHICAGO CHAMBER CHOIR

EARL EYRICH

First Unitarian Church
 Rhode Island College
 Providence

Antone Godding

School of Music
 Bishop W. Angie Smith Chapel
 Oklahoma City University

LESTER GROOM

Seattle
 Seattle Pacific College
 98119 Church of the Ascension
 98199

E. LYLE HAGERT

Gethsemane Episcopal Church
 Minneapolis, Minnesota 55404

DAVID S. HARRIS

Church of Our Saviour
 Akron, Ohio
 Organ

Yuko Hayashi

new england conservatory
 old west church
 boston

WILL O. HEADLEE

SCHOOL OF MUSIC
 SYRACUSE UNIVERSITY
 SYRACUSE, NEW YORK 13210

SAMUEL HILL

St. Paul's Church
 Chicago, Illinois
 Carthage College
 Kenosha, Wisconsin

VICTOR HILL

Harpichord
 Williams College
 Williamstown, Mass. 01267

Harry H. Huber

M. Mus.
 Kansas Wesleyan University
 University Methodist Church
 SALINA, KANSAS

d. deane

hutchison
 portland, oregon

FRANK IACINO

Organ Virtuoso
 Recording Artist
 For recital bookings, write to:
 Frank Vincent
 161 Oakwood Ave., Apt. 304
 Toronto, Ontario, Canada

ELLEN KURTZ

JACOBSON

M.Mus. A.A.G.O.
 Concord, California

KIM R. KASLING

D.M.A.
 Western Michigan University
 First Congregational Church
 Kalamazoo, Michigan

James Kibbie

Holy Family Church
 Fort Worth, Texas

SHARON KLECKNER

House of Hope
 Presbyterian Church
 St. Paul, MN 55105
 Recitals

GEORGE E. KLUMP

DIVISION OF THE ARTS
 DALLAS BAPTIST COLLEGE
 DALLAS, TEXAS 75211

Arthur LaMirande

Church of the Holy Name of Jesus
 New York, N.Y. 10025

HUW LEWIS
Recitals
Saint John's Church
50 East Fisher, Detroit, MI 48201

David Lowry
School of Music
Winthrop College
Rock Hill, South Carolina 29733

William MacGowan
Bethesda-by-the-Sea
Palm Beach, Florida

JAMES R. METZLER
TRINITY CHURCH
TOLEDO, OHIO

CARLENE NEIHART
St. Andrew's Episcopal Church
Meyer and Wornall
Kansas City, Missouri 64113

JOHN KEN OGASAPIAN
Saint Anna's Church
Massachusetts State College
Lowell

FRANKLIN E. PERKINS
Ph.D.
The Ladue Chapel
The John Burroughs School
St. Louis, Missouri

George H. Pro
D.M.A.
Coe College
Cedar Rapids, Iowa 52402

Lee Ridgway
Trinity Episcopal Church
Topsfield, Massachusetts 01983
Recitals

Robert Shepher
Organist - Choirmaster
SECOND PRESBYTERIAN CHURCH
Indianapolis, Indiana 46260
Recitals

RICHARD W. LITTERST
M. S. M.
SECOND CONGREGATIONAL CHURCH
ROCKFORD, ILLINOIS

ERIC McDONALD, Hon. RSCM., Ch.M.
Organ certificate —
Organ Music Academy, Pistoia, Italy
Organ Scholar
Mr. McDonald is one of the few organists to pioneer early church music and is an expert of its interpretation and the art of improvisation as well as composer.
Saint Louis, Missouri 63115

FREDERICK L. MARRIOTT
ORGANIST — CARILLONNEUR
KIRK-IN-THE-HILLS
BLOOMFIELD HILLS, MICH. 48013
Organist, The Detroit Symphony

WILLIAM H. MURRAY
Mus. M F.A.G.O.
Church of the Mediator
Chicago, Ill.

frank a. novak
HOLY TRINITY LUTHERAN CHURCH
1080 Main
Buffalo, N.Y. 14209

RICHARD M. PEEK
Sac. Mus. Doc.
Covenant Presbyterian Church
1000 E. Morehead Charlotte, N. C.

ARTHUR A. PHILLIPS
AAGO Ch.M. F.T.C.L.
St. Albans Congregational Church
172-17 St. Albans, N.Y. 11434

MYRTLE REGIER
Mount Holyoke College
South Hadley, Massachusetts

K. BERNARD SCHADE
S.M.M.
STATE COLLEGE
EAST STROUDSBURG, PA.
Workshops and Lectures
The Kodaly Choral Method

L. ROBERT SLUSSER
MUS. M., A.A.G.O.
LA JOLLA PRESBYTERIAN CHURCH
LA JOLLA, CALIFORNIA

CALENDAR (Cont. from p. 15)

27 OCTOBER
John Rose, St Joseph's College, West Hartford, CT
Dale Peters, all-Reger, Graham Chapel, Washington U, St Louis, MO 8 pm
SMU Chorus and Orchestra, Howard Hanson, guest conductor; American Music Festival Concert, Southern Methodist U, Dallas, TX 8:15 pm
James Moeser, for Fort Worth, TX AGO
Edith Ho, International Organ Week, Oberste Stadtkirche, Iserlohn, Germany

28 OCTOBER
Gustav Leonhardt, workshop, New England Conservatory of Music, Boston, MA 8 pm
Joan Lippincott, Elizabethtown College, Elizabethtown, PA 8 pm
Simon Preston, Winthrop College, Rock Hill, SC 8 pm
Mass in G by Vaughan Williams, Cathedral of St Philip, Atlanta, GA 8 pm
Martin Neary, Central Reformed, Grand Rapids, MI

29 OCTOBER
John Rose, for Northeast Museums Convention, Cathedral of the Sacred Heart, Newark, NJ 6 pm
Edwin Godshall, St John's Church, Washington, DC 12:10 pm
Carlene Neihart, Fontbonne College, St Louis, MO 7:30 pm

30 OCTOBER
Michael Roush, St Thomas Church, New York, NY 12:10 pm
Simon Preston, Park Church, Elmira, NY

31 OCTOBER
Martin Neary, Church of the Immaculate Conception, Syracuse, NY 8:15 pm
Stephen Gabrielsen, First Lutheran, Warren, PA 8 pm
Carliss R Arnold, Idylwild Presbyterian, Memphis, TN 8 pm
Requiem by Fauré, St Vincent de Paul Church, Denver, CO 8 pm

1 NOVEMBER
The Singing Master's Assistant, all-American program, Trinity United Church of Christ, Hanover, PA 8 pm
John Birch, illustrated lecture on Herbert Howells, St John's Episcopal, Detroit, MI 4 pm; followed by recital of English organ music, 7:30 pm
Ladd Thomas, First Presbyterian, San Pedro, CA

2 NOVEMBER
Choral Evensong, St John's Episcopal,

Worcester, MA 5 pm
David Craighead, First Presbyterian, Glens Falls, NY
Simon Preston, St Paul's Cathedral, Buffalo, NY
Kenneth and Ellen Landis, United Presbyterian, Cortland, NY
German Requiem by Brahms, St Bartholomew's Church, New York, NY 4 pm
Gerre Hancock; organ and choral music of Nivers and Dandrieu; St Thomas Church, New York, NY 5:15 pm
John Rose, First Memorial Presbyterian, Dover, NJ
John Heizer, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Donald S Sutherland and Phyllis Bryn-Julson, Grace Methodist, Baltimore, MD
Kenneth Lowenberg, orchestra, Chevy Chase Presbyterian, Washington, DC
Edmund Shay, Duke U Chapel, Durham, NC 3 pm
Joseph W Schreiber, James Dorroh, music for 2 organs, Independent Presbyterian, Birmingham, AL 4 pm
Charles Raines, Cathedral of St Philip, Atlanta, GA 5 pm
Stephen Hamilton, Eckerd College, St Petersburg, FL 8 pm
Arno Schoenstedt, Rollins College, Winter Park, FL 8 pm
Mary Fenwick, Doylestown Methodist, Doylestown, PA 7 pm
John and Karen Romeri, Church of the Assumption, Pittsburgh, PA 3 pm
Marilyn Mason, Westminster Presbyterian, Steubenville, OH 7 pm
Martin Neary, Trinity Episcopal, Toledo, OH 8 pm
Ray Ferguson, First United Methodist, Birmingham, MI 7 pm
Huw Lewis, John Birch, Festival Choir; music of Morley, Stanford, Howells, Bach; St John's Episcopal, Detroit, MI 3 pm
Reformation Choral Vespers, Concordia Senior College, Fort Wayne, IN 8 pm
Nicolas Kynaston, Ebenezer Lutheran, Chicago, IL 4:30 pm
Carliss R Arnold, First United Methodist, El Dorado, AR 7:30 pm
The Cathedral Singers, St John's Cathedral, Denver, CO 4 pm

3 NOVEMBER
John Weaver, St Stephen's Episcopal, Wilkes-Barre, PA
David Lennox Smith, First Baptist, Van Nuys, CA 8 pm

4 NOVEMBER
Alfred Deller Trio, St John the Evangelist Church, New York, NY 8 pm
Nicolas Kynaston, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

ROBERT SMART
Swarthmore, Pennsylvania
Trinity Episcopal Church
Swarthmore College
Congregation Rodeph Shalom
Philadelphia

ROLLIN SMITH
RECITALS
1150 Forty-first Street, Brooklyn, NY 11218

Carl Staplin
Ph.D., A.A.G.O.
Drake University
University Christian Church
DES MOINES, IOWA

Mus. Doc., F.A.G.O.
ADOLPH STEUTERMAN
Southwestern at Memphis
Calvary Episcopal Church
Memphis, Tennessee

NORMA STEVLINGSON
D.M.A.
University of Wisconsin—Superior
Pilgrim Lutheran Church
Superior, Wisconsin 54880

FREDERICK SWANN
The Riverside Church
New York City

ALEXANDER BOGGS RYAN
CONCERT ARTIST
Recordings: AEolian-Skinner (S326) Aural Press
Recitals and Master Classes Organ Consultation
Cathedral Church of Christ the King
Kalamazoo, Mi

George Norman Tucker
Mus. Bach.
ST. LUKE'S CHORISTERS
Kalamazoo
BOY CHOIRS

★ **FRANK J. SAUTER and SONS Inc.** ★
4232 West 124th Place
Phones: 388-3355 PO 7-1203
Alsip, Illinois 60658
Organ Builders
• Rebuilding
• Repairing
• Contractural Servicing
For Unexcelled Service

Hinson Mikell, First Presbyterian, Philadelphia, PA 12:05 pm
 Robert S Lord, Frick Fine Arts Building, Pittsburgh, PA 12 noon
 Winthrop Chorale and Singers, Winthrop College, Rock Hill, SC 8 pm
 Martin Neary, Trinity Episcopal, Miami, FL
 Carliss R Arnold, Scarritt College, Nashville, TN 8 pm
 Charles Benbow, Boston Avenue Methodist, Tulsa, OK
 Douglas L Butler, First United Methodist, Santa Barbara, CA 8 pm
 Simon Preston, Fort Nelson United Church, Burlington, Ontario 8:30 pm

5 NOVEMBER

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

6 NOVEMBER

Lee Hastings Bristol, St Thomas Church, New York, NY 12:10 pm
 Robert Edward Smith, harpsichord, Carnegie Hall, New York, NY 8 pm
 Gillian Weir, St Andrew's U, Fife, Scotland

7 NOVEMBER

Wilma Jensen, St Paul's Church, Albany, NY 8 pm
 Sacred Music Convocation, Martin Neary, Davidson College, Davidson, NC (also Nov 8)
 William Weaver, St Luke's Church, Birmingham, 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

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 1 pm; recital at University 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
 Dan S Locklair, Cathedral of the Immaculate Conception, Syracuse, NY 2 pm
 Missa Papae Marcelli by Palestrina, St Bartholomew's Church, New York, NY 4 pm
 Requiem by Mozart, Madison Avenue Presbyterian, New York, NY 4 pm
 Gordon Jones, Church of the Redeemer, Brooklyn, NY 4 pm
 Stephen Hamilton, St Thomas Church, New York, NY 5:15 pm
 Barbara Thomson, Zion Church, Baltimore, MD 4 pm
 Alvin Gustin, Christ Church, Alexandria, VA 4 pm
 Peggy Marie Haas, St James's Church, Richmond, VA 8 pm

Marie-Louise Jaquet, Independent Presbyterian, Birmingham, AL 4 pm
 David Stills, Cathedral of St Philip, Atlanta, GA 5 pm
 Diane Bettyon, soprano; Terry Harsney, piano; Trinity United Church of Christ, Hanover, PA 3:30 pm
 John and Karen Romeri, St Winifred Church, Pittsburgh, PA 3 pm
 Marilyn Keiser, Mt Lebanon Presbyterian, Pittsburgh, PA 4 pm
 Nicolas Kynaston, St Paul's Cathedral, Pittsburgh, PA
 Simon Preston, North Christian Church, Columbus, IN 8 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, College Place, WA

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, Pasadena, CA 8:15 pm

11 NOVEMBER

Requiem by Fauré, St Thomas Church, New York, NY 7:30 pm
 Jonathan Wright, First Presbyterian, Philadelphia, PA 12:05 pm
 John Weaver, Christ Church, Philadelphia, PA
 James Moeser, Covenant Presbyterian, Long Beach, CA 8 pm

12 NOVEMBER

Music of Locke, St Thomas Church, New York, NY 12:10 pm
 Loudon Valley H S Choir, Clifford Thomson, dir; St John's Episcopal, Washington, DC 12:10 pm
 Martin Neary, U of the South, Seawannee, TN

13 NOVEMBER

Joan Lippincott, Grace Church, Providence, RI 8 pm
 Garnet Menger Jr, St Thomas Church, New York, NY 12:10 pm

14 NOVEMBER

Joan Robertson, soprano, Trinity Lutheran, Worcester, MA 5 pm
 Donald McDonald, First Presbyterian, Flint, MI 8 pm

15 NOVEMBER

Robert Baker, John Wesley Methodist, Hagerstown, MD
 Billy Nalle, for Detroit Theatre Organ Club, Senate Theatre, Detroit, MI 8 pm
 Donald McDonald, workshop, First Presbyterian, Flint, MI
 Cherry Rhodes, Calvin College, Grand Rapids, MI 8:15 pm
 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, 8:30 pm
 Lynne Davis, Norwich Cathedral, England

MARILYN MASON
 CHAIRMAN, DEPARTMENT OF ORGAN
 UNIVERSITY OF MICHIGAN
 ANN ARBOR
 "Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

JOHN HOLTZ
 Faculty: HARTT COLLEGE, University of Hartford
 Organist: CENTER CONGREGATIONAL CHURCH, Hartford

Margaret Melvin
DICKINSON
 University of Louisville
 Louisville Bach Society
 Calvary Episcopal St. Francis-in-the-fields Episcopal

WAYNE FISHER
 Chairman, Organ Department
 College Conservatory of Music
 University of Cincinnati 45221

**DAVID HEWLETT
 MARSHALL BUSH**
 Trinity Church
 Martha's Vineyard

THOMAS MURRAY
 ST. PAUL'S CATHEDRAL BOSTON 02111

LARRY PALMER
 Harpsichord — Organ
 Southern Methodist University
 Organist-Choirmaster
 Saint Luke's Episcopal Church
 Dallas, Texas

MARTHA FOLTS
 Traditional
 Recitals:
 Avant-garde
 Music Dept., Iowa State University
 Ames, Iowa 50010

DONALD WILLING
 faculty
 North Texas State University
 Denton

Vernon de Tar
 F.A.G.O., Mus. Doc., S.M.D.
 Church of the Ascension
 Fifth Avenue at Tenth Street
 New York, N.Y. 10011
 The Juilliard School
 Recitals
 Organ and Choral Workshops

RONALD WYATT
 Trinity Church
 Galveston

LAWRENCE ROBINSON
 VIRGINIA COMMONWEALTH UNIVERSITY
 RICHMOND, VIRGINIA

Gary Zwicky
 DMA FAGO
 Eastern Illinois University
 Charleston

W. WILLIAM WAGNER
 MT. LEBANON METHODIST CHURCH
 Pittsburgh, Pennsylvania

WA-LI-RO
 BOY CHOIR
 WARREN C. MILLER — DIRECTOR
 Christ Church, Shaker Heights 22, Ohio

sally slade warner
 a.a.g.o. ch.m.
 CHURCH OF
 ST. JOHN THE EVANGELIST
 Beacon Hill Boston


CLARENCE WATTERS
 RECITALS
 St. John's Church
 W. Hartford, Connecticut

C. GORDON WEDERTZ
 2534 West 118th St.
 CHICAGO 60655

DAVID A. WEHR
 Eastern Kentucky University
 Richmond, Kentucky

HARRY ARTHUR WELLS
 Trinity Lutheran Church
 Washington State University
 Pullman 99163

DONALD W. WILLIAMS
 D.M.A.
 Zion Lutheran Church
 Ann Arbor, MI


pocono BOY SINGERS
 STATE COLLEGE, EAST STROUDSBURG, PENNSYLVANIA 18301
 K. BERNARD SCHADE, FOUNDER AND MUSICAL DIRECTOR

LILIAN

MURTAGH

BOX 272

CANAAN

CONNECTICUT 06018

203-824-7877

MANAGEMENT



Robert Anderson



Robert Baker



Charles Benbow



David Craighead



Ray Ferguson



Jerald Hamilton



Gerre Hancock



Clyde Holloway



Wilma Jensen



Joan Lippincott



Marilyn Mason



Donald McDonald



James Moeser



Frederick Swann



Donald Sutherland



William Teague



Ladd Thomas



John Weaver



William Whitehead

ORGAN and ASSISTING ARTIST

Gerre and Judith Hancock
Organ Duo

Wilma Jensen and K. Dean Walker
Organ and Percussion

Marilyn Mason and Paul Doktor
Organ and Viola

Donald Sutherland and
Phyllis Bryn-Julson
Organ and Soprano

Frederick Swann and
John Stuart Anderson
Organ and Actor

John and Marianne Weaver
Organ and Flute

CONCERT