

# THE DIAPASON

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## Mormons Ban Pipe Organs from New Meetinghouses

The Church of the Latter Day Saints (Mormon) in Salt Lake City, has issued a policy directive from its headquarters in Salt Lake City that would effectively ban pipe organs from their meeting houses. The policy directive was arrived at by the Brethren after extensive study about church requirements of organ music in LDS services, and it specifies pre-approved size, type and cost of electronic organs for installation in LDS facilities. Because of its important implications, the policy directive is reproduced here in full:

75-4962. Organs in Meetinghouses — POLICY.

Effective May 20th (1975) the suggested policy for organs in meetinghouses was approved as written in the attached agenda.

Action: New policy approved.  
ORGANS IN MEETINGHOUSES — SUGGESTED NEW POLICY.

Effective May 20, 1975, only electronic organs are authorized for use in chapels of ward, branch, or stake meetinghouses. Organs other than those included on the following approved lists are not to be installed in meetinghouses either with or without Church participation.

The types and sizes of electronic organs authorized for ward and branch meetinghouses as recommended by the Church Musical Instrument Task Committee are as follows: Baldwin C-630, Conn Artist 721-2,

Rogers (sic) 115: Price range \$4000/\$5500 (May 1975).

The type and sizes of electronic organs authorized for stake meetinghouses as recommended by the Church Musical Instrument Task Committee are as follows: Allen 182, Baldwin 11 CL, Conn Classic 830 C, Rogers (sic) 220: Price range \$6300/\$9300 (May 1975).

As of the effective date this new organ policy will apply to all Church meetinghouses, including projects under development. The Committee on Expenditures will consider possible exceptions on projects under development at this time, depending on commitments which may already have been made.

When it becomes necessary to replace an existing organ, whether it be pipe or electronic, the new policy which approves only electronic organs will apply.

The following are some of the reasons why the Committee on Expenditures has concluded that only electronic organs should be approved for meetinghouse use:

1. Economic differences in various wards and stakes should not determine the type or size of organ which is installed. Simplicity is desired in all chapel furnishings, including the musical instruments.

2. The primary purpose of organs in meetinghouses is for accompaniment, not for solo or concert use. Good electronic organs are adequate to accomplish this primary purpose.

There are few organists who can fully utilize a large pipe organ to its capacity; such utilization is generally restricted to solo or concert activities which are more appropriately held in concert halls.

3. Electronic organs are much less expensive initially than are pipe organs.

4. Qualified servicing for electronic organs is much easier to obtain than for pipe organs.

5. To install pipe organs without substantially increasing the space in the chapel area, it is necessary to utilize exposed pipes which are potentially more susceptible to vandalism damage.

6. The electronic organ requires less building space than a pipe organ and this results in less building costs.

7. Electric power requirements are substantially less for electronic organs.

8. Relatively few persons are actually capable of distinguishing a significant difference between the sounds of the two types of instruments; therefore it is concluded the electronic organ is quite adequate for meetinghouse use.

## Conferences

The 15th Annual Conference on Organ Music will be sponsored by the University of Michigan from October 12th through the 14th at Hill Auditorium on the university's Ann Arbor campus. Featured as lecturer and performer this year will be Gustav Leonhardt, Dutch organist and harpsichordist. He will lecture on the morning of October 13th, and give a harpsichord recital that evening. The conference will also feature a presentation of published and unpublished organ music of Charles Ives in recognition of the Bicentennial. Complete program and registration materials may be obtained from The University of Michigan Extension Service, Department of Conferences and Institutes, 412 Maynard Street, Ann Arbor, MI 48104.

Winthrop College, Rock Hill, South Carolina, will sponsor a Seminar in Organ Playing and Performance Practice from September 25th through the 27th in conjunction with the inauguration of the new Gabriel Kney 10-stop mechanical action organ in the School of Music recital hall. Featured in the seminar will be Joan Lippincott, head of the organ department at Westminster Choir College, who will play the dedication recital on the instrument, and play a program of works for organ, orchestra and voice with Lorraine Gorrell, soprano, and David Lowry, conductor. She will also conduct a master class on the performance of organ works by Bach. Michael Collins, musicologist and specialist in Baroque performance practices from North Texas State University, will lecture on "Dances of the French Court in the 18th Century," give a lecture-workshop on the performance of French Baroque keyboard dances, and also lecture on the performance of Mozart's piano concertos. For further information, call David Lowry, assistant dean, School of Music, at (803) 323-2255.

## Festivals

The Ontario Choral Federation sponsored a Choirs in Contact festival at Queen's University, Kingston, Ontario from June 5th through June 8th. Over 400 Canadian and visiting delegates attended the highly successful festival which was under the direction this year of David Willcocks. Conference opportunities included workshops by John Ford (Choirs in Festivals), Denise Narcisse-Mair (contemporary music), Nicholas Goldschmidt (Bach chorales), J. Lansing MacDowell (changing voices), Gladys Whitehead (vocal production), C. David Cameron (renaissance music), Lorna Benson (children's choirs), Albert Greer (music for small choirs), and another by Mr. Willcocks. All participants were given the opportunity to sing in a concert directed by Mr. Willcocks, and another concert was presented by the Ottawa Choral Society and the Cantata Singers of Ottawa with the National Arts Centre Orchestra under the direction of Brian Law. The Ontario Choral Federation is a body which promotes the art of choral singing and helps choirs in Ontario gain ever wider audiences and acceptance. The Federation is supported by the Ontario Arts Council and has 230 member choirs, including the Festival Singers of Canada conducted by Elmer Iseler of Toronto.

The Lahti Organ Festival III was held in Lahti, Finland from August 11th through the 17th. This summer, foreign artists included André Isoir of France, Gotthard Arnér of Sweden, Istvan Ella of Hungary, and Michael Schneider of West Germany. All of the visiting artists played concerts and gave seminars in various aspects of their own specialties. Participating Finnish organists included Tauno Aikää, Folke Forsman, Sirkka-Liisa Jussila, Tapio Tiitu, Erkki Alikoski, and Pentti Soinne.

The Fifth Melbourne Autumn Festival of Organ and Harpsichord was held from May 10th through the 18th in Australia. The principal performer this year was Peter Hurford of St. Albans, England, who played all of Bach's Trio Sonatas and works by Alain, Raison, Langlais and others amidst master classes. Two recitals were given by William Osborne of Denison University, Granville, Ohio, who included much American music on his programs. Other recitals were played by John Leggett, director of music at Cranbrook School, Sydney, and by Harold Fabrikant (harpsichord) who is now organist of St. Andrew's Church, Brighton, Australia. Organs heard during the festival included the two Cathedral organs in Melbourne; St. Andrew's Church, Brighton; and the modern mechanical action instruments at Ormond College and Christ Church, Brunswick. A display of organs and harpsichords was also held at the Lower Melbourne Town Hall with demonstrations of the instruments at each lunchtime.

## Newly Published

Byrn Mawr Presbyterian Church, Bryn Mawr, Pa., the Brick Presbyterian Church, New York City, and Princeton Theological Seminary are co-sponsoring three church music projects for the Bicentennial. Together, they have commissioned four new anthems from composers Robert Elmore, David Krane, Ulysses Kay, and Alexander Pelouquin; they have held an anthem writing competition with the three winning anthems to be published this fall by Carl Fischer, Inc.; and they have also commissioned a major oratorio from Howard Hanson, "New Land, New Covenant — Man and the Spirit in '76." The oratorio with text compiled by Howard Kee is scored for SATB choir and soloists, narrator, children's choir, congregation, organ and small orchestra, and is one hour or more in length. It will receive its premiere in May of 1976 with performances at all three sponsoring institutions.

The Organ Literature Foundation has recently released its "Catalogue HH", listing over 500 items available through the foundation. The catalogue of books, recordings, journals and magazines, and pamphlets lists 100 items not previously listed in Foundation catalogues. The Catalogue H is available free from The Organ Literature Foundation, Braintree, MA 02184.

C. F. Peters Corporation, music publishers, will celebrate its 175th anniversary on December 1st, 1975. In honor of the occasion, the firm has prepared a brochure containing biographical and historical information, and a comprehensive listing of classical and contemporary highlights from the Edition Peters catalogues. Of particular note, especially with increasing attention given to American music during the Bicentennial celebration, is the considerable and varied selection of contemporary American composers published by C. F. Peters Corporation, New York, since its establishment in 1948 by the late Walter Hinrichsen. The brochure is available to readers from C. F. Peters Corporation, 373 Park Avenue South, New York, N.Y. 10016.

## Competitions

The Chicago Club of Women Organists announces their annual Gruenstein Award competition in organ playing. Young women under the age of thirty are eligible to compete for the prize. Four finalists will be selected from tapes submitted before March 26, and the final competition will take place in Chicago on May 16, 1976. For complete information and an application blank, please write to Mrs. Hazel Guinney, 1518 East 59th Street, Chicago, Illinois 60637.

The Guild of Carillonneurs in North America announces a Carillon Composition Competition to foster the composition of new carillon music and to celebrate the Bicentennial. Entering compositions must be for a cast-bell carillon with baton keyboard (as defined by the GCNA) of four octaves (minus the lowest C-sharp) in concert pitch; they must be of at least three minutes and of three pages score length; and they must be received by March 1, 1976. First prize for the winning composition will be \$600, second prize will be \$300, and the third prize will offer \$100. Winning entries will become the property of, and will be published by the GCNA. For full details, write: William De Turk, CCC, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48104.

# Book Reviews

## The New Liszt Edition

Reviewed by Robert Schuneman

Liszt, Ferenc. *Complete Organ Works*. Ed. Sándor Margittay, 4 Vols., (Editio Musica Budapest) Boosey and Hawkes, New York, 1971, \$10 per volume.

Schwarz, Peter. *Studien zur Orgelmusik Franz Liszts—Ein Beitrag zur Geschichte der Orgelkomposition im 19. Jahrhundert*. (Berliner Musikwissenschaftliche Arbeiten, Bd. 3) Musikverlag Emil Katzbichler, Munich, 1973. 139 pp., cloth, reproduced typescript, DM 34.

It has now been four years since Margittay's complete edition of the Liszt organ works had been neglected in Hungary, and over a year since all four volumes of it have become available in the West through Boosey and Hawkes. That amount of time has allowed the present reviewer to use and evaluate this new edition in practice. It must be stated from the outset that this is a handsome, practical, and well done scholarly edition of these much neglected works, and that Margittay has performed a noble and welcome service for organists. There are a few weaknesses to the present edition, however, and these will be pointed out in the present review, with the hope that they will not detract from the overall worth of the edition.

This edition was absolutely necessary. On the one hand, the larger body of Liszt's organ works had been neglected in favor of two or three of the larger works. The original editions had gone out of print by the turn of the century, and therefore Liszt's original notation was not available. Neglect produced a hiatus of understanding about Liszt's relation to the organ and its close affinity to his personal piety. The attention given his works earlier in the 20th century, particularly by Straube, was on the other hand confused further by the desire to "modernize" for practical purposes the notation of the larger works. If this confusion was not enough, the "organ reform" lent almost complete misunderstanding to it in the form of downgrading their musical worth, overemphasis on the "virtuoso" side of Liszt's work, and finally wrenching them from their mystical-religious moorings. Modern performances of the large works bear out how deeply entrenched this misunderstanding is; one seldom hears them in a manner in which the content is immediate and meaningful. Now, at least, the modern player has a good edition by which he can begin to approach Liszt's own language, judge for himself its meaning, and place it into context with other 19th century musical scholarship. This edition is the only good and accurate edition through which a player can at least see Liszt's own intent for his pieces.

In addition to the 16 works that were published in the Straube (Peters) edition of the Liszt works, Margittay has added 47 others. Some of them are transcriptions, and many were not transcribed by Liszt. Margittay has included them because the manuscripts or proofs for publishing contained corrections and additions in Liszt's own hand, thus lending his approval and authority to the transcription.

The works may be viewed in three basic categories: the large virtuoso works (*Ad nos*, *BACH*, *Weinen Klagen*), works for liturgical purposes with severe and sparse harmonic language related to the Cecilian movement, and transcriptions. The latter includes both large (*Dante*, *Orpheus*, *Elizabeth Legend*) and small settings (*Gebet Ave Maria*) of Liszt's own works, or transcriptions of works by other composers (such as the two versions of the *Pilgrim's Chorus* from *Tannhäuser*). In between somewhere might stand a fourth kind of work, such as the *Evocation*, which is a free fantasy improvisation based on themes from other composers' works.

Margittay supplies an introduction which is all too sparse. It contains a brief discussion of some organs known to Liszt, with emphasis on the Ladegast organ at Merseburg Cathedral. Precious little beyond the stoplist is included in this discussion, and one lacks the information concerning the playing aids

included in this organ (information about the ventil system, the crescendo mechanism, or any description of its tonal arrangement). One is left to grope for himself on this score. In regard to the Merseburg organ, Margittay has misplaced the two 4' stops Spitzflöte (OW instead of HW) and Gemshorn (HW instead of OW), he has named the Fugara 8' in Rückpositiv a "Gamba," and replaced the Scharfflöte 4' with a Klarine 4' in the pedal. He has also failed to mention that the Fagott 16' (HW), Oboe 8' (RP), Acoline 16' (BW), and Dulcian 16' and Posaune 32' in the pedal were all free reeds. Further, the original (accurate) "Brustwerk" is called an "Echowerk" by Margittay.

The printing is excellent and clear. Each volume contains an appendix notating the sources, various variances between them, and registrational notations that were in the original editions or manuscripts. Since these registrational notations are frequent and valuable, it would have been helpful to have them printed into the actual musical text to save the performer from having to constantly refer to the back of the volume. Only those directions in the original editions or manuscripts have been included in the actual text, but Margittay has added in clearly marked brackets his own suggestions for tempo markings and further interpretive directions. On careful study, Margittay's directions should probably be disregarded, for they frequently conflict with Liszt's own directions, and are (in my opinion) too deeply attached to 20th century traditions about how Liszt's music shall be played (particularly those traditions promoted by Straube in his editions). For instance, in the *BACH Fugue*, Liszt's tempo directions from measure 130 onward through measure 254 would indicate no ritarding, only accelerando, whereas Margittay contradicts this with his own directions. At measure 257 Liszt marks *Maestoso*, *grave*, and there is no other direction until measure 283, *ritenuto*. Those players who would follow Margittay's direction at measure 260 (almost doubling the tempo from the previous bars) will have good company with those who were taught in the Straube tradition. But this reviewer feels that such a speeding up of the tempo destroys the final cadence of the piece at measures 265-268, and thus wrenches the coda into meaningless, misshapen form at the end of the piece. This is only one example of what is a major problem in almost every piece. One would do best to disregard Margittay's own tempo and interpretive directions and rely rather on Liszt, whose directions are fortunately distinguishable in the edition. In some minor cases, Margittay has changed Liszt's notation (pedal trills in both the *BACH* and *Ad nos*, but on the whole, the edition is faithful to the original notation.

What will be the largest shortcoming of the edition is its layout. The editors have seen fit to place the large works in separate volumes. Thus, *Ad nos* is in Vol. I, *BACH* is in Vol. II (along with *Dante* and *Elizabeth Legend*), *Orpheus* and the *Trauerode* are in Vol. III, and *Weinen Klagen* is in Vol. IV. For the practical organist who would wish to have just these pieces at his disposal, the price will be \$40. We understand that publishers like to make money, but we are also sure that this will be a deterrent of large proportion to many people who would otherwise buy one or two volumes of the most important works. Further, one year of use has shown my copies to have vastly inferior paper for the price. It is uncoated, and with repeated use the corners are crumbling. It will not stand erasure of pencil marks. In short, it is terrible paper. Fortunately, the heavy linen-paper (soft) cover is holding the volume together reasonably well.

Finally, the editors have seen fit to print in full in the appendices various alternative readings of specific pieces, such as the *BACH* in its earlier version. This enables the student to see how Liszt worked, and to discern more clearly what his intentions were in the final

# THE DIAPASON

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work at hand. It would have been helpful, however, to have also included the piano arrangements that Liszt made of specific organ works (*BACH*, *Ad nos*, for example) for they also elucidate for the reader just what was in Liszt's mind in matters regarding expression, tempo, texture, and overall affect. One will have to consult the other volumes of the complete works in order to do this.

In sum, the new edition is excellent. Organists everywhere will be thankful to Margittay for his work. Finally the East German and Hungarian sources have been brought together in one edition, and it is long overdue.

For the student of Liszt's organ works who wants to go further than the new Margittay edition, there is no help in English. But, if you can read German, a fine little study, a doctoral dissertation, has been written by Peter Schwarz. This brief volume is worth every bit of its \$4 DM price (about \$15.50 at the time of writing), for I have found it to be an excellent companion for continued study. Of particular interest are the first two chapters dealing with Liszt's personality in the spiritual tensions of his time and the general view of organ music in the middle of the 19th century. An area which has been untouched by modern

scholars, Schwarz begins to put the organ into some kind of aesthetic perspective within the sacred and secular split in the 19th century mind. The organ's relationship to religiosity and piety is uncovered here, and Liszt's own personal and peculiar relationship to both is clearly illumined. Surely this all too brief discussion is a welcome beginning to what should be an extensive study in 19th century aesthetics. Until it is done, our understanding of the Romantic will be incomplete.

Schwarz includes detailed analyses of *Ad nos*, the *BACH Prelude and Fugue*, the *Variations on "Weinen, Klagen,"* and the *Missa pro organo and Requiem*. His understanding of Liszt's harmonic experiments is good, and players will find the analyses helpful to their understanding of form and content in the works (the major problem for the performer of these pieces, in the sense that form and content determines tempo, tempo relationships, registration, and expression). Another chapter deals with Liszt's concept of form, and special emphasis is placed on his handling of fugue. A fine bibliography for the Liszt student is included. Although the book could have been more detailed than it is, it is helpful and clearly written, and recommended to those who want to study the organ works of Liszt seriously.

## William Crotch Biography

Reviewed by Theodore Ripper

Rennert, Jonathan. *William Crotch, 1775-1847—Composer, Artist, Teacher*. Lavenham, Suffolk (England): Terrence Dalton Ltd., 1975. 116 pp., 24 plates, cloth, £3.20.

William Crotch prophetically wrote, "Few productions of the present day will ever become fit for divine service at all," not realizing that 200 years after his birth his fame would rest largely on

one of two anthems excerpted from his cantata *Palestine*, the full choir arrangement of *Lo! Star-Led Chiefs* being the best known.

Mr. Rennert draws the parallels that exist in the lives of Crotch and his close contemporary, Mozart, and indeed in their early years they are remarkably alike. As years pass, Mozart endures while Crotch fades. The well-told story (Continued, page 16)

# Vincent Persichetti's *Shimah B'koli* (Psalm 130)

## for Organ — An Analysis

by Rudy Shackleford

In his article "Reflections on Schoenberg" (*Perspectives of New Music*, Spring-Summer 1973), George Rochberg maintains that "... by adopting the 12-tone method, everyone (who did) lost sight of the broad spectrum of composition as a great palette along which are ranged, in whatever order of preference, all the devices, old and new, which are the tools and materials without which a composer cannot function" (p. 70). Surely Rochberg is alluding to those fierce partisans of the letter, rather than the spirit, of Schoenberg's artistic legacy — not to men like Alban Berg, Luigi Dallapiccola, Roberto Gerhard, and Roger Sessions, each of whom has forged a highly personal idiom without allowing himself to become blinded by what Dallapiccola has termed "the fetishism of the row."

If any contemporary composer can be said to view "the broad spectrum of composition as a great palette," Vincent Persichetti is that composer. Robert Evett has called him "a musical Citizen of the World," one who believes that "a big technique is necessary for writing a big literature" ("The Music of Vincent Persichetti," *Juilliard Review*, Spring 1955; pp. 25-26). Persichetti, characteristically, has approached serialism with an open mind, selectively adopting those of its aspects which he finds positively useful, eschewing others which experiments in total-serialization during the 1950's and early 1960's have shown to be *culs-de-sac*: "Some directions in serial composition point away from the specialized craft of strict 'atonal' writing, where all elements are generated from a single germ cell, toward a flexible creative process that includes the vast musical resources of composition, both tonal and atonal" (*Twentieth-Century Harmony*, p. 262). This attitude of all-inclusiveness takes, as its point of departure, Mahler's claim that each of his symphonies is "a cosmos."

As the century advanced, however, "... the single-minded gesture and the single-minded technical approach became entrenched and well established. Whether long or short in duration, Varèse's music explores only one basic gestural tendency; Webern's music becomes a series of aphoristic prisms of sound ... As such one is dealing always with exclusivities; and of necessity, circumventing, denying, resisting, paralyzing, neutralizing a host of other possibilities which, by the interior logic of the method, are beyond the pale — shut out, anathema, forbidden" (Rochberg, *ibid.*, p. 69). Nothing is more foreign to Persichetti's *Weltanschauung* than this proscriptive approach to composition — as to life. Realizing that the technical apparatus of serialism is no more inherently value-charged than that of canonic imitation, say, or the lineaments of sonata-allegro design until infused with significant ideas, he has elected to "play the field" for the span of a career that by now encompasses some 130 opus numbers; chosen to commit himself only to expressive urgency, never permanently to one or another means (however fashionable or intellectually seductive) for realizing that goal.

Strangely enough, in view of the twentieth-century's proliferation of descriptive terminology, the integrated mode of composition employed in a work such as Persichetti's *Shimah B'koli* has not found a happy label. I propose "metatonicity" to fill this semantic vacuum. A "metatonic" composition may embrace the use of the church modes, major-minor diatonicism, diatonicism infiltrated to any degree whatever by chromaticism, and total chromaticism — whether "free" or serially organized. Its linear control may be motivic, thematic, or an interpenetration of both. Texture may range from passages of simple monophony, through melody/accompaniment and (quasi-) imitative juxtapositions of separable strata, to chord-streams and

"clouds" (notated traditionally or by some graphic representation). "Acceptance of one procedure does not necessarily mean the exclusion of others. A fugue may be written over a cantus firmus, a hymn placed under a tone row ..." (*Twentieth-Century Harmony*, p. 271), or the structural exfoliation of the compositional idea may well result in forms completely sui generis — though not always asymmetrical or aperiodic. Metatonic music is *functional*, though only in terms established anew by each composition. Its evaluation must proceed according to criteria derived from the work under consideration. The application, for instance, of thorough-bass symbols or tone-row transposition indications may indeed be relevant to the analysis of segments — but never the whole — of a metatonic piece.

The coinage "metatonicity" combines the prefix *meta-* in its literal sense meaning "changed" (i.e., "metamorphosis": a complete change of form) with the connotation "above and beyond," by analogy with "metaphysical" or "metalinguistic." Schoenberg advocated the term "pantonicity" (a merging of all tonalities) to replace the despised "atonality" — which, according to his brilliant pupil Roberto Gerhard, "... was probably in its origin just a journalist's gibe, like 'cubism.' It was obviously no more intended to define than it was meant to be flattering" ("Tonality in Twelve-Tone Music," *The Score*, May 1952; p. 23). In a footnote to the third edition of his *Harmonielehre* (Vienna: Universal Edition, 1922; p. 487), Schoenberg contends: "To call any kind of tone-relationship 'atonal' is inadmissible as it would be to call colour-relationships 'a-spectral,' or 'a-complementary.' There is no such antithesis. Furthermore, we have not yet even examined the question as to whether that which links these chords together does not constitute, precisely, the tonality of a twelve-tone series. This might quite well prove to be the case." Unfortunately, "pantonicity" has not caught on, with the public or among serious musicians; "atonality" has, even to the extent of being promulgated by the title of the best available study of "The New Viennese School": George Perle's *Serial Composition and Atonality* (Berkeley: University of California Press, 1963). The following statements by Perle are particularly apposite to what I am here calling "metatonicity," though in Perle's opinion "atonality" would appear to be a more appropriate designation for this language than "pantonicity": "Contemporary musical developments have made it evident that triadic structure does not necessarily generate a tone center, that nontriadic harmonic formations may be made to function as referential elements, and that the assumption of a twelve-tone complex does not preclude the existence of tone centers" (p. 7) — *viz.*, the triadic harmonies of the Berg *Violin Concerto*.

The crux of the matter is this: Tonality is not, *pace* Hindemith, a force of nature; nor does it "... exist as an absolute. It is implied through harmonic articulation and through the tension and relaxation of chords around a tone or chord base" (*Twentieth-Century Harmony*, p. 248). Hence, no little care must be exercised to establish tonality *before* it can be negated. The validity of the term "atonality" is merely historical and relative, rather than timelessly absolute. It may still be the most vivid slogan of the movement instigated by Schoenberg and his school (and, as we shall see, Hauer) during the first quarter of this century, whose sincere attempt to forge a new musical language resulted, parenthetically, in the overthrow of the old. That Schoenberg ultimately proved the traditionalist he always claimed to be is evident from the following statement directed to Gerhard,

upon Schoenberg's return in 1924 from conducting an Italian performance of *Pierrot Lunaire*: "The reason why we must not use any of the traditional chords without the greatest precautions; why, in fact, I think we had better do without them altogether, is not difficult to discover. Our new musical language is in its early phase of development; promiscuity with elements of the older system at this stage could, therefore, only obstruct and delay its natural growth. But when it consolidates itself the time will come, no doubt, for the reintegration of many elements from the older system which for the present we must firmly discard" (quoted in Gerhard, *ibid.*, pp. 26-27). This reintegration, as we now know, bore fruit in such matchlessly "metatonic" late-period Schoenberg as *Variations on a Recitative*, Op. 40 for organ, *Ode to Napoleon*, Op. 41, and the *Piano Concerto*, Op. 42.

The postulates of Schoenberg's method were codified in his lecture entitled "Composition with Twelve Tones," first delivered on 26 March 1941 at U.C.L.A. and later published in the collection of essays, *Style and Idea* (New York: Philosophical Library, 1950; out-of-print). That these axioms are broached by and large as negative statements, as Rochberg points out, is affirmed by the flat pronouncement: "Nothing is given by this method; but much is taken away" (p. 114).

In what is to follow, I shall attempt to demonstrate that "much is restored" through Persichetti's personal reintegration of Schoenbergian and traditionally tonal methods and materials in *Shimah B'koli*.

*Shimah B'koli* (Psalm 130) for organ, Op. 89, by Vincent Persichetti is a one-movement work of ten-to-eleven minutes duration (the suggested performance time of eight minutes, given in the score, is incorrect). It was commissioned by the Lincoln Center for the Performing Arts, New York City, for the inaugural concert of its large Aeolian-Skinner organ in Philharmonic Hall, and had its premiere on 15 December 1962 with Virgil Fox as executant. The work is published by Elkan-Vogel Company, Bryn Mawr, Pennsylvania, where Dr. Persichetti is Director of Publications. Dr. Robert Anderson, who recorded *Shimah B'koli* for the Aeolian-Skinner label (No. AS-327), has provided the plan-of-registration found at the end of this article.

As an explanation of the relationship between the Psalm text and his music, the composer has written: "The mood of *Shimah B'koli* is that of Psalm 130, 'Out of the depths have I cried unto Thee, O Lord.' The Hebrew title occurs in the second line of the Psalm, 'Lord, hear my voice.' This Psalm in Hebrew, rather than Latin or English, has a sound which seemed closest to my music." Following is a transliteration of Psalm 130:

I. Shir Hamaalót. Mimáamakím karátikha, Adonái. (A Song of Degrees. Out of the depths have I cried unto Thee, O Lord.)

II. Adonái, shimáh b'kolí. Tiyéna áwznékha kashuvóth l'kól takhnunái. (Lord, hear my voice: let thine ears be attentive to the voice of my supplications.)

III. Im avonóth tishmár-Yah, Adonái mi yaamód? (If Thou, Lord, shouldst mark iniquities, O Lord, who shall stand?)

IV. Ki ímkha haslíkhá lemáan tivaréh. (But there is forgiveness with Thee, that Thou mayest be feared.)

V. Kivúti, Adonái, kivítah nafshí, v'lidaró hokháti. (I wait for the Lord, my soul doth wait, and in His word do I hope.)

VI. Nafshí laAdonái, mishómrim labóker. (My soul waiteth for the Lord more than they that watch for the morn-

ing: I say, more than they that watch for the morning.)

VII. Yakhél Yisraél el Adonái, kí ím Adonái hakhésed v'harbé imó f'dúth. (Let Israel hope in the Lord: for with the Lord there is mercy, and with Him is plenteous redemption.)

VIII. V'hú yifdeh et Yisraél mikól avonotáv. (And he shall redeem Israel from all its iniquities.)

(PRONUNCIATION CODE: e = short a, like French é; ai = I; kh = guttural; i = ce.)

The parallelism in mood between the whole of Psalm 130 and *Shimah B'koli* does not extend to a point-by-point correlation between individual Psalm verses and structural units of the composition, according to a letter from Persichetti to this writer (31 March 1974): "I was influenced by the sound of the Hebrew and the additive qualities." These additive characteristics are reflected on the level of phrases and phrase-groups; they do not appear in the broader formal outline below:

"The one formal problem that Persichetti did not attempt to solve in his early work but to which he has recently given much attention," according to Robert Evett, "is that of the large, one-movement piece" (*ibid.*, p. 18). The *Symphony for Strings* (*Symphony No. 5*), Op. 61, "... was the most fully realized version of my concept of the single-movement form to appear by 1953. The music is a constantly changing, growing, organic structure for which frequent tempo changes are necessary. Some of these," continues Persichetti, "indicate obviously separate sections, and others are inadequate notational means of indicating the evolutionary process of the piece" (Chapter IX, *The Orchestral Composer's Point of View*, Robert S. Hines, Ed.; Norman: University of Oklahoma Press, 1970; p. 173). These observations are relevant equally to such later works as *Shimah B'koli* and the *Symphony No. 9*, subtitled "Janiculum" (Op. 113, 1970).

The formal crisis in the music of this century has been exacerbated by the demise of a functional root-related harmonic syntax. The shaping force of tonality paradoxically provided the cohesive bond for the most far-flung structures (the operas of Wagner, the symphonies of Bruckner and Mahler) even as it articulated the minutest sectional divisions of a work through the precisely calibrated "weight" of its cadential formulae. Because Schoenberg had attempted to appropriate certain of the Classical forms for his first essays in serial writing — for example, in the *Suite für Klavier*, Op. 25, with movement titles like "Gavotte," "Menuet — Trio," and "Gigue" — Pierre Boulez, in his notorious article "Schoenberg is Dead" (*The Score*, May 1952; reprinted in *Notes of an Apprenticeship*, New York: Knopf, 1968), criticized him severely for not having evolved new formal structures uniquely appropriate to dodecaphonic syntax, for continuing to rely upon the devices of accompanied melody and counterpoint based on principal and subsidiary voices (*Hauptstimme* and *Nebenstimme*). The fallacy in this argument of Boulez, unveiled by George Rochberg, is that "... we have been confusing the names of forms which are historically associated with tonal music with formal principles and ideas of shapes which, while embodied in tonal music, are not at all specific to it. The basic principles from which these forms and shapes arose can be traced into the pre-classical period, as far back as the beginnings of monodic lines and the first attempts at polyphony in the 9th and 10th centuries. These principles are both psychological and aesthetic — psychological, because they have to do with creating interest, aesthetic because they determine clarity

(Continued, page 4)

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of design and function . . . the underlying principles of these forms, repetition and imitation, existed centuries before the tonal system was finally crystallized . . . Thus the forms which generally employ heterogeneous textures (based on contrasting structures; for example, melody and accompaniment) as well as homogeneous textures (based on non-contrasting structures; for example, the canon with its self-imitation, the hymn tune with its voices all moving along the same metric axis, the fugue with its repetition of motivic ideas) did not begin with tonality; rather they achieved their highest historic crystallization in the tonal system" ("Tradition and 12-Tone Music," *Mandala*, Vol. I, No. 1, n.d.; pp. 52-53).

In the structural plan of *Shimah B'holi* offered here, functional terms such as "development" and "reprise" — heretofore associated with traditional forms like sonata-allegro and rondo — have been advanced without trepidation. For with Rochberg, this writer believes the effectiveness of the Statement/Development/Reprise concept in creating interest and clarity of design far transcends any specific system of pitch relationships with which it may be momentarily associated. If, on the other hand, Robert Evett is correct that Persichetti's characteristic *modus operandi* is "the autogenesis of musical form in terms of its materials" (*ibid.*, p. 19), certainly no serious analysis of a major work by this composer can neglect its pitch relationships. Persichetti, after all, has never abdicated pitch-control of his music to performers, by delegating them aleatoric options or large-scale improvisational authority. Moreover, ". . . the heart and soul of the idea of musical autogenesis is that of constant variation, at the expense of literal repetition" (*ibid.*) — a condition which the serial rotation of the total-chromatic is precisely designed to promote.

Eduard Steuermann, who premiered all of Schoenberg's piano works, has compared this perpetual-variation aspect of serial composition to Freud's concept of the eternal repetition of prenatal experience in dreams (Gunther Schuller, "A Conversation with Steuermann," *Perspectives on American Composers*, Ed. Benjamin Boretz and Edward J. Cone; New York: W. W. Norton, 1971, pp. 211-212).

Approaching *Shimah B'holi* in terms of what Persichetti, in a letter to this writer (13 August 1973), has called "a non-German kind of serialism which I 'go in and out of' — often temporarily serializing material, sometimes including all twelve tones, sometimes not," this paper will attempt no chronological or quasi-narrative account of its progress from beginning to end, beyond that supplied in the formal outline, above. Rather, the work will be treated as a repository of examples drawn upon to demonstrate various serially oriented approaches to "metatonal" composition. This more fragmentary method of analysis seems consistent with the interpretation of Persichetti's single-movement pieces as ". . . concentrations of the suite idea. They are made up of short units, inter-related by material, and they seem to be drawn more from the experience of binding disparate elements together than by the conception of the long, ever-changing line that one might have expected. Variation is constantly present, sometimes obliquely, sometimes directly" (Evett, *ibid.*).

If *Shimah B'holi* were based altogether upon the twelve-tone series which may be abstracted from its opening page, Example 4, a complete inventory of pitch and intervallic materials for the work would comprise the forty-eight row forms shown in Ex. 1. If Persichetti had adhered unflinchingly to "classical" dodecahonic technique in writing this work, no exceptions — additions, deletions, repetitions — to the order of tones established by the original set would be found; nor would "alien" rows be admitted, though legitimate permutations of the original series could suggest their intrusion. "The use of more than one set was excluded because in every following set one or more tones would have been repeated too soon. Again there would arise the danger of interpreting the repeated tone as a tonic.

Besides, the effect of unity would be lessened" (Schoenberg, "Composition with Twelve Tones," *Style and Idea*, p. 108). It may be valuable heuristically to assume that *Shimah B'holi* does, however, obey these and other equally stringent Schoenbergian dicta, until their abandonment in practice reveals for what reason the composer has found them nugatory.

Returning to Ex. 1: the Original form of the series,  $O_1$ , may be transposed to every remaining degree of the chromatic scale, as indicated by the ascending subscript numerals  $O_2$  through  $O_{12}$ . So, too, may the three "mirror" forms: the Retrograde, designated  $R$  (in Ex. 1, simply read  $O$  from right to left); the Inversion,  $I$ , derived from  $O$  by intervallic — not harmonic! — inversion; and the Retrograde-Inversion,  $RI$  (or  $I$  read right to left). These 48 apparently different sets are in fact perceived merely as alternate guises of the same row, by virtue of a principle formulated by Schoenberg as follows:

THE TWO-OR-MORE-DIMENSIONAL SPACE IN WHICH MUSICAL IDEAS ARE PRESENTED IS A UNIT ("Composition with Twelve Tones," *Style and Idea*, p. 109).

To clarify this "scientific theory," Schoenberg invented his famous "bottle" analogy: "Just as our mind always recognizes, for instance, a knife, a bottle or a watch, regardless of its position, and can reproduce it in the imagination in every possible position, even so a musical creator's mind can operate subconsciously with a row of tones, regardless of their direction, regardless of the way in which a mirror might show the mutual relations, which remain a given quantity" (*ibid.*, pp. 113-114).

But since transpositions alter the actual pitches (vibration ratios) of the original row, its identity throughout a composition is secured only by intervallic invariance. The interval-content of Persichetti's series is analyzed in Ex. 2. There are 11 intervals, a succession reproduced regardless of the scale-degree upon which the row is sounded. Observe, however, that only four of these are *different intervals*: minor and major seconds, minor and major thirds. From these, four complementary intervals may be derived by shifting one of the boundary tones in each case an octave higher or lower. Now the row of *Shimah B'holi* yields eight different intervals: added are the major and minor sevenths and sixths. It lacks only the perfect fourth, its complement the perfect fifth, and the tritone. In context (Ex. 4), the tritone is supplied at the "joint" (\*) between the last note of  $O_1$  and the first of  $I_1$ .

Of the 479,001,600 mathematically conceivable twelve-tone sets, the symmetrical series Persichetti chose is highly unlikely to have occurred by chance. Bisected, it becomes (like any twelve-tone row) two hexachords, or six-note units. The second of these, notes 7-8-9-10-11-12, is a transposed retrograde and inversion of the first, notes 1-2-3-4-5-6. This may be seen in Ex. 1 by comparing, for instance, the first hexachords of  $O_1$  and  $R_{12}$  (read left-to-right and right-to-left, respectively) with the second hexachords of  $I_{12}$  and  $RI_{12}$ . Thus, any given hexachordal division of the row, whether it produces two independently-employed six-tone sets or the related halves of one twelve-tone set, will be important for its harmonic implications.

As a source of motivic material, the row is also susceptible to three-, four-, and six-fold partitioning. In Ex. 3, it is segmented into four groups, each consisting of three notes. Closer examination reveals that the entire twelve-tone series may be derived from its first three notes (motif  $x$ ) by applying to them the procedures of inversion, retrogradation, and retrograde-inversion first used to make the series yield the forty-eight inventory forms. Notes 4-5-6, that is, are merely the transposed  $RI$  of notes 1-2-3; similarly, 7-8-9 are the transposed  $I$  of 1-2-3 and 10-11-12, the transposed  $R$ .

Motif  $x$  is formed by a minor second and a major second. To make available the remaining two intervals of the series, the minor and major thirds, Persichetti cuts across the boundaries of his four-fold segmentation to group notes 5-6-7 as motif  $y$  (containing a minor second and minor third) and notes 5-6-8, motif  $z$  (a minor second and major third).

EXAMPLE 1 - INVENTORY OF SERIES FORMS AND TRANSPOSITIONS

EXAMPLE 1 displays 12 rows of musical notation, each representing a different form of the twelve-tone series. The rows are labeled  $O_1$  through  $O_{12}$  on the left, and  $R_1$  through  $R_{12}$ ,  $I_1$  through  $I_{12}$ , and  $RI_1$  through  $RI_{12}$  on the right. Each row shows a sequence of 12 notes on a staff, with arrows indicating the direction of reading (left-to-right for  $O$  and  $RI$ , right-to-left for  $R$  and  $I$ ).

EXAMPLE 2 - INTERVAL-CONTENT OF THE SERIES

EXAMPLE 2 shows the interval content of the series. It consists of two staves. The top staff shows the original series  $O_1$  with intervals between notes labeled 1 through 11. The bottom staff shows the intervals between notes 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, 7-8, 8-9, 9-10, 10-11, and 11-12, labeled with interval names: m2, m3, M2, M3, m6, M6, m7, M7, m12, M12.

EXAMPLE 3 - DERIVATION OF MOTIVES FROM THE SERIES (AND THE SERIES FROM A MOTIF)

EXAMPLE 3 illustrates the derivation of motives from the series. It shows three staves. The top staff shows the original series  $O_1$  with motives  $x$ ,  $y$ , and  $z$  indicated by brackets. The middle staff shows the series  $O_1$  with motives  $x$ ,  $y$ , and  $z$  indicated by brackets. The bottom staff shows the series  $O_1$  with motives  $x$ ,  $y$ , and  $z$  indicated by brackets. Below the staves, the text reads: [cf. Anton Webern, *Concerto for 111no Instruments*, Op. 24.]

EXAMPLE 4 ANALYSIS OF INTRODUCTION (SECTION 1-a)

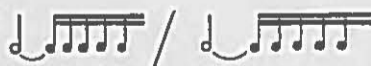
EXAMPLE 5 - ANALYSIS OF STATEMENT (SECTION 2)

These motives, too, are potential progenitors of subsidiary rows. In practice, however, Persichetti follows Webern in causing these cells "... to function independently and to disestablish the set as a primary referential structure. The role of the motivic cell under these circumstances is not fundamentally different from that which it performs in 'free' atonality" (Perle, *Serial Composition and Atonality*, p. 81). Coincidentally, the series derived from the application of *R*<sub>1</sub>-, *R*<sub>2</sub>-, and *I*-operations, respectively, upon motif *z* is identical to the row used by Webern in his *Concerto for Nine Instruments*, Op. 24 — or, perhaps, not so "coincidentally," considering the stupendous odds against such a row's random occurrence!

The virtue of a symmetrical series is, obviously, the greater unity it bestows upon a work than does a row composed of disparate intervallic elements. Unfortunately, symmetrical series tend to be somewhat constricted in terms of melodic possibilities; and the vertical (harmonic) resultants of such sets may lack variety if care is not taken to prevent the same kinds of chords from recurring too frequently. The consequences of any row depend ultimately, of course, upon the composer's fidelity to it in context.

The first page of *Shimah B'koli* (section 1-a and the beginning of 1-b) is reproduced in Ex. 4, with the addition below the staves of the row-forms used. Only two small departures from orthodox dodecaphonic technique are to be observed here: in the initial statement of *O*<sub>1</sub>, the fourth and sixth notes of the series are repeated between the first and second hexachords; in the return to *O*<sub>1</sub> after the second fermata in system 2, the ninth tone of the set, *C*<sub>2</sub>, is omitted. Theoretically, both row statements should have run through their notes with neither intermittent "backtracking" to earlier tones nor deletions of any pitch. This, to insure that no one tone is given an emphasis which would inadvertently establish it as a tonic: "Even a slight reminiscence of the former tonal harmony would be disturbing, because it would create false expectations of consequences and continuations. The use of a tonic is deceiving if it is not based on all the relationships of tonality" (Schoenberg, *ibid.*, p. 103). Such rationalizations are of only historical interest today, but even in his early serial works, with their heroic asceticism, Schoenberg made certain concessions: "One could perhaps tolerate a slight digression from this order (according to the same principle which allowed a remote variant in former styles) in the later part of a work, when the set had already become familiar to the ear. However, one would not thus digress at the beginning of a piece" (*ibid.*, p. 117).

Of much greater intrinsic musical significance is the way the bare abstract series is fleshed-out melodically, harmonically, and rhythmically. For instance, the opening gestures appear to be grouped in a way that suggests the Antecedent/Consequent pattern of traditional phraseology. There is a consistent rhythmic configuration:



Something approaching the tonal Half-Cadence/Full-Cadence is adumbrated by the monodic texture through selective placement of strategic pitches in the more heavily registered Pedal. From the "leading-tone" *D*<sub>2</sub> in the Antecedent phrase moving to *G* and *E* of the tonic chord in the Consequent, the inference is clearly *eminor*. An alternate harmonic interpretation of this Period confirms *D-Major*: not only does the second series-form, *I*<sub>2</sub>, enter on *D*, but a fresh mode of articulation — *staccato* — is simultaneously introduced. There had been a *D* in the Pedal as the penultimate pitch of the Antecedent, and the Consequent outlines as its uppermost notes the root, fifth, and third of the *D-Major* triad. Both harmonic areas, *e* and *D*, are reaffirmed in the second Period, performed on the Choir. The row statement *I*<sub>2</sub> overlaps the first two notes of the second Antecedent phrase (beginning at *a tempo*); the Consequent, returning to series-form *O*<sub>1</sub>, overlaps the Antecedent via the shared pitch *F*.

The entire four-phrase complex is defined as a Double-Period, as much by this reprise of the initial series statement as by the cluster-accumulations of its first eight tones under the second fermata, system 2. This phrase symmetry is attractively unbalanced by a repetition, in s.3, of the second-period Consequent's approximate melodic shape — pitches supplied courtesy of *I*<sub>2</sub>. The choice of this row-form was obviously made with an ear to its eleventh and twelfth notes, *G*<sub>2</sub> and *G*<sub>3</sub>, bringing into focus the modal dichotomy of *E-Major/e-minor*. The two cluster accumulations "crest" on *D*<sub>2</sub> and *E*, outlining the leading-tone → tonic progression in *E/e*.

Section 2 of *Shimah B'koli* has been designated STATEMENT, for it is here that a definite "theme" first emerges. Even though the INTRODUCTION is organized in quite perceptible phrase patterns, as a whole it leaves the impression of something vague and amorphous, hinting perhaps at significant shapes in embryo (an appropriate portrayal of "the depths"? ...). The question, what constitutes a "theme" in a total-chromatic context, is a vexing one. "In comparison with the highly articulated structure of the diatonic scale," whose characteristic distributions of half- and whole-steps performed — on a microcosmic level — the same functions of differentiation as did precisely weighted cadential formulae in larger architectonic terms, "the chromatic scale is invertebrate. It has neither beginning, middle nor end; it is something of a tape-worm, really. It lacks all formative potentiality..." (Gerhard, "Tonality in Twelve-Tone Music," p. 25). Schoenberg sought to impose a new, non-diatonic system of differentiations in the form of the series. But, he cautioned, "It should never be called a scale, although it is invented to substitute for some of the unifying and formative advantages of scale and tonality..." The basic set functions in the manner of a motive. This explains why such a basic set has to be invented anew for every piece. It has to be the first creative thought" (Schoenberg, *ibid.*, pp. 107-108). George Perle points out that "This ostinato twelve-tone motive, however, differs fundamentally from the tonal motive... As a result of compositional operations the set may acquire certain thematic characteristics, distinctive features in contour, rhythm, phrase structure, dynamics, and so forth" — apparent in *Shimah B'koli* from the outset — features that may transform the abstract series into a more or less tangible thematic formation. At the same time, all the other pitch components of the work are derived from the set. If the set is understood to be a 'motive' in itself, in terms of the ordered pitch relations which it presents, how is the 'thematic' to be differentiated from the 'nonthematic'? What is the context within which the 'motive' is manipulated and developed?" (*ibid.*, pp. 4-5). Persichetti's solutions are the atomization of the complete twelve-tone series into a succession of more easily manageable cells (Ex. 3), and the superimposition of roughly symmetrical phrase patterns. These may be loosely linked by subcutaneous motivic threads or marshalled into more highly-organized "molecular" configurations by the force of rhythmic stamping and sublimated harmonic functions. "In general, the atonal 'theme' emerges only in the course of the composition and does not appear as a salient design at the outset of the work, as in tonal music. The integrative element is often a minute intervallic cell, which may be expanded through the permutation of its components, or through the free combination of its various transpositions... Individual notes may function as pivotal elements, to permit overlapping statements of a basic cell or the linking of two or more basic cells" (*ibid.*, pp. 9-10).

These features are all present in Ex. 5, where the solo-Pedal part appears on the middle staff of each system, motivic and harmonic analyses above and below it. Transformation of the motives is effected by octave displacement of one or more notes of a cell. The urgent rhetoric of the opening phrase of the STATEMENT owes as much to huge melodic leaps as to the taut rhythmic figures (abstracted in Ex. 7) and the "additive quality" Persichetti attributed to Psalm 130 itself. In terms of serial treatment, this additive characteristic is

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created by constant "backtracking" (the composer's term) to earlier notes of the row — a practice foreshadowed in the initial series statement of the INTRODUCTION. The sequence is 1-2, 1-2-3, 1-2-1-2-3, then 4. The second phrase proceeds to state the remaining eight tones with no repetitions, and continues uninterrupted through a hexachord (Ex. 5 — \*) not found in the serial inventory of Ex. 1. This "alien" hexachord reorders tones 4-5-6-7-8-9 of the following series statement, *I*: Ex. 6. In relation to the first hexachord of *O*<sub>1</sub>, the first six tones of *I* are the retrograde, while the second hexachord of both sets contain the same pitches in a different order of succession. Linking the statements of *O*<sub>1</sub> and *I*, this "trope" of six tones performs a pivotal function analogous to that effected by the "pivot-chord" of diatonic tonal modulation.

The structural purpose of establishing *D* so unequivocally, then obscuring it momentarily with the entrance of a new row-form (representing a "foreign key?"), finally returning to the initial serial and motivic arrangement at the beginning of system 3: the purpose would appear to be the articulation of a miniature incipient-ternary form. The reprise of *O*<sub>1</sub> is strict only through its first three tones. The remaining pitches are shuffled and registrally placed to emphasize *C* and *G*, prime components of the Plagal cadence in *G*. It is to that centre the reordered hexachord in Ex. 6, cadencing on *D*, can at last be referred as its dominant.

The rhythmic organization of the STATEMENT parallels and supports the harmonic-formal design. Its two elements are the "Scotch-snap" and the triplet-sextuplet: Ex. 7. The latter is variously extensible and, in many guises, pervades the whole of *Shimah B'koli*. The former is combined with the semitone to propel the harmony with violent immediacy into new areas. If a descending half-step is used, the implication is Neopolitan → Tonic; if ascending, Leading-tone → Tonic. The sextuplet figure near the end of the STATEMENT integrates the Scotch-snap motif at the point where the delayed arrival of *G* clinches the incipient-ternary structure: *A-B-A'*. The phrase organization in *A* emerges, therefore, as Antecedent (*O*<sub>1</sub>, 1-2-3-4) / Consequent (*O*<sub>1</sub>, 5 . . . 12; + reordered hexachord). Sections *B-A'*, a phrase-group, bring the STATEMENT to its climax at the point where the monophonic texture momentarily becomes *doppio pedale* and the tenth pitch of *I* — significantly, a *G* — is held in abeyance to become the "deceptive" beginning of the reprise of *O*<sub>1</sub>.

The problem of harmony is the most crucial challenge the twelve-tone method has had to face. This analysis of *Shimah B'koli* has so far concentrated only on passages of purely linear writing: the kind of job serialism is best qualified to accomplish. Turn to passages of chordal texture, and the Ariadne-thread of the row is easily lost. Theoretically, the greater the textural density, the more indistinguishable a particular series becomes: a chord of twelve different tones could be exfoliated melodically as any of the mathematically possible 479,001,600 sets! In his lecture "Composition with Twelve Tones," Schoenberg advanced as his solution to this problem the expedient of segmentation: "The set is often divided into groups; for example, into two groups of six tones, or three groups of four, or four groups of three tones. This grouping serves primarily to provide a regularity in the distribution of the tones. The tones used in the melody are thereby separated from those to be used as accompaniment, as harmonies or as chords and voices demanded by the nature of the instrumentation . . . or by the character and other circumstances of a piece . . . Obviously, the requirement to use all the tones of the set is fulfilled whether they appear in the accompaniment or the melody" (*ibid.*, pp. 117-126). Examination of *Shimah B'koli* has demonstrated the usefulness of four-fold segmentation in creating motivic material. Even when the row has seemingly been distorted beyond recognition, as at the end of the STATEMENT, the motives are unobtrusively present, acting as a kind of

umbilical cord to the *Ur*-series. For, as Gerhard puts it, ". . . beyond the actual series there is an ultimate ground, an abstract archetype — represented by the coupled hexachords — of which the individual series is only one aspect, that is, one of the possible permutations. The hexachord-dichotomy is the division of the series generally favoured by Schönberg; but what holds true here would apply equally in the case of a series regarded as consisting of three tetrachords, nor would division into unequal groups make any difference. To sum up: the identity of the series will be maintained in spite of permutation, provided that this takes place exclusively within the constituent units (hexachord, tetrachord, etc.), in other words, as long as these constituent units maintain their identity and place. This seems to me to confirm the view that the fundamental idea of the twelve-tone technique is in fact a new formulation of the principle of tonality" ("Tonality in Twelve-Tone Music," pp. 33-34). Gerhard's remarks are particularly apposite to works based upon symmetrical rows — specifically, to *Shimah B'koli*, the second hexachord of whose series is the transposed retrograde and inversion of the first. This leads one to a renewed scrutiny of the harmonic tendencies of such a set.

Example 8 is a selective inventory of these possibilities. Its basic revelation is the characteristic harmonic flavor of the row — and of *Shimah B'koli*: the flavor of the French-Sixth chord, the 6<sup>#</sup> II<sup>+</sup>. Regardless of transposition or mir-

ror form (*I, R, RI*), the series supplies the ingredients of a French-Sixth in each of its hexachords with notes 2-3-4-5, 8-9-10-11. These may, in fact, be considered as tetrachords. Each tetrachord enharmonically respelled yields a second French-Sixth in the key a tritone away from the first. Naturally, the regular resolution of these chords to their tonic-6/4's (a cliché) is never found in the score, though undoubtedly the voice-leading in a *cantabile* passage such as section 4-a (pp. 5-6) has been influenced by the ultra-smooth semitonal contrary motion of the outer voices.

If the two tetrachords forming the French-Sixths are deleted from hexachords *A* and *B*, the four boundary tones of these hexachords together constitute a diminished-seventh chord — another cliché banished from *Shimah B'koli* in its full-dress version of three superimposed minor thirds, but fleetingly present in passing progressions (once again, see section 4-a, at the points where the Pedal forms three-voiced chords with the left-hand). Notes 1-5-7-10 are members of the "tonic" and "submediant" triads of the row. Deleting these tones, one is left with the constituent pitches of the secondary-dominant → dominant → tonic progression in the key a semitone below the initial note of each row-form.

Among these interpretations of the harmonic potentials of the series used in *Shimah B'koli*, certainly the most important is the one supporting the augmented-sixth chord. With the exception of exclusively linear, monophonic textures where the sole unifying factor (apart from rhythmic — and phrase — patterning) is fidelity to motif and row — the beginning of the DEVELOPMENT, like that of the INTRODUCTION and STATEMENT, is a salient instance: Ex. 9 — Persichetti is clearly concerned more with the harmonic implications of the hexachord's total pitch content than with its mere succession of notes. If his technique of linear writing is Schoenbergian, his harmonic approach to serialism resembles that of Josef Matthias Hauer, whose own twelve-tone method was devised about the same time as, but independently of, Arnold Schoenberg's. "Hauer's tropes still include all twelve chromatic notes, but are divided into two six-note segments, or 'hexachords.' No note is repeated in each segment and no note is common to both segments. But the partitioning of the twelve notes into two halves is the only restricting factor. The notes in each hexachord are not set out in any rigid order and the composer has therefore free choice in the ordering of each group of six notes. His only obligation, naturally, is to use each hexachord alternately in order to maintain the 'perpetual repetition of all twelve notes of the tempered scale'"

EXAMPLE 6 - PERMUTATION OF HEXACHORDS

Musical notation for Example 6. It shows two staves. The top staff is labeled 'HEXACHORD A' and contains notes: C4, D4, E4, F4, G4, A4. The bottom staff is labeled 'HEXACHORD B' and contains notes: G4, A4, B4, C5, D5, E5. Below these, a 'REORDERED HEXACHORD' is shown with notes: C4, G4, D4, A4, E4, B4. Arrows indicate the mapping between the original hexachords and the reordered one.

EXAMPLE 7 - RHYTHMIC COMPONENTS

Musical notation for Example 7. It shows a single staff with various rhythmic figures. There are triplets of eighth notes and sextuplets of eighth notes. Some notes are marked with '3' or '6' above them, indicating the number of notes in the group.

EXAMPLE 8 - HARMONIC IMPLICATIONS OF THE HEXACHORD

Musical notation for Example 8. It shows two staves. The top staff is labeled 'Hexachord A' and 'Hexachord B' and contains notes: C4, D4, E4, F4, G4, A4 and G4, A4, B4, C5, D5, E5. Below this, three sections are shown: I. AUGMENTED-SIXTH CHORD ["FRENCH-SIXTH"], II. SECONDARY-DOMINANT, and III. MISCELLANEOUS CHORDS. Each section shows chord symbols and notes.

EXAMPLE 9

Musical notation for Example 9. It shows a single staff with a row of twelve notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. The time signature is 2/4 and the tempo is marked 'Tempo (♩ = c.160)'. The notes are grouped into two six-note segments.

EXAMPLE 10 - VERTICALIZATION

EXAMPLE 11 - INTERVAL TENSIONS AND CHORD CONSTRUCTION

I. CHORDS CONTAINING SHARP DISSONANCES

A. With tritones

B. Without tritones

II. CHORDS CONTAINING NO SHARP DISSONANCES

A. With tritones

B. Without tritones

EXAMPLE 12 - OVERTONE INFLUENCE AND CHORD CONSTRUCTION

(Reginald Smith Brindle, *Serial Composition*, London: Oxford University Press, 1966; pp. 157-158). Furthermore, "In Hauer's system, as in Schoenberg's, a given set is understood to retain its identity at all pitch levels . . . however . . . the term 'retrograde' can have no precompositional meaning where order is not precompositionally defined; an unordered set may be inverted, but this operation . . . will revise the relative pitch content comprised within each

With the elements of his harmonic vocabulary thus enumerated, Persichetti has had to devise various strategies for the textural and contextual integration of these materials - had to solve the problem, that is, of applying them in composition. Some of these strategies are peculiar to dodecaphonic technique, others refer to traditional methods of securing harmonic comprehensibility. Simplest of these devices is the verticalization of linear successions of notes. Chords generated when the tones of such successions are merely sustained, one after another as they appear, need no further justification. These cluster-accumulations (see Ex. 4) are treated, in origin, as tonal suspensions, though of course the traditional stepwise resolutions (descending or ascending) are evaded. Less aurally apparent is the derivation of those verticalizations having no sustained tones: Ex. 10. Complicating factors are (1) the transposition of the chord (in which case the intervallic order of the linear succession must be reproduced in some obvious way, since horizontal statement and chord share no tones: observe Persichetti's reliance upon first- and second-inversion triads!); and (2) the addition to, or deletion from, the chord of one or more notes found in the linear order (which is not itself necessarily free of repetitions or directly related to one of the serial inventory forms).

When chords are not the result of verticalization of adjacent linear successions, they must be constructed according to externally-applied criteria. The most "subjective" of these is the consonance-dissonance litmus test. Persichetti, in his textbook *Twentieth-Century Harmony*, has attempted to remove some of the guesswork from this admittedly equivocal classification by calibrating interval tensions along a sliding scale from "open consonance" to "sharp dissonance": Ex. 11. "It is only by making use of differences in chordal values as determined by interval characteristics that harmonic tension can be controlled. Without this kind of freedom only a limited kind of harmonic progression can be achieved, that which results from root relationships within a fixed scale and key . . .

The quality of chordal tension affects and is affected by dynamics, medium, and spacing, but varies in different musical contexts. Handling these harmonic materials becomes simpler if some general classification of the intervallic characteristics of chords is applied. All chords fall generally into one of two categories, those chords that contain at least one sharp dissonance and those that contain no sharp dissonance" - in Ex. II, categories I and II. "Each category may be subdivided into those chords containing at least one tritone and those containing no tritone. Chords containing a tritone tend to have a restless quality, while those without tritones have stability even when extremely dissonant. The presence of a perfect fourth in a chord lends ambiguity because of this interval's ability to function either as consonance or dissonance; other intervals in the chord must determine its character, the chord being classifiable only in its total interval context" (pp. 20-21).

Seventeen chords have been selected from *Shimah B'koli* to illustrate the application of the tension criterion. Since an evaluation of tension is meaningless out of context and particularly relevant to the organ registration employed (see Dr. Robert Anderson's plan-of-registration at the end of the article), the reader is urged to study these chords in the score. Their locations are as follows: I-A: (1) p. 4, s. 2; (2) p. 5, s. 3; (3) p. 10, s. 4, m. 2; (4) p. 12, s. 4, mm. 4-5 to p. 13; (5) p. 15, s. 1, m. 6. I-B: (1) p. 4, s. 1; (2) p. 7, s. 4; (3) p. 9, s. 2, m. 1; (4) p. 15, s. 2, m. 3; (5) p. 18, s. 3, m. 3 to s. 4. II-A: (1) p. 9, s. 1, m. 5; (2) p. 9, s. 4, mm. 1-3; (3) p. 14, s. 3, m. 4. II-B: (1) p. 5, s. 3;

(2) p. 6, s. 1; (3) p. 6, s. 3; (4) p. 13, s. 4.

A more "objective" method of chord construction used by Persichetti in *Shimah B'koli* is that which follows "overtone influence" in the selection of pitches and their spacing. "A tone has both vertical and horizontal implications; its overtones may be used simultaneously in chordal structures or consecutively in melodic lines . . . However, deduction concerning harmonic implications of partials beyond the 6th is not wholly practicable because the tempered scale does not coincide in pitch with the 7th, 11th, 13th, and 14th partials . . . Resonant harmony is not formed by seeking higher and higher overtones but by using overtones of overtones . . . Chordal structures are most resonant when the distances between the members are somewhat similar to those in the overtone series (wide spacing in the lower register and close spacing in the upper register). The overtone series sets a norm for brilliance. For maximum brilliance, let the lower tones of the chord be accompanied by their own overtones" (*Twentieth-Century Harmony*, pp. 23-25). In Ex. 12, a seven-note chord from *Shimah B'koli* is analyzed in terms of its harmonic-partial content. From bottom to top, each note except the topmost is considered in turn as the generating pitch of an overtone series. Those partials out-of-tune in the tempered system, indicated by blackened notes, should be eliminated whenever possible. The resultant chord is shown to be a composite of four overtone series built on E<sub>b</sub>, C, B, and F<sub>♯</sub>. This mode of chord construction (and analysis) is closely allied to the theoretical basis of Schoenberg's twelve-tone method: "What distinguishes dissonances from consonances is not a greater or lesser degree of beauty, but a greater or lesser degree of comprehensibility. In my *Harmonielehre* I presented the theory that dissonant tones appear later among the overtones, for which reason the ear is less intimately acquainted with them. This phenomenon does not justify such sharply contradictory terms as concord and discord. Closer acquaintance with the more remote consonances - the dissonances, that is - gradually eliminated the difficulty of comprehension and finally admitted not only the emancipation of dominant and other seventh chords, diminished sevenths, and augmented triads, but also the emancipation of Wagner's, Strauss', Moussorgsky's, Debussy's, Mahler's, Puccini's, and Reger's more remote dissonances. The term *emancipation of the dissonance* refers to its comprehensibility, which is considered equivalent to the consonance's comprehensibility. A style based on this premise treats dissonances like consonances and renounces a tonal center. By avoiding the establishment of a key modulation is excluded, since modulation means leaving an established tonality and establishing another tonality" (*Composition with Twelve Tones, Style and Idea*, pp. 104-105).

Finally, the most highly rationalized, and perhaps least "aural" device of chord-building Persichetti has employed in *Shimah B'koli* is that of intervallic symmetry. George Perle defines a symmetrical chord as one ". . . that may be analyzed into two segments, one of them the literal inversion of the other. Because of its self-evident structure such a chord tends to have a somewhat stable character, which suggests its employment as point of origin or destination of a harmonic progression" (*ibid.*, p. 27). But this is a definition only of the kind of chord exhibiting *mirror symmetry*. A broader classification includes all chords ". . . characterized by an inner graphic plan rather than an arrangement of interval tensions. The important aspect of a chord of this kind is the logic of its inner construction rather than the motivating force of intervallic tension. Some such chords contain all twelve chromatic tones and eleven symmetrically invertible intervals. Other chords of this kind are arranged in alternately odd- or even-numbered intervals counted in semitones. Many other graphic interval arrangements are possible. Some chords are fashioned in the image of the overtone series. A pyramidal type of compound chord is composed of a series of intervals diminishing from the bottom upward" (*Twentieth-Century Harmony*, pp. 164-165). (Continued, page 8)

(Continued from p. 7)

Some of the possibilities for symmetrical chord construction found in *Shimah B'koli* are shown in Ex. 13; numerals indicate interval distances measured in semitones between chord members. The concept can also be extended to encompass symmetrical progressions of mixed linear/chordal character. These are simply more rigorously ordered versions of traditional voice-leading and sequence. "Any harmonic element is automatically justified through literal or sequential reiteration; but these procedures, owing to their obvious character, are rarely applied to a total harmonic formation. Sequence and repetition become generally useful means of harmonic clarification only in connection with such complicating factors as unequal transposition . . . rhythmic displacement . . . , octave displacement . . . , and the combination of these with other devices . . ." (Perle, *ibid.*, p. 29).

One such complicating factor endemic to twelve-tone syntax is the "metatotality" of the row as a whole. "When melodic sets employ twelve different notes, successive chords encompass the entire twelve-tone field. A strong center or harmonic area may result from the completion or fulfillment of the twelve-tone set" (*Twentieth-Century Harmony*, p. 267), particularly when its final pitch has been deliberately withheld. Such a striving toward metatotal fulfillment is evident in Ex. 14: the twelfth tone is "earned" only after a searching reiteration of notes 2 . . . 11. As Persichetti observed, in a letter to this writer (31 March 1974): ". . . these 'deleted' tones build in tension because of their absence and are useful as ornamental tones, added-tones to vertical structures and members of a 'rascal row' (these irritant rows can cause a breakdown of serial complacency)." *Mutatis mutandis*, "The absence of row intervals (such as tritone, perfect fifth and perfect fourth in *Shimah's* row) accentuates the tonal need for them and when they are brought into the complex through various manipulative devices and through the [transposition] levels of the row . . . their strength is indeed felt."

On the other hand, this urge "of the chromatic complex to achieve completion, to close the circle of the 12 tones . . . does not always have to be satisfied — just as the dominant 7th doesn't always have to resolve to the triad of

the first degree" (Schuller, "A Conversation with Steuermann," p. 211).

There is next to no use made of imitative counterpoint in *Shimah B'koli* — curiously so, in view of both the work's overall linearity and the seductive ease of amalgamating row technique with contrapuntal artifice. Section 6-b, p. 13, contains a rhythmically free canon at the octave, beginning at *accel. poco à poco* and dissolving at (quarter-note = 100). Here, as elsewhere in *Shimah B'koli*, Persichetti has not observed the ban upon octave relationships which Schoenberg made a cornerstone of his method: "To double is to emphasize, and an emphasized tone could be interpreted as a root, or even as a tonic . . ." ("Composition with Twelve Tones," *Style and Idea*, p. 108). In a work for organ, where the octave is a *donnée* of registration, such a proscription is futile — and not a little ridiculous when one recalls the twelve-tone method's basis in the overtone series, the strongest of whose partials is the octave!

Concerning his approach to the organ as a medium for his compositions, in particular for *Shimah B'koli*, Persichetti has written:

"I easily adapt to any kind of organ or any kind of audio equipment, because I feel fortunate as a human being to be able to hear music. However, I prefer comprehensive audio means and comprehensive organs — 20th-century organs that amalgamate the baroque, romantic and modern.

"I do not want to get caught up in this organ-orchestral parallel. When I write for string quartet, I do not miss the oboe; when I write for clarinet alone, that is my whole world — the same for organ, orchestra, piano, etc. 'Do Not Go Gentle' (Dylan Thomas) . . ." (Persichetti's recently completed work for organ, pedals alone: a return to the medium of his first organ piece, the *Sonatine*, Op. 11 of 1940) could have been for two organs, three choruses, four pianos and five orchestras. I found organ, pedals alone to match any medium in intensity.

"A row beginning has nothing necessarily to do with registration — nor does it necessarily have anything to do with the thematic process — unless it happens to coincide with the thematic material motivically" (letter to Rudy Shackelford, 31 March 1974).

(Continued, page 12)

EXAMPLE 13 - SYMMETRICAL CHORD CONSTRUCTION

EXAMPLE 14

EXAMPLE 15 - PRINTING ERRORS IN THE SCORE OF SHIMAH B'KOLI

FORMAL UNIT	FORMAL FUNCTION	LOCATION IN SCORE	TEMPO OR DYNAMIC INDICATION	DURATION
A	INTRODUCTION	pp. 1-2		1'38"
1-		pp. 1-2		1'38"
		p. 1, system 1, Sw.	<i>Vagamente misterioso</i> (♩ = 96)	42"
		p. 1, s. 3, Ch.		56"
B	STATEMENT	pp. 3-8		2'38"
2		p. 3, ss. 1-3	<i>Quasi recitativo</i> (♩ = 66)	0'22"
3-		pp. 3-5		0'46"
		p. 3, s. 4, Gt.	<i>a tempo, deliberato</i>	20"
		p. 4, s. 3, Ch.	<i>decisivo</i>	18"
		p. 5, s. 2, Sw.	<i>p, dolce</i>	8"
4-		pp. 5-8		1'30"
		p. 5, s. 3, upbeat to dotted barline	<i>mp, cant.</i>	34"
		p. 6, s. 4, upbeat to	<i>espr.</i>	22"
		p. 7, s. 3	<i>dolce</i>	34"
C	DEVELOPMENT	pp. 8-16		3'12"
5-		pp. 8-13		1'32"
		p. 8, s. 2, m. 1, Sw.	<i>Tempestoso</i> (♩ = c. 160)	53"
		p. 10, s. 4, m. 3, Ch.		18"
		p. 12, s. 1, m. 3	<i>calmato</i>	10"
		p. 12, s. 3, m. 1, Sw.	<i>f, con fuoco</i>	11"
6-	(EPISODE)	pp. 13-14		0'42"
		p. 13, s. 1, upbeat to	<i>a piacere</i>	13"
		p. 13, s. 2, upbeat to dotted barline (Gt.)	(♩ = 84)	17"
		p. 13, s. 4, upbeat to dotted barline	(♩ = 160)	12"
7-		pp. 14-16		0'35"
		p. 14, s. 2, m. 1	<i>Pesante</i> (♩ = 160)	20"
		p. 15, s. 2, m. 3	<i>a tempo, violento</i>	15"
		p. 16		0'23"
		p. 16, s. 2	<i>ad lib.</i> (♩ = c. 66)	14"
		p. 16, s. 3, Sw.	<i>ben misurato</i> (♩ = 112)	9"
B'	REPRISE OF STATEMENT	pp. 16-17		0'41"
9		p. 16, s. 4	(♩ = 66), <i>ff</i>	0'41"
A'	REPRISE OF INTRODUCTION	pp. 17-18		2'42"
10		p. 17, s. 2, Sw.	(♩ = 84), <i>doloroso</i>	1'02"
11-	(CODA)	p. 18		1'40"
		p. 18, s. 1, m. 2 (5/8)	<i>a tempo</i> (♩ = 84), <i>lento</i>	28"
		p. 18, s. 3, m. 1	<i>p, espr.</i>	20"
		p. 18, s. 4	<i>con calma</i>	52"





**in**  
**Solo Recital**  
**Two Organ Concerts**  
**Orchestral Performances**  
**Recordings**

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 Norman MacKenzie, Erdenheim & Norristown, Pa.  
 George Markey,  
 Dayton, Ohio & Weber State College, Utah  
 Anthony Newman, Minneapolis, Minn.  
 Thomas Richner, Marlon, Ind.  
 McNeil Robinson,  
 Fine Arts Center, Helena, Ark.

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 Orchestra DeParis, Angel Records  
 Mahler — 2nd Symphony, Leonard Bernstein  
 London Symphony Orchestra

R. Strauss: Also Sprach Zarathustra  
 Ives: Three New England Places  
 Respighi: Feste Romane  
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 Alexander Schreiner, Utah Symphony,  
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 London Symphony Orchestra, Scotland  
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**A Sampling  
 of Recent  
 Events**



ORGAN COMPANY  
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# New Choral Music, Books

Reviewed by Victor Weber

Packaging is a bit of public relations gimmickry which one does not ordinarily associate with the performing arts. Frozen foods, underwear, tropical vacations, beer—all seem to be more appropriate targets for Madison Avenue than does music. But, as one peruses the mass of newly published music which bombards choral enthusiasts each month, he becomes convinced that packaging skills—good and bad—have begun to make their mark on the music world. He sees new music attractively "done up" in pastel printing; tempting arrays of McLuhan-esque multi-media presentations (e.g., Richard Felciano's *Signs*, for SATB chorus, electronic tape, and up to three film strip projectors—all offered, with "philosophical basis" by Teilhard de Chardin, by E. C. Schirmer); and, thankfully, an increasing number of practical performance collections which until recently would have eluded all but the most enterprising of conductors.

Music which once was the protected territory of arcane musicologists now begs to be heard, sung by real choirs, and not on scratchy recordings in the back rooms of music libraries. Edition Zürich has been issuing a fascinating array of performing editions. Those who once thought that the "Caput" Masses of Dufay, Ockeghem, and Obrecht were the exclusive province of Bukofzer's magnificent sleuth-work, will find good octavo editions of the Dufay (Edition Eulenburg No. 10035) and Obrecht (Edition Eulenburg No. 10099) now available through C. F. Peters, 373 Park Avenue South, New York City, 10016. The editors in both cases have made helpful suggestions to aid conductors who do not have immediate access to the advice of a resident musicologist in preparing the music for performance.

Equally interesting, particularly for those of us who are involved with liturgical music, is Eulenburg's issue of Machaut's *Mass* (Edition Eulenburg No. 10103), a monument of the fourteenth century which needs no introduction, even to those whose acquaintance with Grout's *History* is limited to the marginal glosses. Although this score is certainly not the first to be readily available in modern edition, its aim is specifically to gear performance of the work towards the usual SATB choirs of today, and not a reproduction of the forces which were available in Machaut's time. Also available for the curious are Orlando di Lasso's lengthy and haunting double-chorus motet (SSAT-ATBB) *Stabat Mater* (Edition Eulenburg No. 10097), first printed in 1585; Gaetano Donizetti's *Miserere* in g-minor, for seven soloists, mixed choir, and orchestra (Edition Eulenburg No. 10102), predictably suffused with that composer's blend of lyricism and drama; and C. Ph. E. Bach's oratorio, *Auferstehung und Himmelfahrt Jesu*, for three soloists, mixed choir, and orchestra (Edition Eulenburg No. 10013), which will be a treasure-trove for the increasing numbers of fans of the *empfindsamer Stil*.

The surge of interest in the Music of William Billings is hopefully not merely a result of the current hunt for souvenirs of our nation's history. Conductors should be performing his music well after July 4, 1976. Leonard Van Camp has issued two interesting compilations of Billings' work: *The Christmas Story: An Early American Setting* (Concordia Edition 97-5258) and *The Passion and Resurrection of Our Lord* (Concordia Edition 97-5268). The wisdom of trying to make oratorios (Van Camp has provided Biblical narrative to be read between the musical sections) from Billings' anthems and hymn settings is

open to question: while each piece is a gem in its own way, the collections as a whole do not seem to this reviewer to have the stylistic variety or dramatic thrust of works which were conceived by their composers for oratorio or cantata-like performance. But even if the collections are not performed in the sequence which Van Camp has envisioned or with the connective narrative he has selected, they will be handy sources from which conductors can excerpt some of Billings' finest work.

Meanwhile, Alice Parker's considerable imagination and skill have been at work on the hymns of Isaac Watts. Neatly done up as "lessons and carols for SATB soloists, mixed chorus, harp or piano, organ and percussion," they are available as a collection, *An Easter Rejoicing* (E. C. Schirmer, Edition No. 2798), or separately "Christ the Lord is risen" (2964), "Earth now is green" (2965), "Gabriel's Message" (2832), "Jesus, whom every saint adores" (2970), "Most glorious Lord of Life" (2968), "O for a shout of sacred joy" (2969), "Seasons and times" (2967), and "We are a garden" (2966). Parker's ear for the styles of American hymnody is well-proven, here and elsewhere, but some will object to her liberty in adding the "modern" accompaniments, which, nonetheless, are quite presentable.

Finally, mention must be made of a book which every serious conductor should have in his possession. Each of us is acutely aware of the perils of dealing with correct pronunciation—in foreign languages as well as English. Well-articulated diction has far-reaching effects on every aspect of the choral art: understandability of textual declamation, intonation, rhythm, to name only three. And good diction begins in the clear mind of a well-prepared conductor. John Moriarty's *Diction*, published by E. C. Schirmer, is a thoughtful and easily comprehended volume which enumerates the principles of good diction in English, Latin, French, and German, and provides numerous exercises from which a choral conductor can develop essential drills for the education of his singers. While many may have qualms at coping with the symbols of the International Phonetic Association, they afford an

extremely practical access to the sounds of the languages with which we all must deal, and will, with a bit of determined study, become second nature to the singers and conductors alike. The teaching of languages to singers with these phonetic symbols is becoming increasingly common usage among first-rate choruses, such as the Chicago Symphony Chorus. For those of us who have been juggling somewhat awkwardly Errolle's *Italian Diction for Singers*, Marshall's *Singers' Manual of English Diction*, Sieb's *Deutsche Hochsprache*, and Fouché's *Traité de la prononciation française*, Moriarty's is a "package deal" which is irresistible.

## Nunc Dimittis

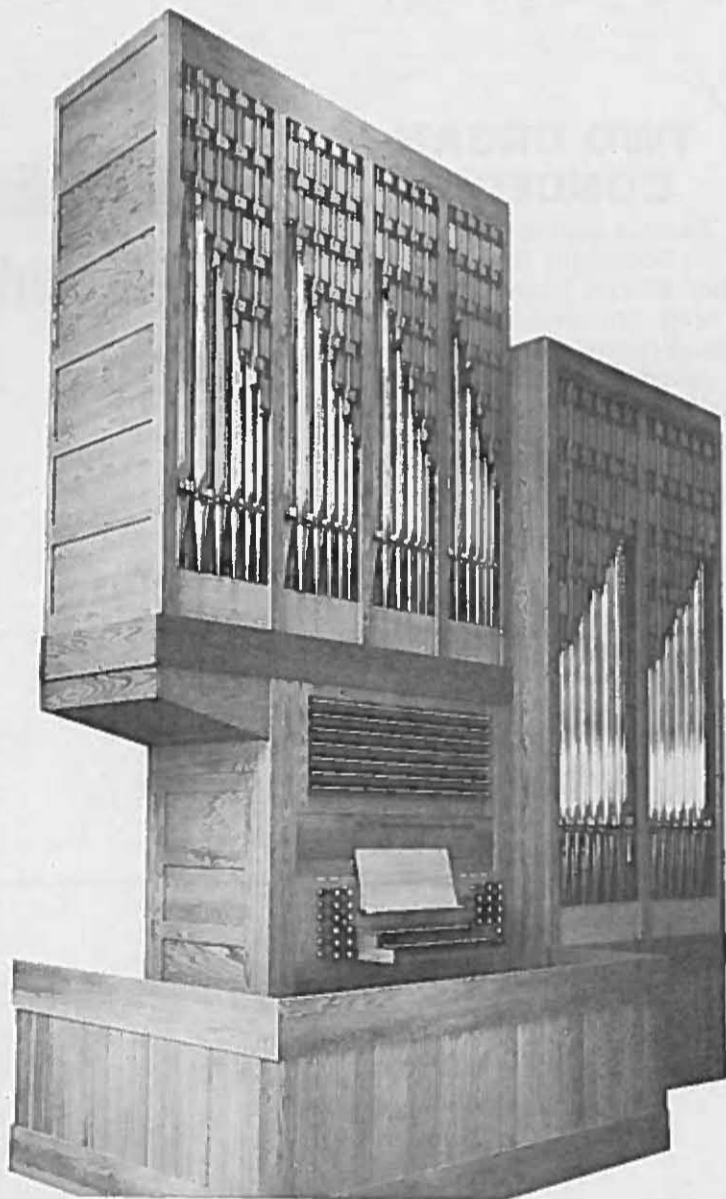
August Maekelberghe, 66, died Friday, August 8th in Mt. Clemens, Michigan after a brief illness. Born in Belgium, Mr. Maekelberghe lived most of his life in the Detroit, Michigan area, and he had been a resident of Mt. Clemens for many years.

Mr. Maekelberghe came to the U.S. in 1930 as the accompanist for Fr. Leo De Geeter, the Flemish Singing Priest, after studying music in Europe. He served as organist in the Dominican Church of Detroit, St. Peter's in Mt. Clemens, and St. Vincent DePaul Church in Pontiac. He then became staff organist for radio station WWJ. He was also a radio actor, and he did a news broadcast in Flemish and French and in the 1940's worked for stations WJR and WXYZ.

In 1945 Mr. Maekelberghe became director of music at St. John's Episcopal Church in Detroit, and it was there that he developed a prosperous festival of yearly programs. He was also director of the Madrigal Club of Detroit for 28 years. He composed music, worked with children, wrote a music column in the Free Press and was local correspondent for the Music Courier in New York.

In retirement Mr. Maekelberghe was compiling and translating Belgian folk tales.

Mr. Maekelberghe is survived by his sister, Isabel Miller. A funeral mass was celebrated on August 12th at St. John's Episcopal Church in Detroit.



## Oakland University Rochester, Michigan

### HAUPTWERK

1 Praestant	8'
2 Hohlflöte	8'
3 Oktave	4'
4 Spitzflöte	4'
5 Sesquialtera II	2-2/3'
6 Oktave	2'
7 Waldflöte	2'
8 Mixtur V	
9 Trompete	8'

### BRUSTWERK

(Expressive)	
10 Holzgedackt	8'
11 Rohrflöte	4'
12 Klein Prinzipal	2'
13 Zimbel IV	
14 Regal	8'
15 Rohr Schalmee	4'
Tremulant	

### PEDAL

16 Subbass	16'
17 Oktave	8'
18 Oktave	4'
19 Mixtur IV	
20 Fagott	16'
21 Trompete	8'

**Casavant Frères**  
LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA

## Here & There



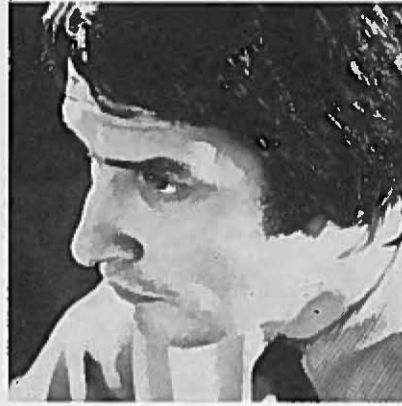
Monika Henking, Swiss organist and teacher from Thalwil, will return to this country in October to play recitals and hold workshops. She will be a featured performer on the dedication recital series for the new Hradetzky tracker organ at the United Methodist Church of Red Bank, New Jersey on Oct. 5th. Miss Henking won first prize at the International Organ Contest in Bologna in 1969, and third place in the St. Albans Festival competition in England, and she is a graduate with honors from the Academy of Music in Vienna, Austria, where she studied with Anton Heiller. Her recital dates will be listed in the calendar pages.

William MacGowan, organist-choirmaster of the Church of Bethesda-by-the-Sea, Palm Beach, Florida, has returned from Europe where he played six concerts for various international festivals in Germany, and four concerts in Italy, including the first two for Assisi's Anno Santo Organ Cycle in St. Francis Basilica.

St. Paul's Presbyterian Church, Simcoe, Ontario, has solved its problem of how to repair its decayed organ without spending \$25,000 which it didn't have. About 35 parish members embarked in February on a do-it-yourself repair project in the hopes of refurbishing the entire organ by Dec. 31, 1975. By mid-summer, about one fifth of the work had been done at a total expense of \$1,200. The organ, donated in 1923 by the Innes family of Simcoe, was built by Woodstock Pipe Organ Builders Ltd., and is a four manual organ containing Great, Swell, Pedal, Orchestral, and Tuba divisions. Ian MacPhail, chairman of the church's property committee commented, "I am glad we did not know the amount of work involved when we first started because we never would have begun."

Virginia Intermont College, Bristol, Virginia, will hold their second annual Keyboard Workshop for High School Students on October 4th. The event repeats last year's highly successful workshop. Stephen Hamilton will lead organ master classes on the works of Franck and Bach at the college's Flentrop organ, and pianist Kenneth Huber will lead a master class on works by Bach, Chopin and Mozart. There will be a student recital to end the workshop. High school students interested in attending should write Virginia Intermont College, Bristol, Virginia 24201 or call (703) 669-6101.

The Cathedral Singers of Denver, Colorado, performed a concert under the direction of Robert Finster on July 22 at St. John's Episcopal Cathedral. The program included Bach's Motet "Der Geist hilft unsrer Schwachheit auf," Brahms' Geistliches Lied, Op. 30. "Blessed is the Nation" by Hubert Bird in a premiere performance, "Quadre Motets sur des themes grégoriens" by Duruflé, and Langlais' "Messe Solennelle." The chorus continues to earn excellent reviews from the critics for its performances.



Simon Preston will return for his first transcontinental tour since 1970 when he was appointed Tutor in Music and Organist of Christ Church Cathedral, Oxford, England. Previous to 1970 Mr. Preston had been sub-organist at Westminster Abbey for five years. His fall tour, which is fully booked, will be Mr. Preston's third tour to this continent. It will open in Canada on September 23rd, it will include three Canadian appearances, and it will conclude on November 9th after recitals in eleven states of the U.S. Mr. Preston will return to the U.S. for one appearance at Alice Tully Hall in New York City on December 14th. Mr. Preston, who has an extensive list of recordings issued by Argo and EMI, will offer two different programs on his tour, including works by Buxtehude, Couperin, Bach, Hindemith, Reger, Franck, Messiaen, and Patrick Gowers. Mr. Gowers composed a Toccata for Simon Preston in 1970, and it was first performed at the Cheltenham Festival in that year by Mr. Preston.

Daniel Sternberg, dean of the Baylor University School of Music, will receive an honorary Doctor of Humanities degree from Houston Baptist University during its opening convocation exercises on September 10th. Forced to flee his native Austria when Nazi Germany invaded the country in 1938, Mr. Sternberg came to the U.S. and joined Baylor University music faculty in 1943. He has remained at Baylor for 32 years. His previous

positions were as conductor of the Tiflis (USSR) Symphony and teacher at the Tiflis State Conservatory. He also served as assistant conductor of the Leningrad Symphony Orchestra and the Leningrad Grand Opera. He is a graduate of the Vienna National Academy of Music. The convocation will be held at 10:40 a.m. in Sharp Gymnasium on the HBU campus, and United States Congressman Phillip Crane of Illinois will be the principal speaker.

## Letters to the Editor

July 15, 1975  
To the Editor:

This is a request from one more thesis writer for help from fellow organists around the country. The topic of my research is "Municipal Organs and Organists from 1905-1930." Correspondence from anyone concerning this subject would be greatly appreciated. If you were a student of Lemare, attended a municipal concert series, have newspaper clippings, etc., I would love to hear from you.

Sincerely,

Judith Farrar Marshall  
162 Cow Neck Rd.  
Port Washington, N.Y. 11050

Paris, France, August 6, 1975  
To the Editor:

Would you be kind enough printing the following note in THE DIAPASON.

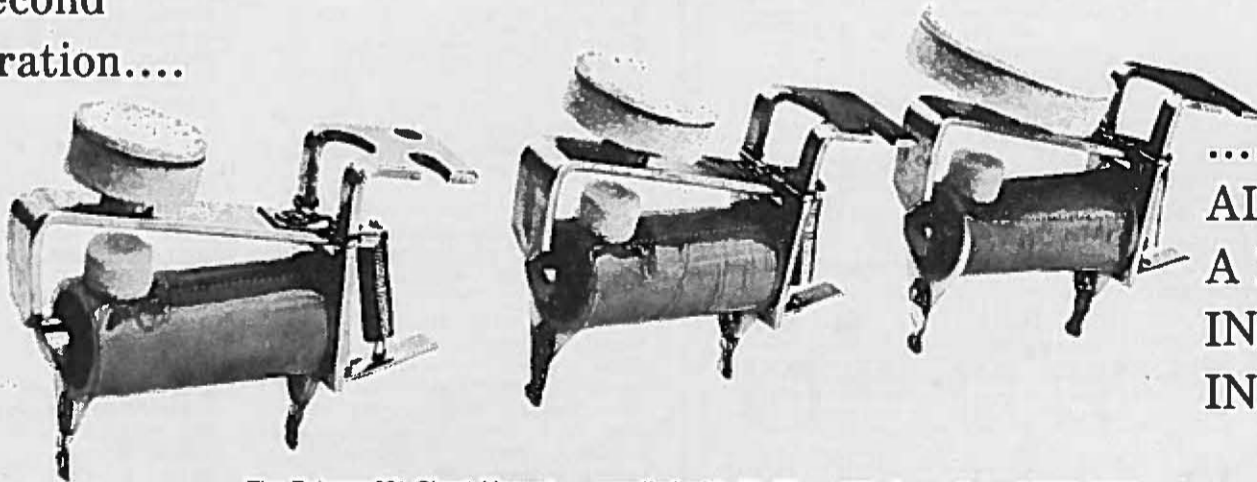
"Mr. Paul Hagan is using of a recommendation signed by myself. I have a sympathetic feeling for this man, but I did not write the recommendation used by himself."

Thank you very much for your cooperation, and very cordially yours,

(signed)  
Jean Langlais

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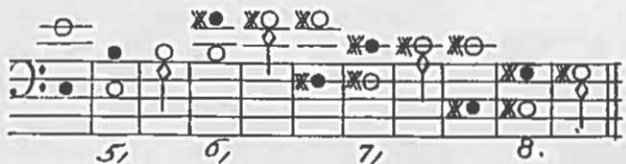
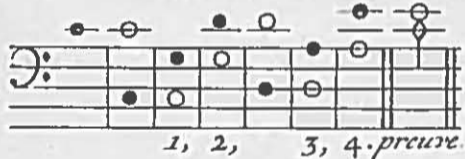
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In Thee Is Gladness—Gastoldi/Schalk	98 2229	\$ 40
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	98-2233	.80
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## Persichetti

(Continued from p. 8)  
The following registration schema, one of several acceptable alternatives, has been provided for *Shimah B'koli* by Dr. Robert Anderson, using the Aeolian-Skinner organ of 1965 (additions, 1967) in Caruth Auditorium, Southern Methodist University, Dallas, Texas:

### PEDAL

Grand Bourdon 32'  
Subbass 16'  
Quintaten 16' (GT.)  
Contre Viole 16' (SW.)  
Grossquinte 10-2/3'  
Octave 8'  
Gedeckt 8'  
Viole de Gambe 8' (SW.)  
Choralbass 4'  
Koppelflöte 4'  
Blockflöte 2'  
Rauschquinte II (2-2/3')  
Mixture IV (1-1/3')  
Contre Bombarde 32'  
Posaune 16'  
Fagott 16' (GT.)  
Trompete 8'  
Rohrschalmei 4'  
Tremulant

### GREAT

Quintaten 16'  
Principal 8'  
Gedeckt 8'  
Gemshorn 8'  
Octave 4'  
Rohrflöte 4'  
Flachflöte 2'  
Mixture IV-VI (1-1/3')  
Fagott 16'  
Trompete 8'

### SWELL

Contre Viole 16'  
Rohrflöte 8'  
Viole de Gambe 8'  
Viole Céleste 8'  
Flûte Céleste II (8')  
Principal 4'  
Nachthorn 4'  
Doublette 2'  
Larigot 1-1/3'  
Plein Jeu III-IV (2')  
Cymbale III (2/3')  
Bombarde 16'  
Trompette 8'  
Hautbois 8'  
Regal 8'  
Clarion 4'  
Tremulant  
Swell-to-Swell 16'  
Swell Unison Off  
Swell-to-Swell 4'

### POSITIV

Principal 8'  
Holzgedeckt 8'  
Principal 4'  
Spillflöte 4'  
Nasard 2-2/3'  
Octave 2'  
Blockflöte 2'  
Tierce 1-3/5'  
Siffflöte 1'  
Scharf IV (2/3')  
Krummhorn 8'  
Tremulant

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## COUPLERS

Great-to-Pedal 8'  
Swell-to-Pedal 8'  
Positiv-to-Pedal 8'  
Swell-to-Pedal 4'  
Positiv-to-Pedal 4'  
Swell-to-Great 16'  
Swell-to-Great 8'  
Swell-to-Great 4'  
Positiv-to-Great 16'  
Positiv-to-Great 8'  
Swell-to-Positiv 16'  
Swell-to-Positiv 8'  
Swell-to-Positiv 4'  
Great/Positiv Transfer (includes couplers and pistons)

## COMBINATIONS

Great I — 8  
Swell I — 8  
Positiv I — 8  
Pedal I — 8 (toe-studs only)  
Couplers I — 4, 0  
General I — XII (pistons and studs)  
Division nameplate cancels

## MECHANICALS

Swell expression-pedal  
Crescendo pedal with light indicator  
Pedal coupler reversibles (duplicated by studs: + 8', - 8' and 4')  
Tutti I and Tutti II with lights (duplicated by studs)  
Grand Bourdon 32' reversible (stud)  
Contre Bombarde 32' reversible (stud)  
General Cancel (including Tutts)

Pedal reeds silent } (stud, light)  
Great reeds silent }  
Swell reeds silent }

## TUTTI II

**PEDAL:** all stops except Contre Viole, Viole de Gambe, Fagott, and Tremulant  
**GREAT:** all stops  
**SWELL:** all except Viole Céleste, Flûte Céleste, Cymbale, Tremulant, Swell-to-Swell 16' and Swell Unison Off  
**POSITIV:** all except Tremulant  
**COUPLERS:** all except Positiv-to-Pedal 4', Swell-to-Great 16', Positiv-to-Great 16', and Swell-to-Positiv 16'

## CRESCENDO

**PEDAL:** all stops except Grand Bourdon, Viole de Gambe, Contre Bombarde, Fagott, Rohrschalmei, and Tremulant  
**GREAT:** all except Quintaten and Fagott  
**SWELL:** all except Contre Viole, Viole Céleste, Flûte Céleste, Cymbale, Bombarde, Regal, Swell-to-Swell 16', Swell Unison Off, Swell-to-Swell 4', and Tremulant  
**POSITIV:** all except Nasard, Tierce, Siffflöte, Krummhorn, and Tremulant  
**COUPLERS:** Great-to-Pedal 8', Swell-to-Pedal 8', Positiv-to-Pedal 8', Swell-to-Great 8', Positiv-to-Great 8', Swell-to-Positiv 8'

## GENERAL PISTONS

[I] **PEDAL:** Subbass, Gedeckt, Viole de Gambe  
**GREAT:** Gemshorn, Gedeckt, Rohrflöte  
**SWELL:** Rohrflöte, Viole de Gambe, Nachthorn  
**POSITIV:** Holzgedeckt, Spillflöte  
**COUPLERS:** none

[II] **PEDAL:** Principal, Subbass, Quintaten, Contre Viole, Octave, Gedeckt, Choralbass, Koppelflöte, Blockflöte, Rauschquinte, Mixture  
**GREAT:** Principal, Octave, Flachflöte, Mixture  
**SWELL:** Rohrflöte, Principal, Nachthorn, Doublette, Plein Jeu, Swell-to-Swell 4'  
**POSITIV:** Holzgedeckt, Principal 4', Spillflöte, Octave, Blockflöte, Scharf  
**COUPLERS:** Swell-to-Pedal 8', Swell-to-Great 8' and 4', Positiv-to-Great 8', Swell-to-Positiv 8' and 4'

[III] **PEDAL:** Principal, Subbass, Quintaten, Contre Viole, Octave, Gedeckt, Choralbass, Koppelflöte, Blockflöte  
**GREAT:** Trompette  
**SWELL:** Contre Viole, Rohrflöte, Viole de Gambe, Nachthorn, Regal, Swell-to-Swell 4'  
**POSITIV:** Holzgedeckt, Blockflöte  
**COUPLERS:** none

## DIVISIONAL PISTONS

**SWELL** [1] Flûte Céleste, Regal, Tremulant [2] Doublette, Regal, Swell-to-Swell 16', Swell Unison Off [3] Flûte Céleste, Tremulant [4] Nachthorn, Larigot, Regal, Tremulant [5] Rohr-

Prepare to begin: { PEDAL: Subbass, Gedeckt  
GREAT: Gedeckt, Gemshorn, Rohrflöte  
SWELL: Rohrflöte, Virole de Gambe,  
Principal, Nachthorn  
POSITIV: Holzgedeckt, Spillflöte  
COUPLERS: Gt.-to-Ped., Sw.-to-Ped. 8'

A / 1-a p. 1, s. 1, Sw. both hands on SWELL  
s. 2, Ch. to GREAT  
s. 3, Sw. to SWELL; - Gt.-to-Ped.  
1-b..... s. 3, Ch. to POSITIV  
p. 2, s. 1, Sw. l.h. to SWELL: - Principal, + Larigot  
(SWELL box open)  
s. 2, Sw. l.h. to GREAT: + Principal  
s. 2, Ch. l.h. to POSITIV; - Sw.-to-Ped.  
s. 2, last l.h. to GREAT, GT. [2]  
two notes  
s. 3, Sw. r.h. to SWELL, SW. [2]  
s. 4, note G l.h. to SWELL, SW. [5]  
after 32nd-rest  
s. 4, last SWELL: - Virole de Gambe  
two notes

B / 2 p. 3, s. 1 General [I], Crescendo pedal open  
3-a s. 4, Gt. both hands on GREAT  
p. 4, s. 2, Ch. to POSITIV, alternating with GREAT  
p. 5, s. 1, Pedal entrance PEDAL: + Contre Bombarde  
3-c s. 2, Sw. to SWELL; PEDAL: - Contre Bombarde;  
Crescendo pedal closed  
s. 3, Ch. to POSITIV  
4-a..... s. 3, upbeat l.h. to SWELL; r.h. to GREAT (at "Sw.")  
to dotted barline  
4-b p. 6, s. 4, Sw. l.h. remain on SWELL, r.h. to SWELL at  
upbeat to *espr.*; both hands to POSITIV  
at "Ch."  
p. 7, s. 1, Sw. r.h. to SWELL  
s. 2, Sw. l.h. to SWELL  
s. 3, Ch. both hands to POSITIV, POS. [3];  
close SWELL box  
4-c..... s. 3, *dolce* l.h. to SWELL, SW. [1]; prepare POS. [2]  
s. 4 r.h. to SWELL, l.h. to POSITIV; then...  
r.h. to GREAT, GT. [1] (at "Sw."),  
l.h. to SWELL (at "Ch."); then...  
r.h. to SWELL, l.h. to POSITIV (at "Sw.")  
p. 8, s. 1 both hands to SWELL, then l.h. to  
POSITIV (at "Sw.")  
s. 1, *ff subito* PED. [2]  
s. 2 both hands to SWELL

C / 5-a p. 8, s. 2 (*ff*) General [II], both hands on SWELL  
s. 3, Pedal note *F#* PEDAL: + Fagott  
s. 3, *a tempo* to GREAT; PEDAL: - Fagott  
p. 9, s. 2, *a tempo* to POSITIV  
s. 3, Sw. SW. [6]  
s. 4, Gt. r.h. to GREAT  
5-b..... p. 10, ss. 1-3 GREAT and SWELL alternate as shown  
s. 4, m. 3 General [III], both hands on POSITIV  
p. 11, s. 2, m. 4, Sw. r.h. to GREAT  
s. 3, m. 1, Ch. to POSITIV  
s. 4, m. 1, Sw. l.h. to GREAT  
5-c p. 12, s. 1, m. 1, note *A#* r.h. to GREAT: - Trompette,  
after 8th-rest + Rohrflöte  
5-d s. 3, m. 1, Sw. both hands to SWELL, Crescendo  
pedal open; General [II]  
s. 4, m. 2, Gt. to GREAT  
6-b..... p. 13, s. 2, upbeat to to SWELL, Crescendo pedal closed;  
dotted barline l.h. to POSITIV at "Ch."  
6-c s. 4, upbeat to r.h. to GREAT; l.h. remain on  
dotted barline POSITIV  
p. 14, s. 1, *rit. molto* SW. [6]  
7-a..... s. 2, m. 1 Crescendo pedal open  
s. 3, m. 2 continue on GREAT  
7-b p. 15, s. 2, m. 3 + *Tutti II*; both hands to POSITIV  
or SWELL, alternating with GREAT

(B' / 9) p. 17, s. 1, at any point General [III]  
s. 1, *rit.* - *Tutti II*  
s. 2, Ch. Crescendo pedal closed; l.h. to SWELL;  
PED. [1] between first and second *F#*'s;  
SWELL: - Sw.-to-Sw. 4',...- Regal,...  
- Contre Virole  
PEDAL: - Principal

(A' / 10) s. 3, after first Pedal note  
s. 3, Ch. remain on SWELL: - Nachthorn  
s. 3, (*♩* = 66) SWELL: + Tremulant; prepare GT. [2],  
POS. [1]  
p. 18, s. 1, Sw. l.h. to POSITIV  
s. 1, Ch. both hands to SWELL  
s. 2, *E<sup>b</sup>C*-chord r.h. to GREAT  
11-b..... s. 3, Sw. l.h. to SWELL, SW. [4]; remain on  
SWELL until end of system, then  
transfer l.h. to GREAT  
SWELL: - Larigot; + Sw.-to-Ped. 8'  
SW. [3]: play chord on SWELL as well  
as GREAT, box open; transfer to  
SWELL and close box.

flöte, Virole de Gambe [6] Contre Nasard, Blockflöte, Tierce [3] Holz-  
Virole, Rohrflöte, Virole de Gambe, gedeckt  
Principal, Nachthorn, Doublette, Lari- PEDAL [1] Grand Bourdon, Principal,  
got, Plein Jeu, Bombarde, Trompette, Subbass, Contre Virole, Gedeckt [2]  
Hautbois, Clarion, Swell-to-Swell 4' Principal, Subbass, Quintaten, Contre  
GREAT [1] Quintaten, Flachflöte [2] Virole, Octave, Gedeckt, Virole de Gam-  
Gemshorn be, Choralbass, Koppelflöte, Block-  
POS. [1] Spillflöte, Tierce [2] Spillflöte, flöte, Rauschquinte

L'ART DU FACTEUR D'ORGUES  
DOM BÉDOS  
IN ENGLISH  
FACTEUR D'ORGUES

Par D. FRANÇOIS BÉDOS DE CELLES, Bénédictin de la  
Congrégation de Saint-Maur, dans l'Abbaye de Saint-Denis  
en France; de l'Académie Royale des Sciences de Bordeaux.

Beginning in 1766 and ending in 1778, the French Royal Academy of Science published *L'art du facteur d'orgues*, by the Benedictine François Bédos de Celles. He patiently set down everything a French organ-builder knew about his craft, from tools and materials to voicing and tuning. He gave instructions to organists on maintenance and registration and he added guidelines for churches in planning for new organs. He even included a procedure for accurately recording correct interpretations of music, for player-organs in residences and remote country churches. Finally, he provided a magnificent set of plates illustrating tools and procedures, every part of every kind of organ, and examples of music recorded for mechanical performance. This book, known affectionately by the informal title of its author — Dom Bédos — is probably the most important primary source on classical organ-building.

Dom Bédos was reprinted in two-thirds facsimile by Baerenreiter in 1934. This beautiful edition in the original language was still of limited use to the builders, scholars, and players who had no French. The two-thirds scale of the plates made difficult their use by the many modern builders who have returned to the styles and techniques of this classic period of organ-building and wished to use Dom Bédos' extensive pipe-scales. It is now out of print.

The Sunbury Press English translation, now at the printer, will be of great value to all builders, scholars, and players (even those who already own the two-thirds facsimile) because of its full scale plates reproduced from the Colby College copy of the original edition, and its meticulous translation, the work of Professor Charles Ferguson of Colby College in Waterville, Maine. Combining knowledge of French and the eighteenth century in France with an interest in the craft of organ-building, he has translated Dom Bédos' entire text. Professor Ferguson was advised by Charles Fisk and Fenner Douglass.

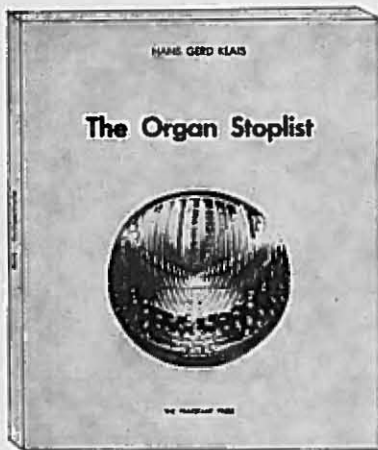
This is a major undertaking; therefore the Sunbury Press is publishing Dom Bédos by subscription. Although a few copies will be available to non-subscribers, those who do subscribe will be sure of receiving a copy, and subscribers will pay substantially less than the retail cost of the book. Because exact figures on the final cost are not yet available, you are urged to send your name and address to the Sunbury Press for inclusion on the Dom Bédos mailing list. When the price of the book and the terms of subscription are decided, you will receive without obligation an invitation to subscribe to the book. Publication is scheduled for early 1976. The edition will include 320 pages of text, 101 full-page illustrations, and 36 oversize fold-out illustrations. Page size will be the same as the original — 11" x 17". The hard binding will be covered in buckram for maximum durability.

THE ORGAN-BUILDER, François Bédos de Celles.  
Translated by Charles Ferguson.  
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**New Organs**



**Grace Episcopal Church, Ellensburg, WA:** built by John Brombaugh and Co., Middletown, Ohio. 2-manual and pedal, mechanical stop and key action, fumed white oak case with moldings of red, blue, black and 23 karat gilt trim. Wind pressure 90 mm, hinged bellows; temperament after Werckmeister, suspended key action, tremulant to whole organ. Manual key compass 56 notes, pedal 30 notes. Dedicated Oct. 6, 1974. Organist of church: Herbert K. Williams. Organ used previous to installation in Ellensburg at 1974 Cleveland AGO convention.

- GREAT**  
Bourdon 16'  
Praestant 8' (11 Rks. in treble)  
Holprip 8' (divided, bass and treble)  
Octave 4' (divided, bass and treble)  
Quinte 2-2/3' (divided, bass and treble)  
Octave 2'  
Tierce 1-3/5' (divided, bass and treble)  
Mixture II-IV
- BRUSTWERK**  
Regel 8' (wood)
- PEDAL**  
Subbass 16' (wood)  
Trumpet 8'



**Gary C. Thomas residence, Minneapolis, Minnesota:** built by Hellmuth Wolff of Laval, Quebec. 2-manuals of 56 notes, pedals of 30 notes, mechanical key and stop action; tuned in a temperament of Werckmeister, Dom Bedos style tremulant to whole organ. Cornet drawknob at half-hitch gives only Nazard.

- Principal 8' 85 pipes  
Dulciana 8' 61 pipes  
Salicional 8' 61 pipes  
Principal 2' 61 pipes  
Cymbal III (Prepared)  
Mixture II 1-1/3' 122 pipes  
Trompette 16' 85 pipes  
Krummhorn 8' (Prepared)  
**GREAT**  
Bourdon 16'  
Principal 8'  
Gedeckt 8'  
Quintadena 8' (Prepared)  
Dulciana 8'  
Octave 4'  
Super Octave 2'  
Floete 2'  
Mixture II
- SWELL**  
Spitzfloete 8'  
Salicional 8'  
Spitzfloete 4'  
Principal 2'  
Blockfloete 2'  
Larigot 1-1/3'  
Cymbal III (Prepared)  
Trompette 8'  
Krummhorn 8' (Prepared)  
Clarion 4'  
Tremulant
- PEDAL**  
Bourdon 16'  
Quintaden 16' (Prepared)  
Principal 8'  
Gedeckt 8'  
Salicional 8'  
Dulciana 8'  
Octave 4'  
Spitzfloete 4'  
Contra Trompette 16'  
Trompette 8'  
Clarion 4'

**GRAND-ORGUE**

- Bourdon 8'  
Flute canique 4'  
Doublette 2'  
Cymbale II  
Voix humaine 8'  
Tremblant doux
- RECIT**  
Flute a cheminée 8'  
Flute a fuseau 4'  
Dessus de nazard 2-2/3' (from Cornet)  
Cornet II  
Sifflet 1'
- PEDALE**  
Bourdon 16'

**Cannarsa Organs Inc.: Evangelical Lutheran Church, Duncansville, Pa.** 2-manual and pedal unit organ, solid-state electric action, electropneumatic pedal action, installed both sides of chancel, uses three ranks of former's organ.

**SUMMARY**

- Quintaden 16' (Prepared)  
Bourdon 16' 97 pipes  
Spitzfloete 8' 85 pipes

**St. James Lutheran Church, Victor, Iowa:** built by Wicks Organ Co., Highland, Illinois. 2-manual and pedal, mechanical key and stop action, encased.

- GREAT**  
Holzgedeckt 8' 56 pipes  
Octave 4' 56 pipes  
Koppelflöte 4' 56 pipes  
Flachflöte 4' 56 pipes  
Mixture II 112 pipes
- SWELL**  
Rohrflöte 8' 56 pipes  
Erzähler 8' 44 pipes  
Gemshorn 4' 56 pipes  
Nesol 2-2/3' 56 pipes  
Principal 2' 56 pipes  
Trompette 8' 56 pipes
- PEDAL**  
Subbass 16' 32 pipes  
Principal/bass 8' 32 pipes  
Choralbas 4' 32 pipes



First United Methodist Church, Canton, TX: built by Roy Redman, Fort Worth, Texas. 2-manual and pedal, mechanical key and stop action, free-standing case of mahogany, mechanical swell shades. Wind pressures 2 1/4" (Great), 2" (Swell), and 2 3/4" (Pedal). Dedicated May 13, 1975.

**GREAT**

Principal 8' 58 pipes  
Rohrfloete 8' 58 pipes  
Octave 4' 58 pipes  
Koppelfloete 4' 58 pipes  
Nazard 2-2/3' 58 pipes  
Blockfloete 2' 58 pipes  
Terz 1-3/5' 58 pipes  
Mixture IV 1-1/3' 232 pipes  
Tremulant

**SWELL**

Gedackt 8' 58 pipes  
Gemshorn 8' 58 pipes  
Holzfloete 4' 58 pipes  
Principal 2' 58 pipes  
Quinte 1-1/3' 58 pipes  
Shalmey 8' 64 pipes  
Tremulant

**PEDAL**

Subbass 16' 32 pipes  
Bleigedackt 8' 32 pipes  
Choralbass 4' 32 pipes  
Fagott 16' 32 pipes



Redeemer Lutheran Church, North Platte, NE: built by Gene R. Bedient, Lincoln, Nebraska. 2-manual and pedal, mechanical action, case of solid red oak, mahogany pipe shades. All pipes 50% alloy except Praestant 4' of 85% tin and Subbas 16' of poplar, low C of Principal 8' embossed. Ebony naturals, maple sharps, 56-note manual key compass, 30-note pedal compass. Open pipes cut to length, smaller pipes tuned by scrolls or coned. Werckmeister III temperament, all divisions have suspended action, single wedge-shape bellows delivers 80 mm wind pressure, tremulant effects whole organ. Consultant: Charles W. Ore.

**GREAT**

Principal 8'  
Rohrfloete 8'  
Praestant 4'  
Octave 2"  
Mixture III-V  
Trompet 8'

**SWELL**

Gedackt 8'  
Spitzfloete 4'  
Principal 2'  
Quinte 1-1/3'  
Cymbal III  
Regal 8'

**PEDAL**

Subbass 16'  
Octave 8'  
Flachfloete 8'  
Octave 4'  
Nachthorn 2'  
Fagott 16'

The Christian Church (Disciples of Christ), Pompano Beach, FL: built by Cortese Pipe Organ Co., Lighthouse Point, Florida. 2-manual and pedal, second manual division borrowed from first, 27 stops, 14 ranks, all-electric action, 3" wind pressure. Organist and choirmaster of church: John Heckrote.

**GREAT**

Gemshorn 16'  
Koppel Flote 8' 73 pipes  
Principal 8' 61 pipes  
Gemshorn 8' 73 pipes  
Gemshorn Celeste 8' 49 pipes  
Waldfloete 4' 73 pipes  
Prestant 4' 61 pipes  
Octav 2' 61 pipes  
Mixture IV 244 pipes  
Fagott 8' 61 pipes

**POSITIV**

Gemshorn 8'  
Rohrfloete 8'  
Voix Celeste 8'  
Spitz Principal 4'  
Wald Flote 2'  
Mixture II  
Mixture IV  
Fagott 16'  
Fagott 8'

**PEDAL**

Subbass 16' 44 pipes  
Flote 8'  
Principal 8'  
Gemshorn 4'  
Choral Bass 4'  
Nachthorn 4'  
Mixture II  
Fagott 16' 12 pipes

Trinity United Methodist Church, Prince Frederick, MD: built by Lewis and Hitchcock, Inc., Silver Spring, Maryland. 2-manual and pedal, 4-rank unit organ with Principal stop exposed on each side of the altar, remainder of pipework enclosed. Design by George L. Payne and the Rev. James L. Shannon.

**SUMMARY**

Flute 16' 80 pipes  
Principal 8' 73 pipes  
Gemshorn-Quint 8' 80 pipes  
Octavin 2' 61 pipes

**GREAT**

Gemshorn 16'  
Principal 8'  
Flute 8'  
Gemshorn 8'  
Principal 4'  
Flute 4'  
Octavin 2'  
Mixture III 1-1/3'  
Chimes

**SWELL**

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

**PEDAL**

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

Winthrop College, Rock Hill, SC: built by Gabriel Kney and Co., London, Ontario. 2-manual and pedal, mechanical key and stop action, free-standing and encased. Casework of American poplar painted white, trim of solid walnut. Located in the School of Music Recital Hall. Organist: David Lowry.

**MANUAL I**

Gedackt 8'  
Prinzpal 4'  
Blockfloete 2'  
Mistur III 1-1/3'

**MANUAL II**

Quintadena 8'  
Holzfloete 4'  
Terz 1-3/5'  
Octave 1'

**PEDAL**

Subbass 16'  
Gemshorn 8'

Hollender Organ Company: Residence of Mr. and Mrs. Phillip Plettner of Clovis, California. 2-manual and pedal, mechanical action throughout. Natural keys of boxwood, sharps of grenadil. Cembalorgaal made of mahogany to historical scales.

**MANUAL I**

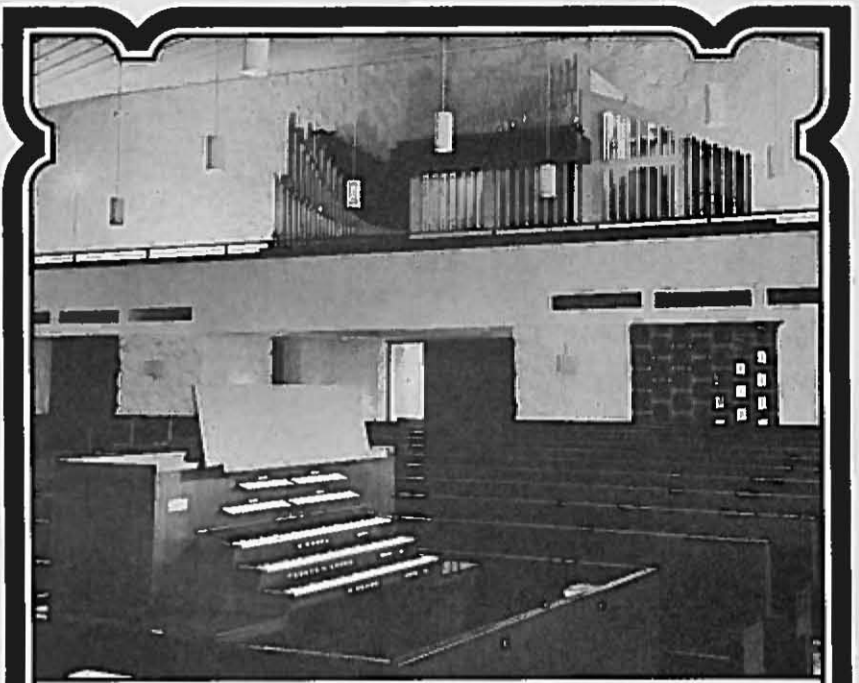
Gedekt 8'  
Prestant 4'  
Blokfluit 2'  
Mistuur II

**MANUAL II**

Rohrfluit Bass 4'  
Rohrfluit Disk. 4'  
Regaal Bass 8'  
Regaal Disk. 8'

**PEDAL**

Sordun 16' (Prepared)  
Man. I to Pedal



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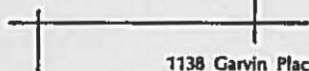


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**Book Reviews**

(Continued from p. 2)

of Crotch's life gives insights into English music, education and culture at the turn of the 18th and 19th centuries.

Crotch, both musician and artist, believed in the interrelation of the arts and adapted Sir Joshua Reynolds's theories of painting to music. Thus all music, regardless of age or nationality, could be classed within one or more of three basic categories: the sublime, the beautiful, and the ornamental. Mr. Crotch sought to create only the sublime for his compositions. Mr. Rennert shows

how this credo influenced and shaped his work.

Mr. Crotch did achieve some fame during his lifetime, being professor of music at Oxford (where he passed in judgment on his own doctoral composition!) and later first principal of the Royal Academy of Music.

Mr. Rennert, in his admiration for Mr. Crotch and his art, does not become blind to its weaknesses and pleads only for further examination of the music of a man whom time seems to be ignoring.

David Willcocks adds his endorsement to the book by contributing the foreword.

—Theodore W. Ripper

**New Organs**



The Andover Organ Company of Methuen, Massachusetts, has been awarded a contract for a 3-manual mechanical action organ for the chancel of St. Paul's Cathedral in Boston. The instrument will have 26 speaking stops with eight more prepared for and is conceived primarily as a versatile instrument for accompanying choral music. St. Paul's (the Episcopal Cathedral Church since 1912) is one of the most celebrated Greek Revival buildings in America and was completed in 1820. The present chancel, considerably enlarged beyond its original dimensions, was designed by Ralph Adams Cram. The new organ will have a detached, reversed console placed in the choir stalls and will utilize Cram's facade of gilded pipes. Although no pipes will be provided at this time for the chancel Positive division, all three manuals of the chancel console will be provided with contacts so that the gallery organ (AEolian-Skinner, 96 ranks, 1953) will be playable from the chancel with stop control through combination pistons duplicating those of the gallery console.

Plans for the instrument were developed by Robert J. Reich, President and tonal director of the Andover Organ Company, and Thomas Murray, Cathedral organist, in close cooperation with the Dean, the Very Rev. Charles H. Buck, Jr. The choral music at St. Paul's is sung by a choir of men and boys trained by Mr. Murray.

The new instrument will be the eighth pipe organ in the church. The first was a small instrument hired from Gottlieb Graupner. The second was a small temporary instrument provided in 1822 by William M. Goodrich while the third was under construction. The large Goodrich organ was completed in 1827 containing 3 manuals, 26 stops, 35 ranks and 1670 pipes. The fourth organ was E. & G. G. Hook's opus 160, 1854, which still survives in another church. The fifth organ, the first to be installed in the chancel, was opus 242, 1891, of George S. Hutchings. The sixth, also in the chancel, was a Hook & Hastings of the 1920's, some pipes of which were retained in the 1953 AEolian-Skinner.

**GREAT**

Bourdon 16'  
Open Diapason 8'  
Stopped Diapason 8'  
Viol da Gamba 8'  
Octave 4'  
Chimney Flute 4'  
Fifteenth 2'  
Cornet III (prepared)  
Fourniture IV  
Clarinet 8'

**POSITIVE**

Copula 8' (prepared)  
Spitzflute 4' (prepared)  
Principal 2' (prepared)  
Siffiate 1' (prepared)  
Cymbal II (prepared)  
Regal 8' (prepared)  
Tremolo (prepared)

**SWELL**

Stopped Diapason 8'  
Viol d'Amour 8'  
Celeste 8' (TC)  
Principal 4'  
Harmonic Flute 4'  
Flautino 2'  
Nineteenth 1-1/3'  
Scharff III  
Bassoon 16'  
Trumpet 8'  
Clarion 4'  
Tremolo

**PEDAL**

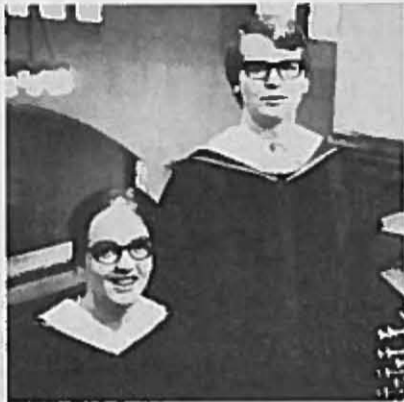
Open Diapason 16'  
Subbass 16'  
Octave 8'  
Bourdon 8'  
Super Octave 4'  
Mixture IV (prepared)  
Posaune 16'



## Appointments



Stephen J. Ortlip has resigned as director of the Chattanooga Boys Choir to become founder-director of the Young Singers of Callanwolde, the official DeKalb County (Ga.) center for the arts. In its three years of existence, Callanwolde has engaged several hundred people in crafts, pottery, weaving, dance, drama, band, recorders, etc. Over 100 boys and girls auditioned to qualify for the opening season in September. Mr. Ortlip is also organist-choirmaster in suburban Atlanta's Decatur Presbyterian Church. A graduate of Union Theological Seminary's School of Sacred Music, Mr. Ortlip led the Chattanooga Boys Choir for 18 years. He is a past dean of the Chattanooga Chapter A.G.O., and was on the Music Advisory Council of the Tennessee Arts Commission and of the Southern Presbyterian Church.



Kenneth W. Hart has accepted a position at Emporia Kansas State College as assistant professor of music. His duties will include organ and choral music, and graduate courses in Baroque music and bibliography. Dr. Hart and his wife, Ellen Hart, leave their positions as directors of music at Westminster Presbyterian Church, Lincoln, Nebraska. Dr. Hart received the BA degree from Grinnell College in 1962, the MSM degree from Union Theological Seminary in 1967, and the DMA in organ from the College-Conservatory of Music at the University of Cincinnati in 1972. Among his teachers are Wayne Fisher, Donald Coots, Mildred Andrews and Elbert Smith. Ellen Hart holds the MusB degree from the University of Canterbury (Christchurch, New Zealand) and the MSM degree from Union Theological Seminary in 1968. Her teachers have included George Martin and Alec Wyton. In Emporia, Mrs. Hart will teach privately, continue study of the harp, and, together with her husband, continue to play recitals and give workshops. The Harts were state chairmen in Nebraska for the Presbyterian Association of Musicians, and Dr. Hart was the state chairman of the A.G.O., and dean and sub-dean of the Lincoln Chapter of the A.G.O.



Robert Bell, whose appointment as organist and choirmaster of the Church of St. Mary Magdalene Church, Toronto, Ontario was announced in the August issue, has also been appointed organist and choirmaster of Trinity College at the University of Toronto, succeeding Giles Bryant. Trinity College, an Anglican Theological and liberal arts college, is noted for its splendid gothic chapel which is the setting for weekly Evensong in the English cathedral style. At Trinity, Mr. Bell will be assisted by the college organ scholar, Ian Grundy, a second year organ performance major at the University of Toronto Faculty of Music. Mr. Grundy will play for the daily service. Mr. Bell will continue to teach keyboard harmony, improvisation, and organ at Wilfrid Laurier University in Waterloo, Ontario.



Douglas Reed has been appointed assistant professor of music at the University of Evansville, Indiana. Mr. Reed earned the MusB and MM degrees from the University of Michigan where he studied with Robert Clark and Robert Glasgow. He is nearing completion of his doctoral dissertation on the organ works of William Albright at the Eastman School of Music. As a student of Russell Saunders, he earned the Eastman Performer's Certificate and was a teaching assistant for two years. While in Rochester, Mr. Reed served as organist-choirmaster at Trinity Episcopal Church, Geneva, New York, and more recently as organist at Lake Avenue Baptist Church in Rochester. In Evansville, he will be organist at the Lutheran Church of Our Redeemer.

Samuel John Swartz has accepted the position as organist at Immanuel Presbyterian Church in Los Angeles, California. Dr. Swartz will preside over a 75-rank E. M. Skinner organ and a 35-rank Schlicker organ, and he will direct the professional Westminster Choir, while assisting choirmaster John Alexander with the church's main choir. His is a doctoral graduate of Stanford University, and he has served as organist and choirmaster for several years at All Saints' Episcopal Church in Palo Alto, California.



Rosamond Ernst Hearn, organist and choir-master of Sacred Heart Church, Lombard, Illinois, has been named director of the choral music division for Lyon and Healy, music retailers in Chicago, Illinois. Originally from Boston, Mass., where she studied at Boston University and Longy School of Music, Mrs. Hearn has continued her studies at the American Conservatory of Music in Chicago. Her organ teachers have included George Faxon, John Walker and Alexander Boggs Ryan. She has served churches in Boston, New Haven, and in the Chicago area. In recent years Mrs. Hearn has served on the executive board of the Chicago Chapter A.G.O., the Music Camp Committee of the Illinois Conference of the United Church of Christ, the executive board of the Chicago Club of Women Organists, the Chicago Archdiocesan Liturgical Commission on Sacred Music, the board of directors of Psi Chapter of Delta Omicron, and she was a founder of the Choral Conductors Guild of Chicago. For three years she has served as accompanist and assistant conductor of the concert choir of the American Conservatory of Music. Mrs. Hearn will be responsible for developing the choral music catalogue and related retail services for Lyon and Healy.



John Ditto has been appointed instructor of music at Central Methodist College, Fayette, Missouri. Mr. Ditto, a native of Missouri, received his MusB degree in organ and church music from Drake University, and his MM degree in organ performance from the University of Michigan. Presently he is a candidate for the DMA degree at the Eastman School of Music. His organ teachers include Jack Raiston, Robert Glasgow, and Russell Saunders. Mr. Ditto served as minister of music at the First Presbyterian Church, Evansville, Indiana from 1969 to 1972. He was instructor of theory and piano at the David Hochstein Memorial Music School in Rochester, N.Y. during 1972-74. During the 1974-75 academic year he was a graduate assistant in the organ department at the Eastman School of Music. He was most recently organist-choirmaster of St. Thomas More Church, Rochester, New York.

Edgar Billups has been appointed organist-choirmaster of The Parish of St. Paul, San Diego, California, effective September 1st. Mr. Billups has completed ten years in a similar post at Christ Church, Grosse Pointe, Michigan.

(Continued, page 18)



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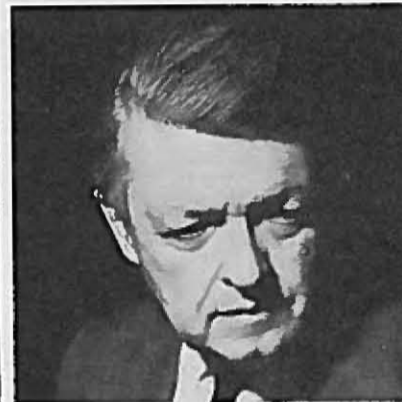
Aural Press

Recitals and Master Classes  
Organ Consultation

Cathedral Church of Christ the King  
Kalamazoo, MI



David Mulbury has been appointed organist and choirmaster of Christ Church, Glendale (a suburb of Cincinnati, Ohio), succeeding Richard Warner, Parvin Titus and Virginia Ballinger. Dr. Mulbury is presently associate professor of organ at the College-Conservatory of Music, University of Cincinnati, where he has been a faculty member since 1968. He is a graduate of the Eastman School of Music, where he was a pupil of David Craighead and Catharine Crozier, holding the MusB and DMA degrees. He also holds the MSM degree from Union Theological Seminary, where he studied with Robert Baker. Dr. Mulbury was winner of the national A.G.O. competition in 1960, and studied with Helmut Walcha under Fulbright scholarships from 1962-64.



Robert Noehren has been appointed Rose Morgan Professor of Organ for the fall semester of 1975 at the School of Fine Arts, The University of Kansas, Lawrence, Kansas. Dr. Noehren, professor of organ and university organist at the University of Michigan, celebrated concert and recording artist, organ builder and scholar, will be in residence at Kansas during the entire fall semester and will teach graduate and undergraduate organ majors.

Jeffrey Cornelius has been named assistant dean at the College of Music at Temple University. Mr. Cornelius, who has been with Temple for the past three years, has also been appointed assistant professor of music and will teach choral literature in the University's graduate music program. He re-

## Appointments

(Continued from p. 17)

ceived the BA degree from King College, Bristol, Tenn., in 1965, the MusB degree in 1970 from Westminster Choir College, and the MM degree in choral conducting from Temple in 1972. He taught music history at LaSalle College in Philadelphia and at the Mercer Community College before coming to Temple. He is also choir director of the Langhorne Presbyterian Church in Yardley, Pennsylvania.

Robert Parkins, a recent graduate of the Yale University School of Music with the MM degree, has been named chapel organist at Duke University, Durham, North Carolina. A native of Louisville, Kentucky, Mr. Parkins earned the MusB degree from the University of Cincinnati College-Conservatory of Music in 1970, and the MM degree from Yale in 1973. He was the recipient of a Fulbright grant for study in Europe during 1973-74. His organ teachers have included Gerre Hancock, Charles Krigbaum, Michael Schneider, and Anton Heiller. He also studied harpsichord with Ralph Kirkpatrick at Yale. At Duke, Mr. Parkins will teach as an associate in music in the department of music, and he will be assistant director of chapel music.



David B. McConkey of Abilene, Kansas, has been appointed organist and choirmaster of St. John's Episcopal Church, North Haven, Connecticut, effective at the beginning of this month. Mr. McConkey, a 1975 graduate of Kansas Wesleyan University, Salina, Kansas, studied organ with Harry Huber. He will begin graduate study at Yale University this fall. For the past five years, Mr. McConkey has served as organist and choirmaster at the First Christian Church, Salina, Kansas.

John Rose, organist of the Cathedral of the Sacred Heart in Newark, N.J., has been appointed by Mayor Kenneth Gibson to that city's official Bicentennial Commission for a ten-year term as representative of the performing arts. Newark is the nation's third oldest city, and Mr. Rose has been confirmed by the City Council to coordinate all arts aspects to its extended Bicentennial observance.

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Historic Christ Church Cathedral, called "The Flexible Cathedral" because of the multi-faceted uses of its space, will be featured at the American Guild of Organists Mid-Winter Conclave, Dec. 28-31, in St. Louis, Missouri. Dr. Ronald Arnatt, director of music at the Cathedral, will present a multi-media concert on Monday, Dec. 29 in the Cathedral. Other recitalists to be featured on Dec. 30 include Wolfgang Rübsam, Rudi Kremer, Marilyn Keiser, Richard Heschke, and Paul Manz. In addition, performances by John Obetz and the American Kantorei under the direction of Robert Bergt will round out the program. Culinary fun will also be slipped into the program with dinner on the paddle wheel riverboat Robert E. Lee and brunch at the Top of the Tower, Stouffer's Riverfront Inn. Further Conclave information may be obtained from Mrs. Charlotte Bishop, 15 Devondale Lane, St. Louis, MO 63131. Register at a cheaper rate before Dec. 1.

Jon Gillock has embarked on a year-long project of playing the complete organ works of Messiaen at the Church of the Ascension, New York City, during the coming year. The first performance included the "Meditations of the Mystery of the Holy Trinity" for the New York-New Jersey A.G.O. regional convention on June 24th, and further concerts will be given in December, February (1976), April and June. All of the dates will be listed in the calendar pages.

David Britton has resigned as organist of Immanuel Presbyterian Church, Los Angeles, California. In the fall of this year, Dr. Britton will have increased responsibilities at California State University, Northridge, and he will have an expanded concert schedule.

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**5 SEPTEMBER**  
Robert Burns, First United Methodist, Austin, MN 4 pm

**7 SEPTEMBER**  
Wayne Nagy, St Thomas Church, New York, NY 4 pm  
Choir of Radcliffe Presbyterian (Atlanta), at Cathedral of St Philip, Atlanta, GA 5 pm  
Quentin Lane, St Luke's Church, Birmingham, AL 4 pm  
William Whitehead, First Congregational, Mansfield, OH 8 pm

**10 SEPTEMBER**  
Eileen Hunt, Music Hall, Methuen, MA 8:30 pm  
Walter Hilse, Alice Tully Hall, New York, NY 8 pm

**11 SEPTEMBER**  
Craig J Cramer, St Thomas Church, New York, NY 12:10 pm

**12 SEPTEMBER**  
Charles H Finney, Houghton College, Houghton, NY 8 pm  
David Croighead, Swarthmore College, Swarthmore, PA 8:15 pm  
George Thalben-Ball, Buncombe St United Methodist, Greenville, SC 8:15 pm

**13 SEPTEMBER**  
Mary Fenwick, Bruton Parish Church, Williamsburg, VA 8 pm  
Samuel J. Swartz, all-Liszt, All Saints Episcopal, Palo Alto, CA 8 pm

**14 SEPTEMBER**  
George Baker, Middlebury College, Middlebury, VT 8 pm  
George Thalben-Ball, Christ Church Cathedral, Springfield, MA 5:15 pm  
Ray Urwin, St Thomas Church, New York, NY 4 pm  
John Ferris, United Methodist Church, Red Bank, NJ 4 pm  
Heinz Arnold, assisted by Romette Arnold, First Presbyterian, Columbia, MO 4 pm

**16 SEPTEMBER**  
Stephen Hamilton, Virginia Intermont College, Bristol, VA 8:15 pm

**18 SEPTEMBER**  
Bernard R Riley, St Thomas Church, New York, NY 12:10 pm

**19 SEPTEMBER**  
John Rose, Cathedral of the Immaculate Conception, Syracuse, NY

**20 SEPTEMBER**  
Baroque Chamber Music Concert with Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm (also Sept 21, 8 pm)  
Samuel J Swartz, all-Liszt, All Saints Episcopal, Palo Alto, CA 8 pm

**21 SEPTEMBER**  
George Baker, First Trinity Lutheran, Buffalo, NY 8:15 pm  
Morris Adley, St Thomas Church, New York, NY 4 pm  
Mary Fenwick, First Presbyterian, Lancaster, PA 5 pm  
Cherry Rhodes, Mt Vernon Place Methodist, Baltimore, MD 4 pm  
James Carmichael, Greene Memorial Methodist, Roanoke, VA  
J Marcus Ritchie, Cathedral of St Philip, Atlanta, GA 5 pm  
Music for choir, brass and organ; organ dedication and festival worship, First United

Methodist, Dearborn, MI 9:15 and 11 am; followed by demonstration-recital, Thomas R Clark, brass and tympani, 4 pm  
G Nicholas Bullat, Christ Church, Winnetka, IL 4 pm  
Marilou Kratzenstein, Christian Science Society, Ripon, WI 3:15 pm  
Carl Staplin, First United Methodist, Perry, IA 4 pm  
Douglas L Butler, St John's Church, Kirkland, WA 4 pm  
Marsha Foxgrover, Naval Weapons Center, China Lake, CA 7 pm  
Italian Organ Music Academy, Luigi Ferdinando Tagliavini; Pistoia, Italy (thru Sept 28)

**23 SEPTEMBER**  
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Simon Preston, St Matthew's Church, Ottawa, Ontario

**25 SEPTEMBER**  
Randall Acheson, St Thomas Church, New York, NY 12:10 pm  
Seminar in Organ Playing and Performance Practices, Joan Lippincott, Michael Collins; Winthrop College, Rock Hill, SC (thru Sept 27)

**26 SEPTEMBER**  
Victor Hill, harpsichord, Swarthmore College, Swarthmore, PA  
Arno Schoenstedt, Grace Lutheran, River Forest, IL 8 pm  
Simon Preston, St George's United Church, Toronto, Ontario

**27 SEPTEMBER**  
Samuel J Swartz, all-Liszt, All Saints Episcopal, Palo Alto, CA 8 pm

**28 SEPTEMBER**  
Simon Preston, The Reformed Church, Bronxville, NY 8 pm  
Benjamin Van Wye, St Thomas Church, New York, NY 4 pm  
John Rose, Sixth Reformed Church, North Haledon, NJ  
George McPhee, Market Square Presbyterian, Harrisburg, PA  
George Baker, All Souls Church, Washington, DC 4 pm  
Cherry Rhodes, Chevy Chase Presbyterian, Washington, DC 8 pm  
James Carmichael, Crenshaw United Methodist, Blackstone, VA  
Evansong and concert, St Luke's Church, Birmingham, AL 5:30 pm  
John Obetz, Lakewood United Methodist, Lakewood, OH 8 pm  
Daniel Roth, First Congregational, Columbus, OH 8 pm  
James R Metzler, Trinity Church, Toledo, OH 8 pm  
Richard Enright, First Presbyterian, Deerfield, IL 7 pm  
William Albright, Fourth Presbyterian, Chicago, IL 6:30 pm  
Marilou Kratzenstein, Gustavus Adolphus College, St Peter, MN 8 pm  
Carlene Neihart, Plains United Methodist, Plains, KS 3 pm  
Roger Roszell, organ; Michael Mills, trumpet; St Vincent de Paul Church, Denver, CO 4 pm  
Laurie McGaw, trumpet; John Fenstermaker, organ; Grace Cathedral, San Francisco, CA 5 pm

**29 SEPTEMBER**  
Marianne Webb, children's concert, Southern Illinois U, Carbondale, IL 1 pm

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**30 SEPTEMBER**

George McPhee, St Peter's Lutheran, Lafayette Hill, PA  
 Robert Burns, Simpson College, Indianola, IA 8:15 pm  
 Simon Preston, St Luke United Methodist, Houston, TX

**1 OCTOBER**

John Merrill, United Church on the Green, New Haven, CT 12 noon  
 Albert Russell, St John's Episcopal, Washington, DC 12:10 pm  
 Cherry Rhodes, Vassar College, Poughkeepsie, NY 8:30 pm

**2 OCTOBER**

Donna Brunsma, St Thomas Church, New York, NY 12:10 pm  
 Donald S Sutherland, Haydn Festival, Kennedy Center, Washington, DC

**3 OCTOBER**

John Rose, Sacred Heart Church, Bowmansville, NY 8 pm  
 Simon Preston, Trinity Episcopal, Miami, FL  
 Arno Schoenstedt, St Mark's Cathedral, Seattle, WA 8:30 pm

**4 OCTOBER**

Arno Schoenstedt, workshop, St Mark's Cathedral, Seattle, WA 9:30 am

**5 OCTOBER**

George McPhee, Church of the Ascension, Rochester, NY 8 pm  
 Marie-Louise Jaquet, United Presbyterian Church, 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 Church, Red Bank, NJ 4 pm  
 Robert Plimpton, Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
 David Craighead, Millersville State College, Millersville, PA  
 Sinfonia IX, The Glass Bead Game by Berlinksi; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
 Second Annual Keyboard Workshop for High School Students, Virginia Intermont College, Bristol, 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 Kasling, American Organ Music, Faith Lutheran, Glen Ellyn, IL 7:30 pm  
 Royal D Jennings, Central Park Christian, Topeka, KS 3 pm  
 Arno Schoenstedt, All Saints Episcopal, Palo Alto, CA 8 pm

**6 OCTOBER**

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

**7 OCTOBER**

George McPhee, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

**8 OCTOBER**

Kevin Daly, United Church on the Green, New Haven, CT 12 noon  
 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  
 Simon Preston, Trinity U, San Antonio, TX 8 pm

**9 OCTOBER**

Dennis Keene, 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**

Frederick Swann, First United Methodist, Billings, MT  
 John Obetz, St Paul's United Church of Christ, Chicago, IL 8 pm  
 Simon Preston, Royce Hall, UCLA, Los Angeles, CA 8:30 pm

**11 OCTOBER**

Malcolm Williamson, workshop for Rochester, NY AGO  
 Diane Bish, Parker Playhouse, Fort Lauderdale, FL 8 pm  
 AGO Church Music Conference, Lutheran Church of St Luke, Chicago, IL 9 am  
 Frederick Swann, workshop, First United Methodist, Billings, MT

**12 OCTOBER**

Elizabeth Sollenberger and instruments, State Street Church, Portland ME 4 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  
 Michael Stauch, St Thomas Church, New York, NY 5:15 pm  
 Stephen Hamilton, Asbury United Methodist, Harrisonburg, VA 8 pm  
 Lawrence Robinson, Battery Park Christian Church, Richmond, VA  
 Donald S Sutherland and Phyllis Bryn-Julson, Christ Church Methodist, Charleston, WV  
 Church Music Workshop, Westminster Presbyterian, Dayton, OH (thru Oct 13)  
 George McPhee, St Mary's Cathedral, Peoria, IL 3:30 pm  
 George Baker, Trinity Methodist, Denver, CO  
 Simon Preston, St Maria Goretti Catholic Church, Phoenix, AZ 3 pm  
 Arno Schoenstedt, First Congregational, Los Angeles, CA 8 pm

**13 OCTOBER**

Gustav Leonhardt, harpsichord, Rackham Auditorium, U of Michigan, Ann Arbor, MI  
 Diane Bish, St Peter's Catholic, Kansas City, MO 8 pm  
 David McVey, Pomona College, Claremont, CA 8 pm

**14 OCTOBER**

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  
 American Music Program, Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm  
 Alvin T Lunde, St John's Church, Washington, DC 12:10 pm

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