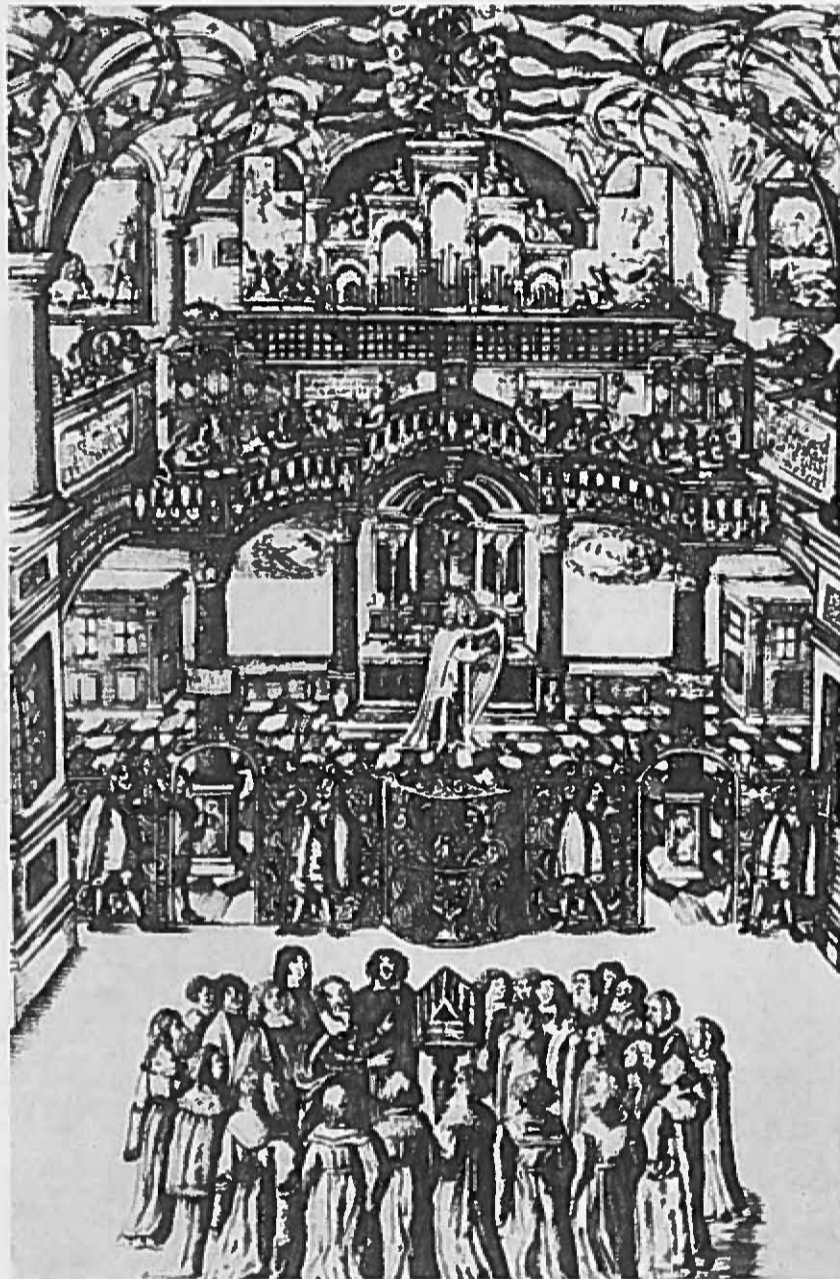


THE DIAPASON

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

Sixty-Eighth Year, No. 1 — Whole No. 805

DECEMBER, 1976



Schütz conducts in Dresden

Directors of choral groups are sometimes faced with this problem: one conductor is not enough. Choirs may have to be divided into groupings over which a leader cannot exercise direct control. Some situations where this problem has been faced and dealt with successfully in Europe may be instructive and helpful for our modern choirmaster.

At Christ Church in Cambridge, the fine male choir is divided into two parts, with two rows of singers on each side of the chancel. The director stands at the end of the first row of one of these units. He finds it easy enough to conduct the singers opposite as well as those in his immediate vicinity beside and behind him. But how does he control the rest?

Several of the young men in the second row across the chancel from the leader are deputized to relay his beat. With the heel of a hand resting on the long oaken music desk before them, unseen by the congregation, they tap the desk silently but vigorously while singing. All the boys opposite can see one or another of these choirsters who are relaying the beat to them. It may be noted that though the director is leading with a conventional beat, these "dancing fingers" use a Toscanini-type beat: up down — up down — up down, etc., with the "ups" coinciding with the final fraction of a subdivided beat.

In Germany where a multiple-choir tradition has persisted from the days of Heinrich Schütz of the early baroque, an architectural symbolism inherent in a church structure is fully reflected in the disposition of the choirs. The Heinrich Schütz Festival performed the composer's works throughout central Germany in the very churches for which Schütz composed his music. In each church, the *favoriten* — the four soloists who took care of the florid solo lines symbolic of the heavenly hosts — were dispatched to the highest alcove of the church with a couple of instrumentalists, perhaps a lute and a baroque bassoon.

A half-dozen or so of the singers, together with the wind players (cornetti, saxbuts and kettledrum player), were assigned to a place at the back of the congregation, while the remainder, some dozen singers, the three baroque violins and two violas, with the continuo players (baroque cello, violone and large portable organ) were retained in the chancel with their conductor, the eminent Jürgen Jürgens.

Unifying these widely separated choirs into a cohesive musical organization was no easy task. No conductor would find it easy, by waving his arms, to keep such groups together in sound. So maestro Jürgens, just as did Schütz, Kuhnau, and the many other predecessors of past

Polyconductors

by

Theron R. McClure

centuries, delegated the responsibility for unifying the groups. He instructed those of us in the continuo section — the writer was the violone (contrabass viol) player of the *Schützfest* — not to follow him, but to keep time with the musical forces stationed in the other parts of the church. Our duty was to provide all, including those singers next to us, with a guiding "tactus," a strong, slow, steady beat. Heinrich Schütz' own instructions were to supply "... a constant, slow, appropriate measure — this is what creates the soul and life of all music..." The continuo players, with their "constant, slow measure," served to hold the widely separated groups together in a musical unit.

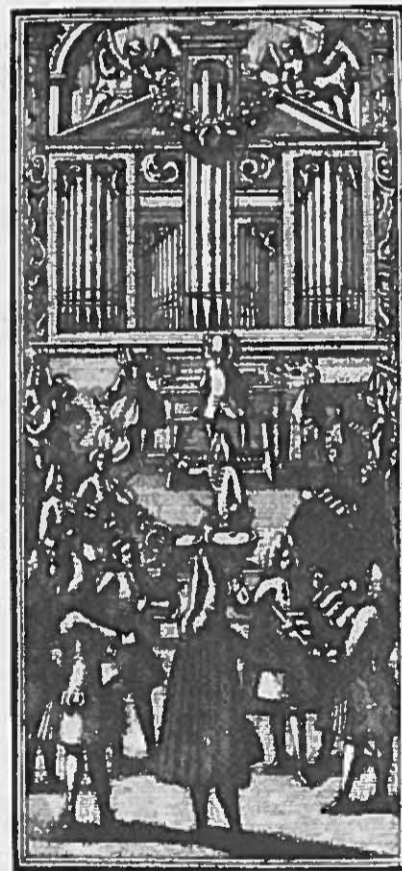
We instrumentalists were surprised to discover that our roles in the musical forces were so extended: (1) to hold the groups together by listening while playing, as singers themselves could not listen when their heads were full of the resonance of their own tones; (2) to stabilize the pitch of the group we were in; and (3) to add our instrument's special color to our group.

The steady *tactus* given out by the continuo section made it unnecessary for the conductor to occupy himself with the beat. Instead, he was liberated to serve the true function of a cantor, that of lining out the words of a biblical text being sung, in the most expressive form possible.

All the notes contained within one *tactus* can be shaped up by the leader in, as Schütz demanded, "an appropriate way." In W. A. Mozart's time this "appropriate way" will take the dramatic form, making notes entirely subservient to the words being sung during that beat: "... in a quartet the words should be spoken much more than sung" (Mozart's letter of 27 December, 1780).

In the earlier baroque, however, such notes within "a constant, slow measure" were given more formal treatment in obedience to the rules of proportion. "Appropriate" at that time thus meant the organizing of small note-groups into a rather strict grouping of twos, threes, fours or sixes, "appropriate" to that particular musical moment and text.

The three separate musical groups in a church offered three aspects of musical and religious expression. Singers at the lectern in the front of a church will give heightened meaning to a biblical text under the direct influence of the cantor-conductor. Those at the back of the church will represent the congregation, humanity, in a more stolid choral-like singing, supported by the chorale of wind instruments. The highly placed *favoriten* will ornament their high-flying, buoyant, florid and ornamented solo passagework in birdlike wordless *melismas*, to represent the heavenly hosts.



Kuhnau conducts at St. Thomas Church in Leipzig

The illustrations from early copperplates show (illustration 1) Heinrich Schütz' own choral groups dispersed in the widest way in his church in Dresden, with Schütz at the helm. Singers and players are distributed into seven separate groups.

Illustration 2 shows Kuhnau, Bach's immediate predecessor as cantor at St. Thomas Church in Leipzig, leading his musical forces in that church. Here the organization reflects the Lutheran sobering trend toward a more congregated approach. The eminent Bach scholar Charles Sanford Terry describes this picture: "In all, the players number ten, and are stationed generally on the cantor's left, facing the singers, who are ranged on his right in three groups of four, twelve in all. Their costumes show that they are not separated in parts (soprano, alto, tenor, bass), but that each quartet is a complete vocal unit, the bass in each acting as a group-con-

(Continued, page 2)

ductor, and taking the beat from the cantor."²

A very modern means of unifying dispersed musical forces is now in use. In great opera houses, such as the Wagner Festspielhaus at Bayreuth, captive television setups are routinely employed, both for assisting ensemble in the far reaches of the immense stage, and to free singers from the necessity of constantly indulging in an illusion-destroying stare toward the conductor in the pit. TV may now similarly be employed in humbler performance circumstances as well. It could, however, be noted here that exact precision of ensemble between separated groups is not necessarily always a prime requirement. "Fringing," a deliberate anticipation of an entrance to give a "stereo" effect, is a legitimate baroque device, and need not sound like bad ensemble, if consistently and regularly carried on through consecutive measures.

Choral directors can indeed delegate some of their authority to competent deputies. But these subordinates require training and experience for such work. Early baroque music which abounds in multiple choral work can well be included in a choir's repertory as a challenge to the singers, training for student leaders, and the enrichment of a church's offerings to its congregation. Try it.

FOOTNOTES

¹ From Schütz's foreword to the *Historia von der Augerichtung*, 1623. Josef Mertin, *The Performance Practice in the Music of Heinrich Schütz*. Schlüchtern, 1973. p. 1.

Professor Mertin calculates "a tactus integer value" as MM 60 to approximately MM 48.

² Charles Sanford Terry, *Bach's Orchestra*. London, 1932. p. 11.

ILLUSTRATIONS

¹ Title illustration from Christoph Bernhard's *Geistreichen Gesangbüch* (1676).

² From the copperplate frontispiece in *Unfehlbare Engel-Freude oder Geistliches Gesangbuch*, Leipzig, 1710.

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New Organ Music

Reviewed by James McCray

Three Chorale Preludes for Organ. Milton Gill, G. Schirmer, Ed. 3018, \$3.50 (M to D).

Although these works date from 1962-63, they are new in the sense that they are only now finding their way into print. Gill was a young composer (1932-68) who was tragically killed in an airplane crash. He had been a student of Roger Sessions and in 1962 won first prize in the AGO national composition competition, for his *Tocatta*.

The first prelude, *Drop, Drop, Slow Tears* is only one page in length and consists of descending chromatic lines which combine to form highly dissonant consecutive intervals and chords. The slow tempo adds to the lamenting character. The pedal is used throughout as a contrasting theme that is more diatonic. This prelude is one which will have a powerful emotion, but one which may need a sophisticated congregation to accept it.

With Broken Heart and Conitrite Sigh is also slow, but considerably more difficult from the standpoint of the performance. Gill adopts the smaller units of time, so that the meters shift between 7/16, 9/16 and 10/16, and involve 32nds and 64ths, resulting in a "black page image" which may frighten many organists. The music has a free, wandering feeling that clearly shows Sessions' influence. Dissonances abound as the contrapuntal lines crawl and cross each other; there is much chromaticism. The music is not as difficult as it first appears.

The final prelude in this set is titled *Forty Days and Forty Nights*. It is also slow but considerably longer than the other two. The chromatic lines differ from the previous settings in that they employ repeated notes as they move, so that strong and weak pulsations are created which increase and diminish the tension. Most of this work is played on

the accompanimental manual, with occasional interruptions of the chorale melody on a solo manual. This prelude will require an accomplished performer who has excellent control of both hands and feet.

These three works are not the type that will cause the listeners to joyfully erupt in praise for the organist, but they are effective and will create reflective moods that may cause the congregation to move to a new plane of appreciation.

Three Plainsong Preludes. Basil Maine. Boosey & Hawkes, 19980, \$2.50 (E).

These settings offer stark contrast to those of Gill described above. In these preludes, chromaticism is sparingly used, and dissonances which occur are treated so that they offer a contrasting color or interesting harmony rather than a continuing dissonance. Maine identifies the pieces by number—Prelude 1, 2 and 3—rather than with titles.

In the first prelude, the plainsong relationship is very obvious. The lines are often in unison and have a modal flow to them. Harmony is usually determined through a counterpoint, although there are brief moments of vertical textures. The rhythm is to be kept free and the dynamics rarely go above soft. There are two endings and the entire work is repeated.

Prelude 2 has a subtitle: "Meditation on the Introit to the Christmas Mass". There is an introduction in which the pedal tone of A is clearly established, and during the rest of the prelude, there is a noticeable effort to keep that note prevalent in the ear. Phrases and cadence points refresh it continually. Much of this work is also repeated and has a first and second ending; it also moves slowly, maintaining a quiet mood.

The final prelude is the most interesting of the three, and yet it is the least successful musically. There is more variety to the harmony, but therein lies the weakness. The chords seem to be used for themselves rather than as a link to the other material in the work. Interspersed between the chordal areas are plainsong motives which have little relationship to the block chords. The ending has additive chords and even a picardy third in the final chord. As in the others, much of the material for this prelude is repeated with alternate endings.

These three preludes are well within the performing level of most organists. The first two are particularly effective and will be suitable for church use.

Preludes for Genesis. Alec Wyton. Agape, No. 326, \$4.50 (E)

This set of preludes contains 14 works which are unusual versions of familiar melodies. They are designed for any keyboard instrument and are not restricted to the organ. The notes are placed on two staves, with stems pointing down for those who want to play a pedal part.

The melodies are usually very easily distinguished in the setting, but the setting itself is often quite different from the more common versions with regard to harmony, mood, and general character. The preludes include such familiar standards as *Amazing Grace*, *Go Down Moses*, and *Just a Closer Walk With Thee*. The set is not limited to music for the church, and popular tunes such as *Blowin' in the Wind*, *Day by Day (Godspell)*, *Turn, Turn, Turn*, and *Kum Ba Yah* are also included.

These are easy enough to sight-read and might be useful to the younger organ student. They are not designed for the esoteric organist, but rather seem "tongue-in-cheek" and appropriate for casual performances.

Prelude and Variations on Old Hundred. Calvin Hampton, McAfee Music Corp., \$3.50 (D).

This extended 26 page work is designed for the advanced organist and would be particularly appropriate as a concert piece. The prelude is five pages in length; there are 10 variations. Some of the variations are quite brief. Variation 1, for example, is less than a page; however, the 10th variation is over 6 pages and very busy.

At times the prelude has a fanfare character, with some bi-tonal effects.

THE DIAPASON

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Editor

ARTHUR LAWRENCE

FEATURES

Polyconductors
by Theron R. McClure 1-2

Business Manager

DOROTHY ROSER

The Five Fantasies for Organ of
Ross Lee Finney
by Anne Parks 4-5

Assistant Editor

WESLEY VOS

And yet they are not three Fugues:
but one Fugue (Another look at Bach's
Fugue in E-Flat)
by John O'Donnell 10-12

Contributing Editors

LARRY PALMER

Harpsichord

JAMES McCRAY.

VICTOR WEBER

Choral Music

REVIEWS

New Organ Music
by James McCray 2

Foreign Correspondent

DALE CARR

Groningen

New Recordings
by Arthur Lawrence 2-3

New Choral Music
by Wesley Vos 3

NEWS

Nunc Dimittis 3, 12

Appointments 6

Harpsichord 14-15

Here & There 16-17

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NEW ORGANS 8, 15

LETTER TO THE EDITOR 15

CALENDAR 18-21

CLASSIFIED ADVERTISEMENTS 22-23

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The familiar tune is greatly disguised and is not truly noticeable until the first variation. This work has a strange but attractive character to it and is the type of composition that will excite an audience.

New Recordings

Reviewed by Arthur Lawrence

Stars and Stripes Forever: Two Centuries of Heroic Music in America. E. Power Biggs, playing the Brattle organ in St. John's Episcopal Church, Portsmouth, New Hampshire; the Fisk organ in Old West Church, Boston, Massachusetts; and the Walker-Harrison-Andover organ in Memorial Music Hall, Methuen, Massachusetts. Edward MacDowell: A.D. 1620; William Billings: Chester; Anonymous: the London March, the Duke of York's March, Captain Sargent's Quick March, the Unknown, General Burgoyne's March, Brandywine Quickstep, General Washington's March; Oliver Holden: Donshier Quickstep; James Hewitt: The Battle of Trenton; Dudley Buck: Concert Variations on "The Star Spangled Banner"; Thomas Greene Bethune: The Battle of Manassas; Oliver Shaw: Trip to Pawtucket; Scott Joplin: Marching Onward (from "Tremonisha"); John Philip Sousa: The Stars and Stripes Forever. Columbia M 34129.

As the bicentennial unwinds, it is appropriate to note several recordings by the organist who has probably done more than any other to advance the cause of organ music in America. Here, the indefatigable Mr. Biggs provides an entertaining program of Americana, some newly arranged, all played in his inimitable style. Not entirely original organ music, but all great fun, the pieces are arranged as a colorful trip through American history, starting with MacDowell's peculiar A.D. 1620. The journey goes through Dudley Buck's *Star-Spangled Banner Variations* to Sousa's march which gives the album its title, passing through a number of

earlier marches and countermarches on the way. Historical interest is summed up in a rousing rendition of Hewitt's *Battle of Trenton*, replete with narration of the titles. Technical quality and recorded sound are good; an insert gives the specifications of the three organs used, but not the individual registrations. Picturesque jacket notes round out this spirited release.

The Four Antiphonal Organs of the Cathedral of Freiburg. E. Power Biggs, playing Rieger, Marcussen, and Spaeth organs. George Frederick Handel: Awake the Trumpet's Lofty Sound ("Samson"), Pomposo ("Water Music"), Fugue, Sarabande, and Impertinence ("Aylesford Pieces"); Wolfgang Amadeus Mozart: Adagio, K. 356 (originally for glass harmonica); Dietrich Buxtehude: Tocatta and Fugue in F; Henry Purcell: Fanfare in C, Trumpet Tune ("Bonduca"), Ayre in G, Rigaudon, Voluntary in C ("said to be Purcell's"); Johann Ludwig Krebs: Fugue on B-A-C-H; Adriano Banchieri: Dialogo per Organo; Antonio Soler: The Emperor's Fanfare (Sixth Double Organ Concerto); André Campra: Rigaudon. Columbia MQ 33514.

The rather sensational sonic qualities of this disc lie in the use of four organs recorded quadratically, which results in a fascinating "surround" sound. Mr. Biggs plays all four from a central console, and the recording is so faithfully done that slight action noise is audible in quiet passages; however, this really does not detract from the kaleidoscopic aural effects, which range from spectacular big sounds to delicate small registrations, from bright flutes to piquant reeds. The music is mostly arranged for organ, but constitutes successful transcriptions, some of which are familiar through the performer's published anthologies. Anyone who has accused Mr. Biggs of being too much the purist should listen to these selections, which are heard here in a glorious acoustical setting. Jacket notes

give a plan of the building, a sound reproduction disposition chart, and the specifications of the organs. The technical quality of the recording is excellent.

J. S. Bach: *Eight Little Preludes and Fugues, BWV 553-560; Concerto in D Minor, after Vivaldi, BWV 596.* E. Power Biggs, playing Arp Schnitger organs in Stade, Norden, Cappel, Steinkirchen, Lidingworth, Dedesdorf, Ganderkesse, Neuenfelde, and Zwole. Columbia M 33975.

Mr. Biggs's third current offering is a re-release (formerly M2S 697) of an earlier recording of Bach played on nine historic organs built or modified by Arp Schnitger (1648-1719). The performances are accurate and straight forward, but musical and tasteful, and the concerto is rather infectious in its rhythmic qualities. The interest here is obviously in the organs, which generally sound bright and sparkling, sometimes even raucous. The recorded sound is good, but varies slightly from organ to organ, with fairly close miking. The music serves to remind us that these works are worth hearing and playing, even though the "little" preludes and fugues tend to be dismissed as pieces for beginners. Brief notes by Mr. Biggs give good background material, and the specifications are given for the organs.

New Choral Music

Reviewed by Wesley Vos

(Organ accompaniments are assumed unless otherwise noted.)

New Editions

Tomas Luis Victoria, *Agnus Dei* from *Missa 'Simile est Regnum Coelorum'*, ed. Walter Ehret. Lat/Eng. SATB unaccomp. Boonin 40¢. (D) This single movement is from one of Victoria's earliest masses, first published in 1576.

Thomas Tallis, *Blessed Be the Lord God of Israel*, ed. Cyril F. Simkins. SATB/SATB unaccomp. Concordia 70¢. (D) Tallis' setting of the Benedictus canticle from the Short Service in the Dorian Mode is representative of his attempt to deal with an extended declamatory English text in a homophonic style. Typically English are the subtle rhythmic nuances of text accentuation, the cross-relationship between raised and lowered thirds, and the consistent *decani* and *cantoris* antiphony. A successful modern performance of this grand piece will depend on focused enunciation, exemplary intonation, and the maintaining of a carefully calculated tempo.

Adrian Batten, *Praise the Lord, All Ye People and Lord, We Beseech Thee*, ed. S. Drummond Wolff. SATB unaccomp. Concordia 30¢ each. (M-D) The final flowering of the English Renaissance motet style retains those features brought to perfection by Tallis and Byrd. At the same time, there is evidence of the stylistic constraints which were to be overcome by development of the verse anthem and the influence of Italian monody.

Salamon Rossi, *Barekhu, Keter, and Elohim Hashivenu*, ed. Fritz Rikko. SAT, SATB, SATB unaccomp. Hebrew/Eng. Presser 30¢, 50¢, and 40¢. (M-D) Rossi was an important composer and conductor in early 17th-century Mantua. His Hebrew Psalm settings in madrigal style were published in 1622.

Constantin Dedekind, *Hosanna! Blessed Is He Who Comes!* SAB Concordia 35¢. (E-M) Dedekind's Palm Sunday setting is atypical in that it is reflective rather than dramatic or march-like. String doubling (two violins and cello) is suggested, but the piece is equally effective with voices and organ alone.

S. S. Wesley, *Magnificat and Nunc Dimittis in E*, ed. Watkins Shaw. SSATB/SSATB/ATB soli. Oxford \$3.65. (D) In a lengthy preface, Watkins Shaw attempts to solve performance problems in this strange piece which moves from E major to F major to D minor and back to E major.

Twentieth Century

Giacomo Puccini, *Requiem*, ed. Pietro Spada. STB, organ, and viola. Elkan-

Vogel 50¢. (M) Written in 1905 to commemorate the fourth anniversary of Verdi's death, the brevity of the piece (six minutes) matches its austere mood. The Requiem is set only through "et lux perpetua luceat eis."

Leos Janacek, *Suscepimus, Deus and Constitues eos principes*. SATB unaccomp., TTBB. Lat/Eng. Universal (no price listed). (M) Janacek paraphrases the original chant in two polyphonic Gradual settings.

Hugo Distler, *Komm, Heiliger Geist, Herr Gott*, ed. Clifford G. Richter. SATB unaccomp. Ger/Eng. Boonin 40¢. (D) The editor's translation contains more initial vowels and mild consonants than the original German. Distler's incisive rhythmic outlines seem to be muted as a result.

New Compositions

Sue Ellen Page, *A Parable*. Unison with keyboard, windchimes and Orff instruments or handbells. Hinshaw 45¢. (E) Although vocally simple, this children's piece leaves a good deal of room for ensemble effects and improvisation.

Richard Proulx, *Canticles for Voices and Percussion*. Two voice parts, handbells, tambourine and triangle. G.I.A. \$1.00. (M-D) English versions of the Magnificat, Nunc Dimittis, and Gloria — as well as a solo interlude on "Gloria in excelsis Deo Alleluia!" — are set in this collection by one of today's most resourceful composers for the Catholic liturgy. Flexibility is specified in the exact combinations or doublings of voices. Some of the handbell effects will have to be studied carefully.

Malcolm Williamson, *Love Chorales, Dove Chorales, and Above Chorales*. Unison or SATB. Agape 60¢, 50¢, 50¢. (E-D) Eight new hymn settings are contained in each of these three collections. The lack of any contemporary texts is astonishing.

Cecil Effinger, *By the Springs of Water*. SATB Augsburg 45¢. (M-D) A large, well-controlled chorus and an organ capable of a wide dynamic range are required.

Conrad Susa, *Coloss.3.3. Our life is hid with Christ in God*. SSAATBBB unaccomp. E. C. Schirmer (no price listed). (D) Based on a poem by George Herbert incorporating a scriptural acrostic, Susa's stunning piece will challenge the most experienced chorus.

Collections

Hermann Stern, *Hymns in Canon*. Three-part with instruments. Augsburg \$2.25. (E-M) Twelve canonic arrangements of chorales are reprinted in English translation from a 1963 German edition. Designed for family or small choir, there is much flexibility in use and type of instruments.

The SAB Choir Goes for Baroque, ed. Paul Thomas. SAB, some with instruments. Concordia \$2.75. (E-D) Most of these ten pieces were originally written for three voices. A wide range of nationalities and styles is represented. Notes on the composers and seasonal suitability are provided. Instrumental parts are available separately.

Be Glad and Sing — Ten Choral Settings of Hymns by Paul Gerhardt, ed. Paul Thomas. SATB with instruments. Concordia \$1.50. (M) This collection includes settings by Ebeling, Crueger, Bach, and Pepping. It is published in commemoration of the 300th anniversary of Gerhardt's death.

Hymns for Choirs, arr. David Willcocks. SATB. Oxford \$4.25. (M-D) Although designed to be used in conjunction with British hymnals, most of the 29 tunes are familiar to American churches. Each tune appears both in a conventional 4-part setting and with a freely harmonized 4-part verse, some of which go rather far afield. Mr. Willcocks' comment that "In using these arrangements choirmasters may like to instruct a proportion of the choir to sing the hymn-melody in unison to give a firm lead to the congregation . . ." will in some instances have to be taken seriously.

Lilian Murtagh



Lilian Murtagh, for many years a well-known manager of American and European concert organists, died October 22 at her home in Canaan, Connecticut, after a brief illness. She was 69 years old, and had been engaged in her work for 46 years.

Mrs. Murtagh entered the concert management business in 1930, working first for the Bernard LaBerge Management, where she was executive secretary in charge of the concert activities of many world-famous instrumentalists and ensembles, as well as organ virtuosi. It was her particular interest in the organ artists that prompted her, in 1952, to develop the organ division of Colbert-LaBerge Management in New York. She established her own business in 1962 in Canaan, acquiring the roster of concert organists that had been managed by the LaBerge organization. In recent seasons, the list of Americans she managed included many of the best-known organists in the country. She also managed the American concert tours of the most famous European organists, many of whom were never heard here other than under her management. She was noted for the professional expertise with which she conducted all concert arrangements. An insight into her working methods and philosophy can be gained from reading her address to the Philadelphia AGO convention of 1964, published in THE DIAPASON in September of that year.

Mrs. Murtagh's husband, Louis A. Murtagh, died in 1973. She is survived by a sister, Violet Goodrich, of Wellesley, Massachusetts, and two brothers, Stephen A. Walser, of New Rochelle, New York, and Frank W. Walser, of Kingsley, Pennsylvania. In August, she had merged her business with McFarlane Concert Artists to create Murtagh-McFarlane Artists Management, which will henceforth be located in New York under the management of Karen McFarlane.

A musical memorial service honoring Lilian Murtagh was held Sunday, November 21, at 5 pm, in the Riverside Church, New York City. The music for the service and the major performers featured organist-composers she had managed. Many of her artists flew to New York from throughout the nation for this service.

The major work heard was Maurice Duruflé's *Requiem*, which was conducted by John Weaver, organist-choir director of Madison Avenue Presbyterian Church, with Frederick Swann, director of music and organist of the Riverside Church, at the organ. More than 100 singers from the two churches and from Westminster Choir College participated.

Other organists who took part in the service were Dr. Robert Baker, of Yale University and First Presbyterian Church in New York, Dr. Marilyn Mason, of the University of Michigan, and Dr. Clyde Holloway, of Indiana University. A reception in honor of Mrs. Murtagh was given by her family and artists following the service.

The Lilian Murtagh Memorial Prize has been established and will be awarded to future winners of the biennial organ playing competition of the American Guild of Organists.

The Five Fantasies for Organ of Ross Lee Finney

By Anne Parks

Ross Lee Finney, who celebrates his seventieth birthday this month, has contributed five distinctive *Fantasies* to the contemporary organ literature. Like many other non-organists who have written for organ, he was inspired to do so by the requests and commissions of organists. Before the *Fantasies*, Finney had written several other pieces for organ, one, a *Capriccio*, at the request of Robert Noehren.¹ The first of the *Five Fantasies* to be composed, "Advice which the hours of darkness give," was written for a commission by Marilyn Mason in 1957. Another of the *Fantasies*, "So long as the mind keeps silent," was commissioned in 1966 for the dedication of a Robert Noehren organ in the First Unitarian Church in San Francisco, where Alexander C. Post, a former Finney pupil, was organist. The group of five was published in 1970 by C. F. Peters (Henmar Press, Inc.).

Finney describes the organ as being gigantic and overpowering; composing for it is "like having an elephant by the tail." Despite his misgivings about this "non-very-congenial instrument," his *Fantasies* are well designed for the organ. Finney says that he had never been pleased with his earlier attempts to write for organ; however, Robert Noehren, who has performed Finney's earlier *Capriccio*, believes that it is a better work than Finney's assessment suggests. Finney attributes part of his success in his *Fantasies for Organ* to seeing his pupil, William Albright, himself an organist as well as a composer, writing for the instrument. The *Five Fantasies for Organ*, though written over a span of a dozen years, nevertheless became a group with relationships among the works, one which Finney (according to William Albright) would like to have performed together.

Ross Lee Finney, born December 23, 1906, in Wells, Minnesota, grew up in the midwest where

The fact that I had heard a little early Bartok and Stravinsky and some Scriabin and that I liked what I had heard made me a "radical" when indeed I was not a radical, but merely musically starved and musically ignorant.²

His earlier music was diatonic and melodic, influenced by his studies in the twenties with Nadia Boulanger and in the thirties with Roger Sessions.³ Finney himself says that the six works written between 1933 and 1948 which he believes are most significant

were all concerned with the control of functional design. The only other factor of equal importance in my mind was the melodic-motival fabric. There was no conflict between the two for me at this time.⁴

Like many other American composers in the 1950's, Finney experienced a change of style which included use of the twelve-tone technique. Finney attributes this change to

the change and challenge that I faced in my new position at The University of Michigan where I have been in residence since 1948. In my previous job [at Smith College from 1929 to 1948] I had never taught composition; at Michigan I was involved in the development of a group of very talented young composers and they, more than anything else, made me aware of the aspirations of the postwar generation. . . . The shift that resulted by my use of serialization . . . [also] took place because of the increasing chromaticism of my melodic thought after the war and the conflict of such melody with the formal concepts that had dominated my music during the thirties and forties. This conflict, however, has led me to a somewhat unconventional solution that will be apparent in all my later orchestral work. In all these works I feel closer to my teachers, Alban Berg, [with whom I studied in the early thirties] and to certain works of Schönberg and to the thought of men like Sessions, Dallapiccola, and Roberto Gerhard than I do to Webern and that postwar trend.⁵

Dr. Parks is assistant professor of music at the University of Michigan—Dearborn. She is an active recitalist and has studied at Stephens College, Oberlin College, Northwestern University, and Cornell University.

Finney has found personal ways to reconcile the use of twelve-tone techniques with tonality. He explains that he had

a concern that has dominated my musical thought for thirty years—to deal with the macrocosmic and the microcosmic aspects of music differently, to apply one controlling principle to large structure and a different one to the smaller details . . .⁶

He believes that none of his music is atonal; in fact, it is all highly tonal. He sees no conflict between the tonal nature of his music and the use of twelve-tone techniques since he believes that twelve-tone technique has to do with details—the minutia of a composition—while tonality has to do with emphasis on pitch polarity, as we shall see in the case of these *Fantasies*.

According to Marilyn Mason, the *Fantasies for Organ* are distinctive and not too difficult. They are immediately accessible to listeners. All five, Dr. Mason says, are consistently good pieces which can be performed on a wide variety of instruments, including small organs. In my experience, the works vary in difficulty. Perhaps the most accessible of the five is "The leaves on the trees spoke" (No. 4 in the published set). This slow work, which has a haunting quality, has no technical difficulties. "Advice which the hours of darkness give" (No. 3 in the published set) is also readily accessible to listeners. These two works will be discussed in some detail here, while the other three will be discussed later.

The titles of the *Fantasies*, according to Finney, are not descriptive in any sense. They do not appear in manuscript copies and a listing of Finney's works through 1966, which includes the first *Fantasy* (No. 3 of the published set), does not give a title.⁷ Finney asked the publisher to place the quotations after the pieces, which was done, but the publisher has also placed them at the head as titles, though in parentheses. Finney says that the *Fantasies* are reflections on the quotations, rather than descriptions. He thought of them as conversations with his own thought: arguing or discussing or thinking over the ideas from these quotations. He believes that his use of the titles is similar to that of Debussy; Debussy, he thinks, was concerned with the same thing, though his works are more descriptive than Finney's.

Although the lack of bar lines (except in No. 5) and the presence of long notes, whose length is determined by their coincidence with shorter notes, makes the rhythmic notation of Finney's *Fantasies* appear unconventional and puzzling to a sightreader, in fact, the rhythm is not complicated to perform and the liberties offered the performer go very little beyond the freedom of interpretation exercised in most performances. Finney altered his rhythmic notation before publishing the *Fantasies*, according to Marilyn Mason, changing from a more conventional notation and making the rhythm a little freer. However, a performance from the earlier manuscript would be little different from one from the published version. Apparently the primary influence from William Albright, who studied with Finney in 1965-67 just after he had finished his own *Juba* and while he was working on *Pneuma*, was on Finney's rhythmic notation. All these *Fantasies* in their published form use aspects of spiritual notation and means of notating *accelerandi* and *ritardandi* which, though invented in the fifties, did not become common until the sixties and which Albright has used in his organ works.

According to Robert Noehren, who has recorded one of the *Fantasies*,⁸ this notation suggests a somewhat more in-

Ex. 1 from Opening of
The leaves on the trees spoke

Ex. 3 from Conclusion of
Advice which the hours of darkness give

Ex. 2 from Opening of
Advice which the hours of darkness give

Musical examples from "The Leaves on the Trees Spoke" and "Advice which the Hours of Darkness Give" by Ross Lee Finney; Copyright (c) 1970 by Henmar Press Inc. Reprint permission granted by the publisher.

stinctive approach than standard notation does, but he believes that performers often take standard notation too literally anyway. Finney says that there are certain metric freedoms by which one can be scared; the technique seems new and difficult, but is actually easier. In my own experience, the rhythm appeared unusual until I had gained some experience with other twentieth-century organ music. Compared to much recent writing for organ, Finney's rhythmic freedom seems quite conventional and controlled.

Registration is a particularly problematic area for the non-organist writing for organ. Finney says that writing for the organ is like writing as though the composer didn't know whether his work would be played by an orchestra of twenty or of eighty players, or even performed electronically. Each of these works has been edited by either Marilyn Mason or Robert Noehren. Dr. Mason says that she played the early *Fantasies* for Finney while he was working on them and let him hear possibilities for registration. Her editing, like that of Dr. Noehren, consisted of choosing registration and the arrangement of the keyboards. Dr. Noehren says that he worked primarily with the dynamic levels requested by the composer. He tried to achieve various stages of intense sounds down to a relaxed sound for the various dynamic markings. Organists should listen to their own instruments to achieve these dynamic levels, rather than slavishly following the suggested registrations. Dr. Mason believes that these pieces do not depend on particular instruments to be successful. Finney has indeed succeeded in composing pieces which can be played on almost any instrument, from an electronic one to the largest pipe organ.

In "The leaves on the trees spoke," the complementarity of macrocosmic and microcosmic aspects of the musical structure⁶ conforms to the description which Finney gave of his earlier music. The larger structure is tonal, but the minutia, the shorter notes, do not form traditional triadic structures. This is the clearest example of Finney's tonal polarity. The piece, only three pages in length and quite easy to perform, can be viewed as having three sections: the first based on a B_♭ tonal center, the second less stable and the third, cadential with a tonal center of C. In the first section, three chords are elaborated, each consisting of a complex chord in the left hand, a melodic arch in the right hand which returns to its point of origin, and a bass line which returns to its opening note. Schenkerian analysis shows most clearly the macrocosmic structure of this section (See Ex. 1). While the right hand's basic structural pitches move down from B to A to G, the pedal centers first on B_♭, then on B, and again on B_♭, suggesting a B_♭ tonal center. The change in the right hand, along with the changing left-hand chord suggests, however, that the B_♭ center is not a completely stable area, and the beginning of the next section with a C in the pedal could be viewed as the first resolution to the final tonic.

In this, second, section, which is more varied than the first, C and C_♯ are both prominent in the bass, suggesting root or tonal functions. Here the chords and the melodic motion appear variously in the right hand, left hand, and pedal. The final section, abandoning melodic motion, opens with a G in the pedal, suggesting a dominant. The closing chord rests on C in the bass, over which occur B, C_♯, and B_♭, all of which had been prominent earlier in the piece. Throughout the middle and final sections, one element derived from twelve-tone technique occurs: most of the melodies are based on the sequence of intervals—minor second, minor third, major second, minor second, in various transpositions and treated as a set of pitch classes capable individually of octave transpositions. This intervallic pattern recurs in the left hand against the final chord. One chord structure also recurs during the piece. The chord which ends the first section also begins the third section and, in a transposition down a perfect fourth, concludes the piece.

In "Advice which the hours of darkness give," which was the first organ *Fantasy* which Finney composed, he combines a traditional and clear form with the newer harmonic and melodic techniques of symmetrical chord structures and melodies derived from a pitch

set. This piece is in rondo form: A B A C A' D A Coda (E A).

The rondo theme consists of chords which might be viewed as a 1-V-I progression in the bass, with the note an augmented fourth from tonic substituted for the dominant, a technique which Bartok often used. Each chord over these bass notes, taking the hands separately, forms a symmetrical structure around the root (See Ex. 2). Because the first chord in the right hand is a diminished fifth, and the interval of transposition is an augmented fourth, the first chord in the right hand over the second bass note is an inversion of the first chord over the first bass note. When the bass returns to the first note (down an octave), the chords, which are combinations of previous chords, again form a symmetry around the root D, except for one chord which centers around G_♯ (the second bass note used).

The first episode utilizes a row segment in inverted, retrograde, and transposed forms. A prominent G in the pedal in this section may suggest a traditional subdominant function in relation to the D tonal center of the rondo theme. This section contrasts with the rondo theme by its melodic character. It concludes with a presentation of the melodic row segment in three voices simultaneously, giving parallel six-four chords over a series of three forms of the row in the bass, followed by a final cadenza based on the row.

After a literal repeat of the rondo theme, the second episode uses the same row segment and also concludes with a series of chords in nearly parallel motion. This episode has some suggestion of a tonal center of E_♭.

The third appearance of the rondo theme is modified. The chords appear in arpeggiated form and, on several occasions, the chords which center on D occur over the G_♯ bass and vice versa. The section on the bass G_♯ is greatly extended, and new melodic-arpeggiated material occurs which works out from a center of C_♯-D with symmetrical structures but ultimately converges on G_♯. The material which follows is developmental and uses elements from both the rondo and the episode material. The varied return of the rondo might be considered as concluded with the appearance of a prominent D in the bass, although usage of the row material has already occurred and continues to be used in the succeeding episode. This episode emphasizes the tonal centers of E and B_♭ and ends with a melodic convergence in the pedal toward E.

The final full return of the rondo theme differs from the opening only in the octave placement of the bass. The coda includes a final episode based on the row segment and suggestions of the tonal centers of D and G_♯, which have been the primary tonal areas throughout the piece. The final reference to the opening rondo idea uses the initial chords without their previous repetitions. Over the final bass note, instead of the previous chords, the row segment is used with its inversion to form a symmetry centering on the root D, the tonic of the piece (See Ex. 3).

Both these pieces have simple formal designs which make them readily accessible to listeners. Both also have a more complex internal structure involving use of intervallic patterns in the manner of twelve-tone rows, which give consistency to the melodic phrases. In the other *Fantasies*, the formal design and row usage are more complex, requiring more effort on the part of performer and listener alike. These *Fantasies* will be the subject of the second segment of this article.

NOTES

¹Information and opinions from William Albright, Ross Lee Finney, Robert Noehren, and Marilyn Mason, unless otherwise credited, are from interviews for which I here express thanks.

²Ross Lee Finney, *Essays on Twentieth-Century Music by Those Who Wrote It*, ed. Robert Stephan Hines (Norman, Oklahoma: University of Oklahoma Press, c. 1970), p. 64.

³Henry Onderdonk, "Aspects of Tonality in the Music of Ross Lee Finney," *Perspectives of New Music* VI:2 (1968), p. 125.

⁴Finney, *Essays*, p. 65-66.

⁵*Ibid.*, pp. 66-67.

⁶*Ibid.*, pp. 74-75.

⁷Paul Cooper, "The Music of Ross Lee Finney," *The Musical Quarterly* LIII:1 (1967), p. 20.

⁸Robert Noehren, *Twentieth Century American Organ Music*, Lyricord Stereo LLST 7191.

⁹See Cooper, pp. 1-21 for more information on this topic.

Manger scene from Church of St. Simon the Apostle, Toronto.

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John L. Schaefer has been appointed organist and director of music of Grace and Holy Trinity Cathedral in Kansas City, Missouri, beginning in October. He leaves a position at St. James' Episcopal Church in Greenfield, Massachusetts. Mr. Schaefer holds degrees from Ohio State University and Union Seminary, as well as diplomas from the Royal Academy of Music, the Royal College of Organists, and the American Guild of Organists. He also studied two years at Oxford University, where he was assistant to David Lumsden at New College.



Douglas Keith Morgan has been appointed to represent Austin Organs, Inc., in the state of Texas, where he has established an organ maintenance and rebuilding business in Richmond. He holds a BMus degree from the University of Southern Mississippi, where he was a pupil of Robert Roubas. Following graduation in 1965, he was associated with the Rive Pipe Organ Company in New Orleans. In 1968 he joined the staff of Aeolian-Skinner, where he was trained as a flue voicer; he remained in that position until he moved to Texas in 1970.

Appointments

Westminster Choir College, Princeton, New Jersey, has announced the appointment of Harold Vogel to the organ faculty in 1977-78. He will be in residence for six weeks during the fall of 1977 and will conduct studies in Renaissance and Baroque literature. In addition, he will present four recitals and will conduct a public Saturday seminar. The appointment is part of a co-operative program between the college and the North German Organ Academy, in which students may study at the former in the fall and at the latter in the spring, as part of the graduate program.

A native of Germany, Mr. Vogel studied at the School of Church Music in Herford and at the College of Music in Hamburg, where he received the A-Diploma for Church Music in 1966. Since then, he has devoted himself to a study of early methods of organ and clavichord performance, and has written a thesis on this subject. He has also worked in the restoration of historic organs and has led conferences in that area. He has made a number of recordings, including a series for the Schnitger anniversary year in 1969. He is director of both the North German Organ Academy and the Arp Schnitger Gesellschaft.



Jane L. Lynch has joined the Duke University music staff as associate chapel organist and assistant director of choral activities. She received her BMus degree from Oberlin College, where she studied with Fenner Douglass, and her MMus degree from Northwestern University, where she was an organ student of Grigg Fountain and an improvisation student of Karel Paukert. Prior to her appointment at Duke, she was organist-choirmaster at Holy Comforter Episcopal Church, Charlotte, N.C., and instructor of piano at Queens College.

Randall E. Wagner has assumed a position with the management team of Durst Organ Supply Co., Inc., Erie, Pennsylvania, effective September 1st. From 1969 until this year, he was employed by Reiser, Inc., of Hagerstown, Maryland, where he was involved in purchasing and technical sales. Prior to his tenure with Reiser, Inc., the Ohio native was an administrative assistant to Walter H. Holtkamp, Jr., of the Holtkamp Organ Company in Cleveland. A graduate of Ohio Wesleyan University, his early organ training was with H. D. Blanchard Pipe Organs, Oberlin, Ohio, where he rose to the position of manager.

Mr. Wagner is a member of the AGO and has held offices in the Lorain County Chapter and the Cumberland Valley Chapter. He is one of the founders of the Organ Historical Society, and is a charter member and vice-president of the American Institute of Organbuilders.

Charles S. Brown has been appointed organist-director of St. John's Episcopal Church, Dallas, Texas, effective this past August 1st. He assumes the position after eight years as organist and music director of St. Paul Lutheran Church in Denton. Dr. Brown is also associate professor of organ and harpsichord at North Texas State University and is director of the newly-formed Denton Bach Society. He holds the MM and DMA degrees and the Performer's Certificate from the Eastman School of Music; his undergraduate work was at Westminster Choir College. His teachers have included Alexander McCurdy, David Craighead, Anton Heiller, and Isolda Ahlgrim.



David Burton Brown has been appointed director of music at Carmel United Methodist Church in Carmel, Indiana, where he directs seven choirs and a concert series. Mr. Brown holds bachelors and masters degrees from Westminster Choir College where he studied with Joan Lippincott, Donald MacDonald, and L. Eugene Roan.



Benjamin Van Wye has been appointed to the faculty of Old Dominion University, Norfolk, Virginia, as professor of organ and music history, upon the retirement of Dr. Charles Vogan. Dr. Van Wye holds degrees in musicology from Ohio State University and the University of London, and degrees in organ from the University of Texas and the University of Illinois. His organ teachers have included John Boe, Wilbur Held, Jerold Hamilton, and Finn Viderø.

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16 ft. Lieblich Gedeckt
8 ft. Principal
8 ft. Rohrfloete
8 ft. Dulciana
4 ft. Octave
4 ft. Spitzfloete
2 ft. Blockfloete
2 rks. Fourniture (19-22)
21 Chimes

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8 ft. Viol Celeste
8 ft. Holzgedeckt
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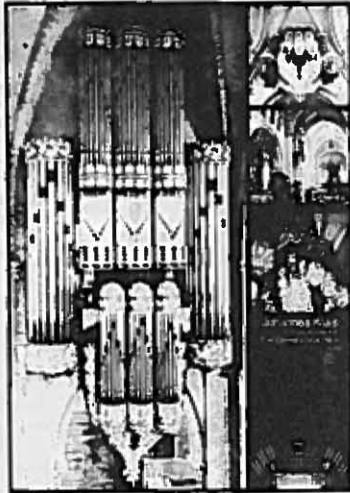
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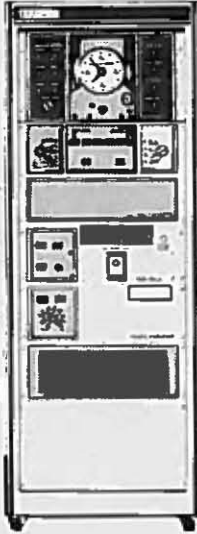


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Rohrflöte 8' 61 pipes
Oktave 4' 61 pipes
Spillflöte 4, 61 pipes
Doublette 2' 61 pipes
Mixture III-IV 232 pipes
Trompette 2' 61 pipes

SWELL
Cor de Nuit 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste TC 8' 49 pipes
Erzahler Celeste II (Positiv)
Prinzipal 4' 61 pipes
Block Flöte 2' 61 pipes
Sesquialtera II 98 pipes
Plein Jeu III 183 pipes
Oboe Shalmei 8' 61 pipes
Tremulant

POSITIV
Bordun 8' 61 pipes
Koppelflöte 4' 61 pipes
Klein Prinzipal 2' 61 pipes
Nazat 1-1/2' 61 pipes
Siffelote 1' 24 pipes
Dulcian 8' 61 pipes
Tremulant

PEDAL
Subbass 16' 32 pipes
Cor de Nuit 16' 12 (Swell)
Octav 8' 32 pipes
Cor de Nuit 8' (Swell)
Choral Bass 4' 32 pipes
Spill Flöte 2' (Great)
Mixture III 98 pipes
Fagott 16' 32 pipes
Rohr Shalmei 4' 32 pipes

GREAT
Trumpet 16'
Principal 8'
Rohrflöte 8'
Oktave 4'
Spitzflöte 4'
Nasat 2-2/3'
Blockflöte 2'
Terz 1-3/5'
Mixture 2' V
Trumpet 8'
Tremulant

SWELL
Gedeckt 8'
Gamba 8'
Celeste 8'
Principal 4'
Flute 4'
Oktave 2'
Quint 1-1/3'
Scharff 1' III
Dulcian 16'
Schalmey 8'
Zimbelstern
Tremulant

PEDAL
Subbass 16'
Principal 8'
Gedeckt 8'
Choralbass 4'
Mixture 2-2/3' IV
Poseune 16'
Trumpet 8'

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During the final days of Bicentennial Year the Choir members will be hosted by The Pocono Boy Singers in Eastern Pennsylvania. Their first concert, sponsored by The Pocono Boy Singers, will take place at St. John's Lutheran Church, 9 North Ninth St., Stroudsburg, Pa., Friday, Dec. 31st, 8:00 pm.

The eight concerts which follow take the Choirs to churches of various denominations in six East Coast States:

First Memorial Presbyterian Church, Dover, N.J. on Sunday
(51 West Blackwell Street) 2nd January at 7.30 p.m.

St Rose of Lima R.C. Church, Meriden, Connecticut on Mon-
(35 Centre Street) day 3rd January at 8 p.m.

R. C. Cathedral of St Peter and St Paul, Philadelphia on Tues-
(18th Street and The Parkway) day 4th January at 8 p.m.

United Methodist Church, Fairfax, Virginia on Wednesday
(10300 Stratford Avenue) 5th January at 8 p.m.

Trinity Episcopal Church, Shepherdstown, W. Virginia on
Thursday 6th January at 7.30 p.m.

Christ Church Cathedral, Hartford, Connecticut on Friday 7th
January at 8 p.m.

New York Cathedral of St John the Divine on Saturday 8th
January at 4 p.m.

Scarsdale Congregational Church, N.Y. on Sunday 9th Janu-
(1 Heathcote Road) ary at 4 p.m.

If you live within reach of one of these concerts, please book the date in your diary NOW, and make special arrangements to arrive in good time. Standing room only audiences are confidently predicted in many of these churches so leave the locals standing outside in the cold by arriving early!

Three L.P.s featuring the two Choirs, Barry Brunton, Andrew Teague, treble soloist David Partridge, and organs by Peter Collins will be on sale after each concert, so don't leave your cheque book at home.



THE BISHOP'S STORTFORD CHOIR started life in 1972 as an all-male group drawing treble choristers from a wide area of East Hertfordshire and West Essex to sing services in St Michael's Parish Church, Bishop's Stortford. From the first the Choir's part singers included Oxford and Cambridge choral scholars and young professional singers based in London. In July 1976 the original name 'Choir of Bishop's Stortford Parish Church' was replaced by the handier 'Bishop's Stortford Choir'. At the same time a number of selected young professional soprano voices were added in an attempt to create the 'best of both worlds' by uniting the clear, fresh, non-vibrato female tone achieved in central London's finest church choir's with the traditional English cathedral treble sound.

In the May 1976 edition of the national periodical *Musical Opinion* Dr Bryan Hesford, in the course of a full-length article on The Bishop's Stortford Choir described it as "all but unique in the Anglican Communion In the space of four years the choir has now reached what one might call 'international class'". The following paragraph will help to explain why in such a short time The Bishop's Stortford Choir has become almost a household word in English church music circles.

Between August 1973 and July 1976 the Choir sang regular services in English cathedrals including Oxford, Winchester, Salisbury, Exeter, Norwich, Ely, Peterborough, St Albans, St Edmundsbury, Portsmouth, Truro and St Paul's. During the same period of time more than sixty concerts were given as far afield as Plymouth, Southampton, Middlesbrough, Stockport and Ipswich with many in prominent central London churches like St Clement Danes Strand, St Mary the Virgin Primrose Hill, St John's Holland Road, St Olave's Hart Street, St Jude's Courtfield Gardens, St Gabriel's Cricklewood and St Augustine's Kilburn. For a period of eighteen months starting in December 1974 the Choir sang a Sunday afternoon Prayer Book choral Evensong service complete with an extended sequence of unexpurgated psalms, and incorporating a new introit, anthem and canticle setting each week. Over the complete period from August 1973 to July 1976 the Choir added more than five hundred separate items to its recital and service repertoire, many of them specially commissioned. The Choir has also 'hit the headlines' on a number of occasions by virtue of its marathon performances on tour. In the month of August 1975 for example, sixteen days were taken up with rehearsals and holiday-making. The remaining fifteen contained nineteen concerts, eight cathedral services, a B.B.C. Radio recording session, and a full day recording an L.P.

THE BARRY BRUNTON CHOIR is the name used to describe the SATB double octet which forms the nucleus of The Bishop's Stortford Choir when it performs as a separate unit.

BARRY BRUNTON was born in 1948 and educated at Exeter University, where he was Organ Scholar, and at St Edmund Hall, Oxford. He has studied the organ with John Webster, John Birch and Nicholas Danby, the piano with Frank Merrick and singing and choral conducting with Geoffrey Mitchell. His experience as a teacher ranges from peripatetic classes in village primary schools to a Hertfordshire boys' grammar school whose concert choir he founded and conducted, and includes a period as Assistant Director of Music in a Public School. He is currently Director of Music at Ladycross School, Seaford, Sussex, a post which he combines with his work as Director of Oecumense, and with the completion of an Oxford University doctoral thesis. Since 1973 he has directed The Bishop's Stortford Choir in more than a hundred concerts and cathedral services throughout England. He has published studies of choir training and piano teaching technique, edited three collections of Anglican chants, and is a regular contributor to the national periodical press. Barry Brunton's unique credentials as a Church Musician encompass the accompaniment of his first service at the age of twelve, an appointment at Organist of Amesbury Abbey, Wiltshire at twenty-one, a period as Organist/Choirmaster of celebrated St Andrew's Church, Kingsbury, London, a year's residence in an Oxford theological college, and extended periods of postgraduate research in Church History and Theology.



ANDREW TEAGUE is a music graduate of Worcester College, Oxford, where he studied with Robert Sherlaw Johnson. An organ pupil of Peter Stevenson and John Webster, he holds the Fellowship and Choirtraining Diplomas of the Royal College of Organists. He was appointed Accompanist to The Bishop's Stortford Choir in 1973 and has made regular concert appearances in this capacity while establishing a reputation as one of England's most exciting virtuoso organists through frequent solo recitals throughout the country. He has taught music at Eagle House School, and at Harrow and currently holds the post of Organist/Choirmaster at Hertford Parish Church.

Please send me details of The Bishop's Stortford Choir recordings, publications, and a musical tour of England in April, 1977:

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And yet they are not three Fugues: but one Fugue (Another look at Bach's Fugue in E-flat)

by John O'Donnell

The detection of numerical symbolism in the music of J.S. Bach can easily become something of an obsession. The entire *Clavierübung*, the *Mass in b*, the *Canonic Variations on Vom Himmel hoch da komm ich her*, are but a few of the works riddled with numerological intrigues which are to some a subject of delight, to others an object of derision.

To this writer the subject is one of fascination, hence it was of considerable interest to see various aspects expounded by John David Peterson in his article "Symbolism in J.S. Bach's Prelude and Fugue in E-flat and its effect on performance".¹ Several points raised by Peterson invite comment, but here it is intended to tackle only one issue, that of the proportions and symbolism of the Fugue in E-flat.

"The relationship among the tempi of the three fugues has always been a topic of discussion."² Perhaps not always: there is little doubt that the matter was self-explanatory to the 18th-century musician. But there has certainly been some disagreement in recent years, as evidenced by the following proposals:

1. Bernard Rose:³ $\phi \text{ } \text{H} = \frac{6}{4} \text{ } \text{O} = \frac{12}{8} \text{ } \text{d}$.
(O = about 48, d = about 48, d = about 48)
2. Arthur Mendel:⁴ $\phi \text{ } \text{H} = \frac{6}{4} \text{ } \text{O} = \frac{12}{8} \text{ } \text{O}$ (i.e. measure=measure)
3. John David Peterson:⁵ $\phi \text{ } \text{d} = \frac{6}{4} \text{ } \text{d} = \frac{12}{8} \text{ } \text{d}$.

All three writers are intent upon retaining a common beat⁶ throughout the work, in addition to which Peterson wishes to have three fugues of approximately equal length in order to express "the equality of the persons of the Trinity". His resulting $144 = 135 = 144$ "pulses" is, alas, very poor mathematics (and a somewhat less than perfect Trinity), and had Bach really intended this proposed relationship of tempi he could surely have engineered another three measures (or nine half-note "pulses") in the second fugue, thereby expressing the desired equality precisely.

Another look at this magnificent movement is warranted. It is proposed first to examine the proportions as indicated by the time-signatures and justified by other musical considerations. Secondly we shall look at the astounding web of resulting numerical symbolism, far richer than imagined by Peterson.

In the original publication, 1739, the time-signature of the first fugue is

C , not ϕ

as indicated in most later editions.⁷ Although the latter was Bach's usual signature for a measure of four half-notes, yet there was at least one other occasion on which he departed from this practice: the *Gigue* of the sixth *Partita* has the signature

ϕ

also seldom correctly reproduced in modern editions.⁸ In his article "On the Interpretation of Bach's *Gigues*" Ray McIntyre attempted to justify this signature according to its old mensural meaning, viz., *tempus perfectum di-*

minutum. The impossibility of such an interpretation was noted by Frederick Neumann who contended that the signature was a misprint,

ϕ

being intended.⁹ However, Bach's pupil and ardent disciple Kirnberger gives this same sign as an indication of

$\frac{2}{1}$

time, categorized under "simple even measures of two beats",¹⁰ and since the earlier version of Bach's *Gigue* (Mus. ms. Bach P.225, the *Anna Magdalena-Buch*) is notated under the signature

ϕ

in half the note values of the printed version there can be no doubt that Bach's use of the sign conforms with Kirnberger's explanation. Thus used,

its origin remains obscure, but it was possibly a corruption of the retorted signature

ϕ

to which theorists ascribed a very fast movement, as against

ϕ

more moderate, and

C

slow.¹¹

And this may bring us to Bach's intention for his fugue of God the Father. At the same time it should be noted that

C

was formerly an indication of *tactus alla semibreve*, a rôle which had long since been usurped by

ϕ

(which was nevertheless still called *alla breve*), so that

C

had in fact become *tactus alla minima*. Thus it is also possible that Bach chose to use this signature in its very proper old sense, symbolizing the "ancient majesty" of the first person of the Trinity. Happily this is not a problem in terms of performance: Bach's contemporaries would have regarded the measures as consisting of four half-note beats, being identical, in "ancient" terms, to two *tacti* per measure, each containing a *positio* and a *levatio*. (See Ex. 1)

Heinichen's description of *Allabreve*, for which he gives the signatures

$\text{C} (:) \text{ or } \phi$

perfectly describes the style of this

fugue:

"This antique, expressive (*pathetische*) style is surely the most beautiful and the most conducive (*bequehmste*), the one in which the composer can best reveal his profound science and correctness in composition. For the part-writing in this style must always be pure, its progressions and resolutions correct (*legal*) and far removed from all liberties, the melodic line (*cantabile*) sustained, with few leaps, in all the parts, these parts loaded with syncopations and beautiful suspensions both consonant and dissonant, and replete throughout with expressive thoughts, themes and imitations, to the exclusion of any fanciful (*fantasirendes*) characteristic. It is here that we should require a correct composer."¹²

The second fugue has the signature

$\frac{6}{4}$,

which 17th- and 18th-century theorists unanimously describe as a two-beat measure with three quarters *in battere* and three *in levare*. In 1673 Bononcini, one of the earliest theorists to describe time-signatures as distinct from signs of mensuration, gives the signature as

$\text{C} \frac{6}{4}$.

commenting that the omission of the time sign

(C)

is like "sending soldiers into battle without a captain".¹³ The important thing to note here is that while the old mensural signs had been superseded by time-signatures, yet the new signatures still carried a proportional significance, and this remained long after the time sign preceding the fraction fell into disuse. In 1687 Speer defined "a sesquialtera triple *tact*,"

... beaten like an *alla breve*". Speer's *alla breve* was categorized as a faster common time (and Speer used

ϕ

for all varieties of common time) "to be used in old slow-written motets".¹⁴ Thus a dotted half-note in

$\frac{6}{4}$

is equal to a half-note in *alla breve*.

At this point it will be well to take note of the proposals put forward in recent years for the relationship of this fugue to the first. Both Rose and Mendel propose that measure equal measure, thereby creating a *tactus inaequalis* which contradicts all descriptions of the

$\frac{6}{4}$

signature. It would certainly have been possible to notate such a proportion, but with measures halved, note values doubled, and the signature

$\frac{3}{2}$.

(See Ex. 1) Peterson's proposal, that half-note equal half-note, is not a proportion at all: in fact there was simply no notation for such a relationship. And should there be any doubt that the concept of *tactus* is valid in determining the proportions of a work printed in 1739, one need only refer to Mattheson's *Der vollkommene Capell-*

meister, published in the same year, where time measure is discussed in the following terms (Part II, Chapter 7):

9. "The principal character of the *tactus* (*Tact*) is established once and for all on the fact that each mensuration, each segment of the time measure, has only two parts and no more. These have their source or basis in the arteries, whose up- and down-beats are called *systole* and *diastole* by medical experts.

10. "Both musicians and poets have taken such qualities of the human body as a model and ordered the time measure of their melodies and verses accordingly, but they have called the downward and upward movements (*literally* "down-beats" and "up-lifts") *thesis* and *arsis*."

11. "Since it was soon found that such up- and down-beats could not always be equal, the division into even and uneven *tactus* emerged; and these are the two only and true bases of rhythmic or time measure" (my italics).

The time-signature of the third fugue is

$\frac{12}{8}$

Bononcini gives

$\text{C} \frac{12}{8}$

and thus requires six eighths *in battere* and six *in levare*.¹⁵ Speer considers that this way of beating it is "by no means incorrect, but the truest and best is when it is beaten by quarters . . . this is the right way to do it."¹⁶ Later theorists invariably categorize

$\frac{12}{8}$

as a four-beat measure. Like its time sign

C ,

this signature had in practice adopted a *tactus alla minima*.

Should it be argued that this fugue is notated at one rhythmic level too low one can point to two versions of the chorale *O Lamm Gottes unschuldig* (the sixth of the "Leipzig" chorales), whose third verse includes concurrent signatures. In the first version these are

$\frac{9}{8}$ and $\frac{3}{2}$,

so that three eighth-notes of the former equal a half-note of the latter, a remnant of "colored" notation. The second version gives

$\frac{9}{4}$ and $\frac{3}{2}$,

with three quarter-notes to a half-note. Hence it is the equating of *tacti* which is the determining factor, not the note levels employed. (See Ex. 2)

Thus we arrive at the proportions

$\text{C } \text{O} = \frac{6}{4} \text{ } \text{O} = \frac{12}{8} \text{ } \text{d}$.

and happily these are the ratios adopted by most performers today.

Peterson's contention that "this makes the second fugue a technical *tour de force* whose details are too often unintelligible and which cannot be executed clearly in *organo pleno*" is untenable since the eighth-notes are exactly the same speed as the 16ths of the third fugue, while the tessitura of these fugues is similar, and the harmonic rhythm proceeds at a similar rate throughout all three fugues.

John O'Donnell is senior lecturer in the School of Music of The Victorian College of the Arts, and organist and director of music at St. Peter's Church, Eastern Hill, Melbourne. Australia's most active recitalist, he has performed the complete organ works of Bach. He will appear in an extended recital tour of the U.S. and Canada in early 1977.

It will also be noticed that the "conflict between twos and threes" desired by Peterson in the second fugue, symbolizing the second person of the Trinity, is manifest in the configurations of the eighth-notes. These suggest groups of triplets equating with the quarter-note pulse of the first fugue, whereas they are actually duple subdivisions of the new quarter-note pulse. (See Ex. 1) Incidentally some of the eighth-note configurations of the second fugue re-appear as 16th-note patterns in the third, notably in m. 106. (See Ex. 3)

It would seem that Peterson has erred in that he has first determined according to his own notions what the symbolism in a "Trinity" figure ought to be and has then attempted to impose this upon Bach's work. Without any musical basis to support his proposed proportions he has actually done no more than present a *petitio principii*, an argument in a circle: that which needed to be proved, the *demonstrandum*, that the relationship of tempi produces an approximate equality in the durations of the three fugues, thereby symbolizing the equality of the persons of the Trinity, is taken as the proof, the *demonstratum*, since the equality of the persons of the Trinity ought to be symbolized by fugues of equal length. Given that this "equality" allows an error margin of 6.25%, and considering that the few supporting factors are untenable, Peterson's proposals must be rejected as musically, mathematically and symbolically unsound.

And so to the symbolism.

Clearly Bach has not attempted to express the equality of the persons of the Trinity through fugues of equal duration. Rather he has chosen relationships far more subtle and harmonious. The temporal proportions are 8:5:8, so that the following ratios occur:

$$II:I = II:III = 5:8$$

$$I:(I+II) = III:(II+III) = 8:13$$

$$(I+II):(I+II+III) = (II+III):(I+II+III) = 13:21$$

The numbers 5, 8, 13, 21 belong to the Fibonacci sequence 1, 2, 3, 5, 8, 13, 21, . . . in which each number is the sum of the previous two numbers; and the ratios of successive numbers in the sequence are increasingly better representations of the so-called "golden proportion", a ratio which has attracted the attention of philosophers, mystics and artists since the fifth century B.C., and is most simply represented by the division of a length such that the smaller part is to the greater as the greater is to the whole (see diagram). Such division is called the "golden section", while the ratios yield the "golden number", which is irrational (an unending decimal) but can be expressed in the form

$$\frac{\sqrt{5} - 1}{2}$$

or approximately 0.618. Architects have frequently used this proportion: it is the key to the measurements of the Parthenon on the Acropolis of Athens. Sculptors and painters have used it in

depicting the human body, considered to be divided in the golden section at the navel, the lower portion being further divided in the same proportion at the knee, and the upper portion at the throat. It figures elsewhere in nature, such as in phyllotaxis, the arrangement of leaves on a stem. It is one of the proportions used by organ builders in determining scaling. And it has played its part, both consciously and unconsciously, in musical composition. (A work at hand in preparation for Michaelmas, Richard Dering's motet *Factum est silentium*, erupts into "Salus, honor, et virtus" half way through m. 61 of the total 100 measures!)

It is fitting that Bach has chosen to represent the Trinity by means of this most harmonious of all proportions. Certainly it is not an expression of equality, but rather of perfection, of eternity, and of the unique relationship which exists among the three persons of the Trinity. For only by use of the golden section is it possible to portray the Son in the same relationship to the Father, of whom he is begotten, as the Holy Spirit is to the Father and the Son, from whom he proceeds.

How profound! and how perfect! Yet the choice of this proportion would have been obvious to Bach. The appellation "golden section" dates only from the early 19th century, whereas from the 16th century it was called the *proportio continua* (continuous proportion), an apt connotation for the relationship of the persons of the Godhead. But alternatively, and decisively here, it was known as the *sectio divina* (divine section), so called by Johannes Kepler because it symbolized to him the Creator's intention "to create like from like".

The mathematical and symbolic testimony of the proportions overwhelming-

ly confirms the musical evidence presented above. One of the deepest truths of Christian dogma, "the Unity in Trinity and the Trinity in Unity", has been musically expounded by means of temporal proportions. Truly this is a *fuga divina*!

But Bach has barely begun. The divine theme contains seven notes which, while taking on different rhythmic characters in each fugue, undergo no change in substance. ("Neither confounding the Persons: nor dividing the substance.") The number 7 is symbolic of God the Father, before whose throne are seven lamps of fire, being the seven Spirits of God (Revelation 4:5); of God the Son, the Lamb with seven horns and seven eyes, being the seven Spirits of God sent forth into all the earth (Revelation 5:6); and of God the Holy Spirit, whose gifts are seven-fold. The 27 (3 to the power of 3) entries of this theme, noted by Peterson, express the Trinitarian nature of this mystical Godhead, while its rhythmic metamorphoses are further identifications of the persons of the Trinity: in the fugue of God the Son

it is presented so that three notes go to two beats, in the fugue of God the Holy Spirit it adopts a ternary rhythm.

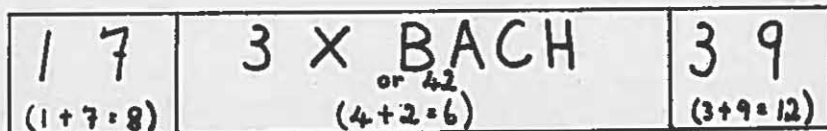
Peterson has also noted that the fugue is 117 (1+1+7 = 9 = 3X3) measures long; but since the measures are not of uniform length there may be something to glean from the constant factors, the *tactus* and the beat.

In fact there is much to discover. The entire fugue contains 189 (27X7) *tacti*. These are proportioned among the three fugues as 72:45:72. The number 45 rarely figures in Bach's works, but in addition to its central position in this most symbolic fugue it is the length in measures of the first movement of the *Credo* of the Mass in b, and of the chorale *Vor deinen Thron tret' ich* to which Bach turned his attention in his final hours. Could it be an expression of "IHVH" (I+H+V+H = 45), the de-voweled Cabbalistic form of Yahweh, or Jehovah? "I believe in one God", and "Before thy throne I step"—what more appropriate occasions for the unutterable "IHVH"? And in the present fugue this 45 stands exactly in the middle of the remaining 144 (12X12) *tacti* which, apart from being the number-

Again, the scene of the heavenly liturgy in the fourth and fifth chapters of The Revelation of Saint John the Divine presents seven lamps of fire, being the seven Spirits of God, before whom worship four beasts each having six wings, and 7X4X6 = 168. These beasts "rest not day and night, saying, Holy, holy, holy . . ." Bach's *Sanctus* contains 168 measures!

But we are not yet finished with our fugue. Peterson noted that Bach's signature is contained in the number of voices (5,4,5) of the three fugues: 5+4+5 = 14. But while in terms of voices the second fugue contains only 4/5 of the first or third fugues, yet in measures the ratio is 5/4. Then 36 measures of five-part polyphony equate with 45 measures of four-part polyphony: each fugue would occupy 180 "measures" of open score. Hence the equality of the persons of the Trinity has also been depicted.

Finally, what is to be discovered from the pulses of the three fugues, respectively 8, 6 and 12 per measure? In discussing the *tacti* we evoked something of a triptyche with "IHVH" in the center panel and the Church on either side. Dare we now place Bach in the center panel?"



(Perhaps: HOC SYMBOLUM SANCTAE TRINITATIS FECIT BACH ANNO DOMINI 1739)

alphabet total of the letters in "Johann Sebastian", is symbolic of the Church—the twelve tribes of Israel, the twelve Apostles, and "the number (144,000) of them which were sealed" (Revelation 7:4). (In the Mass in b the movement containing the words "et unam sanctam catholicam et apostolicam ecclesiam" is 144 measures in length.)

This piece of symbolism turns our attention away from the persons of the Trinity to the unity of the Godhead, flanked on either side by the Church. But the Godhead remains Trinitarian, as evidenced by the 270 pulses of these 45 measures. (270 is also the number of measures in the entire *Kyrie* of the Mass in b.)

Next, our fugue contains 378 beats, being the sum of the numbers 1 to 27 inclusive; and since 14 (B+A+C+H) is the mean of these numbers the total may also be expressed as 27X14. What better way for Bach to sign his Trinity fugue? The use of large numbers whose factors contain diverse symbolism is a favorite device of Bach. The complete *Credo* of the Mass in b totals 837 measures, the product of 27 and 31, the latter being "I(n) N(omine) J(esu)" (I+N+J = 31). The Creed being essentially a statement of belief in the Trinity and the Incarnation, Bach has expressed this same belief in numbers.

Who knows what other secrets may be concealed within the 117 measures of this work? The divine proportions resulting from the relationship of tempi of the three fugues have yielded a seemingly infinite wealth of numerological possibilities, exploited at three rhythmic levels, *tactus*, beat and pulse.

And yet they are not three rhythms, but one Rhythm; not three proportions, but one Proportion; not three fugues, but one Fugue.

NOTES

¹THE DIAPASON, February, 1976, pp. 1, 6-8, 16.

²"Some Further Observations on the Performance of Purcell's Music." *The Musical Times*, July, 1959, pp. 385-6.

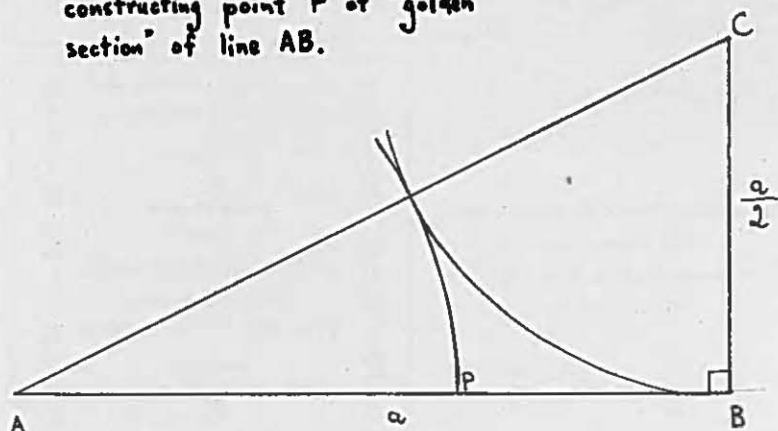
³"A Note on Proportional Relationships in Bach Tempi." *The Musical Times*, December, 1959, pp. 683-5.

⁴*Op. cit.*, p. 8. All references to Peterson's article are to this page.

⁵Peterson uses the word "pulses". It is an unfortunate fact that there is still no generally accepted terminology for scholarly discussions of rhythm: "tactus", "beat" and "pulse" are often used indiscriminately, and further confusion arises when the French "temps" and German "Takt" are included. An excellent clarification of this muddle is presented by Newman Wilson Powell in his masterly *Rhythmic Free-*

(Continued, page 12)

Diagram illustrating method of constructing point P of "golden section" of line AB.



Ex. 1

Ex. 2

Ex. 3

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E-flat Fugue

(Continued from p. 11)

dom in the Performance of French Music from 1650 to 1735, Ph.D. dissertation, Stanford University, 1959, pp. 148-163. We shall follow Powell's terminology, so that a *tactus* will always consist of two phases—a down and an up, a *positio* and a *levatio*, a *thesis* and an *arsis*; in binary *tactus* (*tactus aequalis*) each of these phases will constitute a beat, so that there are two beats to each *tactus*, while in ternary *tactus* (*tactus inaequalis*) the *tactus* itself will constitute the beat; and the pulse is the sub-division, either duple or triple, of the beat (See Ex. 1). Rhythmic levels below the pulse, Muffat's "orders of diminutions", will not concern us here.

⁷Thanks are due to Malcolm Turner, Assistant Keeper of the Music Library, The British Library, for verifying the time-signature in two copies of the original edition (K.10.a.42 and ⁸A photocopy, in my possession, of the original edition shows the signature with absolute clarity.

⁹*The Musical Quarterly*, LI (July, 1965), pp. 478-92.

¹⁰"External Evidence and Uneven Notes," *The Musical Quarterly*, LII (October, 1966), p. 458, footnote.

¹¹Joh. Phil. Kirnberger, *Die Kunst des reinen Satzes in der Musik*. Zweyter Theil, Berlin and Königsberg, 1776-9, p. 117.

¹²Interestingly the preface to Purcell's *Choice Lessons*, published posthumously in 1696, misprints the retorted sign as a barred circle.

¹³Johann David Heinichen, *Der General-Bass in der Composition*. Dresden, 1728, p. 333, footnote. The translation is from Robert Donington, *The Interpretation of Early Music*, New Version, London, 1974, p. 422, to which I have added some of the more significant words of the original text in parentheses.

¹⁴Giovanni Maria Bononcini, *Musico Pratico*, Bologna, 1673, pp. 22 and 14.

¹⁵Daniel Speer, *Grund-richtiger . . . Unterricht der musikalischen Kunst*. Ulm, 1687. Quoted and translated by George Louis Houle, *The Musical Measure as discussed by Theorists from 1650 to 1800*. Ph.D. dissertation, Stanford University, 1961, pp. 67 and 53.

¹⁶*Op. cit.*, p. 23.

¹⁷*Op. cit.*, translated by Houle, *op. cit.*, p. 67.

¹⁸*Op. cit.*, p. 8.

¹⁹For a similar illustration derived from the canon in the Elias Hausmann portrait see Friedrich Smend's *Johann Sebastian Bach bei seinem Namen gerufen*, Kassel and Basel, 1950.

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D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies: average number copies each issue during preceding 12 months, 152, single issue nearest filing date, 163.

E. Total distribution (sum of C and D) average number copies each issue during preceding 12 months, 7,593; single issue nearest filing date, 7,617.

F. Copies not distributed: 1. Office use, left-over, unaccounted, spoiled after printing, average number copies each issue during preceding 12 months: 176; single issue nearest filing date, 208. 2. Returns from news agents: average number copies each issue during preceding 12 months, 0; single issue nearest filing date, 0.

G. Total (sum of E & F — should equal net press run shown in A): average number copies each issue during preceding 12 months, 7,769, single issue nearest filing date, 7,825.

11. I certify that the statements made by me above are correct and complete.
DOROTHY ROSER, Business Manager

12. For completion by publishers mailing at the regular rates (Section 132.121, Postal Service Manual) 39 U.S.C. 6325 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the phased postage rates presently authorized by 39 U.S.C. 3626, Dorothy Roser, Business Manager.

Nunc Dimittis

G. Herbert Shorney of Oak Park, Illinois, died October 2 at the age of 81. He had been active throughout his life in the fields of education and publication, and was chairman of the board of Hope Publishing Company at the time of his death. Memorial services were held on October 5.

Francis H. Hopper, 66, of Idlewood, Michigan, died October 26, following a brief illness. Educated at Hope College, the University of Michigan, and Union Theological Seminary, where he earned his doctorate in sacred music, he was active as an organist and harpsichordist. He taught at the University of Louisville, MacMurray College, the University of Hawaii, and Mount Holyoke College. In recent years, Dr. Hopper was retired but taught harpsichord part time at Hope College.

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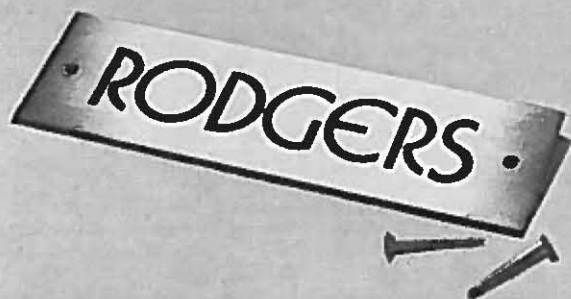
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Harpsichord News

The obligatory works for the solo composition are: for the preliminary round — Prelude and Fugue in E-flat Major, WTC, I, Bach; Toccata 2, Book II, Frescobaldi; a piece of the candidate's own choice, lasting no more than 7 minutes. For the semi-final round: Prélude non mesuré a limitation de Fraberger (Heugel number 1), Louis Couperin; Walsingham Variations, William Byrd; for the final round: Concert 4 from the Pièces de Clavecin on Concert, Rameau; Toccata in G Major, Bach; Sonata in D Major, no. 4 (no repeats), Wilhelm Friedmann Bach.

Harpsichordists of all nations born after the 31st December 1942 are eligible for the competition. For further information and entry blanks, write the Tourist Office, Markt 7, B-8000 Brugge, Belgium.

Gregoire Harpsichord Shop, the distributor in the United States for Martin Sassmann harpsichords, announces a reorganization and change of address effective January 1, 1977. Customers in the United States will be served through Gregoire Sales Company, 10551 Victory Lane NE, Seattle, WA 98125 (attention: Sam Gregoire). All orders will be processed from this office, but the port of entry will still be Boston. Simultaneously, Aldei Gregoire, who has been in charge of the distributorship in Charlestown, Massachusetts, for the past nine years, will open a new shop in Spain to cover that country and Portugal. The address there will be Gregoire Harpsichord Shop, Calle NaNoria, 26, Fuengirola (Malaga), Spain.

A virginal by Derek Adlam is now part of the instrument collection belonging to Betty Louise Lumby at the Department of Music, University of Montevallo, Alabama. The first Adlam virginal in the United States, the new instrument is tuned in a modified meantone, and has a short bass octave with split black keys. It is available to be seen by individuals or groups by appointment. Contact Dr. Betty Louise Lumby, P. O. Box 357, Montevallo, Alabama 35115.

Edward L. Parmentier has been named instructor of music history and musicology in the School of Music, University of Michigan. He also teaches harpsichord and will be active with the Collegium Musicum program. He has appeared in two concerts of the Faculty Chamber Concerts at U of M this fall: on September 26 (Rameau, four pieces from Nouvelles Suites de Pièces de Clavecin); and on November 21 (Bach, Sonata in B minor, with flutist Keith Bryan). On October 24 Marilyn Mason was harpsichordist for Michael Haydn's Concerto in C Major and John Corigliano's Poem in October for harpsichord, tenor, and chamber ensemble of flute, clarinet, oboe, and string quartet.

Jean Benson has moved from Stanford University to Eugene, Oregon, to become assistant professor of piano, music history, and early keyboard instruments at the University there. Ms. Benson has just made a new recording for Orion Master Recordings (ORS 76223) containing Clavichord and Early Piano music of Carl Philipp Emanuel Bach. Her new address: 85 Crest Drive, Eugene, Oregon, 97405.

Igor Kipnis appeared in Kilbourn Hall, Eastman School of Music, on September 16. The program: Pavana Chromatica, Tisdall; Overture in E-flat Major, Telemann; Sonata in G Major, K. 189h/283, Mozart; Partita in D Major, Bach. The harpsichord: Rutkowski and Robinette.

Stephen Rumpf played a harpsichord and virginal debut recital in Carnegie Recital Hall, New York, on September 20. His program included virginal works by Fraberger and Gibbons, and, at the harpsichord, Prelude and Fugue in G minor, Buxtehude; 4 sonatas, D. Scarlatti; Toccata in G Major, S. 916, and Toccata in D Major, S. 912, Bach; Suite in A minor, Rameau.

Richard Peek, harpsichord, and Irene Maddox, flute, gave this recital at Winthorpe, residence of Mr. and Mrs. Edwin Clarkson, Charlotte, N. C., on September 29: Prelude and Fugue in D Major, WTC I; Bach; Largo, Veracini; Vivace, Sonata in F minor, Telemann; Sonata in G minor, attributed to J. S. Bach; Concerto in G Major, Stamitz; Sonata in C Major, K. 14, Mozart.

Gary Zwicky played Kuhnau's Sonata III "Jacob's Wedding" at the harpsichord during his organ recital at Eastern Illinois University on October 3. The harpsichord was built in 1968 by the Jones-Clayton company.

Bruce Lamott gave an organ and harpsichord recital at Saint Bede's Church (Episcopalian), Menlo Park, California, on October 3. Included were pieces by Frescobaldi and Michelangelo Rossi, works of Duphy, and the Partita in C minor of J. S. Bach.

Leonard Raver played the dedicatory recital on the new William Dowd harpsichord at Center Church (Congregational), Hartford, Connecticut, on October 10. The program: Suite in F Major, Handel; Musette de Choisi, Musette de Taverni, Couperin; Preludes and Fugues in D Major and F Major, WTC, II, Bach; Concerto I for Flute and Harpsichord, Telemann; Sonata for Harpsichord, Persichetti; Concert 4, Pièces de Clavecin en Concerts, Rameau; Sonatas K. 219, 220, 402, 403, Domenico Scarlatti.

Virginia Pleasants, London, played a forte-piano recital at the Purcell Room on October 12. The program: Sonatas in G Major, Hob. XVI/40; E-flat Major, Hob. XVI/49; C Major, Hob. XVI/48; B minor, Hob. XVI/32, Haydn. 12 Etudes, Cramer. The instrument, by Adlam Burnett after Mathaeus Heilmann.

The second program in Southern Methodist University's Fall Festival 1976 was a program of music for harpsichord and organ. Larry Palmer played Sonata in D minor for Solo Harpsichord, BWV 964 (transcribed from the Violin Sonata in A minor, BWV 1003), Bach; and was joined by soprano Linda Anderson Baer in Clérambault's cantata Orphée. Robert Anderson played the Clérambault Suite du 2ème Tom and Howells' Sonata for Organ (1933). The date was October 15 in Caruth Auditorium.

David Lowry gave this harpsichord recital at Winthrop College, South Carolina, on October 19: Sonata for Violin and Harpsichord, Piston; Sonata in B minor, BWV 1014, Bach; Les Baricades Misterieuses, Couperin; six pieces from Livre de pièces de clavecin, Rameau; Concierto en C mayor para dos teclados, Soler; Sonata in G Major, K. 301, Mozart. The instrument, a 1973 French double by Richard Kingston.

The Fifth International Harpsichord Week will take place in Brugge, Belgium from July 29 through August 6, 1977. Both solo playing and basso continuo playing will be heard in separate competitions judged by a jury consisting of Isolde Ahlgrimm (Austria), Christine Jacottet (Switzerland), John Huys (Belgium), Gustav Leonhardt (Netherlands), Herbert Tachezi (Austria), Colin Tilney (Great Britain), and Jos Van Immerseel (Belgium). The prizes will include a first prize for the solo competition of 50,000 francs and will total 230,000 francs. As usual in the Brugge format there will be interpretation classes by members of the jury, lectures and demonstrations on the great variety of instruments in the exhibition halls, and trips to the instrument collections of Brugge, Antwerp, and Brussels.

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Susquehanna University, Selinsgrove, Pa. has acquired a new harpsichord modeled after a Jan Ruckers of 1638 by Rodney Myrvagnes of Boston. It was first heard in public on October 25 in a performance of Bach's Goldberg Variations given by Agi Jamber. Also on the program were Chromatic Fantasy and Fugue (Bach) and a sonata by Austrian composer C. F. Hurlibush.

Eugenia Earle played this program in Carnegie Recital Hall, New York, on November 17: Three Fantasias, Telemann; Balli e Pass'e mezzo Antico, Picchi; Sonata all' Antica (1964), Rieti; Partita, Ach wie nichtig, Boehm; "French" Suite in E Major, Bach; Sonatas, Domenico Scarlatti. The instrument, a 1964 William Dowd.

The Fires of London, Peter Maxwell Davies, conductor, included Elliott Carter's Sonata for Flute, Oboe, Cello, and Harpsichord in its program at Queen Elizabeth Hall, London, on September 17.

Christopher Kite played this program at the Purcell Room, London, on September 21. Up Tails All, Farnaby; Fantastic Pavan and Galliard, The King's Hunt, Bull; Suite in G minor, Purcell; Sonata in D minor, Arne; Toccatas 4 and 8, Book I, Capriccio Fra Jacopino sopra l'Aria di Ruggiero; Balletto Terzo — Corrente — Passacagli, Frescobaldi; four sonatas, Scarlatti.

Christopher Herrick played this all-Bach program at the Purcell Room on October 19: Preludes and Fugues 1-8, WTC II; Toccata in F-sharp minor, "English" Suite in G minor.

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

Letter to the Editor

October 19, 1976

To the Editor:

Many thanks to Wilmer Hayden Welsh ("An Impromptu Recital," October issue) for his sharing with us a very intimate and beautiful moment. Sincerely yours,

Robert F. Triplett
Cornell College
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New Organ



Roy Redman, Fort Worth, Texas, Opus 10, 1975; built for First Methodist Church, Canton, Texas. 2-manual and pedal; 18 stops, 21 ranks; mechanical key and stop action. Free-standing mahogany case. New pipework from Helmut Hempel of Cleveland and the Süddeutsche Orgelpfeifenfabrik of Freiberg-Beihingen, Germany; reeds designed in collaboration with Roland Killinger. Tonal finishing by Mr. Redman. David Norman is organist of the church; dedication recital was played by Dr. David McCormick of Denver, Colorado, May 13, 1975.

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Here & There

The Bishop's Stamford Choir and The Barry Brunton Choir, both directed by Barry Brunton, will tour the eastern United States between December 29 and January 11. Appearing with the groups will be organist Andrew Teague, who will be both soloist and accompanist. The three-stop continuo instrument built by Peter Collins will be used in each of the concerts, and the builder will accompany the tour. The groups' concerts will take place in New York, New Jersey, Pennsylvania, West Virginia, and Connecticut and are listed in the calendar of this issue.

The AGO Mid-Winter Conclave, sponsored by the Pasadena chapter, will take place December 28-31, with headquarters at the University Hilton in Los Angeles. A variety of programs is scheduled for the four days: organ recitals by Cherry Rhodes, John Hamilton, David Britton (with flute), David Lennox Smith, David Craighead (with percussion), and Ladd Thomas; an organ-dance performance of Messiaen's Nativity by Douglas Butler and the All Saints Dance Group; a clavichord and early piano program by Joan Benson; a harpsichord recital by Kathleen McIntosh; a pogeant opera by John La Montaine; a program of early music by Lawrence Moe; and the west-coast premiere of Daniel Pinkham's The Passion of Judas, with the composer conducting. During the course of the conclave, a David Harris positive organ will be given as an early registration prize. Gaylord Carter's "Farewell to the Bicentennial" at the theatre organ will conclude the events. Registration materials are available from Marilyn Baumbach, 9104 Arcadia Avenue, San Gabriel, California 91775 (213/285-2682).

Fenner Douglass will inaugurate the new four-manual Flentrop tracker organ in the Duke University chapel, Durham, N.C., in recitals at 3 pm and 8 pm on December 12, the institution's Founders Day. The instrument will first be heard at the 11 am worship service the same day. An organ symposium will follow the next day.

Quentin Faulkner, organist at the University of Nebraska, played two performances of the complete organ mass by Nicolas de Grigny (1672-1703), with a thirty-two voice madrigal group singing the appropriate portions of plainchant in alternation with the organ settings. The performances took place at the university and at the Cathedral of the Risen Christ in Lincoln, the latter being in the context of an actual mass.

The ninth season of Evening with Johann S., the Bach cantata series at Holy Trinity Lutheran Church in New York City, began on October 31. The series is scheduled to continue weekly until February 20 and conclude on Easter day, after a Lenten break. The performances are part of the vesper service held on Sundays at 5 pm, when the way in which the cantatas were first presented in Leipzig is closely duplicated.

Gerre Hancock was the guest artist for an organ recital at Southern Illinois University at Carbondale on November 5. The following day he conducted an improvisation and service playing workshop for the annual organ weekend held at the school.

Organa Europae 1977, a beautiful wall calendar with color reproductions of old and new European organs, has been released. Included with each illustration is the specification and a brief description given in French, German, and English. The calendar is available for \$8.80 (plus \$.65 surface mail or \$1.70 airmail) from Concerts Spirituels, B.P. 16, F-88100 Saint-Die, France. Previous calendars from 1969 through 1976 are also available.

Applicants in the Ruth and Clarence Mader Memorial Scholarship Competition are reminded that the deadline for receiving tapes is February 15, 1977. Further information and forms are available from the fund at P.O. Box 94-C, Pasadena, California 91104.



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Walter Hillsman recently played recitals of American organ music in European churches (Westminster Abbey, St. Albans Abbey, and the Cathedral of Notre-Dame), universities (Oxford, Edinburgh, and Glasgow), and at the Internationale Orgeltage in Düsseldorf and the North Wales Music Festival. He also gave broadcast recitals for Radio France and for the BBC, and made recordings on the Vista label in England and the Telduc label in Germany.

Marilyn Mason, professor of organ at the University of Michigan, has been appointed University Organist in recognition of her achievement. She has also been re-appointed to a three-year term as chairman of the organ department.

William Albright, associate professor of composition at the University of Michigan, has been awarded a sabbatical leave for the current academic year, in order to pursue composition under a Guggenheim Fellowship. During this time, he will complete a cycle of works for small organ.

Paul Manz played the dedication recital on a new 80-rank Reuter organ at Bethany College, in Lindsborg, Kansas, on October 9. The four-manual instrument was designed by Paul Bunjes and is currently the largest organ in the state.

Two teaching cassette recordings for church musicians have recently been released by the Episcopal Radio-TV Foundation, in cooperation with the church's commission on church music. Prepared under the direction of the Venerable Frederic P. Williams, Dr. Alec Wyton, and James Litton, the cassettes are entitled "How to Sing the Liturgy" and "A Celebration of Eucharist, Rite Two, for the Day of Pentecost, and Five Settings of the Common Texts of the Eucharist." They are available from the foundation at 3376 Peachtree Road NE, Atlanta, Georgia 30326.

St. Bartholomew's Church in New York City presented a festival of organ music on Sunday afternoons during October. Neil Larson, Jack Ossewaarde, Clyde Holloway, and Frederick Swann played recitals on the 225-rank Aeolian-Skinner of 1970-71; a festival service for the eve of All Saints' Day on October 31 included the Poulenc Concerto and the Duruflé Requiem.

The Riemenschneider Bach Institute held its annual fall symposium-concert series in Berea, Ohio, October 29 and 30. Carl Smith, Delmar Baptist Church, St. Louis, Missouri, presented an organ concert with commentary, "The Emerging 'North German Style'—A View from the Lowlands," and Dr. Elinore Barber, director of the institute, lectured on "J. S. Bach 1750-1850—An Overview of the Publication and Performance of Bach's Works during the Century following his Death."

The Vermont AGO Chapter has established the John Wyatt Norris Memorial Fund to perpetuate the memory of a musician-priest by providing prize incentives to student performers and to composers in chapter-sponsored competitions. Father Norris died in April of this year and had been one of the editors of the 1940 Episcopal Hymnal. Trustee of the fund is James D. Ingerson, St. Thomas' Church, 9 West Wheelock Street, Hanover, N.H. 03755.

This month marks the 80th anniversary of the founding of The American Guild of Organists. The Guild was granted its charter on December 17, 1896, in New York. A historical sketch of the founding years can be found in THE DIAPASON, October 1945, and subsequent issues.

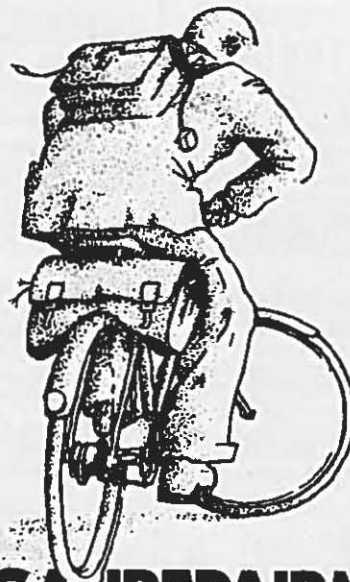
Early Italian organ music was demonstrated by Mrs. Johnnye Egnot to the Lansing AGO chapter on October 18. The program took place at Michigan State University and included slides and recordings devoted to Frescobaldi.

Lloyd E. Cast was the conductor for a performance of Stravinsky's Mass, with double wind quintet and organ, at the Cathedral of All Saints in Albany, New York, on November 7. The occasion was the opening event of the cathedral's concert series for the year.

Lloyd Pinkerton and Jack Ruhl were honored by a reception October 12 at the First Presbyterian Church in Fort Wayne, Indiana, where they have both been staff members for twenty-five years. Mr. Pinkerton is minister of music, and Mr. Ruhl is organist and theater manager. During their tenure, the two musicians have created an active program in religious arts, including the national organ competition initiated in 1959.

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The deadline for this calendar was November 10. All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west within each date. Persons submitting information for future calendars are asked to include artist's name or event, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of information in the calendar.

UNITED STATES

East of the Mississippi River

5 DECEMBER

James E Frazier; St Joseph Cathedral, Hartford, CT 3 pm
Bach Cantatas 93, 140; 1st Church Congregational, Cambridge, MA 5 pm
Bach Magnificat; St Bartholomews Church, New York, NY 4 pm
Paul-Martin Maki; St Michaels Church, New York, NY 4 pm
Bach Magnificat; Holy Trinity Lutheran, New York, NY 5 pm
Judith & Gerre Hancock, duo-organists; St Thomas Church, New York, NY 5:15 pm
Charpentier Midnight Mass; 1st Presbyterian, Binghamton, NY 8 pm
Vivaldi Gloria; Newark United Methodist, Newark, NJ 9:30 am, 11 am
Beach's Canticle of the Sun; United Methodist, Red Bank, NJ 8 pm
James Walker, flute; David Agler, harpsichord; all-Bach; All Saints Church, Princeton, NJ 8 pm
Advent/Holly tour concert, John Heizer, cond; City Hall Plaza, Baltimore MD 4 pm
Bach Society of Baltimore, Ann Flaccavento, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Haig Mardirosian, all 20th-century French; Reformation Lutheran, Washington, DC 3 pm
Advent choral music; St James Church, Richmond, VA 8 pm
Charles W Whittaker; Culpepper United Methodist, Culpepper, VA 8 pm
W Dan Hardin; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Feast of carols & pudding; Fairmount Presbyterian, Cleveland Heights, OH 5:30 pm
Richard Benedum, organ; Earl Jones, trumpet; Seventh-Day Adventist Church, Kettering, OH 8 pm
Robert Rayfield; St Procopius Abbey, Lisle, IL 3 pm
David Gehrenbeck; 4th Presbyterian, Chicago, IL 6:30 pm
Music of Dufay; St Clements Church, Chicago, IL 7:30 pm

7 DECEMBER

John Obetz; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon
Christmas concert; Winthrop College, Rock Hill, SC 7 pm
John Toedtman, piano; Christ Church, Cincinnati, OH 12:10 pm

8 DECEMBER

Britten Ceremony of Carols; St Thomas Church, New York, NY 12:10 pm
Northwood HS Madrigal Singers, Shelly Weston, cond; St Johns Church, Washington, DC 12:10 pm
Pocano Bay Singers; United Methodist, Daleville, PA 8 pm
Marianne Webb, with orchestra; Southern Illinois U, Carbondale, IL 8 pm

9 DECEMBER

Verse anthems of Orlando Gibbons; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
David Weadon; St. Thomas Church, New York, NY 12:10 pm
Terry Charles, "Christmas Fantasy," Kirk of Dunedin, FL 8:15 pm

10 DECEMBER

Terry Charles, "Christmas Fantasy," Kirk of Dunedin, FL 8:15 pm
Madrigal Singers dinner, David A. Wehr, dir; Eastern Kentucky U, Richmond, KY 6:30 pm
Jerald Hamilton; Museum of Art, Cleveland, OH 8:30 pm

11 DECEMBER

Terry Charles, "Christmas Fantasy," Kirk of Dunedin, FL 8:15 pm
Louisville Bach Society, Melvin Dickinson, cond; Bach's Christmas Oratorio (Part II); Holy Spirit Catholic, Louisville, KY 8 pm

12 DECEMBER

Handel's Messiah, George Faxon, cond; Trinity Church, Boston, MA 8 pm
Charpentier's Midnight Mass; Wellesley Hills Congregational, Wellesley Hills, MA 8 pm
Christmas Choral Concert; Center Church, Hartford, CT 3:30 pm
Handel's Messiah, part I; St. Bartholomews Church, New York, NY 4 pm
Handel's Messiah, part I; Holy Trinity Lutheran, New York, NY 5 pm
Saint-Saëns Christmas Oratorio; Immanuel Lutheran, New York, NY 5 pm
Judith Brown; St Thomas Church, New York, NY 5:15 pm
Britten's Ceremony of Carols; Respighi's Laud to the Nativity; Church of the Ascension, New York, NY 8 pm
Menotti Amahl and the Night Visitors; Westminster Presbyterian, Utica, NY 7:30 pm
Handel's Messiah, Advent & Christmas portions; Zion Episcopal, Wappinger Falls, NY 8 pm
Britten Ceremony of Carols; Calvary Presbyterian, Riverton, NJ 11 am
Brubeck La Fiesta de la Posada; Newark United Methodist, Newark, NJ 4 pm, 5:15 pm
Thomas Guthrie, St Matthew Lutheran, Hanover, PA 4 pm
Pocano Bay Singers, Christmas concert; East Stroudsburg State College, PA 4 pm
Norman Mackenzie; 10th Presbyterian, Philadelphia, PA 5 pm
Lessons & Carols, Kenneth L. Axelson, dir; Mt Lebanon United Presbyterian, Pittsburgh, PA 5 pm
Music of the Italian Baroque; St Davids Church, Baltimore, MD 3 pm
Bach Magnificat, Cantata 142, Frederick Manks, dir; All Saints Episcopal, Chevy Chase, MD 5 pm
Britten Missa Brevis in D; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Christmas Choral Concert, James McCray, cond; Longwood College, Farmville, VA 4 pm
Respighi's Laud to the Nativity; Fairfax United Methodist, Fairfax, VA 7:30 pm
Fenner Douglass, Flentrop dedication; Duke U Chapel, Durham, NC 3 pm, repeated 8 pm
Sight & Sounds of Advent; Covenant Presbyterian, Charlotte, NC 7:30 pm
Charles W. Raines; Cathedral of St Philip, Atlanta, GA 5 pm
Menotti's Amahl and the Night Visitors; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Christmas concert; 1st Congregational, Columbus, OH 8 pm
Handel's Messiah, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm
Joyce Jones; 1st United Methodist, Dearborn, MI 7 pm
Handel's Messiah (complete), Eldon Balke, cond; Valparaiso U, IN 4 pm (Parts 1-2), 8 pm (part 3)
Margaret Kimberling; Our Redeemer Lutheran, Evansville, IN 4 pm
Christmas choral concert; Church of Loretto, St Marys College, Notre Dame, IN 8 pm
Handel's Messiah, William Banhivert, cond; 1st Presbyterian, Deerfield, IL 7 pm
Music of Dufay; St Clements Church, Chicago, IL 7:30 pm

13 DECEMBER

Organ symposium; Duke U, Durham, NC 9 am

14 DECEMBER

Britten's Ceremony of Carols and St Nicolas; St Thomas Church, New York, NY 7:30 pm
Jon Gillock; Church of the Ascension, New York, NY 8 pm
William Weaver; St Annes Church, Atlanta, GA 8:15 pm

15 DECEMBER

Music of Henry Purcell; St Thomas Church, New York, NY 12:10 pm
 James Dale; St Johns Church, Washington, DC 12:10 pm
 Cleveland Camerata; James Higdon, organ; Christmas Music from Lübeck; Museum of Art, Cleveland, OH 8:30 pm
 Bach Cantata 36; Grace Lutheran, River Forest, IL

16 DECEMBER

James Johnson, French recitals; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
 Robert Gant; St Thomas Church, New York, NY 12:10 pm
 Ecumenical Christmas Concert; St John Lutheran, Passaic, NJ 7:45 pm
 Pocono Boy Singers; Mercy Hospital, Altoona, PA 8 pm
 Boars Head Festival; 1st Presbyterian, Ann Arbor, MI 6 pm

18 DECEMBER

Pocono Boy Singers, Handel's Messiah; Moravian Church, Nazareth, PA 8 pm

19 DECEMBER

"Christmas on Historic Hill," Trinity Church, Newport, RI 7:30 pm
 Lessons & Carols; Flatbush Church of the Redeemer, Brooklyn, NY 11 am
 Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
 Richard Morris, organ; Martin Berinbaum, trumpet; Town Hall, New York, NY 2:30 pm
 Williams Pageant of Holy Nativity; St Bartholomews Church, New York, NY 4 pm
 Candlelight Carols, with orch; Holy Trinity Lutheran, New York, NY 5 pm
 Britten Ceremony of Carols; Zion Episcopal, Wappinger Falls, NY 4 pm
 Candlelight Carols; United Methodist, Red Bank, NJ 4:30 pm, 7 pm
 Carol service; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Hoist The Coming of Christ; Mt Lebanon United Presbyterian, Pittsburgh, PA 5 pm
 Lessons & Carols; Covenant Presbyterian, Charlotte, NC 5 pm
 Keith Weber; Cathedral of St Philip, Atlanta, GA 5 pm
 Lessons & Carols; St Benedicts, Plantation, FL 6 pm
 Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
 Lessons & Carols; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm
 Lessons & Carols, Henry Lowe, cond; Christ Church, Cincinnati, OH 5 pm
 Boars Head Festival & Feast; 1st Presbyterian, Ann Arbor, MI 5 pm
 Christmas Concert; Independent Presbyterian, Birmingham, AL 4:30 pm
 Lessons & Carols; 4th Presbyterian, Chicago, IL 6:30 pm
 Chicago Chamber Choir, Handel's Messiah; St Pauls United Church of Christ, Chicago, IL 7 pm
 Lessons & Carols; St Ignatius Episcopal, Antioch, IL 6:30 pm

21 DECEMBER

Quadrivium, Marleen Montgomery, dir; First Church, Cambridge, MA 8 pm
 Christmas Concert (John Rose, Louise Natale); Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Britten Ceremony of Carols, Henry Lowe, cond; Christ Church, Cincinnati, OH 12:10 pm

22 DECEMBER

Community carol sing; St Thomas Church, New York, NY 12:10 pm

23 DECEMBER

Kenneth Matthews; St Thomas Church, New York, NY 12:10 pm

24 DECEMBER

Buxtehude Magnificat, Christmas motets, Edith Ho, dir; United Church on the Green, New Haven, CT 6 pm
 Britten Ceremony of Carols; Trinity Episcopal, Hartford, CT 10:30 pm
 Heiller Adventmusik; Immanuel Lutheran, New York, NY 5 pm
 Christmas Carols; Church of the Ascension, New York, NY 10:30 pm
 Robert Busch; Flatbush Church of the Redeemer, Brooklyn, NY 10:30 pm
 Carols, prayer, and praise; St Thomas Church, New York, NY 10:30 pm
 Christmas concert; Grace Presbyterian, Jenkintown, PA 10:30 pm
 Palestrina Missa Brevis; St Benedicts, Plantation, FL 11 pm
 Handel's Messiah, part 1; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm

Bach Magnificat; St Michaels in the Hills, Toledo, OH 10:30 pm
 Britten Ceremony of Carols; Trinity Episcopal, Toledo, OH 10:30 pm
 Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 pm, 6 pm
 Lessons & Carols; Grace-St Lukes, Memphis, TN 5 pm
 Festival of Banners & Light; 4th Presbyterian, Chicago, IL 11 pm

26 DECEMBER

Britten Ceremony of Carols; St Bartholomews Church, New York, NY 4 pm
 Bach Christmas Oratorio, part 2; Holy Trinity Lutheran, New York, NY 5 pm
 Ford Lallerstedt; St Thomas Church, New York, NY 5:15 pm
 Carol Service; Christ Church, Glen Ridge, NJ 4 pm
 Pocono Boy Singers, Lessons & Carols; Christ Episcopal, Stroudsburg, PA 4 pm
 Lessons & Carols; Trinity Episcopal, Toledo, OH 10 am

28 DECEMBER

Frederick Hohman; 5th Ave Presbyterian, New York, NY 12 noon
 The Play of Daniel; Washington Cathedral, Washington, DC 8:30 pm

29 DECEMBER

William Stokes; Washington Cathedral, Washington, DC 5 pm
 The Play of Herod; Washington Cathedral, Washington, DC 8:30 pm

30 DECEMBER

Paul Blockhaus; St Thomas Church, New York, NY 12:10 pm
 The Play of Herod; Washington Cathedral, Washington, DC 5 pm
 The Play of Daniel; Washington Cathedral, Washington, DC 8:30 pm

31 DECEMBER

Judith & Gerre Hancock, organ & harpsichord; St Thomas Church, New York 8:30 pm
 Bishops Stortford Choir; St. John Lutheran, Stroudsburg, PA 8 pm
 The Play of Daniel; Washington Cathedral, Washington, DC 5 pm
 The Play of Herod; Washington Cathedral, Washington, DC 8:30 pm

1 JANUARY

The Play of Herod; Washington Cathedral, Washington, DC 5 pm
 The Play of Daniel; Washington Cathedral, Washington, DC 8:30 pm
 Boar's Head & Yule Log Festival; Christ Church, Cincinnati, OH 5 pm

2 JANUARY

Bach Christmas Oratorio; St Bartholomews Church, New York, NY 4 pm
 David Mulbury; St Michaels Church, New York, NY 4 pm
 Bach Christmas Oratorio, part 5; Holy Trinity Lutheran, New York, NY 5 pm
 Bishops Stortford Choir; 1st Presbyterian, Dover, NJ, 7:30 pm
 Music of Walton; Christ Episcopal, Reading, PA 4 pm
 The Play of Daniel; Washington Cathedral, Washington, DC 5 pm
 The Play of Herod; Washington Cathedral, Washington, DC 8:30 pm
 Kenneth H Courtney; Cathedral of St Philip, Atlanta, GA 5 pm
 Boar's Head & Yule Log Festival; Christ Church, Cincinnati, OH 3 pm, 5 pm

3 JANUARY

Bishops Stortford Choir; St Rose of Lima Church, Meriden, CT 8 pm
 The Play of Daniel; Washington Cathedral, Washington, DC 5 pm
 The Play of Herod; Washington Cathedral, Washington, DC 8:30 pm
 Kenneth H Courtney; Cathedral of St Philip, Atlanta, GA 5 pm
 Boar's Head & Yule Log Festival; Christ Church, Cincinnati, OH 3 pm, 5 pm

4 JANUARY

Ted Alan Worth; Cochrane Jr HS, Johnstown, PA 8 pm
 Bishops Stortford Choir; Cathedral of St Peter-St Paul, Philadelphia, PA 8 pm
 Wendy Vickers, voice & guitar; Christ Church, Cincinnati, OH 12:10 pm

5 JANUARY

Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
 Bishops Stortford Choir; United Methodist, Fairfax, VA 8 pm

6 JANUARY

Susan Marchant; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
 Bishops Stortford Choir; Trinity Episcopal, Shepherdstown, WV 7:30 pm

7 JANUARY

Bishops Stortford Choir; Christ Church Cathedral, Hartford, CT 8 pm
 Jeanne Rizzo, Stetson U, Deland, FL 8 pm

*(Continued, page 20)***Robert Finster**

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CALENDAR (Cont. from p. 19)

8 JANUARY
Bishops Startford Choir; Cathedral of St John, New York, NY 4 pm
Gerre Hancock; Westside Presbyterian, Ridgewood, NJ 1:30 pm
Richard Morris, organ; Martin Berinbaum, trumpet; Von Braun Civic Center, Huntsville, AL 8 pm

9 JANUARY
Lionel Rogg; Alice Tully Hall, New York, NY 2:30 pm
Handel Laudate Pueri Dominum; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm
Jerrold Fisher Ensemble; Immanuel Lutheran, New York, NY 5 pm

Bishops Startford Choir; Congregational Church, Scarsdale, NY 4 pm
Mark Brombaugh; Grace Episcopal, Millbrook, NY 4 pm
James Walker, flute; David Agler, harpsichord; all-Bach; All Saints Church, Princeton, NJ 8 pm
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lydian Chamber Players; Reformation Lutheran, Washington, DC 3 pm
Marilyn Mason; National City Christian Church, Washington, DC 8 pm
Thomas Spacht; Cathedral of St Philip, Atlanta, GA 5 pm
Gail I. Walton; Our Lady of Bethlehem convent, La Grange Park, IL 3 pm
Lutheran Choir of Chicago, Epiphany Concert; Holy Trinity Lutheran, Glenview, IL 4 pm
Lutheran Choir of Chicago, Epiphany concert; St Peter Lutheran, Arlington Heights, IL 8 pm

11 JANUARY
Virgil Fox; Symphony Hall, Springfield, MA 8 pm
William Goff; Heinz Chapel, U of Pittsburgh, PA 12 noon.

12 JANUARY
Barbara Thomson; St Johns Church, Washington DC 12:10 pm

13 JANUARY
Aran Vartanian; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 JANUARY
Terry Charles; Kirk of Dunedin, FL 8:15 pm

15 JANUARY
Richard Westenberg, choral workshop for AGO; Independent Presbyterian, Birmingham, AL

UNITED STATES
West of the Mississippi River

5 DECEMBER
Samuel Porter; Christ Church Cathedral, New Orleans, LA 4 pm
Donald Sutherland, organ; Phyllis Bryn-Julson, voice; Concordia College, Moorhead, MN 4 pm
Howard Ross; St Lukes Episcopal, Dallas, TX 5 pm
John Rose; Richardson Hall, Southwestern College, Winfield, KS
Handel's Messiah, Howard Swan, cond; Garden Grove Community Church, Garden Grove, CA 3 pm
Menotti opera; St Bedes Episcopal, Menlo Park, CA
John Fenstermaker; Grace Cathedral, San Francisco, CA 5 pm

6 DECEMBER
Joyce Jones, U of Texas, Kingsville, TX 8 pm

7 DECEMBER
John Rose, for AGO; Messiah Lutheran, Oklahoma City, OK

12 DECEMBER
Larry Palmer, St Lukes Episcopal, Dallas, TX 5 pm
Menotti's Amahl and the Night Visitors; Garden Grove Community Church, Garden Grove, CA 6:30, 8 pm
Handel's Messiah, Christmas portion; La Jolla Presbyterian, La Jolla, CA 7:30 pm
Handel's Messiah, William C Beck, cond; St Francis Church, Palos Verdes Estates, CA 7:30 pm
Music of Distler, Poulenc; Douglas A Butler, dir; 1st Unitarian, Portland, OR am
Douglas L Butler, Messiah La Nativité; 1st Unitarian, Portland, OR pm

13 DECEMBER
Menotti's Amahl and the Night Visitors; Garden Grove Community Church, Garden Grove, CA 6:30 pm, 8 pm

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19 DECEMBER

Charles Brown; St Lukes Episcopal, Dallas, TX 5 pm
 Lessons & Carols; Westminster Presbyterian, Lincoln, NE 4 pm
 Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm
 Christmas Concert; St Bede Episcopal, Menlo Park, CA 8 pm

24 DECEMBER

Gordon Betenbaugh; Westminster Presbyterian, Lincoln, NE 4:30 pm, 7:30 pm
 Lessons & Carols; Grace Cathedral, San Francisco, CA 3:30 pm
 Handel's Messiah, John Alexander, cond; Immanuel Presbyterian, Los Angeles, CA 10:30 pm

28 DECEMBER

*Cherry Rhodes; All Saints Church, Pasadena, CA 8:30 pm

29 DECEMBER

*Douglas L Butler, Messiah La Nativité, with dance; All Saints Church, Pasadena, CA 11 am
 *Joan Benson, clavichord & early piano; Pomona College, CA 2 pm, 3 pm
 *John Hamilton; Pomona College, CA 2 pm, 3 pm
 *Kathleen McIntosh, harpsichord; Pomona College, CA 4:10 pm
 *David Britton, organ; Floyd Stancliff, flute; 1st Friends Church, Whittier, CA 8:30 pm

30 DECEMBER

*David Lennox Smith; 1st United Methodist, Pasadena, CA 3:45 pm
 *David Craighead, organ; Gordon Stout, percussion; Occidental College, CA 5:30 pm
 *La Montaine pageant opera The Shepherds Play, Edgar Billups, cond; All Saints Church, Pasadena, CA 8:30 pm

31 DECEMBER

*Ladd Thomas; 1st United Methodist, Glendale, CA 11 am
 *Robert Kenneth Duerr, all-Bach; Neighborhood Church, Pasadena, CA 1:45 pm
 *Pinkham The Passion of Judas, Daniel Pinkham, cond; Neighborhood Church, Pasadena, CA 2:15 pm
 *Lawrence Mae, Italian music, with voices & instruments; St Pauls Cathedral, Los Angeles, CA 3:45 pm
 John Renke; Grace Cathedral, San Francisco, CA 10:15 pm
 *Gaylord Carter, New Year's Eve theater organ special; Civic Auditorium, San Gabriel, CA 10:30 pm
 *program for AGO mid-winter conclave

7 JANUARY

John Obetz; University Church, Loma Linda, CA 8 pm

9 JANUARY

Paul Manz, hymn festival; Westminster Presbyterian, Lincoln, NE 4 pm
 Organ service music concert, Central Park Christian Church, Topeka, KS 3 pm
 David Gary Worth; St Bedes Episcopal, Menlo Park, CA 8 pm

10 JANUARY

George Baker; East Dallas Christian Church, Dallas, TX

14 JANUARY

Gerre Hancock; 1st United Methodist, Phoenix, AZ 8 pm

15 JANUARY

Gerre Hancock, service playing workshop; 1st United Methodist, Phoenix, AZ 9 am

INTERNATIONAL

5 DECEMBER

Bernard Lagacé, all-Bach; Immaculate Conception Church, Montreal, Quebec 8:30 pm

Advent music for choirs, bells, organ; 1st St Andrews United, London, Ontario 4 pm

9 DECEMBER

Bruce Ubukata; St Pauls Anglican, Toronto, Ontario 12:05 pm

11 DECEMBER

Kerry Beaumont; St Pauls Anglican, Toronto, Ontario 4 pm

14 DECEMBER

Christmas Carol concert, T Wollard Harris, cond; St Georges United Church, Toronto, Ontario 8:30 pm

16 DECEMBER

Gerald Webster; St Pauls Anglican, Toronto, Ontario 12:05 pm

18 DECEMBER

Sydney Birrell; St Pauls Anglican, Toronto, Ontario 4 pm

19 DECEMBER

Lessons & Carols; St Pauls Anglican, Toronto, Ontario 11 am

23 DECEMBER

Janet McFarlane; St Pauls Anglican, Toronto, Ontario 12:05 pm

30 DECEMBER

Kerry Beaumont; St Pauls Anglican, Toronto, Ontario 12:05 pm

6 JANUARY

John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

13 JANUARY

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