

THE DIAPASON

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Franz Schmidt (1874-1939), one of the most important 20th-century Austrian composers, has heretofore been accorded but scant attention outside of central Europe, and little enough even there except in Austria itself and in Bavaria. It is a matter for abundant (if not especially useful) conjecture as to why this should have been so, for there can be no serious question among those who have actually heard Schmidt's music that he was one of the most profound musical minds of his time — as well as one of the finest composers of any time.

While still living, Schmidt was a seminal force in Austrian musical life. Many present-day Austrian musicians studied with him or performed under his direction.¹ Today, he still commands the highest esteem in Vienna, which remains (as it has been at least since the time of Mozart and Beethoven) the musical capital of the world.²

Like his great German contemporary Hans Pfitzner, Franz Schmidt has until now been snubbed in the West by a hostile, basically anti-German musical establishment. One does recall—with hope—how many decades were required for Western musical fashion to extend sufferance to Bruckner and Mahler. Schmidt—who with Pfitzner and Furtwängler may be considered the culmination of the "romantic" tradition of Brahms and Bruckner—achieved his greatest works at the very time (the 1920's and 1930's) when "romanticism," and even sentiment, were out of favor in the West. The untoward happenstance of the First World War (which erupted just as Schmidt was becoming a recognized composer in Vienna) undermined the promulgation of contemporary Germanic art in western Europe and America for years; and the fascist ascendancy in Germany and Austria in the 1930's certainly did not serve to promote Schmidt's Western fortunes either.³

Early Life

Franz Schmidt was born in Pozsony (Pressburg), Hungary—now Bratislava, Czechoslovakia—of a musical family. The city was then trilingual; its conjunction of Germanic, Hungarian, and Slovakian cultures was to stamp a definitive imprint on Schmidt's musical psyche, as the somewhat Slavonian-Magyar contour of his melodic lines can attest. (Schmidt's mother, Maria Ravasz Schmidt, was Hungarian. There were also Slovak ancestors on both sides of the family tree.) His mother, a talented pianist, gave the young Schmidt his first musical instruction in piano; and he subsequently studied organ and theory with Felizian Moczik, organist of the Franciscan church in Pozsony. He pursued the organ further with Rudolf Mader, organist of the Pozsony Cathedral. Schmidt never lost his love for the organ, albeit that he is best known as a composer of orchestral and chamber works. His organ compositions certainly comprise the largest segment of his oeuvre.

The Schmidt family moved to Vienna in 1888, and there the composer spent the rest of his life. He entered the Vienna Conservatory in 1889, where he studied composition with (the then ultra-modern) Bruckner, theory with Robert Fuchs, and cello with the celebrated Ferdinand Hellmesberger. He also studied piano privately with Theodor Leschetizky, and learned to play the trumpet.

Upon completion of his courses at the Conservatory in 1896, he won appointment as a cellist with the Vienna Philharmonic Orchestra — which, then as now, doubled as the Vienna State Opera Orchestra. This virtually coincided with Gustav Mahler's installation as conductor of the Opera in 1897. Mahler's magnetic personality and authoritative conducting must have made a deep impres-

Franz Schmidt:

A Neglected Master

by Arthur LaMirande



Franz Schmidt

sion on the young Schmidt. Mahler is said, though, to have been far less than cordial to the fledgling musician. Mahler's personal insecurities are well-documented. Perhaps he saw in Schmidt a potential rival. In any event, whatever their personal relationship, the music of the two composers bears only a tangential similarity. Schmidt's roots go back to Brahms and Bruckner; and his music never is guilty of the flabbiness and mawkishness of which Mahler is sometimes accused.

Adult Career

Schmidt's first major composition was his First Symphony, premiered in 1902 (though actually composed 1896-1899). His duties with the orchestra, however, prevented him from devoting the time to composition that he would have preferred. In 1910, he relinquished his orchestral chair to teach cello privately and to become a concert pianist and accompanist. In 1914, he accepted a professorship in piano at the Vienna Academy of Music.

He now had much more time for

composition. The Second Symphony, a notable artistic advance over the First, appeared in 1913. In 1914, his opera *Notre Dame* (based on Hugo's novel) was given at the Vienna Opera under Franz Schalk to great acclaim.⁴ These relatively early works already manifest the exuberant rhapsody, gorgeous harmonic schemes, and sumptuous orchestrations which were to become the hallmark of Schmidt's style. Already evident too are his mastery of formal architecture and his ingenuity in handling complex thematic and contrapuntal materials with exemplary cogency.

Although the Second Symphony and *Notre Dame* securely established Schmidt's reputation in Vienna, the outbreak of World War I terminated any plans for performances in other countries. The aftermath of that bloody and senseless holocaust, as we have said, was scarcely auspicious for the advancement of Germanic art in western Europe or America.

The composer had personal problems to contend with as well. His first wife became mentally ill, and the marriage

ended in separation in 1919. In 1923, he remarried. He was appointed professor of composition at the Academy in 1922; from 1925-1927 he was its director. From 1927-1931, he served as rector of the *Musikhochschule*. During these years, he became subject to a grave cardiac disorder, to which he would ultimately succumb in 1939. His ill health eventually forced his retirement from his pedagogical career, yet may have served to catalyze his production as a composer, for it was in the last 15 years of his life that his most fruitful creative period took place. All (some 20) of the organ works were composed during these years — several of them of vast dimensions and perhaps the most stupendous edifices in the entire organ literature. Other works included the Third (1928)⁵ and Fourth (1933) Symphonies and other orchestral works, two piano concerti and three piano quintets he wrote for Paul Wittgenstein,⁶ two string quartets, and finally the monumental oratorio *Das Buch mit sieben Siegeln* (*The Book with Seven Seals*), based on passages from the Apocalypse and indubitably one of the three or four most important choral works of the 20th century—surely one of the most thrilling testaments in the annals of music.⁷

The Music

Like Bruckner and Mahler, Schmidt preferred to work in large forms. Most of his works are on a big scale. Frequently — like the symphonies of Bruckner — they deal with whole groups of themes and their interlocking developments. The final effect, however, is readily distinguishable from the styles of the older composers. Schmidt represented a further evolution, not a regurgitation, of their eminent tradition.

Certain characteristic lineaments stand out: the often extended intervals in the melodic lines; the kaleidoscopic tonal shifts; the leading-note method of chromatic suspension; the passing note chromatic formations; the rich contrapuntal texture; and, in the orchestral works, the marvelous luminosity of the orchestration. Schmidt was a master both of variation forms and of counterpoint: his ingenuity in manipulating interweaving themes was astounding. From a formal standpoint, all his works are models of classic structure and discipline.

Of the organ works, the *Fantasie and Fugue in D*, the *Prelude and Fugue in E-Flat*, the *Chaconne in C-Sharp Minor*, the *Prelude and Fugue in C*, and the *Toccata and Fugue in A-Flat* (in order of composition) are all immense canvases of symphonic dimensions. (Unlike the "symphonies" of Widor and Vierne, they cannot be performed in fragments. Because of their structural unity, they must be performed *in toto*.) The other organ compositions are of more modest scope but still major works by any standards. Only with his five *Chorale-Preludes* did Schmidt diverge into miniatures.

The themes of Schmidt's works are sometimes of such enormous sweep that it is impossible to convey any adequate impression of their character from abbreviated excerpts. For instance, the opening statement of the *Prelude and Fugue in E-Flat* sprawls leisurely across 23 measures; that of the *Prelude and Fugue in C* across 37 measures!⁸ The *Fantasie and Fugue* and the *Toccata and Fugue*, on the other hand, are constructed from the synthesis of relatively short motifs, somewhat along the lines of the Sibelius symphonies. This, too, renders isolated excerpts almost valueless. The reader is urged, therefore, to obtain copies of the scores so that they may be studied in their proper context.

(Continued, page 6)

New Recordings

Reviewed by Robert Schuneman

For some time now, I have been holding a whole stack of recordings received from England, and produced under the label "Vista". They are made by Vista Records Limited of London, whose director is Michael Smythe, a recording engineer who is very well known in England, and who is gaining quite a reputation abroad for his sensitive recording techniques. Mr. Smythe has always had a sympathetic affinity for organ music, and he has developed the technique of recording organs through one stereo microphone at such an angle as to produce a maximum of room ambience on the recording without sacrificing the clarity of the instrument and the music. Using this technique, he has produced a whole row of recordings for other labels which are exemplary for their pleasing quality, and which bring the listener a sound which is as close to that which one would hear in the original room as is possible on recordings. For this reason alone, it is with real excitement that I am able to tell you about Vista Records, for they are marvelous recordings. The sound is good, the surfaces are excellent, and generally the packaging is also good, with excellent program notes on the jacket written by such people as Felix Aprahamian, the London music critic. Technical and historical details of the organ are included in most cases, but not always complete. If the fine technical qualities of Vista Records is exemplary, on the other hand the music leaves something to be desired, except in a handful of cases. This is not Mr. Smythe's fault, but rather heavily points out the fact that the average English organist, although usually very musical, is less concerned with problems of style and content in the music than we are on this side of the Atlantic. Thus, one will find much more convincing and stylistically satisfying performances from other players. This is not to say that the English are not good—but they are good only in their own way, and I find some of it dull for my American-trained tastes.

Six Famous British Organs (VPS 1010) includes those instruments at Ampleforth Abbey, Durham Cathedral, Leeds Parish Church, City Hall of Hull, Bridlington Priory, and Beverley Minster, with organists (the late) Phillip Dorr, Conrad Eden, Donald Hunt, Peter Goodman, Raymond Sunderland, and Alan Spedding. Works by Handel, Franck, Gibbs, Karg-Elert, Preston, Cook, Balbastre, Bach and Clarke-Dore serve to give the listener an earful of mostly "old-school" style of English playing (the "English Cathedral style," so-called), most of it well done. More importantly, it serves as a sampler of organs otherwise recorded in the Vista catalogue, one to a recording.

Organ Music from St. Paul's Cathedral (VPS 1001) features Christopher Herrick on the Willis organ before its presently incomplete rebuild by Noel Mander. He plays the Fanfare in D by Wills, Adagio in E by Bridge, Mathias' Processional, Reger's Te Deum, the Adagio in D-flat by Liszt, Litanies and Choral Dorian by Alain, and Transports de joie by Messiaen. The English music is extremely well played, the French less well, and the German totally lacks breadth. It is good, finished playing, very musical, and the listener can hear the famous Willis pedal reeds slapping at their best.

Organ and Cello Music from Westminster Abbey (VPS 1002) brings organist Timothy Farrell together with cellist Christopher Green in Karl Hoeller's Improvisation on "Schönster Herr Jesu", Bach's Arioso in A (transcribed from BWV 1056), and Dupré's Sonata in A minor. In addition, Farrell plays Lang's Fanfare, Reger's Pfingston, Bach's Fantasia in C (BWV 573), and Monnikendam's well-worn Toccata. Farrell's playing is an excellent example of the British manner, generally very musical and finished, not good stylistically (all the music is handled the same), and exhibiting that irritating habit of some to blast in with high pressure reeds at the final cadence of a piece which ends

loud (such as the Reger). Green's cello playing is scrumptious, and the recording does a fine job of balancing the two instruments. Farrell's accompaniments to the cello playing are perfect and very sympathetic to Green's wonderful musicianship. The two instruments sound excellent together.

The Organ of St. Martin-in-the-Fields (VPS 1004), which of course lies on busy Trafalgar Square in London, far from the serene fields, is aptly demonstrated by Robert Vincent. Playing works by Bach, Buxtehude, Stanley, Howells, Langlais, and Saint-Saens on the very polyglot instrument (which is also not in very good repair these days), Mr. Vincent produces his best work with the Howells and Langlais pieces, but the rest is somewhat unimaginative. Perhaps the curious monster organ provides the stumbling block here.

The Organ of Southwark Cathedral (VPS 1005), which we are told went through reconstruction in 1952, but whose reconstructor is un-named, provides the most stunning, weighty and rich vehicle for Reger's Fantasia on "Wie schön leucht'it", and Melodia; and Jongen's Sonata Eroica and Scherzetto. This is one of the best of the Vista lot, with Robert Munns providing stylistically accurate and musically exciting performances of all the works. On the basis of this recording, I would say that Munns has title to being one of the best English organists alive, and the recording is a most rewarding and moving musical experience. The instrument, the room, the performer, and the recording are married here perfectly.

The Organ of Bridlington Priory (VPS 1006) is given "old-school" treatment by organist Raymond Sunderland in works by Sunderland, Karg-Elert, Willan, and Garth Edmundson. The nostalgic playing is average, not very exciting, but the instrument is interesting in that the 1967-68 rebuild by Laycock and Bannister retained much of the 1889 work by the Belgian firm of Charles Annessens.

The Organ of Coventry Cathedral (VPS 1021) is played by Robert Weddle, organist of the Cathedral since the untimely death of David Lepine. The brash instrument by Harrison and Harrison is matched by brash playing which approaches the performance of music much as Jackson Pollock approached the art of painting. Bold colors are strewn with abandon everywhere, and the full organ is blatantly thrown at the listener all too often. It is a curious bag of pieces by Handel (Minuet and Allegro from Fireworks Music), Stanley (Voluntary 7), Buxtehude (Prelude and Fugue in G minor), Haydn (4 clock pieces), Clérembault [sic] (Basse et dessus de trompette), Bach (Bis [sic] du bei mir), Lemmens (Fanfare), Elgar (Nimrod), Howells (Rhapsody 1), Ridout (Scherzo), and Fricker (Pastorale). We note from the jacket that Mr. Weddle is a keen amateur painter.

The Bevan Family Choir (VPS 1022) consists of the fourteen children of Roger and Cecilia Bevan. Roger Bevan, the father-director, has been director of music at Downside School, near Bath, since 1953, and he directs his flock in a mixture of songs, motets, madrigals, and other pieces ranging from the middle ages to the present. His children are indeed excellent singers, and sensitive musicians. Some of the pieces are given readings which are a little precious (a weakness of these kinds of family affairs), but on the whole, the music making is far less naive than other family ensembles which I have heard.

Music from Glasgow Cathedral (VPS 1023) features the choir of the Cathedral directed and accompanied by John Turner. The mixed choir attempts to imitate the sound of a good English choir of men and boys, and the music of Bach, Turner, Wood, Armstrong, Naylor, Stanford, Byrd, and Handel (the inevitable Hallelujah Chorus) is given average to mediocre readings. The organ playing is stuffy.

Organ Music from the Church of the Holy Rude, Stirling (VPS 1024) includes

THE DIAPASON

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

MARCH, 1976

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Contributing Editors

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Harpsichord

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Langlais' Pasticcio, Guilman's Sonata I in D minor, and Peeters' Suite Modale, all played by Richard Galloway. The organ, a 1939 Rushworth and Dreaper, sounds a bit harsh on the recording, and Galloway's playing, although very finished, is a bit tense and too slick, not very relaxed. One gets a "pushy" feeling from his interpretations. The excellent notes on the jacket liner are printed in smaller type than the smallest used in THE DIAPASON, and if that won't make you blind reading it, the brown-gold ink on white paper will.

The Hradetzky Organ at the Royal Northern College of Music, Manchester (VPS 1025), a large organ-reform instrument in a new room of starkly modern design, is played by young Graham Barber in Karg-Elert's very interesting Music for Organ, Johann Nepomuk David's Toccata and Fugue in F minor, John McCabe's Le Poisson Magique, and Jeanne Demessieux's Prelude and Fugue in C. This recording is not only noteworthy because of the organ, but also the playing. Barber's playing is excellent in all ways. The 28-year old performer is obviously well seasoned, and he is definitely in sympathy with the Hradetzky organ and the modern program which he plays. But the recording is interesting also for the program. Karg-Elert's departure into the 20th century idiom, spurred by the Silbermann organ at Rötha in 1931, is unique in the literature and among his own works, and shows that he was far more than the romantic sentimentalist that we usually encounter. McCabe's evocative piece inspired by Klee's painting is one of the strongest 12-tone pieces in all organ literature. These two pieces make the recording well worth acquiring for one's personal collection.

Finally, Romantic Organ Music from Leeds Parish Church is presented by Simon Lindley in a very musical, and stylistically rewarding recording in the only room having "dead" acoustical properties on the whole series of recordings. Lindley makes up for the lack of resonance in the room by taking brisker tempos than would be ordinary, and his overly detached playing is the

only thing that mars the recording. The organ is entirely appropriate to the works by Reger (Dankpsalm), Mendelssohn (Sonata III), and Wesley (Choral Song and Fugue, Andante in E minor, Andante in G, Introduction and Fugue in C-sharp minor).

All Vista Records are being handled in this country by HNH Distributors, Ltd., P.O. Box 222, Evanston, Illinois 60204. Your local record store may order them from HNH Distributors, or, in the case that you don't have a local record store which can order the recordings for you, you may order them direct from HNH at the above address at a price of \$7.98 per recording.

The preceding reviews bring to mind another matter—how readers can procure some of the foreign recordings that are reviewed in the pages of THE DIAPASON. Frequently recordings are sent to us by individuals or artists in Europe, and these recordings are on labels that are almost (sometimes absolutely) impossible to buy in this country. Certain European labels are under exclusive licensing in this country, and therefore they cannot be gotten directly from the companies who make them in Europe. If the licensing firm in this country does not wish to market the recording, that makes it impossible to buy here. Further, other difficulties, such as postal strikes and Customs Bureau strikes in Italy, make it difficult or impossible to get specific labels here. Whenever a recording is made on a private label, we try and give the source from which it can be bought. In the case of European labels, we have only sympathetic encouragement to readers who try to get them. If all else fails, we suggest that you inquire with the following retailer: Laury's Discount Records, 1741 Sherman Avenue, Evanston, Illinois 60201. Laury's specializes in imported recordings, and already carries a large stock of imported labels. They will answer all inquiries, and if a recording can be gotten into this country, they will try their best to get it for you. Good luck!

Seminars at Boston AGO '76

One of the features of this year's national convention of the American Guild of Organists in Boston will be the four-day seminars on special topics available for a slight additional fee to those who register for the convention. Enrollment in these seminars is limited and assignment will be made strictly on a first-come, first-served basis. One need not be a member of the AGO to take advantage of these seminars.

Many of these seminars, as well as the general workshops which are open to the entire convention attendance were described in the February issue of THE DIAPASON. Brief resumés will also appear in the convention brochure scheduled to be mailed at the end of March to all AGO members. A recent addition to the roster of seminars will supply an opportunity for those who would like coaching in choral conducting techniques. Howard Swann has been engaged to lead a seminar in this area. He will also summarize important points in a workshop open to all conventioners. Guidance in harpsichord maintenance and tuning will be offered by James Nicolson, an experienced technician and performer. The participants in his seminar will be able to work on regulating and adjusting the instruments made available by Mr. Nicolson. For those who wish to purchase the necessary tools, they will be available at cost on the first day of the seminar. Special attention will be given to temperaments and to the tuning of the harpsichord.

Those who have benefited from the musicianship-enhancing advantages of Eurythmics are most enthusiastic about its merits both for conductors and instrumentalists. Eurythmics facilitates through physical movement awareness of the rhythmic shape of the musical phrase and the structural connections between tones. Lisa Parker is a well-known lecturer and teacher of Eurythmics — her seminar will be a rare opportunity to develop one of the practical techniques of fine musicianship. Participants in the Renaissance and Baroque Court Dance seminar will receive instruction in the art of beautiful movement within specific historical contexts. Julie Sutton of the New England Conservatory is an experienced scholar and teacher of dance. The importance of such immediate contact with historical dances scarcely needs to be stressed for those concerned with the authentic performance of music inspired by these same dances. One of the best recommendations for this seminar is simply: "You will enjoy it."

In addition to the workshops discussed in February there are a number of others which

will focus on choral repertoire, rehearsal techniques and the new liturgies and music of the major denominations. Eight publishers have been invited to present works of interest, both new and old, from their catalogues. Each has engaged a leader to select the music and guide the sight-reading sessions. The publishers represented will be Abingdon Press, Augsburg, Carl Fischer, Harold Flammer, Oxford, Theodore Presser, Salabert and Schmidt, Hall and McCreary. These publishers and others will also have displays in the exhibit areas for the convenience of conventioners.

Four workshops on successive days of the convention week will delve into recent revisions in liturgies and worship services and their impact on church music. James Litton will discuss the changes taking place in Episcopal liturgical prayer. Theodore Marier, director of the Archdiocesan Choir School at St. Paul's Church in Cambridge, Mass., will explain how changes in the Catholic liturgy have affected musicians in that Church. He will illustrate some of the new opportunities for psalmody in English and for the collaboration of choir and congregation. Pastor Henry Horn of University Lutheran Church in Cambridge will discuss the new Lutheran Hymnal as a repository of the best elements of the several ethnic traditions in the Lutheran Church. This important hymnal has been adopted by synods representing more than seven million worshippers in North America. A workshop "The Church and the Arts: New Directions" will be addressed to the Methodist, Presbyterian, United Church, American Baptist and free-church traditions. Larry Hill and Mark Harvey, its co-directors, intend to take up the relationship between theology and the arts, as well as the response of the Church to new art forms. This will be an information-sharing session, too. All of the denominational workshops are being planned to appeal to all church musicians — not just to those of a particular denomination.

A number of workshops will stress the repertoire for, and the musical preparation of children's choirs. George Kent will demonstrate rehearsal techniques with children from the Community Chorus of Westerly, RI. Other sessions will be under the aegis of the Choristers Guild, including one on handbells and handbells with choir.

Non-members of the American Guild of Organists who wish to receive registration materials should address their requests to Ms. Margaret Krewson, 3 Apple Tree Drive, Plainville, MA 02762.

— Joseph Dyer



Mildred Andrews to Retire

May, 1976, will mark the close of one of the most illustrious teaching careers in the world of music. "Dear Teacher," as she is affectionately known by her students, will continue to devote time and energies to people and interests she deems worthy, but the daily pace promises to be relaxed — a sharp contrast to the past 40 years of professional commitments.

A résumé of study, awards, and concerts, a review of affiliations with organizations, and a reiteration of some of her memorable remarks will be of particular interest to the many friends of Mildred Andrews.

Miss Andrews received her academic training at Bethany College, Lindsborg, Kansas; at the University of Oklahoma, where she received the BFA degree; at University of Michigan, where she earned the MM degree; and at Union Theological Seminary School of Sacred Music, where she pursued further graduate studies. She did graduate study with Arthur Poister, David McK. Williams, Palmer Christian, Carl Weinrich, and Marcel Dupré.

Miss Andrews was named Outstanding Woman Faculty member at the University of Oklahoma in 1948. This was the beginning of a long series of distinguished awards. She received a \$500 award as one of the ten outstanding professors at the University of Oklahoma, based on excellence of teaching and counselling, in 1952. She said about this recognition, "I would rather receive an award for my teaching than anything else." Miss Andrews' eminence in her field is indicated by her being named the outstanding organ teacher in the U.S. and Canada in 1959, when the American Guild of Organists celebrated its 50th anniversary. At that time she was asked to prepare a "Survey of Organ Teaching and Playing in America from 1900 to 1959" which was published in *The Diapason*, December, 1959. She was further awarded the distinguished professorship, David Ross Bayd Professor of Music, the highest honor awarded by the Board of Regents of the University of Oklahoma. That same year, 1963, she was guest professor of organ at Union Theological Seminary and Robert Baker wrote, "Over the years, Miss Andrews has developed a reputation as one of the finest organ teachers in the United States." He added, "You at the University of Oklahoma should treasure this distinguished lady who, in every sense, represents the finest qualities implied in the term 'teacher.'" The University's highest honor, the Distinguished Service Citation, was awarded her in 1967. The University does not grant honorary degrees. The Citation is considered equivalent in rank.

Her students also bespeak her love and care in training them. Eleven students have received Fulbright Fellowships for study abroad; three students have received foreign study grants; three students have won the National Organ Playing Competition of the A.G.O.; five students have won the National Organ Playing Competition of the National Federation of Music Clubs; Two students have won the National Woman's Organ Competition of the Chicago Women's Organist Club; and ten students have won Regional Organ Competitions of the A.G.O. This is not to count the numerous students who are professionally providing music for many churches and schools and audiences throughout the country.

Miss Andrews has given lectures and workshops in numerous schools and summer conferences throughout the country, and she has been a featured participant at four national conventions and ten regional conventions of the A.G.O. She has performed in too many cities of the U.S. to recount them here.

Miss Andrews first affiliated with Mu Phi Epsilon in 1935-36 when she was a junior in college. In her senior year she was president of the local chapter and attended the national convention at Mills College, Oakland, California. In Ann Arbor (1937-38) she affiliated with the Gamma Chapter. For almost 20 years she served intermittently as faculty sponsor of Mu Kappa Chapter. In 1966 she became music advisor and fourth National Vice President for a 6-year term. In addition to Mu Phi Epsilon, memberships include Mortar Board, Phi Beta Kappa, Alpha Lambda Delta, Pi Kappa Lambda, and Delta Kappa Gamma. For many years she served as national organ chairman of MTNA, the National Federation of Music Clubs, and as a member of the Oklahoma Episcopal Diocesan Music Committee. She was the first national director of the Student Groups of the A.G.O.

On Statehood Day, Nov. 16, 1971, Mildred Andrews was inducted into the Oklahoma Hall of Fame. In delivering her citation at the induction ceremonies, F. Donald Clark, then dean of the College of Fine Arts, described her as "master teacher, and artistic performer."

Small wonder that "Dear Teacher" is listed in "Who's Who in America"! More than once this statement has been quoted, "I thank God every night for the honor and privilege of having some part in the musical training of these talented students." It is both permissible and appropriate to ascribe a paraphrase from the closing verses of the Book of Proverbs, "and her students will rise up and call her blessed."

Appointments

Howard L. Penny has been appointed sales representative for the Greater Buffalo-Utica, New York area for Austin Organs, Inc., of Hartford Connecticut. A native of Buffalo, Mr. Penny had pursued a music and teaching career at State College for Teachers in Buffalo. Mr. Penny was on the Nichols School faculty for 13 years as an English teacher, school organist, athletic coach and guidance counselor. More recently he has studied at the Eastman School of Music, Rochester. For over 20 years he has been involved in church music, organ sales, service, voicing and installation in the Buffalo area.

David Hewlett has been appointed director of the Conservatory of Music in Keene, New Hampshire, where he is also head of the organ department and director of the conservatory chorus. The Conservatory was founded to train youngsters for admission to degree courses, and it is now housed at the First Baptist Church in Keene. Mr. Hewlett has held previous positions in New York City, Fitchburg, Massachusetts, and Atlanta, Georgia. He is a graduate of the Juilliard School and the Ecoles d'Art Americaines in France.

Edward Walsh, AAGO, has been appointed minister of music at St. Martha's Episcopal Church in Detroit, Michigan.

Conferences

Wittenberg University, Springfield, Ohio, held its Second Annual Festival of Worship, Music and The Arts on February 13-15. The massive festival included services, concerts, workshops, lectures, art exhibits, multi-media presentations, creative laboratories for group participation in drama, dance, and hymn writing, worship discussions, choral and organ improvisation, music reading sessions, children and adult choir demonstrations, discussions of church architecture, new liturgical and hymn materials by the Inter-Lutheran Commission on Worship, and many other practical aspects of worship. Over fifty distinguished leaders from throughout the U.S. were participants in the festival.

The next Intensive Organ Study Program at Zwolle, The Netherlands, with Arthur Howes will be conducted during a three-week period beginning in late July, 1977. No classes will be held this year. In 1977 there will be opportunities for members of the class, limited to ten students, to participate in public recitals on the famous Schnitger organ in St. Michael's Church. Mr. Howes will be assisted by John Merrill, Paul Davis, and Edith Ho in teaching the classes.

The 1976 Melbourne (Australia) Festival of Organ and Harpsichord will be held from May 8 through May 16. Sergio de Pieri of Italy and Marcel Schmid of Switzerland will be the featured artists, and there will be competitions for organ playing and harpsichord playing, each with a first prize of \$200.

Mahler, Busoni, Respighi, Pierné, Strauss — these are not exactly the names that first pop into a mind concerned with harpsichords. And yet each of these wildly unlikely composers, as well as many others, had a part in the 20th-century revival of the instrument.

Gustav Mahler (1860-1911) was one of the finest conductors of his generation; perhaps following the example of the older conductor Hans Richter (1843-1916), who invited Arnold Dolmetsch to play the recitatives in his 1897 Covent Garden (London) performances of Mozart's *Don Giovanni*, Mahler restored the harpsichord for Mozart performances at the Vienna Court Opera during his tenure there.²

From 1907 until the year of his death Mahler was conductor of the New York Philharmonic Society. In 1909 "he arranged and performed a suite of pieces by Bach, conducting from the harpsichord, and varied the harpsichord part at each performance. He wrote to his friend Paul Hammerschlag, "Quite surprising things resulted for me (and for the listeners.) This dusty literature was illumined as if by a lightning stroke. It had a stronger effect (even coloristically) than any modern work."³

The Library of Congress has in its collection a copy of Gustav's Mahler's *Suite aus dem Orchesterwerken von Johann Sebastian Bach zum Konzertvortrag bearbeitet*. Published by G. Schirmer, New York, in 1910, it consists of four movements: Overture, Rondeau and Badinerie, Air, Gavottes 1 and 2. There are many octaves for the left hand in the written-out harpsichord part, which thus resembles a realization for the piano. The printing of the score, with its title-page in both red and black inks, is very elegant.

Ferruccio Busoni (1866-1924) first used the harpsichord in his opera *Die Brautwahl* (The Choice of Bride), produced in Hamburg on April 13, 1912 (not April 12, as reported in Grove's).⁴ We have already quoted Busoni's letter to his wife, a letter in which he tells of his first discovery of the harpsichord through a visit to Dolmetsch in Cambridge (see THE DIAPASON for September 1973, page 10); Busoni introduced the Clavecin (or a Tafelklavier may be substituted) into his opera at the beginning of the second act (page 296 in the full score). The singer who portrays the heroine, Albertine, is to accompany herself on the instrument, although a note in the score suggests that if the singer is not able to do so, the instrument should be placed in the orchestra. Busoni's writing is, as one might expect, quite pianistic; although the passage of 52 measures consists largely of broken chords and a melody, there are some low-lying bass chords which must have sounded quite strange on the harpsichord, and many of the arpeggiated figurations cry out for a sustaining pedal. From the reviews of the first performance I have been unable to discover whether or not a harpsichord was actually used; Leonhard Thurneiser, writing in *Melos* in 1925 about a later performance⁵ mentions the "delicate viola solo mixing with the hovering sound of the harpsichord." This performance, of a new, shortened version of the opera, was directed in Mannheim by Artur Bodanzky.

Ottorino Respighi (1879-1936), a student of Rimsky-Korsakov and Max Bruch, was also interested in the music of the past. His extensive editorial work began in 1908 with editions of works by Monteverdi and Vivaldi and continued nearly until his death (a cantata by Marcello was a publication of 1935). *The Ancient Dances and Airs for Lute*, transcribed by the Italian musicologist Oscar Chilesotti (1848-1916), provided most of the material used by Respighi in his three orchestral suites of that name. The harpsichord figures fairly prominently in the first two of these suites (composed in 1917 and 1924). For the third suite (1932) he employed strings only.

Each of the suites has four movements: *Suite One* contains a *Balletto* by Simone Molinaro (1565-?) scored for two oboes, strings, and harpsichord, a *Gagliarda* by Vincenzo Galilei (1533-1599), for winds, harp, strings, and harpsichord, an anonymous *Villanella* (no harpsichord), and a *Passamezzo* (winds plus trumpet, strings and harpsichord). In the second suite Respighi used *Lauro Soave*, a *Balletto* by Fabrizio Caroso

Harpsichord Repertoire

in the 20th Century: III

In the Orchestra, 1909—1951

by Larry Palmer

(1531-?) in a full scoring with harp and harpsichord; a *Danza Rustica* by the French composer Jean Baptiste Besard (1567-1625) with a large instrumentation including two piccolos and muted trumpets plus harpsichord and strings; a third movement without harpsichord; and, for the fourth, Bernardo Gianoncelli's *Bergamesca* with the largest instrumental group of all — the usual instruments plus three horns, three trombones, harp, tympani, and harpsichord — four hands!

In Respighi's orchestral suite *Gli Uccelli* (The Birds), 1927, one might expect to find harpsichord, as these are arrangements of character pieces by earlier composers. Respighi surprises by not using harpsichord in his scoring, although he does use Rameau's *La Poule* (The Hen) from the *Pièces de Clavecin* as the second movement.

Gabriel Pierné (1863-1937), Franck's successor as organist of Ste. Clothilde but more famous as the chief conductor of the Colonne Orchestra in Paris (1910-1934), is remembered as a composer (if at all) for a very few works; chief among these is his ballet *Cydalise et la Chèvre-Pied* (Cydalise and the Satyr) from which he extracted two orchestral suites. The ballet was first performed at the Paris Opera on January 15, 1923; the very large orchestra calls for a rich array of percussion instruments, xylophone, celesta, two harps, piano and harpsichord in addition to the usual full orchestra.

The score of this work was published in 1923 by Heugel. In the section titled *Ballet de la Sultane des Indes*, the harpsichord is called for (page 95), and it is first heard beginning on page 100. The neo-classic writing in the "Dance of the Apothecaries" and the "Slave Dance" is meant to be a parody of 18th-century music. Pierné's scoring for harpsichord and winds helps this parody succeed admirably.

The harpsichord must have been much in the news, at least in Paris, for Wanda Landowska had returned there from her sojourn in Berlin (1913-1918) and it was exactly during this same year, 1923, that the world first heard the masterful puppet opera of Manuel de Falla (1876-1946) with Landowska at the harpsichord. The place was the salon of the famous patroness of the arts Winaretta Singer, Princesse de Poignac (1865-1943), for the work had been commissioned by her (although she generously allowed a public performance in Seville prior to the official "first performance" in Paris on June 25). In this 27-minute work the harpsichord had, for the first time in the 20th century, an integral function in the orchestra (as it had for centuries during earlier eras); Falla's scoring is always evocative of the Spanish setting of the opera, as well as clear and logical; the musical language is that of occasional bitonality and early neo-classicism. The text of *El Retablo de Maese Pedro* (Master Peter's Puppet Show) is from Cervantes himself (Chapter 26, part two of *Don Quixote*).⁶

This work had been commissioned as early as 1918 (at the same time the Princesse commissioned *Renard* from Igor Stravinsky); Falla had selected the text by December of that year, but the composition of the work occupied him until June 1922. The care which he customarily lavished on his scoring is evident in this miniature masterpiece. The 109-page full score (available in a study-size edition) is published by J. and W. Chester of London.

Richard Strauss (1864-1949) first used the harpsichord in an orchestral score in 1923, in his *Dance Suite After Couperin*. Mueller von Asow, in his *Thematic Catalog of Strauss' works*, gives the date of completion for this score as February 11, 1923, while Norman Del Mar, in his three-volume work on Strauss, states that the first performance of the work took place as a ballet on February 17, 1923. The work became very popular in Vienna with 80 performances between 1923 and 1927 in that city's Redoutensaal.⁷

Neo-classicism was in the air, and one of the viruses it spread was the re-use of earlier music: Stravinsky's *Pulcinella* from Pergolesi (1919), Casella's *Scarlatiana* (1925)—and Strauss' orchestrations of at least 19 pieces from various harpsichord suites of Francois Couperin. Strauss' work differs from many others of various composers in that he retains the harpsichord in his orchestration, giving it solo passages at times. He remains quite close to the original texts most of the time, although he omits repeats, connects pieces together, freely adds counterpoints when he wishes, and is not adverse to changing keys to make several different pieces fit together. Listings of the sources for each of the eight movements of Strauss' *Dance Suite* may be found both in the Mueller von Asow catalog⁸ and in Del Mar's study.⁹

In Strauss' comic opera *Die Schweigende Frau* (The Silent Woman), opus 80, the harpsichord is used on stage as part of a musical complement which includes organ, trumpets, bagpipes, and drums. This work, completed in October of 1934, reached the stage on June 24, 1935 at the Staatsoper, Dresden, with Karl Böhm conducting. Due to Nazi pressures directed largely against the Jewish librettist of the work, Stefan Zweig, the work was withdrawn after its second performance. Its subsequent performance history has been scanty, but it has made its way slowly into the repertoire of Strauss specialty theatres, such as the National-theater in Munich (where I saw a delightful staging of the work in July, 1971). America has seen only two stagings: one at the New York City Opera in 1958, the other by the Opera Theatre of the Eastman School of Music in December 1970.¹⁰ There is no commercial recording available.

The scene being an English one, Strauss turned to the *Fitzwilliam Virginal Book* when he was looking for some "period" tunes, and the astute listener (who happens to be an early music enthusiast as well) just might identify an *Alman* (Anonymous, no. 14) and another by Martin Pearson (no. 90) also an *In Nomine* by Dr. John Bull (no. 37) — all from Volume One.¹¹ The harpsichord is heard as accompaniment to the Rossini-like singing-lesson scene, where the heroine presents an aria from Monteverdi.¹²

At the urging of conductor Clemens Krauss, Strauss turned again to the harpsichord works of Couperin le Grand to provide music for an evening of 18th-century ballet at the Munich Opera in 1941. Six movements were orchestrated for the ballet *Verklungene Feste* (Bygone Festivities), and Strauss later added two more movements (the third and eighth) to make the concert version of the work, *Divertimento*, opus 86. The score was published by Johannes Oertel in Berlin in 1942; the concert premiere took place in Vienna on January 31, 1943, with the Vienna Philharmonic under Krauss.

In Strauss' forward to the score he

wrote, "Just as the first *Couperin Suite* owes its existence to the Vienna Opera Ballet which wanted a number of 18th-century style dances, so the second, called *Divertimento*, came into being at the wish of Clemens Krauss to recreate the choreography of the old French Le Feuillet (c. 1700) for Pino Mlakar — to orchestrate pieces of French composers for him."

The scoring of this work is "for small orchestra" consisting of 2 flutes, 2 oboes, English Horn, 2 clarinets, 2 bassoons, 2 horns, trumpet, trombone, tympani, triangle, tambourine, snare drum, bass drum, celesta, harpsichord, harp, organ or harmonium, 3-6 first violins, 3-6 second violins, 2-4 violas, 2-4 celli, 2 basses. There is no duplication of material from the earlier *Dance Suite* in this second borrowing from Couperin.

And still Strauss was not finished with the harpsichord. In his final opera, the "conversation piece for music" *Capriccio*, opus 85, (completed in 1941, first performed on October 28, 1942 in Munich), the harpsichord has a prominent role, especially in three dances — *Passepied*, *Gigue*, and *Gavotte*, performed on stage by three solo players: violin, cello, and harpsichord. Because of the 18th-century scenario, the harpsichord is also the instrument on which the plot's pivotal musical setting of a newly-written sonnet is first accompanied (in the decidedly non-18th-century key of F-sharp Major!)¹³

Isolde Ahlgrimm was the harpsichordist for the first Vienna performance of *Capriccio* (February 1, 1944). Captivated by her artistry, the composer asked her why she didn't use the dance music from the opera in her recitals? Arranging it for one player when it had been intended for three proved to make the work even more difficult (and it was already very pianistic in concept!) but Ahlgrimm applied herself to the task. Her husband, Erich Fiala, wrote Strauss a letter (dated April 8, 1944), asking for some concluding measures — a concert ending. Strauss telephoned asking, "Do you want a loud or soft ending?" Frau Ahlgrimm answered, "That's for you to decide." "Alright — a loud, good one is what you will have." The pencilled page arrived soon after that, dated June 5, 1944, and inscribed to Ahlgrimm as her own private property for concert use. The premiere of her arrangement of these Dances from *Capriccio* with Strauss' concert ending (all totaling about 9 minutes of music) had to wait until after the end of the war: November 6, 1946, in the Mozartsaal of the Wiener Konzerthaus. Although she has given many performances of it since that time there is in reality no printed score; her arrangement is her own, made from the original trio version performed in the opera. Her recording of the piece, for Philips, although noted in von Asow's catalog, was never issued.¹⁴

Francis Poulenc (1899-1963) became entranced by the harpsichord and by Wanda Landowska as a member of that audience at the Princesse de Polignac's when Falla's opera was first performed in Paris. Of the resulting concerto we shall write in another article dealing with harpsichord solos with orchestra; but one last echo of this earlier attraction to the instrument was Poulenc's *Suite Française d'après Claude Gervaise* (1935). These six movements are free transcriptions from the works of the 16th-century violist and composer, Gervaise, whose six books of dances à 4 and à 5 had been published by Attaignant between 1545 and 1556. The *Suite* is taken from incidental music to the play *La Reine Margot* by Edourd Bourdet.

There is great charm and transparency in Poulenc's scoring of this music for two oboes, two bassoons, two trumpets, three trombones, percussion, and harpsichord. It could be performed by good high-school students, and it should find its way into the repertoire of more wind ensembles across the land. The work lasts about 11 or 12 minutes; a score was published in 1948 by Durand, Paris. The six movements are *Branle de Bourgogne*, *Pavane*, *Petite Marche Militaire*, *Complainte*, *Sicilienne*, and *Carillon*.

Igor Stravinsky (1882-1971) did not use the harpsichord until the magnum opus of the neo-classic phase of his long career. But use it he did in *The Rake's Progress* (opera in three acts, premiered in Venice, 1951), and not since Falla's

(Continued, page 19)

Dom Bedos and

L'Art du Facteur d'Orgues

by Edward W. Flint

of silk cloth, shoes, clothing, soap, tennis racquets, wigs, rugs, locks, porcelains, tiles, bricks, harnesses, saddles, cutlery, anchors, parchment, candles, paper, and sealing wax. There are descriptions of cabinet making, the construction of boats, the tanning of leather (would that 20th-century makers of organ leathers had not resorted to cheaper methods), book binding, the casting of metals, glazing, astronomical instruments, baking of bread, use of lead in plumbing, construction of fountains, map making, distillation of liqueurs, refining of sugar, fishing, mining, metallurgy, and still other crafts including organ building.

A clever craftsman could doubtless build an organ, working solely from *L'art*. In actual practice, an organ builder learns his craft by starting as an apprentice and working his way up until he becomes, in European parlance, a 'master builder'. That, indeed, was probably the way in which Bédos acquired his first-hand knowledge. For in the 18th century, as in the Middle Ages, most of the monastic orders (fraternities) were 'working' ones. Some of the brethren worked at agriculture, some at the distillation of liqueurs (whence that nectar still called Benedictine), and still others at the various crafts. The distinction of the Dom Bédos treatise is apparent if one compares it with *The Art of Organ Building* by Audsley, who writes in a pontifical manner but constantly betrays the fact that he is a dilettante. One suspects that Audsley never knew the smell of glue or the feel of a tuning cone.

François Bédos de Celles was born at Caux, in the diocese of Béziers, January 24, 1706 and died at Toulouse November 25, 1779. (Riemann and Grove give his birthdate as 1709; but Fétis, Eitner, and the *Biographie Universelle* of 1811 give 1706). He entered the Benedictine order in the fraternity of St. Maur in the Abbey of St. Denis at Toulouse in 1726. In due course he was elected a member of the *Académie des Sciences* of Bordeaux and a corresponding member of the Paris *Académie des Sciences*. The *Biographie Universelle* lists three works by Bédos: that on organ building, one on sundials, and a third on book binding. The latter I have been unable to locate. The article on book binding in the *Descriptions* was written by one Dudin, who in his preface gratefully acknowledges the assistance of Bédos in reading the manuscript and correcting errors. Whether Bédos had previously published a work on this subject or was simply an acknowledged authority with respect to it, I do not know. The work on sundials, together with "some observations on the regulation of clocks" — a chronic problem — is a modest octavo volume, but it exemplifies the same scholarly research and meticulous descriptions. Mention should be made of an allegation that *L'art* was actually written by Dom Jean-François Manniotta, also of the St. Maur fraternity, but "published under the name of Bédos". This claim is made in the brief entry about Manniotta in Volume XXIX of the *Biographie Universelle*. Fétis, writing in 1868, dismisses this claim and quotes from a letter in which Bédos describes his fatiguing labors collecting materials for his organ treatise; and Dudin, in the above-mentioned preface, specifically refers to him as the author of *L'art*. Perhaps the fraternity of St. Maur was not devoid of intramural jealousies.

on the Scheibe organ in the Leipzig University Church, he dispenses with legal formalities, goes directly to the point, enumerates what must be fixed, what cannot be avoided, what extra work the builder has done, and indicates when final payment should be made.

Chapter 3: Maintenance

The 18th-century organist was rarely able, on a moment's notice, to call in a service man to fix a cipher or clean a reed: The incumbent was supposed to make such minor repairs himself. Hence Bédos devotes a chapter to maintenance by the organist. With his usual thoroughness he gives instructions, extending even to the eradication of rodents; and he concludes, "Better abandon the organ to the rats than to a bungling organist."

Chapter 4: Registration

The author begins with a description of the two familiar ensemble combinations: the *plein jeu* and the *grand jeu*. (Without subscribing to the specious notion that the profusion of mixtures in 18th-century organs was attributable to an inadequate wind supply, I suspect that certain of these combinations may have been intended to conserve wind.) Then follows a host of more specialized registrations. To the 20th-century organist these may seem fussy and unduly arbitrary. The fact is that our ears are unaccustomed to some of the subtle tonal distinctions which to Dom Bédos were significant. We should therefore study them and listen to them, always remembering that our instruments are rarely capable of even approximating the original sound. Douglass deals with the treatment of these registrations over a period of two centuries in his *Language of the French Organ*. Bédos frequently warns against overuse of the tremulant, but admits that pipes which are out of tune or off speech may be disguised by its use.

Part IV. Special Types Of Organs

This part deals with chamber, table, and barrel organs and was not included in the original commission from the *Académie*. It was an afterthought, and Chapter 4 which describes the setting of pins in the drum of a barrel organ was written by Père Engramelle, to whom Bédos give due credit. Here we have an invaluable key to the execution of French ornaments and *inégalités*. Each one can be seen in vivid graphical form. Amid the welter of confused musicological opinion, this section expounds in precise form the common practice of 18th-century players.

There have been a few subsequent editions of *L'art*. In 1793 part IV was translated into German by Vollhedding. Two facsimile editions in quarto, both edited by Mahrenholz, were published by Barenreiter: the first in 1935-36 and the second in 1963-66. In 1849 *L'encyclopédie Roret* issued a work entitled *Facteur d'orgues*, which contained two parts: a purported reprint of Dom Bédos and an account by Hamel describing organ building in the first part of the 19th century. In addition, there was a preface, consisting of an historical account of organ building to that date, a listing of builders, both French and "foreign", and an atlas which reproduced the plates in reduced size. In 1903 a second edition was issued. This brought up to date the list of builders and contained a new section by Guédon dealing with building from 1849 to 1902. The text of this second edition is printed on decent paper but that of the atlas is of the cheapest French sort. Both these Roret editions lack parts III and IV of *L'art* and the greatly reduced size of the plates makes some of them impossible to read. All in all, it is a poor substitute for the original folios. English readers will welcome Ferguson's forthcoming translation. It will clarify many obscure points and the duplication of the plates in their original size will be a delight to casual readers and a boon to contemporary builders who are interested in precise scales.

The revival of tracker action in the States during the last two decades is attributable more to the interest in Schnitger *et al.* than to that in Dom Bédos, but the basic mechanical and aesthetic principles are common to both schools. Eighteenth-century coupling was effected by pushing in the bottom (positif) keyboard so that it played from the second (grand) — see plate XLIII. This of course was a clumsy arrangement, which in the 19th century was replaced by either the drumstick or

(Continued, page 19)

During the last half-century the organ world has been more concerned with its historical antecedents than with the development of new timbres and new mechanical devices. To be sure, the preceding half-century (1875-1925) had so far strayed from its heritage that the reintroduction of certain timbres sounded 'new' to 20th century ears. Here in the States we first reverted to the style of Henry Willis I; then to those of Schultze, Silbermann, Schnitger, and Cliquot; and now there are plans afoot to construct an instrument such as Sweelinck (1562-1621) played in the Amsterdam Oude Kerk.

These efforts to recapture the sounds of the past have not been entirely successful. Stop lists were copied, but other factors affecting tone production were ignored or imperfectly understood, and more often than not the resulting sound was strident and shrill. The mellow brilliance about which Schweitzer wrote was lacking. The groping efforts of American builders to achieve these elusive ideals can be traced in the journals especially in the *Organ Institute Quarterly*. Here appeared accounts of extant historic instruments and translated excerpts from various writers; Schlick, Werckmeister, and Dom Bédos. Of these writers Bédos is the most comprehensive. His *L'art du facteur d'orgues* is not only a superb example of book making but also an exhaustive description of organ building by a man who could build an organ with his own hands and who therefore wrote with authority. Portions of his treatise have appeared in translation in various journals, and the forthcoming English translation of the entire work by Professor Charles Ferguson of Colby College, Maine, should be a milestone in 20th-century organ scholarship. It is to be published by the Sunbury Press of Raleigh, North Carolina, and the plates are to be reproduced — Deo gratias — in their original size.

The purpose of this article is merely to describe the circumstances under which the Bédos treatise was originally published and the scope of the work itself.

L'art du facteur d'orgues is not, as some have thought, part of the great 18th-century French *Encyclopédie*, of which Diderot was the chief editor. Rather, it was part of the 18 volume set which was entitled *Descriptions des arts et métiers* and was published under the auspices of the Royal Academy of Sciences. Professor Ferguson writes, "The *Descriptions* represent a riposte to the part of the scientific establishment to the *Encyclopédie's* campaign to bring industry and technology under scientific inquiry." Both sets are magnificent folio volumes. The *Descriptions* were printed on hand-made paper by L.F. Latour and were illustrated by superb copper engravings, most of which were both drawn and engraved by de la Gaudette. They were issued serially, probably in paper covers, and were subsequently bound in various combinations. In 1930 I saw at the Cavaillé-Coll atelier in Paris a set of Dom Bédos bound in three volumes, and a few weeks later happened on and purchased a set in a left-bank bookstore. This set had been bound in two volumes, the first of which contained parts I, II, and III; and the second, part IV, together with the work on astronomical instruments. The Houghton Library at Harvard contains the entire *Descriptions*. It had been the property of U.S. President John Adams, who gave it to the University. (How many 19th and 20th century presidents have even heard of the work?) In this set the first three parts of *L'art* and the astronomical treatise make up volume VI; part IV appears in volume VIII.

The scope of the *Descriptions* is vast. There are articles on the manufacture

The late Edward W. Flint was a faculty member of Brooks School, North Andover, Massachusetts, a trustee of the Methuen Memorial Music Hall Association, and a tireless organ scholar and historian. He was the owner of an original edition of Dom Bedos' work of which he speaks above. This article was written shortly before Mr. Flint's death last November.

Franz Schmidt

(Continued from p. 1)

Prelude and Fugue in C Major

The Prelude and Fugue in C Major, composed in 1927, is one of Schmidt's most sublime conceptions in any medium, and in my opinion contains the most exalted and transcendental music

for the organ since Bach. At the same time, it is one of his most accessible works, with immediate appeal even on first hearing. Unfortunately for the organist, it is excruciatingly difficult to play.

The principal subject begins (Example 1) and continues to Measure 37. The

secondary subject appears (Example 2), continuing to Measure 58. Development follows (Example 3), leading to an exposition of great nobility containing these typical examples of Schmidt's chromatic progressions (Example 4).

A new movement (marked *Langsam*) of the most ineffable poignancy follows

(Example 5). (The left-hand accompaniment here is very taxing, as it must be executed *molto legato*.) The subject is developed (Example 6) and recapitulated with the key-signature changed to major (Example 7). This then proceeds into an altered version of the first subject in the subdominant (Example 8),

Example 1

Musical notation for Example 1, showing the principal subject in C major. The tempo is marked "ruhig fließend" and the dynamics are "f". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 2

Musical notation for Example 2, showing the secondary subject in C major. The dynamics are marked "mf". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 3

Musical notation for Example 3, showing a development section in C major. The dynamics are marked "mf". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 4

Musical notation for Example 4, showing chromatic progressions in C major. The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 5

Musical notation for Example 5, showing the first subject in the subdominant (F major). The tempo is marked "Langsam" and the dynamics are "2 Man.". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Musical notation for Example 6, showing a development of the first subject in the subdominant. The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 6

Musical notation for Example 7, showing the recapitulation of the first subject in C major. The dynamics are marked "2 Man.". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Musical notation for Example 8, showing an altered version of the first subject in the subdominant (C minor). The dynamics are marked "cr.". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Musical notation for Example 9, showing further development of the first subject in the subdominant. The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 7

Musical notation for Example 8, showing the first subject in the subdominant (C minor). The dynamics are marked "2 Man.". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 8

Musical notation for Example 9, showing further development of the first subject in the subdominant. The dynamics are marked "2 Man." and "f". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 9

Musical notation for Example 10, showing further development of the first subject in the subdominant. The dynamics are marked "mf". The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 10

Musical notation for Example 11, showing further development of the first subject in the subdominant. The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

Example 11

Musical notation for Example 12, showing further development of the first subject in the subdominant. The notation includes a treble and bass staff with various musical notations such as slurs, ties, and dynamic markings.

followed again by the secondary subject (Example 9), development (Example 10), and exposition (Example 11). A mighty coda brings the Prelude to an eloquent conclusion.

The reader will note that the Prelude is actually constructed in a modified sonata form: the principal and sec-

ondary themes, development, and exposition constituting the first movement; the *Langsam* subject and its development being in effect an *Adagio* slow movement; and an embellished reprise of the first movement serving as the third.

The Promethean Fugue follows imme-

diately (Example 12). Structurally, it proceeds in the classical manner. Its titanic dimensions render extensive quotations impracticable here. Two selected passages are offered (Examples 13 and 14), the first with its sumptuous (yet remarkably smooth stepwise) chromatic progressions, the second with its shimmering trills. The Fugue culminates in a most majestic peroration that practically cries out for the mightiest organ trumpets (Example 15).

While the *Prelude and Fugue in C* can be performed on an organ of modest size, it sounds to best advantage on a large instrument in a building with warm resonant acoustics. Most of the work can be layed on 8', 4', and 2' principals and flutes; addition of a 16' manual stop can fortify the music's natural sonority. Mixtures are used with discretion, and they should not be screechy. The big climaxes call for ample reed choruses. Solo reeds are also useful.

The work is published by the firm of Josef Weinberger, Vienna and Frankfurt. The present edition was issued in 1955. Unfortunately, at last word, it has been restricted by Weinberger to rental availability only. The first performance in North America was given by the author November 22, 1975 at the Cathedral of St. John the Divine, New York City.

I have discussed the *Prelude and Fugue in C* first because I consider it Schmidt's finest work for the organ. It is scarcely the first, however, that any aspiring Schmidt player should tackle. Both its technical and interpretive requirements are formidable. No one should attempt it who is not already familiar (and comfortable) with Schmidt's style.

The Schmidt Interpreter

This raises the matter of just what
(Continued, page 8)

Example 12



Example 13



Example 14



Example 15



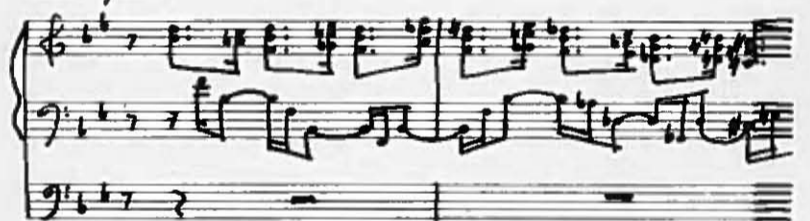
Example 16



Example 17



Example 18



Example 19



Example 20



(Continued from p. 7)

levels of technical proficiency and musical culture are required to do Schmidt justice. In my opinion, no organist who is not also a first-class pianist should attempt to take on Schmidt. Specifically, the aspiring Schmidt performer should have at his command sufficient piano technique to play the Chopin Preludes and Etudes or the Brahms Rhapsodies without difficulty.¹⁰ The organist should also have a prior command of the Bach Trio Sonatas and the organ works of Franck, Liszt, and Reubke.¹¹

A satisfactory interpretation of Schmidt also requires a broad musical education. The performer should be familiar with the symphonies of Brahms and Bruckner (and preferably Mahler as well), the music dramas of Wagner, and with at least some of Schmidt's own orchestral and chamber works. He (or she) should have been exposed to the music of Schmidt's major coevals: Strauss, Pfitzner, Sibelius, Enescu, Delius, Szymanowski, Janáček, Ravel, and Vaughan-Williams (among the "conservatives"); Schönberg, Hindemith, and Bartók (among the "avant-garde" of that time); and to Schmidt's Viennese contemporaries: Bittner, Joseph Marx, Hauer, Berg, and Webern. This is not to imply that any of these other composers exerted any direct influence on Schmidt; but he was well aware of current trends,¹² and his music definitely does reflect his time, to be sure from a unique and highly personal perspective. To communicate Schmidt successfully, the performer must be in rapport with the composer's esthetics, and sympathetic to the music of that period generally. He should be interested above all in beautiful music — not in vulgar "sound spectaculars."

Prelude and Fugue in E-Flat

The *Prelude and Fugue in E-Flat*, composed in 1924, is the largest of Schmidt's organ compositions. It requires 40 minutes for performance. (Definitely not for the faint-hearted or for those with limited attention-spans!)

The bold and vigorous principal subject (Example 16) is succeeded by a graceful fughetto (Example 17). Recapitulation of the first theme and its transition through a succession of tonalities leads to the somewhat terpsichorean third subject (Example 18). Another brief recapitulation gives way to a mellow coda with these gorgeous sonorities (Example 19). The third subject, with its counterpoint inverted, now combines with the fughetto motif to provide one of the most exhilarating passages in the entire organ literature. A conjunctive episode re-introduces the first subject, fughetto (now in the subdominant),

and the dance-like third subject — which this time effloresces into a glorious outburst. Brief recapitulation on the full organ again gives way to the coda. A stunning epilogue brings the Prelude to a joyous close.

The somewhat bucolic Fugue follows (Example 20). Structurally, it unfolds in the classical manner. Again, its length and complexity make extensive quotations impracticable here. A martial finale (page 31 of the Leuckart score) yields abruptly to a *mysterioso* passage which introduces a wistful Trio (page 33). The key here is G-Sharp Minor.¹³ The Trio ultimately (page 35) modulates enharmonically to A-Flat Minor. A transitional episode — the accompaniment executed *quasi-pizzicato* on a 16' manual stop — reverts to the Fugue proper, this time announced in the subdominant key of A-Flat. Development again ensues, including a modulation to the remote key of E Major (page 40) which in turn re-modulates to the original key of E-Flat (page 41). This all builds up to a tremendous climax on the full organ (pages 45-46). The *mysterioso* passage is briefly recalled. A brilliant peroration brings the monumental work to a triumphant resolution. Fiery French or Willis reeds are essential here!

The *Prelude and Fugue in E-Flat*, I think, one of the most exciting things in the entire organ literature. Its melodic and harmonic invention is boundless. Like the C Major, it is readily enjoyable even on first hearing. (I can personally testify to this, as it has been enthusiastically received by the public wherever I have performed it.)

In my judgment, this work cannot be successfully realized on a small organ. A minimum of 60 well-disposed ranks would seem to be required, with ample foundation stops, mixtures, chorus reeds, and two contrasting solo reeds (for the Trio). A recording by the author is presently available on a Lyricord disc.

Fantasia and Fugue in D Major

The *Fantasia and Fugue in D Major*, composed in 1923 and published in 1924, was Schmidt's first major work for organ.¹⁴ The original (Kern) edition carried this apology by the composer, here translated:

Owing to my symphonies and other works, where I made use exclusively of the big orchestra, I believe to have acquired enough technique in composition and moreover, attained a quick differentiating ear, as to venture upon the task of offering also the *Queen of Instruments* a work of my own composition.

Schmidt was thus nearly 50 years old before he ventured upon serious composition for the organ. Having studied the "Queen of Instruments" in his youth, and having had regular oppor-

tunities to hear the great organs of Vienna — such as those in St. Stephen's Cathedral and the *Votivkirche* (the latter instrument still extant) — he was fully cognizant of its notoriously intractable character; and he was certainly aware of the ambitious failures of others (notably Reger) to extract lucent results from this musical *Gargantua*. Conversely, as an exponent of *absolute* music, he must have felt attracted by the organ's somewhat austere objectivity; and he was, of course, familiar with the clarion accomplishments of Bach and Brahms in this medium.¹⁵ It was hence not without trepidation that he approached the organ as a vehicle for composition; but fortunately he had at this crucial time the support and encouragement of his close friend Franz Schütz, the brilliant Viennese organ virtuoso.¹⁶

The *Fantasia* commences *Lebhaft* with a telling chorale-like theme, accompanied by running passagework in the pedals which subsequently carries over into the upper voices (page 3 of the Universal Edition score). A secondary motif (*Langsam*), piquantly harmonized, yields to a continuation of the principal subject. Further interplay between the two subjects resolves in a coda which foreshadows the Fugue to come. This entire passage — 43 measures — comprises in effect the opening statement of the work.

A quiet section follows consisting of two themes, both obviously derived from the original subject (pages 6-7). Without interruption, the Fugue then

commences (page 8). Its juxtaposed triple and duple figurations are a favorite rhythmic device of Schmidt. Extensive development occurs, the dynamic range rising inexorably (through manual changes clearly indicated in the score), culminating in a majestic climax with sonorous chords further enriching the contrapuntal voices, much as in a Brahms symphony (page 15).

The quiet second section of the *Fantasia* reappears. From this emerges one of the most noble passages ever written for the organ — a re-annunciation of the principal *Fantasia* subject (now in the key of F-Sharp) on a solo reed accompanied by beautifully fluid passagework in the left hand (Example 21). The organist is here confronted with appalling technical difficulties, since the left-hand passagework *must* be executed *molto legato* throughout (for 23 measures). The reader can appreciate the absolute necessity for a solid piano technique. This passagework, incidentally, is derived from the pedal accompaniment in the opening statement of the *Fantasia*.

The *Fantasia* subjects now proceed *doppio movimento* contrapuntally, the principal theme being intoned incisively by a powerful 4' reed in the pedal (page 20). The Fugue proper resumes, this time at the tempo quarter-69 (compared with the initial Fugue tempo of quarter-54). The proper

(Continued, page 10)

Example 21

Example 22

Example 23

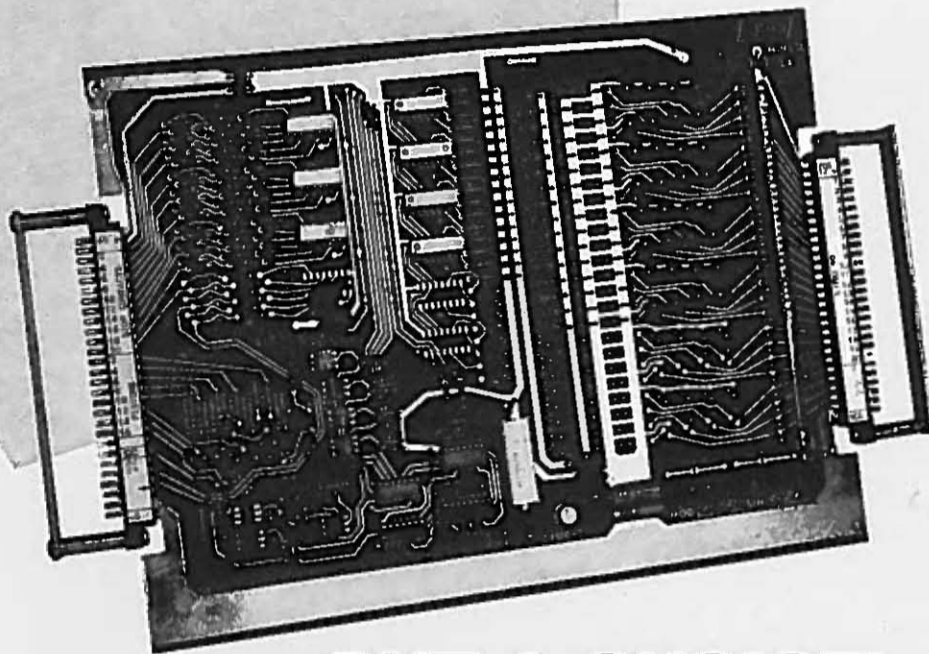
Example 24

Example 25

Example 26

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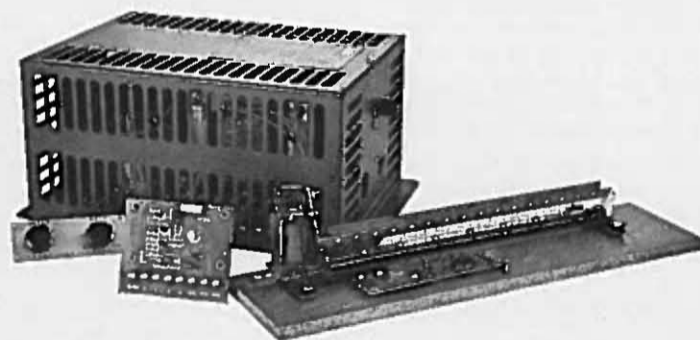
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(Continued from p. 8)

tempo for the opening Fantasia is quarter-63.)¹⁷ Extensive development again takes place. Following an heroic climax, the Fantasia chorale combines with the Fugue's subject and countersubject, the chorale being pealed forth by 8' and 4' pedal trumpets, the fugal countersubject being assigned to 16', 8', and 4' manual foundation stops (assuming a role analogous to the double-basses, celli, and violas of the orchestra). After momentary recapitulation of the Fantasia conclusion, the gigantic work comes to a resounding dénouement of uninhibited Slavic revelry.

The *Fantasia and Fugue* is a contrapuntal *tour de force* which can be very exciting when imaginatively performed on a suitably disposed organ. It is not an easy work to bring off: the demands on the listener are considerable. This is not the kind of music one can fully absorb on first hearing.

Chaconne

The *Chaconne in C-Sharp Minor* is probably Schmidt's best-known organ work. Originally composed in 1925, it was also orchestrated by the composer in 1931. The organ version was first published by F. E. C. Leuckart in 1926; the present edition was issued by the same publisher in 1954 with a preface by Franz Schütz, to whom the work was dedicated, here translated:

... In this work, the classical Chaconne, while adhering to strict form, conforms in addition to the outline of a four-movement sonata. The first movement is based on an Aeolian Mode in C-Sharp Minor; the second is based on a Lydian A-Major with D-Sharp (the Tri-tone of the Subdominant); the third is a Scherzo in F-Sharp Minor with the Dorian Sixth; the last is a pure Ionian C-Sharp Major. The sequence of tonalities contains a descending six-four chord, the bass of which becomes the key-note of the tonic in the resolution of this apparent dissonance.

... The various contrapuntal devices (canon, imitation, variation) are extensively represented in the different movements, so that the Chaconne becomes in effect a compendium of the possible forms of organ composition.

Arthur LaMirande is organist of the Church of the Holy Name of Jesus, New York City. A New Englander by birth, he was trained as a pianist, undertaking the study of the organ as an adult. He holds a degree in history from American International College, and he was on the editorial staff which compiled the Merriam-Webster International Unabridged Dictionary, Third Edition. In addition to his church and concert work, he operates an editorial service with offices in New York City.

A satisfactory realization requires, at a minimum, a three-manual instrument, the disposition of which should conform as closely as possible to the timbre of the High Baroque (Süßmann). [Italics mine.] Screechy mixtures and coarse reeds detract from a successful rendering as much as a poor (romantic) balance of the divisions. Under such inauspicious circumstances (such as still often prevail in our present-day organs), one might be better off to relinquish any attempt to perform this monumental work, which in its musical grandeur must be held as a fitting sequel to that which is at the fundamental root of the Austrian dialectic, the great symphonist Anton Bruckner.

The great length and extreme complexity of the *Chaconne* make it necessary to reserve further discussion of it for a future article. Suffice it to say here that it contains some of the most rewarding and satisfying pages in all music. Since the music is readily accessible, even on first hearing, there is no good reason why it should not become a popular organ work — if enough organists could be persuaded to take on the admittedly formidable task of presenting it.

Toccata and Fugue in A-Flat

The *Toccata and Fugue in A-Flat*, composed in 1935, is one of Schmidt's most harmonically advanced compositions, as well as being another contrapuntal *tour de force*. Because of its extreme complexity, extensive discussion of this work will also have to be deferred to a future article. Harmonically, it represents Schmidt's closest approach to atonality. The considerable demands on the listener pale before the Herculean exactions from the performer!

The publisher is Universal Edition, Vienna.

Smaller Organ Works

The *Prelude and Fugue in A Major*, subtitled *Weihnachtspastorale* and composed in 1934, is one of Schmidt's most charming compositions. Despite its disarming ingenuousness, it is quite difficult to play. (Examples 22, 23, 24.) This work was copyrighted in 1954 by Nordiska Musikförlaget, Stockholm. The score appears to be out of print, at least temporarily.

The *Four Little Preludes and Fugues (Vier kleine Präludien und Fugen)*, composed in 1928, can be considered either as the four movements of a single large-scale work or as independent entities. Of these, the best-known is the Fourth — the so-called *Hallelujah* Prelude and Fugue, the cognomen deriving from Schmidt's later use of the Prelude as the basis for the apocalyptic *Hallelujah* Chorus in *Das Buch mit sieben Siegeln* (Example 25). The imposing subject of the Fugue (Example 26) was assigned to none other than God Himself in the subsequent oratorio.

The ravishing *cantamento* of the Third Prelude (Example 27) also appears in *Das Buch* to depict the "woman enwrapped in sunshine" of Revelation. A haunting Trio leads into a Fugue which must surely represent the ultimate challenge to the organ virtuoso (Example 28). This group of works, originally published by Oesterreichischer Bundesverlag, is now published by Verlag Ludwig Doblinger.

The remaining organ works include: *Four Chorale-Preludes* (published by Leuckart. The fourth is a remarkable and very serviceable setting of *Nun danket alle unser Gott*.)

Toccata in G (Universal Edition). *Introduction and Fugue in F Major* (Weinberger).

Der Heiland ist erstanden (Nordiska Musikförlaget).

Variations on a Theme from Fredigundis (Leuckart. Issued in versions for organ alone, organ with brass and tympani, and wind instruments alone.)

Fuga Solemnis (Universal Edition. For organ, 16 brass instruments, and tympani.)¹⁸

Chorale-Prelude "Gotteshälte" (Weinberger. With brass *ad libitum*.)

Performance Indications

Successful performance of Schmidt's keyboard works — whether for organ or piano — presupposes an affinity for the romantic piano repertory, especially that of Brahms and Chopin. (Rapport with the piano works of Debussy, Scriabin, and Szymanowski is also advisable.) Specifically, the judicious use of *rubato* must be second-nature to the Schmidt interpreter. Metronomic readings spell disaster in this kind of music. The performer must also be religious in observance of Schmidt's meticulous phrasing indications. It is essential that these mighty works must "breathe." And, ideally, the Schmidt organ executant should duplicate on the organ the pearly *legato* expected of all fine pianism. The organist must also be a master of registration, and prepared to experiment with unconventional combinations to secure the optimum coloristic effects. (Pianists don't have that problem!)

Conclusions

Franz Schmidt, in my judgement, has made the greatest contribution to the literature of the organ since Bach. Many other notable composers of this century have written original and compelling music for the instrument: Georg Trexler, Karl Höller, Heinrich Kaminski, Carl Nielsen, Walter Pach, Bernhard Dreier, Joseph Ahrens, and Siegfried Reda, to name just a few.¹⁹ To date, North American organists have, sad to say, been almost unanimous in ignoring the work of these men. In Schmidt's case, even the German organists (who should know better) have been guilty of almost total (however benign) neglect.

We defer consideration of the reasons for such extraordinary negligence to another time. Suffice it now to observe that it is past time for serious organists to terminate their derelictions in this regard. My personal experience assures me that they will be pleasantly surprised by the favorable response of the concert-going public, which (contrary to oft-circulated myth) is eager for new musical experiences.²⁰ Whether or not one concurs with this writer's opinion that Schmidt was one of the truly great composers of the 20th century, one must concede that he is at least entitled to a hearing. This is just what, until now, he has been denied.

Franz Schmidt lacked the good fortune of Rachmaninoff²¹ in having an influential press agent. J. S. Bach also lacked a press agent, and lay in musical limbo for the better part of a century. With our modern-day communications, it should not, we trust, take that long to rescue Schmidt from unmerited oblivion.²²

FOOTNOTES

¹ Notably the composers Alfred Uhl, Theodor Berger, Franz Salmhofer, and Marcel Rubin, and the organists Walter Pach and Franz Eibner.
² The ultra-sophisticates will sneer at this observation, though even they won't presume to sneer at the Vienna Philharmonic or the Vienna Opera. The smart set cannot bring itself to forgive Vienna for having weighed its native Arnold Schönberg and found him wanting. The same set prefers to ignore the esteem in which Vienna holds Franz Schmidt.
³ It should be remembered that composers like Schönberg and Hindemith — who were eventually to exert such far-reaching influence over Western composition — were not well-known outside of the German-speaking terrain until Hitler drove them into exile. During the 1920's, their domicile was Berlin, then a major center of the *avant-garde*.
 Much important work done in Germany during the post-World War I era has never become known in the West — the operas of Franz

Schreker, for instance, the symphonies of Wilhelm Furtwängler (yes, the conductor!), the choral works of Heinrich Kaminski, the entire vast output of Hans Pfitzner, even the "advanced" Ferruccio Busoni. Not even Richard Strauss has been spared short shrift insofar as his later works are concerned.

⁴ One of Schmidt's rare trips outside Austria occurred in 1900, when Mahler took the orchestra to Paris. It was during this trip that Schmidt conceived the idea for an opera on the *Notre Dame* subject. The opera is still given periodically in Austria. It has never, to my knowledge, been performed in the West. The *Intermezzo* from this opera is one Schmidt composition which seems to have established itself in the standard repertory, if we may judge from the number of recordings it has received.

⁵ Schmidt's second opera, *Fredigundis* (based on an episode in ancient Frankish history) was premiered in Berlin in 1922. The "King's Fanfares" from this opera form the theme of the *Variations on an Original Theme*.

⁶ The Third Symphony was the winner for the Austrian section of the Schubert Centennial Prize awarded by the Columbia Phonograph Company of New York in 1928. (The overall First Prize was given by Columbia to the Swedish composer Kurt Atterberg for his Symphony No. 6.)

⁷ Originally written with the piano part for the left hand alone. Wittgenstein had lost his right arm in the World War. They were later arranged for two hands by the Austrian pianist Friedrich Wuehrer. Other composers who wrote concerti for Wittgenstein included Prokofiev and Ravel.

⁸ The organ is assigned a prominent role in *Das Buch mit sieben Siegeln*, and has two solo interludes.

⁹ It is, of course, a matter of personal taste and preference as to which are "the most important" choral works of the century. Certainly, Schmidt's masterpiece must go near the top of the list. This writer also admires, in particular, Pfitzner's *Von deutscher Seele*; Delius' *Mass of Life*; Kodály's *Te Deum*; Szymanowski's *Stabat Mater*; and two works based on the same subject as the Schmidt: Frank Martin's *In Terra Pax* and Vaughan-Williams' *Sancta Civitas*. Less profound, perhaps, but still superb examples of choral writing are Florent Schmitt's *Psautre XLVII* and Poulenc's *Gloria and Sécheresses*. Other choral landmarks of the century include Debussy's *Le Martyre de Saint Sébastien*, Schönberg's *Gurrelieder*, Gretchaninov's *Missa Ecumenica*, and the cruelly neglected works of Heinrich Kaminski. *Psalm LXIX*, *Introitus und Hymnus*, *Passion*, and *Magnificat*.

¹⁰ Obviously, this music is not for brash young men in a hurry.

¹¹ A perfect example is Vienna's *Votivkirche*, a huge Gothic edifice erected in the 19th century. The organ is an 1878 Walcker. In the United States, the larger Hutchings and Hook & Hastings organs are well-suited. The 1871 Hook in St. Alphonsus Church, New York City proved exemplary. Among more recent instruments, the magnificent 1938 Whitelegge-Möller in New York's Church of the Holy Name of Jesus is one of the finest known to the author. Both of these New York churches possess the ideal acoustical ambience. In Canada, some of the old Casavants in the big churches of Québec and New Brunswick provinces fill the bill admirably. The great G. Donald Harrison organ in the Cathedral of St. John the Divine, New York City, proved a superb instrument for drawing the utmost out of these scores.

¹² Also recommended for study are the fine piano works of Franck: *Prelude, Chorale, et Fugue* and *Prelude, Aria, et Finale*; and Schumann's *Symphonic Etudes*. It is useful to know Schmidt's own piano works, such as the *Toccata* or the ravishingly beautiful *Intermezzo* for piano solo from the *Piano Quintet in A Major*.

¹³ Preferably, the organist should also have some acquaintance with Rheinberger, and definitely with Reger. He should certainly know the Brahms *Chorale-Preludes*.

¹⁴ Schmidt is known to have had much admiration for Debussy.

¹⁵ It would seem inadvisable to dispose of tempered tuning (as some have suggested), unless we are also willing to throw out most of the better 20th-century literature.

¹⁶ The *Variations on the King's Fanfares* was originally written in 1916. The present version for organ, brass, and tympani was re-leased in 1925.

¹⁷ Schmidt's mother gave him a solid training in Bach. Brahms was active in Vienna during Schmidt's student days there, and composed his *Chorale-Preludes* at that very time (1896).

¹⁸ Franz Schütz was for many years the organist of the *Votivkirche*. Most of Schmidt's organ works were dedicated to him. (A notable exception: the *Prelude and Fugue in E-Flat*, dedicated to the composer's second wife.)

Walter Pach, the present *Votivkirche* organist, studied composition with Schmidt and has himself made some of the most significant contributions to the organ literature in recent years.

¹⁹ These tempi were conveyed to the author by Walter Pach, who studied these works with the composer.

²⁰ The *Fuga Solemnis* was first performed by Franz Schütz in March, 1939 at a memorial service for the recently deceased composer. It had been intended as an interlude for the cantata *Deutsche Auferstehung* on which Schmidt was working at his death February 11, 1939.

(Continued, page 18)

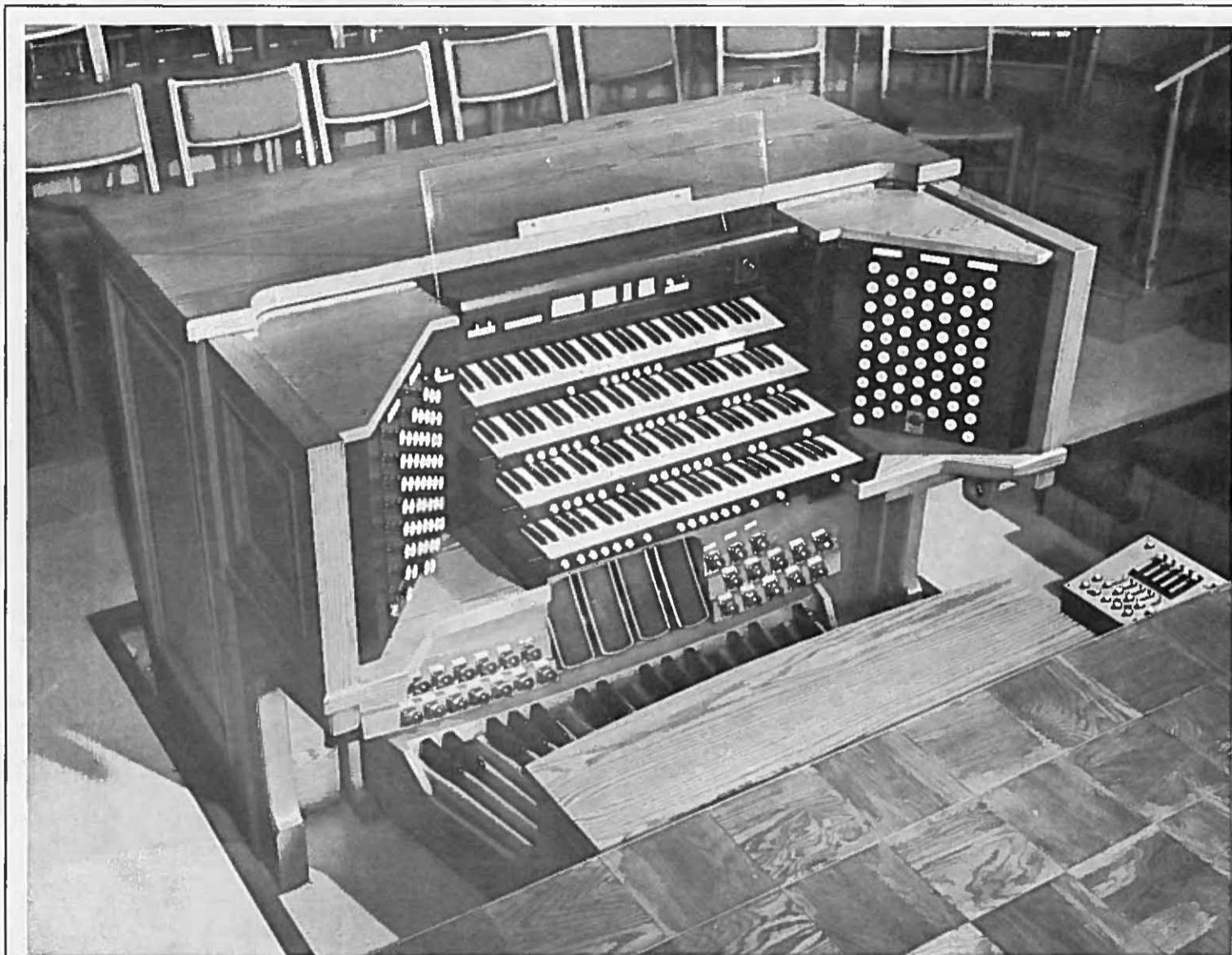
Example 27



Example 28



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The Southern Cathedrals Festival, Salisbury, England, July 22-25. It is Salisbury's turn to host the Festival this year, and since 1976 is the centenary of the death of S. S. Wesley, one of his anthems will be sung at each Evensong. Professor Arthur Hutchings will also lecture on "S. S. Wesley to the Rescue" in the magnificent 18th century Drawing Room in the Cathedral School. For the first time an orchestra will be used to accompany the combined choirs at the Friday morning Eucharist in Mozart's Mass in C. Salisbury Cathedral is dedicated to the Blessed Virgin Mary, and the concert on Friday evening by the combined choirs will consist of music and readings in her honour by Palestrina, Byrd, Eccard, Bruckner, Stanford and Duruflé. The Saturday concert by the combined choirs and the Steinitz Bach Players will include Geoffrey Burgon's "The Fire of Heaven" which was commissioned for the Festival in 1973, a new work commissioned for this Festival, and works by Bach and Handel. Christopher Robinson, organist of St. George's Chapel, Windsor, will play an organ recital, there will be open rehearsals, the usual late night fringe events, exhibitions and the Festival Club. The Cathedral Library, with the Magna Carta on display, the Cathedral Workshops, and several of the Close Gardens will be open for Festival visitors. A comprehensive Festival ticket will be available for \$23.00. All inquiries should be sent to The Secretary, Southern Cathedrals Festival Office, 6 The Close, Salisbury, SP1 2EN, United Kingdom.

Sewanee Summer Music Center, The University of the South, Sewanee, Tennessee, June 18-July 25. The summer program for talented instrumentalists includes instruction in all orchestral and keyboard instruments and voice, as well as classes in music, master classes and seminars, numerous concerts, the 20th Annual Festival, and recreation and sports. Students 12 years of age or older are eligible for admission, there is no upper age limit, playing proficiency for ensemble playing is required. Phyllis Harrison of Baton Rouge, Louisiana, is the organ and harpsichord teacher. Address inquiries to: Director, Sewanee Music Center, Sewanee, TN 37375 or call (615) 598-5931.

The Twelfth Annual Conference of Church Musicians, American Baptist Assembly, Green Lake, Wisconsin, July 24-31. Sponsored by the Fellowship of American Baptist Musicians, the conference will be for the first time divided into three complete areas: adult, youth and children, with professional leadership in each area. The adult section is geared to all who work in church music on a volunteer or professional level. The youth section is designed for those who are involved in any way in church music. The children's section is geared to give a total musical experience to 3rd through 6th graders as well as to present choir techniques through the demonstration choir. Conference leaders are Daniel Moe (adult choral clinician), Edward Thompson (youth clinician), Linda Boyd (children's division), Jet Turner (organ class and recitalist), and Alice Thompson (handbells). Evening concerts, daily repertoire sessions, and workshops for organ, voice, drama, instrumental and conducting will be offered. The conference is being held in cooperation with Communication Conference, '76. For further information and brochure, contact: James Craven, President, Fellowship of American Baptist Musicians, American Baptist Churches of USA, Valley Forge, PA 19481.

International Festival of Worship, Music, and the Arts, Valparaiso University, Valparaiso, Indiana, June 16-20. Sponsored by the Lutheran Society for Worship, Music, and the Arts; The Valparaiso University Church Music Seminar; and Ecclesia Cantans; the festival will include Eugene Brand with sessions on the new all-Lutheran hymnal; Gracia Grindal on language in worship; Jaroslav Pelikan on worship and doctrine; Edward Wolf on early American Lutheran music; and Heinz Werner Zimmermann on European church music. There will be workshops, concerts, and daily worship. For further information: Lutheran Society for Worship, Music and the Arts, Valparaiso University, Valparaiso, Indiana 46383.

Summer Activities

The Twelfth Early American Moravian Music Festival and Seminar, Bethlehem, Pennsylvania, June 20-27. Four major festival concerts are planned, with one program in Philadelphia, and featuring the first modern performances of six newly edited anthems by John Antes and David Moritz Michael's Psalm 103. Richard Schantz will be the festival conductor. There will also be seminar and workshop classes on church music, Moravian music, new forms of worship, and other topics relevant to musicians and non-musicians. As this is the first Moravian Festival since the death of Thor Johnson, his spirit will undoubtedly enter into much that goes on. As a token of the debt the festival owes to Thor Johnson, a Lovefeast in his memory is planned for the evening of June 20, the opening day of the festival. More information may be obtained from The Moravian Music Foundation, Salem Station, Winston-Salem, NC 27108.

Travel-Study Trip to Salzburg, Austria Summer Festival, July 21-August 25. Sponsored by the University of Redlands, California, the five-week program which is open to all interested persons can either be audited or taken for up to six units of graduate or undergraduate credit. Erwin Ruff and Peter Modler will conduct daily classes in music and Austrian culture. There are no prerequisites, and the concern of the classes will be more with the quality of the experience than with the development of skills. In Salzburg, participants will have rooms in Austria's old section within walking distance of concert halls and theatres. They will attend Salzburg Festival concerts for which classes will provide background. Fees will include air fare, room and board, tuition or audit fees, surface travel, and festival tickets. More information is available from the Center for Special Programs, University of Redlands, Redlands, CA 92373, or call (714) 793-2121 ext. 224.

Fortepiano Workshop, Wellesley College, Wellesley, Massachusetts, June 13-27. The "first program in fortepiano studies in this country" will be under the direction of Malcolm Bilson on the Wellesley campus. Mr. Bilson is professor of piano at Cornell University and a specialist in the study and performance of late 18th century keyboard music, employing authentic and replica instruments. The workshop will feature a series of lectures, master classes, and private lessons for a group limited to ten participants. Five replica instruments will be at the disposal of students; a copy of an Anton Gabriel Walter (ca. 1785) by Phillip Belt (the recent acquisition of Wellesley College), a copy of a Louis Dulcken (ca. 1795), two copies of a 1784 Johann Andreas Stein, and a copy of a 1795 J. J. Koennicke. The workshop is designed expressly for those keyboardists who would like to study the fortepiano in all its aspects. Three mornings each week will hold a 2-hour lecture by Prof. Bilson on a general introduction to the fortepiano and its technical and musical attributes, a session on Mozart, one on Haydn, another on Beethoven, one on Clementi, J.C. Bach and others, and a final session of tuning, voicing and general maintenance of the fortepiano. On alternate mornings there will be master-classes with all students participating. Afternoons will be devoted to practicing and to private lessons. Concerts will be given by Mr. Bilson and students. For more information, write: Professor Malcolm Bilson, Music Department, Cornell University, Ithaca, NY 14850.

Organ-Harpsichord Week, Pacific Union College, Angwin, California, June 18-23. Robert Anderson will lead organ workshops on instruments by Casavant, Phelps and Bosch; and Kathleen McIntosh-Farr will lead harpsichord sessions on instruments by Snyder, Hubbard and Burton. The week will include sessions on service playing, improvisation, repertoire, interpretation, registration, and it will also include recitals and lectures. The fee is \$100 with graduate and undergraduate credit available, and the college is situated in a rural setting in the Napa Valley, 70 miles from San Francisco. For more information write: Del W. Case, DMA, Pacific Union College, Angwin, CA 94508.

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Summer Activities

Liturgy and Sacred Music Workshop, Saint Joseph's College, Rensselaer, Indiana, June 15-19. A workshop for anyone interested in liturgy and sacred music, the content will include sessions on the role of the church musician, the CCD teacher and the liturgy, the dynamics of committee organization, the Cantor in Jewish and Christian traditions (style and technique), guitar technique and repertoire (folk type), organ technique and repertoire, liturgical dance, and music reading sessions. Clinicians will include Fr. Gerard T. Broccoli, Sr. Lorna Zemke, Sr. Mary Jane Wagner, Sr. Gloriana Bednarski, and others. At the same time, the National Office for Black Catholics will run an Afro-American Liturgy and Sacred Music Workshop which will be conducted by a faculty and staff of six experts headed by Fr. Clarence Jos. Rivers. Write to the Rev. Lawrence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, IN 47978 or call (219) 866-7111.

Internationale Orgeltagung, Gesellschaft der Orgelfreunde, Schwetzingen/Heidelberg, West Germany, August 1-7. The annual "festival" sponsored by the Society of Friends of the Organ (West Germany) features probably the largest and most active "organ crawl" in the world. Both old and new organs are examined and played in short concerts, and participants do get the opportunity to see at close hand (and sometimes to play) the instruments. The meeting also features the annual business meetings of the Society, displays, lectures, sight-seeing in the Heidelberg area, and lots of "shop talk" with fellow organists from all over Europe. For more information on the event, please write Die Gesellschaft der Orgelfreunde, Geschäftsstelle, Shaffhauser Strasse 22, D-77 Singen, West Germany.

International Summer Course for Organ, Master Class Flor Peeters, Mechelen, Belgium, August 2-13. Sponsored by the Mechelen town authorities, and the Belgian Ministry of Dutch Culture, the master classes by Mr. Peeters will be held on the organ of St. Rombouts Cathedral in Mechelen. Fifteen people who have advanced degrees in organ will be selected for the course, and costs of the course will be paid by the Belgian government. The classes will center on the works of Bach and Franck, as well as pre-Bach and contemporary composers. Organs in other churches of Mechelen will be available for practice. Further information may be obtained from: Ministerie van Nederlandse Cultuur, Bestuur voor Internationale Culturele Betrekkingen, Kortenberglaan 158 (Room 911), B-1040 Brussels, Belgium, or from the nearest Belgian Embassy in this country.

Aston Magna, Concerts of 17th and 18th Century Music, Great Barrington, Massachusetts, weekends June 26-July 25. The series of concerts sponsored by the Aston Magna Foundation are given at 6 p.m. on Saturdays and 2:30 p.m. on Sundays, and are held in various halls in Great Barrington. Under the direction of Albert Fuller, the performers are all specialists on the instruments and performance of the music of the 17th and 18th centuries. The performers also serve as a resident artist-faculty, teaching and coaching a limited number of students during the term of the concert series. For more information on the concerts or the study opportunities at Aston Magna, write Aston Magna Foundation for Music, 27 West 67 Street, New York, NY 10023, or call Alan Hale at (212) 873-1967 between 9 and 11:30 a.m. New York time.

Academy of Italian Organ Music, Pistoia, Italy, September 13-24. Under the tutelage of Luigi Ferdinando Tagliavini, the interpretation course is for those organists who have finished their advanced studies and wish to improve their knowledge about the Italian organ and its literature. One may enter the course as an active participant or as an auditor, but the active participants will be limited. There will be two hours daily of lessons, and ten historical organs will be available to the Academy. Literature in the interpretation course will include works by Merula, Frescobaldi, Rossi, Pasquini, Martini, and Gherardeschi. In addition, several seminars will be held. Mr. Tagliavini will lead one seminar on problems of interpretation and registration in Frescobaldi's music; Gustav Leonhardt will lead another on "Illusion in Harpsichord and Organ Playing"; S. Innocenti will talk on problems of registration; "The Italian Organ with More Than One Manual" will be dealt with by Umberto Pineschi, and the final seminar will be a round-table on restoration problems. Recitals will be given by Francesco Colamarino, Maria Grazia Filippi, Gustav Leonhardt, Luigi Ferdinando Tagliavini, and Jean-Claude Zehnder. For more information, write Office of the Secretary, *Accademia di Musica Italiana per Organo, Via della Madonna 28, 51100 Pistoia, Italy.* Application should be made before April 31, 1976. Application forms are also available from: Robert Schuneman, P O Box 2031, Chicago, IL 60690.

G.I.A. Workshops: Newman Center, University of Southern California, Los Angeles, August 2-6; and Cathedral College of the Immaculate Conception, Douglaston (Brooklyn), New York, August 16-20. The summer workshops in music for the liturgy features a staff including Robert J. Batastini, Fr. Robert H. Oldershaw, Richard Praulx, and Daniel G. Reuning. The sessions emphasize teamwork in the planning of parish liturgy, and since the staff are all editors of the "Hymnbook II," the workshop will present a unique opportunity to work with the book in sessions and liturgy with all four of its editors. Further information may be obtained from: G.I.A. Publications, Inc., 7404 So. Mason Ave., Chicago, IL 6038.

Here & There

New Land, New Covenant — Man and Spirit in '76 is the name of a major oratorio by composer Howard Hanson which will be given its premiere performance at Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania on May 2 and 3. The text of the work, by Dr. Howard Clark Kee of Bryn Mawr College, is based on scriptures, writings from colonial America, early hymns and poetry. The oratorio was commissioned jointly by Bryn Mawr Presbyterian Church, Brick Presbyterian Church in New York City, and the Princeton Theological Seminary. It will be performed at Lincoln Center in New York two weeks after its Bryn Mawr performance. The work is to be performed by Bryn Mawr Presbyterian Church's choir and soloists, children's choir, organ, small orchestra, narrator, and with participation by the congregation. Robert Plimpton of the Bryn Mawr Church is the conductor. The annual Festival of Art at Bryn Mawr Presbyterian Church, from April 25 through May 9, will further develop the theme of the Bicentennial, and works in all media will be exhibited in the juried art show. Further information about the festival and the premiere performances of the oratorio may be obtained from Bryn Mawr Presbyterian Church, Bryn Mawr, PA 19010.

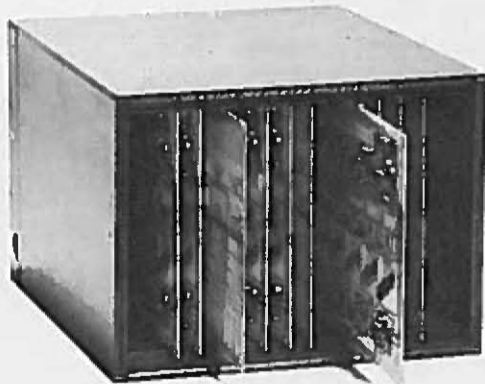
Pasadena Presbyterian Church, Pasadena, California, dedicated their new \$1.25 million sanctuary at morning services on January 18. Combined choirs of the church participated with orchestral accompaniment under the direction of Robert Prichard, director of music for the church. A dedication concert followed on the evening of January 25, featuring the Kirk Choir, soloists and orchestra performing Bach's Magnificat and Stravinsky's Symphony of Psalms under the direction of Mr. Prichard. The building replaces the one destroyed by the February, 1971 earthquake, and installation of the Aeolian-Skinner organ will commence in the late spring.

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For example, consider our Capture System pictured at the left. Our customer sends us the specification for a particular organ. We send him a complete unit built for that organ, tested and working, cased in mahogany, with all connections clearly and logically laid out on a pinboard. The system requires no separate power supply or AC connection. It is built using hermetic integrated circuits on fiberglass-epoxy printed circuit boards for the greatest reliability.

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St. Luke's Lutheran Church	Ann Arbor, MI	2 manuals	16 ranks	
University of Texas	Arlington, TX	3 manuals	19 ranks	
The Ashburn United Methodist Church	Ashburn, GA	2 manuals	13 ranks	
St. Paul's Episcopal Church	Bloomsburg, PA	2 manuals	25 ranks	
St. Mark's Lutheran Church	Cedar Rapids, IA	2 manuals	17 ranks	-M-
Grace Lutheran Church	Champaign, IL	2 manuals	23 ranks	-M-
Peace Memorial Presbyterian Church	Clearwater, FL	4 manuals	61 ranks	
Lutheran Church of Christ the King	Daytona Beach, FL	2 manuals	33 ranks	
St. John's Cathedral	Denver, CO	1 manual	4 ranks	-M-
First United Methodist Church	Dowagiac, MI	2 manuals	22 ranks	
St. James Episcopal Church	Farmington, CT	2 manuals	24 ranks	
Christ United Methodist Church	Fort Lauderdale, FL	3 manuals	65 ranks	
First United Methodist Church	Fort Madison, IA	2 manuals	23 ranks	
First Baptist Church	Gainesville, FL	3 manuals	44 ranks	
McMaster University	Hamilton, ONT.	2 manuals	7 ranks	-M-
Westminster Presbyterian Church	Hot Springs, AR	2 manuals	40 ranks	
Plymouth Congregational Church	Lansing, MI	3 manuals	75 ranks	
University of Kansas	Lawrence, KS	2 manuals	7 ranks	-M-
First Baptist Church	Lenoir, N.C.	2 manuals	34 ranks	
St. Peter's Episcopal Church	Livingston, N.J.	2 manuals	15 ranks	
St. George's Anglican Church	London, ONT.	2 manuals	32 ranks	
McFarland Lutheran Church	McFarland, WI	2 manuals	22 ranks	
Dover Baptist Church	Manakin-Sabot, VA	2 manuals	9 ranks	
Fairview Lutheran Church	Minnetonka, MN	2 manuals	16 ranks	
St. Paul's Episcopal Church	Newport, AR	2 manuals	13 ranks	
United Presbyterian Church	Newton, IA	2 manuals	25 ranks	-M-
Faith Lutheran Church	North Palm Beach, FL	2 manuals	22 ranks	
Oakland University	Rochester, MI	2 manuals	32 ranks	-M-
Our Savior's Lutheran Church	Rockford, IL	2 manuals	19 ranks	-M-
Dr. Ronald E. Burmeister	Rockford, IL	2 manuals	7 ranks	-M-
St. James United Church	St. John's, NFLD	2 manuals	23 ranks	
First Lutheran Church	Sandpoint, ID	2 manuals	13 ranks	
St. Ann's Episcopal Church	Sayville, N.Y.	2 manuals	16 ranks	
St. Rose of Lima Church	Scarborough, ONT.	2 manuals	23 ranks	
The First Presbyterian Church	Sharon, PA	3 manuals	54 ranks	
St. Paul's Episcopal Church	Sparks, NV	2 manuals	13 ranks	
Christian Apostolic Church	Vancouver, B.C.	2 manuals	7 ranks	
Wilfrid Laurier University	Waterloo, ONT.	2 manuals	18 ranks	-M-
St. Theodore's Church	Westland, MI	3 manuals	19 ranks	
St. John the Baptist Church R.C.	Whiting, IN	3 manuals	31 ranks	
Presbyterian Church	Williamsburg, VA	2 manuals	23 ranks	-M-
Christ United Methodist Church	Youngstown, OH	2 manuals	29 ranks	

-M- Mechanical action organs

Casavant Frères

LIMITÉE

ST. HYACINTHE, QUEBEC, CANADA

our order book for the coming months

First Lutheran Church	Barron, Wisconsin	2 manuals	23 ranks	
First United Methodist Church	Casper, Wyoming	3 manuals	40 ranks	-M-
Norwood Park Lutheran Church	Chicago, Illinois	2 manuals	23 ranks	
Indian Hills Presbyterian Church	Cincinnati, Ohio	2 manuals	24 ranks	
Christ Episcopal Church	Detroit, Michigan	3 manuals	28 ranks	
First Armenian Presbyterian Church	Fresno, California	2 manuals	22 ranks	
Calvary Lutheran Church	Grand Forks, North Dakota	2 manuals	23 ranks	
Faith Christian Reformed Church	Holland, Michigan	2 manuals	31 ranks	
Our Redeemer Lutheran Church	Iowa City, Iowa	2 manuals	12 ranks	-M-
Dr. Sven Hansell	Iowa City, Iowa	1 manual	4 ranks	-M-
Our Lady of Peace R.C. Church	Islington, Ontario	2 manuals	23 ranks	
Carthage College	Kenosha, Wisconsin	4 manuals	63 ranks	-M-
Our Savior's Lutheran Church	Kiester, Minnesota	2 manuals	13 ranks	
St. John's Lutheran Church	Lewiston, Nebraska	2 manuals	13 ranks	
Westminster Presbyterian Church	Lincoln, Nebraska	4 manuals	78 ranks	
University Church (S.D.A.)	Loma Linda, California	—	58 ranks	-A-
Blessed Sacrament R.C. Church	Madison, Wisconsin	2 manuals	13 ranks	
Basilica of Our Lady of Guadalupe	Mexico City, Mexico	2 manuals	22 ranks	
Basilica of Our Lady of Guadalupe	Mexico City, Mexico	5 manuals	187 ranks	
Fox Point Lutheran Church	Milwaukee, Wisconsin	2 manuals	18 ranks	-M-
St. John's Estonian Lutheran Church	Montreal, Quebec	2 manuals	11 ranks	-M-
Trinity Episcopal Church	Muscatine, Iowa	2 manuals	15 ranks	
Bethesda Lutheran Church	New Haven, Connecticut	2 manuals	25 ranks	
St. Peter's Lutheran Church	Ottawa, Ontario	2 manuals	19 ranks	-M-
First Lutheran Church	Ottumwa, Iowa	2 manuals	25 ranks	
First United Methodist Church	Panama City, Florida	2 manuals	37 ranks	
Bethany Lutheran Church	Rice Lake, Wisconsin	2 manuals	23 ranks	
Dr. Richard Heuschele	Saginaw, Michigan	2 manuals	16 ranks	
Brock University	St. Catharines, Ontario	1 manual	4 ranks	-M-
Gethsemane Lutheran Church	St. Paul, Minnesota	2 manuals	28 ranks	
Maternity of the Blessed Virgin R.C.	St. Paul, Minnesota	2 manuals	22 ranks	-M-
Green Lake S.D.A. Church	Seattle, Washington	3 manuals	37 ranks	
Trinity Episcopal Church	Shrewsbury, Massachusetts	2 manuals	23 ranks	
Our Savior's Lutheran Church	Springfield, Illinois	2 manuals	18 ranks	-M-
Blessed Sacrament Parish	St. Paul, Minnesota	2 manuals	13 ranks	
St. John's Latvian Lutheran Church	Toronto, Ontario	2 manuals	25 ranks	
First Presbyterian Church	Tuscaloosa, Alabama	3 manuals	48 ranks	
Central Presbyterian Church	Vancouver, British Columbia	2 manuals	13 ranks	
Trinity Lutheran Church	Wausau, Wisconsin	—	24 ranks	-A-
Northminster United Church	Willowdale, Ontario	2 manuals	23 ranks	
First Baptist Church	Winchester, Massachusetts	2 manuals	23 ranks	

-M- Mechanical action organs

-A- Additions

Casavant Frères

LIMITÉE

ST. HYACINTHE, QUÉBEC, CANADA

Letters to the Editor

December, 1975

To the Editor:

The lead story in your September 1975 issue, "Mormons Ban Pipe Organs from New Meetinghouses" made disturbing news; disturbing enough, indeed, that the Executive of the National Council of the Royal Canadian College of Organists has asked me to write you a letter about it.

But what can one say? I sympathize with anyone today who must make decisions in which value judgments must be faced by economic realities.

On a purely pragmatic basis it is true that the organ is merely a handy tool with which to support (notice, happily, not to lead!) the vital, vibrant hymn-singing which is a hallmark of this denomination's worship gesture, a spontaneous enthusiasm that has made the few occasions on which I shared in the music-making of its meetinghouses such a positive praise experience.

I am sorry to see those well-worn arguments on space, servicing and vandalism trotted out again in the pipe *versus* pipeless argument. Although misinformed and rather specious, at the least they are recognition of the difficulties posed by the continuation of traditions of craft and repertoire that pertain to what must be one of the most clumsy and non-utilitarian of musical mechanics. After all, as Kipling wrote, "You couldn't raft an organ up the Nile, / And play it in an Equatorial swamp."

However, any authoritative body with the power to mould the artistic manifestation of its people's worship is going to have to convince me of its credibility by publishing statistical data derived from qualified, properly conducted musical and/or psychological research before I shall accept that "Relatively few persons are actually capable of distinguishing a significant difference between the sounds of the two types of instruments . . ."

Also, is the Committee on Expenditures willing to run the risks involved in forcing talented young people to seek not only their training but also the practice of their skills primarily outside the church setting?

To me, the argument that economic differences among meetinghouses should not determine the choice of instruments is the saddest reason of all. For once again the variety and quality potential that make man a being of meaning and dignity must give way to a conformity whose governing criteria would be determined at the lowest economic and cultural denominator.

Is it really true that, regarding any religious denomination in a "free society," taste-shapers motivated by dollars and cents are able to legislate out of existence the ability of a congregation with imaginative, artistic members to develop in Service individuality and creativity of response, to deny that congregation the chance to incorporate in its physical plant the finest available equipment for the realization of something above the "adequate"?

If this be so, then I must return to Kipling's poem: "Let the organ moan her sorrow to the roof!"

Dr. Walter H. Kemp
National President
Royal Canadian College of Organists
Toronto, Ontario

January 26, 1976

To the Editor:

In answer to my inquiry to the leadership of the Church of Jesus Christ of Latter-day-Saints (Mormon), I have received from them a clarification relative to the Church policy on installing organs in places of worship and other buildings.

The policy of the Church does not preclude the installation of pipe organs in all Church buildings, but only in chapels where the comparative cost of a pipe organ is too high for a small congregation, or where there may be other circumstances which would make a pipe organ infeasible in the local situation.

The Church is now completing several hundred new chapels every year, and it is my feeling that there will continue to be a number of pipe organs installed in these new places of worship.

Sincere Greetings,

Alexander Schreiner
Chief Organist
Salt Lake Mormon Tabernacle

January 23, 1976

To the Editor:

It was with great interest that I read Dr. Fitzer's article concerning the sludge debate, and as both an organ builder and organist, I am prompted to register my reactions. Having gone full cycle with the organ reform, or whatever you wish to call it, I must state that I am a firm believer in the mechanical action organ, which is not to say that I am also a devotee of "baroque," although I suspect that, in my own neighborhood, at least, I did engage such a reputation along the way. I must agree that the organ is an ideal medium for the performance of contrapuntal music, but it disturbs me to be told that it stops there. Needless to say it is a happy thing that the day of excess has, for whatever reason, passed.

Reading Dr. Fitzer's article makes me wonder when we shall gather for the final requiem for the organ, given the impression that it is no longer a viable musical force, but must somehow be relegated to a position of antiquity and take its place as a museum piece, occasionally being listened to by a select group of people wishing to engage in a particular kind of intellectual exercise.

That an organ should in any way be a crowd pleaser is now looked upon with distaste or distrust or both. Could it be that this is partly explanatory (economic conditions aside) of the fact that many churches turn from the organ to electronic instruments?

Must organists be condemned for giving the congregation or audience something other than an esoteric reading of music they don't understand in the first place? If the organ is alien to the late 20th century musical idiom, might we not ask if the late 20th century idiom itself is in many cases alien to our good senses?

Quite clearly music should be played as stylistically as possible so as not to create sludge where it is unwelcome, which may be a point that is somewhat difficult to define. My position is that we should quit treating so called sludge like a dirty word. What is so bad about a dumb blonde? As Marcel Dupré is known to have said, great music is music which reaches the heart and soul of man. If we but let it, the greatest of contrapuntal music can do just that. "Sewing machine" Bach is not my bag.

Sincerely yours,

Dewey W. Layton
Florence, Colorado

January 20, 1976

To the Editor:

RE: Sludge. Me thinks that Joseph Fitzer hath, verily, studied semantics with Charles Dickens. His article itself was somewhat sludgeful.

However, I have made my peace with Franck, Widor, and Vierne in the same manner one deals with ugly kids. They are all you've got so you learn to love 'em.

Upon careful reading I actually agree with most every point Mr. Fitzer makes. I find myself ill-at-ease with any music which constantly strains at the medium for which it is crafted: organ music that is too loud too long; string quartets that try too hard to sound like an orchestra; and particularly piano music that attempts "Organlike" effects or flailing about sounding "orchestral." AND, as long as I'm breaking icons, it hurts me to see a large chorus made to go through what it takes to sing the Beethoven Ninth.

Sincerely,

William Weaver
Simple Village Organist
Atlanta, Georgia



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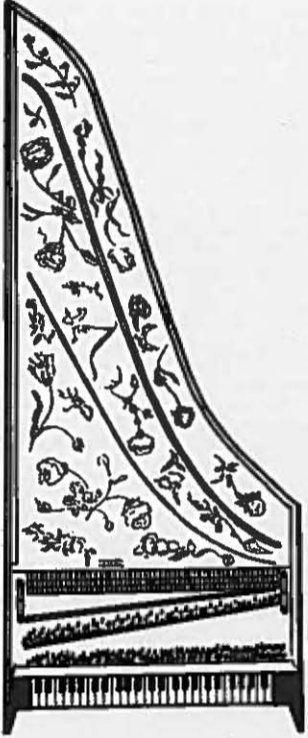
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Harpsichord News

Charles Brown, North Texas State University, Denton, played this program "Toward a Modern Keyboard Style: Harpsichord Music of Baroque Italy and Jacobean England" on January 18: Toccata quinta per il cimbalo cromatico, Ascanio Mayone; Ricercar arioso (I), Andrea Gabrieli; Pass'e mezzo antico, Saltarella de pass'e mezzo, Giovanni Picchi; Partite 14 sopra l'aria della Romanesca, Fantasia seconda sopra un soggetto solo, Toccata nona, Frescobaldi; Pavan and Galliard: Lord Salisbury, Gibbons; The Woods So Wilde, Byrd; Fantastic Pavan and Galliard, Bull; Fantasia, Farnaby; Barafostus' Dreame, Tomkins.

Igor Kipnis' recording for Angel records, The English Harpsichord (Angel SB 3816) won a Stereo Review Record of the Year Award for 1975.



James Wilson, Rutgers University, gave a harpsichord workshop at Emory University, Atlanta, from January 6-9, and played a recital on the last evening. The program: Partita, Pinkham; Sonata, Persichetti; Miramichi Suite, Dewey Owens; Six Sketches for Harpsichord, Robert Dix Lincoln; The Battle of Trenton, Hewitt. He played the same program at Western Carolina University on January 15. For those who might be interested in the two works which received premier performances on these programs, the composers' addresses are: Professor Robert Lincoln, Chairman, Department of Music, Douglass College, New Brunswick, N.J. 08903 and Dewey Owens, 64 West 87 Street, New York, New York 10024.

On January 11 Mr. Wilson played this program for the Music Vespers series at St. James United Methodist Church, Atlanta: Aria, the nine canons, Quodlibet, Aria (Goldberg Variations), Bach; Suite in C Major, Clérambault; Minuets, L'Entrétién des Muses, La Triomphante, Rameau.

Secolo Barocco, with harpsichordist Jael Fernand Pantet, played this program for the Dallas Chamber Music Society in SMU's Caruth Auditorium on January 19: Concerto in E minor, Boismortier; Sonate "La Visionnaire", Couperin; Tafelmusik II in D minor, Telemann; Trio Sonata in G, Pièces de C'avecín en Concert 3, Rameau; Concerto in G minor, Vivaldi.

Edward Parmentier, Princeton University, played this program at Trinity Church, Princeton on January 11: Prélude non mesuré in D minor, Couperin; Capriccio on the Flemish Bass, Frescobaldi; Preludes and Fugues in B Major and B minor (WTC, II), Bach; selection from Ordre 5, Francois Couperin; Sonatas in B minor, K. 498, Scarlatti; Prelude, Fugue and Allegro In E-flat, Bach; La de Caze, La D'Hericourt, La Lugeac, Babbastre.

H. Ross Wood, graduate assistant at the Eastman School of Music, played this harpsichord recital at St. Paul's Chapel, New York City, on December 30: Sir Hugh's Galliard, De la Mare's Pavane, Hughes' Ballet (Lambert's Clavichord), Howells; Suite in F, Louis Couperin; Sonata, opus 52, Persichetti. The harpsichord, a William Dowd.

Glen Wilson, harpsichordist of the Netherlands Chamber Orchestra, played a Visiting Artist recital January 20 at Southern Illinois University at Carbondale: pieces by Edmund Hooper, Thomas Tomkins, and Giles Farnaby; Sonatas K. 542, 532, 534, 545, Scarlatti; Concerts Royaux 1 and 3, Couperin; Toccata in C minor, Bach.

Glen Robert Frank, student of Larry Palmer, played this graduate recital at Southern Methodist University, Dallas, on January 23: Suite in D Major, Louis Couperin; Variations, Mein Junges Leben hat ein End, Sweelinck; Partita in G Major, S. 829, Bach; Sonatas, K. 27, 115, 96, Scarlatti; Duo Concertant for harpsichord and guitar, Stephan Dodgson (assisted by guitarist David Kennedy).

Edwin Logan, Jr. was harpsichord soloist with the SMU Chamber Orchestra conducted by Mary Henry in a performance of J. S. Bach's Brandenburg Concerto V on January 29.

William Rowan, student of John Bowe, played this graduate recital at Southern Illinois University, Carbondale, on February 1: La Favorite, Prelude 7, Couperin; Pavan and Galliard, Byrd; La Raphaele, Allemande l'Ausoniene, Gavotte, Sarabande l'Unique, Couperin; "French" Suite in C minor, Bach; Sonatas, K. 215, 216, Scarlatti.

For your advance planning, the 1977 International Harpsichord Week at Brugge, Belgium, will take place from 30 July through 12 August, 1977.

The English Harpsichord Magazine, Volume 1, no. 5 (October 1975) contains an interview with Ruth Dyson, a fine article on elementary harpsichord technique by Roy Truby, and two articles dealing with the archicembalo, one by Marco Tiella, and one by Michael Thomas. American subscribers to this journal may send \$4.50 for a year's subscription (2 issues) to Magnamus Distributors, Inc., Sharon, Connecticut 06069.

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

Here & There

The Ottawa Centre of the R.C.C.O. has grown to 113 members and 11 students. The many new members of the Centre were given an opportunity to meet older members at the Centre's New Year's Party at St. Luke's Anglican Church Hall on Jan. 17. The Rev. Stephen Somerville, ARCT (organ), has been appointed Chaplain of the Centre. Father Somerville was recently appointed director of the Office of Liturgy (English Sector) for the Archdiocese of Ottawa. He is also choir director at St. Paul University Seminary and English editor at Novatis, responsible for "Living with Christ," a monthly people's missal including music and related items in the field of pastoral liturgy and music.

Susan Ingrid Ferre was conductor of the Festival Chorus and Orchestra of Dallas, Texas on January 27th for a performance of the Magnificat by C. P. E. Bach and Mozart's Salem Vespers. The performance was held at Highlands Christian Church in Dallas.

Eileen Coggin gave a master class on the chorale preludes of Johannes Brahms on Nov. 30, 1975 in Kawaihae Church in Honolulu, Hawaii. Both the master class and a recital the previous evening were played on the large 1964 Aeolian-Skinner organ in the church, which Ms. Coggin reports to be well suited to the works of Brahms.

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Franz Schmidt

(Continued from p. 10)

The cantata — for soloists, chorus, organ, and orchestra — was completed from the composer's sketches by Dr. Robert Wagner of Vienna and performed there in 1940.

A few German and Austrian composers — Schroeder, Pepping, David, and Heiller — have received some attention in the West; but this has merely scraped the surface of the largely submerged musical iceberg. Those who contend — as I have seen more than one professional music critic do in print — that the organ repertory is meager are simply not acquainted with the facts.

Interestingly, the French composer Florent Schmitt (not to be confused with Franz Schmidt!) wrote a single work for organ — *Marche Nuptiale*, 1946 — in his usual ebullient Gallic style.

There may be some who wonder why I have not mentioned Messiaen in tones of what has apparently become mandatory veneration. May I say to these votaries that I find the works of this composer interesting, much to the same extent that I find interesting, say, the *Nirvana-Symphonie* of Toshiro Mayuzumi. My personal preference, however, is for music which can be enjoyed simply as music, without the simultaneous necessity of wading through a veritable Ph.D. dissertation in order to comprehend what is going on. To me, Messiaen seems to represent the very antithesis of classic French clarity and lucidity. His incessant ornithological embellishments also tend to pall, after the first few hundred incantations. But, having an open mind, I reserve judgment on his ultimate stature.

Choral conductors — with access to full symphony orchestras and a sextet of top-flight operatic soloists — would also do well to look into *Das Buch mit sieben Siegeln*. I have been told that the work has been performed in America on at least one occasion, in Cincinnati under Josef Krips.

The subject of St. John's Vision of the Apocalypse has more recently (1960) been used by Joseph Ahrens in his remarkable organ work *Civitas Dei. Sieben Visionen nach der Apokalypse*. Published by Willy Müller Süddeutscher Musikverlag, Heidelberg, these "seven visions" form the third part of Ahrens' *Trilogia Saera* (the first part — *Domus Dei* — of which is also for organ). Ahrens' treatment of the theme is, not surprisingly, very different from Schmidt's.

Another composer much sneered at by the smart set, though universally beloved by the public.

Recently, the pianist Leon Fleischer — whose right hand has been incapacitated for years — has been presenting the piano works of Schmidt in the original (and very nearly unplayable) versions for left hand alone.

READING LIST

Two excellent biographies are available in German:

Nemeth, Carl. *Franz Schmidt — Ein Meister nach Brahms und Bruckner*. Amalthea Verlag, Vienna, 1957.

Lies, Andreas. *Franz Schmidt — Leben und Schaffen*. Hermann Böhlaus, Graz, 1951.

The Nemeth is particularly valuable, as it includes descriptions (with musical illustrations) of many of the composer's works. The Lies includes a genealogical table of Schmidt's family. Both books are available at the Research Section of the New York Public Library, Music Division, Lincoln Center, New York City.

Also in German, the following books are good sources:

Lukas, Viktor. *Orgelmusikführer*. Philipp Reclam, Stuttgart, 1963, pp. 200-202.

Westerman, Gerhart von. *Knaurs Konzertführer* (with Introduction by Wilhelm Furtwängler). Th. Knaur Verlag, Munich, 1956, pp. 366-367.

Die Musik in Geschichte und Gegenwart. Bärenreiter, Kassel, 1963, Vol. 11, pp. 1854-1855. (Article by Andreas Lies.)

Pahlen, Kurt. *Oper der Welt*. Schweizer Druck- und Verlagshaus, Zürich, 1963, p. 344.

To date, there is scant material in English. The best I have found is:

Truscott, Harold. "Franz Schmidt" in *The Symphony*. Ed. Robert Simpson. Drake Publishers, New York, 1972, Vol. 2 (Mahler to the Present Day), pp. 132-139. Very highly recommended.

Also recommended are:

Slonimsky, Nicolas. *Music Since 1900*. Charles Scribner's Sons, New York, 4th Ed., 1971, pp. 26, 231, 237, 367, 384, 484, 577, 601, 672, 687.

The International Cyclopedia of Music and Musicians. Dodd Mead and Co., New York, 1964, pp. 1905-1906.

Other sources:

Kosch Franz. "Das Oesterreichische Oratorium — Zur Musik von Franz Schmidts 'Das Buch mit sieben Siegeln.'" In *Oesterreichische Musikzeitschrift*, Vienna, 1953, No. 8, pp. 98-104.

Jirasek, A. and Demus, J. "Eine unbekannt Komposition Franz Schmidts." In *Oesterreichische Musikzeitschrift*, 1960/61, No. 18, pp. 418ff.

DISCOGRAPHY

1. *Symphony No. IV*. Zubin Mehta, Vienna Philharmonic, London CS 6747.

2. *Symphony No. IV*. Rudolf Moralt, Vienna Symphony, Epic LC 3164. (Mono, out of print. Issued in Europe as Philips A 00261L.)

3. *Das Buch mit sieben Siegeln*. Anton Lippe, Munich Philharmonic. Graz Cathedral Choir, soloists, and Franz Illenberger, organ; Amadeo AVRS 5004/05. (Out of print.)

4. *Prelude and Fugue in E-Flat*, Arthur La-Mirande, organist (at Christ Church Cathedral, St. Louis, Mo.), Lyricord LLST 7276.

5. *Variations and Fugue on a Theme from Fredigundis*, for organ, brass, and tympani (and organ works of Anton Bruckner). Alois Forer, organist (at Hofburgkapelle, Vienna), Elite Special PLPS 30 093.

6. *Prelude and Fugue in A: Little Preludes and Fugues*, Nos. 1 and 4; *Four Chorale-Preludes; Toccata in C*. Alois Forer, organist (at Hofburgkapelle, Vienna), EMI Electrola (Odeon) C 063-28 003.

7. *Piano Quintet in A*. Jörg Demus, piano; Anton Kamper, violin; Erich Weiss, viola; Franz Kvarda, cello; Leopold Wlach, clarinet. Preisrecord Favorit Klassik FK 50 118.

8. *String Quartet No. 1*. Wiener Konzerthausquartett, Preisrecord Favorit Klassik FK 50 114.

9. *String Quartet No. 11*. Wiener Konzerthausquartett, Preisrecord Favorit Klassik FK 50 115.

10. *Intermezzo from Notre Dame*.

a. Karajan, Philharmonia Orch., Angel 535793.

b. Karajan, Berlin Phil., Deutsche Gramophone 139031.

c. Masur, Dresden Phil., Fontana 6736006.

d. Kurt Richter, Vienna Opera Orch., Eurodisc KR 70043.

e. Janos Kulka, Bamberger Symph., Deutsche Gramophone 136399.

f. Franz André, INR Orch., Brussels, Telefunken NY 610.

g. Becker, Berlin Symph., Eurodisc ZK 77875.

h. Hans Carste, Promenaden-Orch., Polydor 2630004.

11. *Piano Quintet in G*. Jörg Demus, Barylli Quartet, Westminster 5158, later re-issued as Westminster 18630. (Both mono and out of print.)

12. *Toccata in D Minor* for piano. Friedrich Wuehrer, Columbia (Great Britain) LWX 346. (Mono, out of print.)

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Harpsichord

(Continued from p. 4)

opera of 1923 had the harpsichord been so characteristically and so idiomatically used. As an accompaniment for recitativo secco throughout the opera the harpsichord regains its former function; as a sort of instrumental leitmotif for Nick Shadow, the Devil, it is unforgettable. A very high point indeed in the 20th-century literature is reached in the graveyard scene of the third act, where for nearly 20 pages of the score the harpsichord has "center stage" as the musical accompaniment to this highly-dramatic passage.

It seems to me that this opera has everything necessary to great success dramatically, scenically, and musically; it surprises me by the rarity of its appearances on American stages. And the English-speaking world is where it belongs, for the libretto, by W. H. Auden and Chester Kallman, is especially felicitous.

These then are some of the more prominent examples of the harpsichord's re-entry into the orchestra. While not yet a permanent member of the 20th-century band (a position held by no keyboard instrument, however, not even the ubiquitous piano) the harpsichord has been called for in various and sundry works in the first half of our century. We are no longer in a time of revival: the instrument has made its mark (re-mark?) and is seemingly here to stay. We can only hope now that composers will take the time to become more thoroughly familiar with it and with its possibilities and capabilities. More writing that is idiomatic (linear, not chordal), contrapuntal, and restrained to the usual limits of the harpsichord's keyboards will be welcome.

NOTES

¹ Howard Schott, "The Harpsichord Revival," *Early Music*, April, 1974, p. 86. See also Margaret Campbell, *Arnold Dolmetsch* (London, 1975), pp. 126 and 129 for further details.

² William Austin, *Music in the 20th Century* (New York, 1966), p. 129.

³ Austin, op. cit., p. 128.

⁴ August Spanuth, "Uraufführung in Hamburg," *Signale für die musikalische Welt*, volume 70 (1912), pp. 527-532.

⁵ Leonhard Thurneiser, "Die Brautwahl: eine Berlinische Oper Busonis," *Melos*, volume 5, no. 1 (October 1925), pp. 22-28.

⁶ Information from jacket notes by Harry Halbreich to Musical Heritage Society record MHS 1746.

⁷ Roland Tenschert, *Richard Strauss und Wien* (Vienna, 1949), p. 87.

⁸ Erich H. Mueller von Asow, *Richard Strauss Thematisches Verzeichnis* (Vienna, 1955-), *Werke ohne Opuszahl* number AV 107.

⁹ Norman Del Mar, *Richard Strauss: A Critical Commentary on his Life and Works*. Volume two (London, 1969); volume three (London, 1972).

¹⁰ See *Opera News*, January 30, 1971, pp. 30-31.

¹¹ See Del Mar, op. cit., volume three, pp. 1-50, for a discussion of *Die Schweigende Frau*, including the derivations of Strauss' borrowings.

¹² Richard Strauss, *Die Schweigende Frau*, piano-vocal score (Adolph Fürstner, Berlin), 1935, pp. 345-359. Del Mar points out that the "quoted" aria is really a duet from Act 2, scene 4 of Monteverdi's *Incoronazione di Poppea*. It is followed in Strauss' score (still with the participation of the harpsichord) by a duet, identified as being from the opera *Eteocle e Polinice* (1675) by Venetian composer Giovanni Legrenzi. In his "adaptation" Strauss really keeps nothing but the words.

¹³ Richard Strauss, *Capriccio*, piano-vocal score (Johannes Oertel, Berlin), 1942, pp. 80-82. See also page 36 for these amusing remarks of the Countess: "The music of Couperin pleases me rather, but there is too little depth to his gay little tunes. Rameau is superb — I sing to myself: 'Fra le pupille di vaghe belle . . .' But he is a person of terrible manners. And that is the reason I rather dislike him. My enjoyment is spoiled." Clemens Krauss' text proves repeatedly that Strauss was eminently correct in calling this delightful opera a "conversation piece for music."

¹⁴ See Mueller von Asow, op. cit., pp. 1101-02; Del Mar, op. cit., vol. three, p. 244. The *Dances* (for Violin, Cello, Harpsichord) are published by Boosey and Hawkes.

DISCOGRAPHY

Ottorino Respighi: *Ancient Dances and Airs for Lute*, Suites 1, 2 and 3. Philharmonia Hungarica, Antal Dorati, conductor. Mercury SR 90199.

Gabriel Pierné: *Cydalise et le Chèvre-Pied*, 1st Suite. National Orchestra of the ORTF, Jean Martinon, conductor. Musical Heritage Society, MHS 1489.

Manuel de Falla: *El Retablo de Maese Pedro*. Robert Veyron-LaCroix, harpsichord; Charles Dutoit, conductor. Musical Heritage Society, MHS 1746.

Richard Strauss: *Dance Suite After Couperin*. Philharmonia Orchestra, Artur Rodzinski, conductor. Seraphim 60030 (omits movements 2 and 7).

Richard Strauss: *Divertimento after Couperin*, opus 86. Symphony Orchestra of Radio Berlin, Arthur Rother, conductor. Urania URLP 7042.

Richard Strauss: *Capriccio* (excerpts). Historical recording from the year 1942, cast of the world premiere, Clemens Krauss, conductor. BASF, KBB 21363.

Richard Strauss: *Capriccio* (complete opera). Hedwig Bilgram, harpsichord; Karl Böhm, conductor. Deutsche Grammophon, 3 records, 2709 038.

Francis Poulenc: *Suite Française*. Orchestre de Paris, Georges Prêtre, conductor. Angel S-36519.

Igor Stravinsky: *The Rake's Progress* (complete opera). Royal Philharmonic Orchestra, Colin Tilney, harpsichord; Igor Stravinsky, conductor. Columbia M3S 710.

Dom Bedos

(Continued from p. 5)

sticker mechanism and more recently by various types of floating action. The validity of tracker action, however, remains unaltered. Initially, in the 1950s, the American organ world derided tracker action as archaic, even under ideal architectural conditions. Today, the issue is scarcely in question, except in provincial New York circles where the establishment stubbornly clings to electric-pneumatic action.

Contemporary interest in Dom Bédos is a healthy thing. For the past quarter-century French organ building has been influenced by his writing, and it has provoked some bitter controversy in France. Now in America we hear him quoted with increasing frequency. There is, however, a danger that we may adopt some of his ideas uncritically without realizing their musical implications. Eighteenth-century mixtures were not designed to play Bach counterpoint. Their breaks into 16' and even 32' series disqualify them for this role; so also does the paucity, or lack, of 16' pedal registers. In 1962 Koenig, after lengthy consultation with Chapuis, began the construction of a two manual organ in the church of St. Georges in Sarre-Union. The pipes of this instrument were made according to the principles of Bédos; but the design of the pedal division is not one to be found in *L'art*, for on it one can play the pedal part of virtually any organ work. This was a sensible modification of an historic style. There are situations in which a literal reproduction of a given style

may be justified. Such a one is the projected construction of a 'Sweelinck' organ at Wellesley College by Charles B. Fisk. In an educational institution or museum such antiquarianism has a place; in the ordinary church. I believe it does not.

Still more important, we must remember that Dom Bédos presupposed a reverberant building. An instrument which sounded well in a typical French church would sound less well, if not intolerable, in a dead American one. Furthermore, most churches would not settle for an exclusively classical French repertoire. The dangers of trying to design an all-purpose organ are many. Each church, confronted with the necessity of building a new organ, must decide what repertoire it wants to live with and have its organ designed accordingly.

American organ building in the last quarter-century has outgrown its adolescence and is approaching maturity. We have already learned some things from Dom Bédos and may yet learn more; but perhaps, at the present time, we can best study him as a *man*. In our culture, which is riddled with Madison Avenue slickness and public relations experts, it is well to look back two centuries on a monk who mastered his subject, wrote with distinction, and valued a fine book. He was, as Dudin wrote, a learned man, known for several fine works, usefully occupied with the arts, and a severe but just critic. He dealt fairly with both churches and builders and exemplified sound scholarship, integrity, and good taste. Ferguson's translation will be read with profit by laymen as well as by organ builders.



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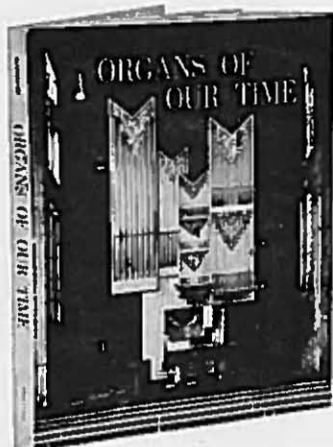
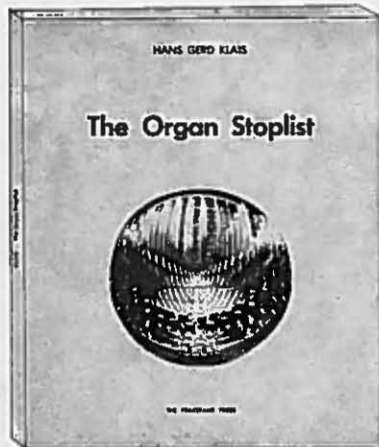
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Voix Celeste 4'
Nazard 2-2/3' 61 pipes
Octavin 2' 61 pipes
Tierce 1-3/5' 61 pipes
Cymbale III 183 pipes
Dulcian 16' 61 pipes
Trompette 8' 61 pipes
Tremolo

KRONPOSITIV

Copula 8' 56 pipes
Principal 4' 56 pipes
Spitzflöte 2' 56 pipes
Quinte 1-1/3' 56 pipes
Scharf III 168 pipes
Krummhorn 8' 56 pipes
Reed Tremolo

PEDAL

Principal 16' 32 pipes
Subbass 16' 32 pipes
Quintadena 16'
Octave 8' 32 pipes
Gedeckt 8' 12 pipes
Choralbass 4' 32 pipes
Rohrflöte 4' 32 pipes
Mixture III 96 pipes
Posaune 16' 32 pipes
Dulcian 16'
Trumpet 8' 12 pipes
Schalmey 4' 32 pipes



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GREAT

Principal 8' 56 pipes
Spitzflöte 8' 56 pipes
Octave 4' 56 pipes
Mixture IV 224 pipes
Trumpet 8' 56 pipes

SWELL

Gedeckt 8' 56 pipes
Kopfflöte 4' 56 pipes
Nazard 2-2/3' 56 pipes
Principal 2' 56 pipes
Tierce 1-3/5' 56 pipes
Krummhorn 8' 56 pipes

PEDAL

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



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Here & There

The Los Angeles and Pasadena Chapters of the AGO presented a benefit concert for the Ruth and Clarence Mader Memorial Scholarship Fund on January 5 at Immanuel Presbyterian Church where Clarence Mader was organist for 37 years. Featured were organists Irene Robertson, Rayner Brown, Ladd Thomas, Orpha Ochse, Gaylord Carter and Cherry Rhodes. Prior to the concert it was announced that donors were giving \$30,000 for matching funds which will serve to kick off a fund raising project currently under way to expand the Fund and offer additional scholarships for organ composition and scholarly research relating to the organ. Former students and friends of the Maders throughout the country are encouraged to consider arranging a benefit concert for the cause. Information may be obtained from Ladd Thomas, President of the Board of Directors, Ruth and Clarence Mader Memorial Scholarship Fund, P. O. Box 94-C, Pasadena, CA 91104.

Myron Roberts, well known composer and former faculty member of the University of Nebraska, will return to his former church in Lincoln, Nebraska for a festive program of a cross-section of his own organ and choral works. The works will be performed by his former students and colleagues at First-Plymouth Congregational Church, Lincoln, Nebraska on March 28. Mr. Roberts served as organist of the church from 1940 to 1956, and only recently retired to California.

Kenneth Landis will be the guest soloist with the Pittsburgh Symphony Orchestra on March 27 in Founders Hall, Hershey, Pennsylvania, in Poulenc's Organ Concerto. Donald Johanos will conduct the concert. Mr. Landis is director of music at Market Square Presbyterian Church in Harrisburg.

Fred Tulan recently had all of his luggage stolen from his automobile in San Francisco, California, as he was en route to performances in Hawaii. The luggage included eight synthesizer tapes for which no copies existed, and over 20 manuscripts of works (many of which also have no copies) which composers had asked him to examine. Advertisements in the local newspapers pleading for their return have not as yet produced the lost musical works. Mr. Tulan said, "You can imagine the rage, disappointment, disillusionment and guilt (at having been so dumb to have left the car only locked but not guarded) which continues!" As if that were not enough, when he finally did arrive in Honolulu "with new EVERYTHING," he entered his hotel room on the first evening to find a thief going through his belongings. Mr. Tulan writes, "He went out the window. I went out the window. Didn't catch him, but he didn't steal anything, either!" It sounds as if Mr. Tulan is a poor insurance risk these days.

David Lowry, assistant dean of the School of Music, Winthrop College, Rock Hill, South Carolina, gave a lecture-recital on "Early Tudor Organ Music" at the school on January 20. His program contained a discussion of the music and organs in England in the 16th century and the architecture of the buildings which existed at that time. A slide program accompanied the recital of music which was assisted with a small group of male voices singing chants which corresponded to the organ music.

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5 MARCH
Barbara Bruns, Unitarian Universalist
Church, Gloucester, MA 8 pm
Douglas Butler, Bicentennial Program,
Woolsey Hall, Yale U, New Haven, CT
8:30 pm
William Teague, Mansfield State College,
Mansfield, PA
Oliver by Lionel Bart, Cathedral of Mary
Our Queen, Baltimore, MD 8:30 pm (also
Mar 6 and 7 at 8:30 pm)
Church Music Workshop, Helen Kemp,
Wilman Jensen; Virginia Intermont College,
Bristol, VA (thru Mar 6)
Russell Saunders, Florida State U, Tallahassee, FL
Xavier Darasse, Museum of Art, Cleveland,
OH 8:30 pm
Huw Lewis, St John's Episcopal, Detroit,
MI 12:15 pm
Robert Reuter, Fourth Presbyterian, Chicago, IL 12:10 pm
Jay Peterson, MacMurray College, Jacksonville, IL 8:15 pm
Gillian Weir, Hindley Parish Church, Hindley, England

6 MARCH
Clarence Watters, workshop on music of
Dupré, Trinity College, Hartford, CT
Virgil Fox, Shays Buffalo Theatre, Buffalo,
NY 8 pm
Pocono Boy Singers, Mining and Mechanical
Institute Auditorium, Freeland, PA
Russell Saunders, masterclass, Florida
State U, Tallahassee, FL
Clyde Holloway, First Methodist, Houston,
TX
Gillian Weir, recital and BC recording,
Royal Northern College of Music, Manchester, England

7 MARCH
Nesta L. Williams, St George's Church,
Durham, NH 4 pm
Russell Field, Cathedral of All Saints,
Albany, NY 4:30 pm
Chamber Music Concert, Madison Avenue
Presbyterian, New York, NY 4 pm
Requiem by Mozart, St Bartholomew's
Church, New York, NY 4 pm
Judith Hancock, St Thomas Church, New
York, NY 5:15 pm
Requiem by Verdi, Church of the Ascension,
New York, NY 8 pm
"16th Century Worship and Music at St.
Mark's Basilica, Venice;" First Presbyterian,
Orange, NJ 5 pm
Barbara English Maris, piano, Cathedral
of Mary Our Queen, Baltimore, MD 5:30 pm
Vassar College Choir, Washington Cathedral,
Washington, DC 6 pm
Music from Merrie Olde England, Covenant
Presbyterian, Charlotte, NC 4:30 pm
David Lennox Smith, Bethesda by the
Sea Episcopal, Palm Beach, FL 4 pm
Margaret McAllister, Coral Ridge Presbyterian,
Fort Lauderdale, FL 4:30 pm
J Marcus Ritchie, Market Square Presbyterian,
Harrisburg, PA
John D Herr, Museum of Art, Cleveland,
OH 2:30 pm
German Requiem by Brahms, Central
United Methodist, Lansing, MI 4 pm
Messiah (Easter portion) by Handel; choirs
from 6 churches, at First United Methodist,
Dearborn, MI 8 pm
Fred Gramann, Concordia Senior College,
Fort Wayne, IN
Dorothy Lyall, organ; Bette D'Asaro, trumpet;
Grace Episcopal, Oak Park, IL 3:30 pm
Allan Moeller, Stations of the Cross by
Dupré, First Presbyterian, Deerfield, IL 7 pm
Dexter Bailey, Trinity Episcopal, Highland
Park, IL 4 pm
Tulane U Choir, John M Kuypers, dir;
Christ Church Cathedral, New Orleans, LA
4 pm
U of Northern Colorado Concert Choir,
Howard Skinner, dir; St John's Cathedral,
Denver, CO 4 pm
Susan Ferré, Museum of Fine Arts, Santa
Fe, NM
Pastorale Mass by Diabelli; Choral Fantasia
by Holst; St Bede's Episcopal, Menlo
Park, CA 8 pm
Jeil Romano, St Mark's Episcopal, Glendale,
CA
Interdenominational Junior Choir Festival,
Riviera United Methodist, Redondo Beach,
CA 3:30 pm; also at Glenda'e Presbyterian,
Glenda'e, CA 3:30 pm
J Thomas Strout, First United Methodist,
Whittier, CA 7:30 pm

Richard Birney Smith, Church of the Redeemer,
Stony Creek, Ontario 7:30 pm

8 MARCH
Harry Huff, Woolsey Hall, Yale U, New
Haven, CT 8:30 pm
Donald McDonald and Eugene Roan, organ
works by Ives, Persichetti, and Sowerby;
Westminster Choir College, Princeton,
NJ 8 pm

9 MARCH
Lionel Rogg, Church of the Ascension,
New York, NY 8 pm
Esther Wideman, Arch Street Presbyterian,
Philadelphia, PA 12:05 pm
Roberta Gary, workshop, College-Conservatory
of Music, U of Cincinnati, OH 8:15 pm
Clyde Holloway, First Methodist, Houston,
TX
Paul Callaway, Westminster Presbyterian,
Lincoln, NB 8 pm

10 MARCH
Music of S S Wesley, St Thomas Church,
New York, NY 12:10 pm
LornaLee Curtis, all-Bach, The Juillard
School, New York, NY
Xavier Darasse, Seventh-Day Adventist
Church, Kettering, OH 8 pm
Marcia Fogle, Trinity Church, Toledo, OH
11:35 am
Russell Saunders, Central Presbyterian,
Des Moines, IA
Tom Brantigan, First-Plymouth Congregational,
Lincoln, NB 12:10 pm
Gillian Weir, Cathedral of the Redeemer,
Calgary, Alberta

11 MARCH
Harold Pysker, St Thomas Church, New
York, NY 12:10 pm
Lionel Rogg, Douglas College, Rutgers U,
New Brunswick, NJ
Terry Charles, Kirk of Dunedin, Dunedin,
FL

12 MARCH
Douglas L Butler, benefit concert for organ
at Memorial Auditorium, Worcester,
MA 8 pm
David Craighead, First United Methodist,
Fort Lauderdale, FL
Terry Charles, Kirk of the Dunedin, Dunedin,
FL 8:15 pm
Huw Lewis, St John's Episcopal, Detroit,
MI 12:15 pm
Margan Simmons, Fourth Presbyterian, Chicago,
IL 12:10 pm
Virgil Fox, First-Plymouth Church, Lincoln,
NB 8 pm
Gillian Weir, Emmanuel Episcopal, Seattle,
WA

13 MARCH
Arthur Paister, masterclass for Norfolk,
VA AGO
David Craighead, workshop, First United
Methodist, Fort Lauderdale, FL
Tri-Chapter Conclave sponsored by Los
Angeles AGO; Royce Hall, UCLA, Los Angeles,
CA 1 pm

14 MARCH
Bates College Choir, Marion Anderson, dir;
St Luke's Cathedral, Portland, MA 4 pm
Choral Evensong, Christ Church, South
Hamilton, MA 5 pm
H Wellington Stewart, Cathedral of All
Saints, Albany, NY 4:30 pm
H Winthrop Martin, Pro Art Scholarship
Recital, Crouse Hall, Syracuse U, Syracuse,
NY 8 pm
Chamber Music Concert, Madison Avenue
Presbyterian, New York, NY 4 pm
Mass (excerpts), Chichester Psalms by
Bernstein, St Bartholomew's Church, New
York, NY 4 pm
Randall Mullin, St Thomas Church, New
York, NY 5:15 pm
John Pagett, lecture-demonstration on
music of Dupré, for Staten Island Chapter
AGO, NY
LornaLee Curtis, all-Bach, St Mary's
Abbey, Morristown, NJ 4 pm
Requiem by Verdi, choir of First Presbyterian
in Germantown, Robert Carwithen, dir;
Ocean Grove, NJ
Deborah L Wallace, All Saints Church,
Princeton, NJ 4:30 pm; followed by Choral
Evensong, 5 pm
Psalm 13 by Liszt, Tenth Presbyterian,
Philadelphia, PA 5 pm
Festival of Singing Children, Helen Kemp,
dir; Bryn Mawr Presbyterian, Bryn Mawr,
PA 4 pm
Jeffrey Uhlig, piano, Trinity United Church
of Christ, Hanover, PA 3:30 pm

Cherry Rhodes, Trinity Lutheran, Camp Hill, PA 8 pm
 Eileen Morris Guenther, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Herman Berlinski, UCC Auditorium, Baltimore, MD 7:30 pm
 John McCarthy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 Donald M Rolander, Prince of Peace Lutheran, Largo, FL 4 pm
 Barble Houser, piano, Christ Church Cathedral, New Orleans, LA 4 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Roberta Gary, First Congregational, Columbus, OH 8 pm
 Henry Lowe, Christ Church, Cincinnati, OH 5 pm
 Richard Heschke, First Baptist, Peoria, IL 3:30 pm
 Richard Marshall Timmins, Grace Cathedral, San Francisco, CA 5 pm
 John Barry, St Mark's Episcopal, Glendale, CA
 Interdenominational Junior Choir Festival, All Saints Episcopal, Pasadena, CA 3:30 pm
 Rejoice in the Lamb, Tu Es Petrus, Te Deum by Britten, Blessed Sacrament Church, Hollywood, CA 4 pm

15 MARCH
 Frederick O Grimes III, organ; Haro'd Chaney, harpsichord; St Ignatius Church, New York, NY 8 pm
 Todd Wilson, St John's Lutheran, Forest Park, LA 8 pm
 Lionel Rogg, Christ Church Cathedral, St Louis, MO
 Daniel Roth, Trinity Presbyterian, St Louis, MO
 William Ness, U of Iowa, Iowa City, IA 8 pm
 Michel Chopuis, Church of Saint Séverin, Paris, France 8:30 pm

16 MARCH
 Mary Fenwick, Westminster Presbyterian, Utica, NY 8 pm
 Richard Heschke, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 The Westminster Choir, works by 20th century composers, premiere of new work by Henry Brant; Bristol Chapel, Westminster Choir College, Princeton, NJ 8 pm
 Barbara Hartenbauer, Arch Street Presbyterian, Philadelphia, PA 12:05 pm
 Elizabeth Walker, contralto; Deborah Shearman, flute; Bruce McCleod, flute; Holly Elam, cello; Sharon Plummer, harpsichord; music of Schütz, Lübeck and Frescobaldi; Frick Auditorium, Pittsburgh, PA 8:30 pm
 Charles Benbow, West Liberty State College, West Liberty, WV
 Toccatas and Flourishes, Alexander Arts Center, Athens, WV 8:15 pm
 Todd Gresick, First Congregational, Columbus, OH 12 noon
 Marianne Webb, Centre College, Danville, KY 8 pm
 Cella Grasty Jones, First Baptist, Huntsville, AL 8 pm

17 MARCH
 Music of William Byrd, St Thomas Church, New York, NY 12:10 pm
 Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
 Virgil Fox, Siena College, Loudenville, NY 8:30 pm
 Charles Benbow, masterclass, West Liberty State College, West Liberty, WV
 Lake H S Debonnaires, Carol Metzler, dir; Trinity Church, Toledo, OH 11:35 am
 Russell Blackmer, First-Plymouth Congregational, Lincoln, NB 12:10 pm

18 MARCH
 Robert Ludwig, St Thomas Church, New York, NY 12:10 pm
 Toccatas and Flourishes, H S Auditorium, Sandusky, OH 8:15 pm
 Anita Rundans, St Paul's Anglican, Toronto, Ontario 12:05 pm

19 MARCH
 Barbara Bruns, Old West Church, Boston, MA 12:15 pm
 St John Passion by Bach, Harvard U Choir, John Ferris, dir; Memorial Church, Harvard U, Cambridge, MA 8 pm (also Mar 21 at 8 pm)
 Virgil Fox, Capri Theatre, Binghamton, NY 8:15 pm
 Cantatas 79 and 4 by Bach, Christ Church, Alexandria, VA 8 pm (also Mar 20 at 8 pm)
 Elizabeth and Raymond Chenault, 19th and 20th century French music, Cathedral of Christ the King, Atlanta, GA 8:15 pm
 Charles Benbow, First United Methodist, Cleveland, OH
 "Music at the Royal Courts of Europe," The Early Music Consort of London, David Munrow, dir; Museum of Art, Cleveland, OH 8:30 pm

Raymond Little, St John's Episcopal, Detroit, MI 12:15 pm
 Church Music Festival and Clinic; Robert Clark; University of Evansville, IN (thru Mar 21)
 Andrea Handley, Fourth Presbyterian, Chicago, IL 12:10 pm
 Lionel Rogg, First Presbyterian, Fort Worth, TX
 David Craighead, First United Methodist, Palo Alto, CA
 Gillian Weir, First St Andrew's United Church, London, Ontario 8:30 pm
 Richard Birney Smith, all-Bach, St James' Church, Dundas, Ontario 8:15 pm

20 MARCH
 Huw Lewis, St John's Spring Festival, St John's Episcopal, Detroit, MI 4 pm
 Michael Schneider, RLDS Auditorium, Independence, MO
 Motet I, Orchestral Suite III, Cantata 29 by Bach; Cathedral Singers and Orchestra, Robert Finster, dir; St John's Cathedral, Denver, CO 4 pm; followed by Richard Heschke, all-Bach, 8 pm

21 MARCH
 Marianne and John Weaver, St Paul's Church, Springfield, MA 8 pm
 Concerto in G minor by Paulenc; Larry Allen, organ; Connecticut String Orchestra; 4 pm
 Peter Mahigian, Cathedral of All Saints, Albany, NY 4:30 pm
 English Handbell Festival, Riverside Church, New York, NY 2:30 pm
 Choral Concert, Festival Ensemble Society, Frederick Bell, dir; Lafayette Avenue Presbyterian, Brooklyn, NY 4 pm
 Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
 Stabat Mater by Rossini, St Bartholomew's Church, New York, NY 4 pm
 Lowell Evans, American organ music, Church of the Redeemer, Brooklyn, NY 4 pm

Florence Hines, St Thomas Church, New York, NY 5:15 pm
 West Side Madrigalists, First Unitarian, Brooklyn Heights, NY 7 pm
 Mary Fenwick, First Presbyterian, Setauket, LI, NY 4 pm
 "Music of Palestrina and Frescobaldi at the Sistine Chapel and St Peter's Basilica, Rome," First Presbyterian, Orange, NJ 5 pm
 Robert Carwithen, First Presbyterian in Germantown, Philadelphia, PA 4:30 pm
 Gillian Weir, First United Methodist, Erie, PA 4 pm
 Lenten Choral Service, Mt Lebanon United Presbyterian, Pittsburgh, PA
 Randall Mullin, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Willora Faulkner, contralto, and Instruments, First Presbyterian, Wilmington, NC 5 pm
 William E Gray, Cathedral of St Phillip, Atlanta, GA 5 pm
 J Marcus Ritchie, Decatur Presbyterian, Decatur, GA

Choral Concert, Independent Presbyterian, Birmingham, AL 4 pm
 Coral Ridge Chamber Singers, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 St John's Spring Festival, Festival Chorus, Huw Lewis, dir; St John's Episcopal, Detroit, MI 3 pm
 Todd Gresick, Augsburg Lutheran, Detroit, MI 7:30 p.m.
 St Matthew Passion by Schütz, Concordia Senior College, Fort Wayne, IN 8 pm
 Stephen Hamilton, Second Presbyterian, Indianapolis, IN 3 pm
 Elijah by Mendelssohn; Evansville Choral Society; U of Evansville, IN 3 pm
 Steven Gustafson, organ; Ruth Stecher, soprano; Grace Lutheran, Glen Ellyn, IL 7:30 pm
 Albert Lea Cantori, Grace Lutheran, Albert Lea, MN
 George Ritchie, Clavierübung III by Bach, North Platte, NB

Mass in B minor by Bach, The Cathedral Singers and Orchestra, Robert Finster, dir; St John's Cathedral, Denver, CO 4 and 8 pm
 Festival Evensong of the BVM, The Anglican Singers, Douglas L Butler, dir; Cathedral of St John the Baptist, Portland, OR
 Occidental College Glee Club, Henry Gibbons, dir; First United Methodist, Santa Barbara, CA 1:30 pm
 Mass in F minor by Bruckner; Psalm 37 by Schmitt; Irvine Master Chorale, San Diego Youth Symphony, John Alexander, dir; Immanuel Presbyterian, Los Angeles, CA 4 pm
 Samuel John Swartz, St Mark's Episcopal, Glendale, CA

(Continued, page 24)

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CALENDAR (Cont. from p. 23)

22 MARCH

Ronald Ebrecht, Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Musicalische Exequien by Schütz, Second Presbyterian, New York, NY 8 pm
Carol Tell, Graystone Presbyterian, Indiana, PA 8:15 pm
Ted Alan Worth, Ashboro H S, Ashboro, NC 8 pm
Stephen Hamilton, Second Presbyterian, Indianapolis, IN 8 pm

23 MARCH

Barbara Bruns, Memorial Church, Harvard U, Cambridge, MA 7 pm
Susan Marchant, Yale U, New Haven, CT 8:30 pm
West Side Madrigalists, St Stephen's Church, New York, NY 7:30 pm
Charles Callahan, Arch Street Presbyterian, Philadelphia, PA 12:05 pm
"The Comic Spirit in Baroque Music," Theresa Ridella, soprano; Bernard Goldberg, flute; Sylvia Arnett, violin; Sharon Plummer, harpsichord; Frick Auditorium, Pittsburgh, PA 12 noon

24 MARCH

Choral Eucharist, music of George Malcolm, St Thomas Church, New York, NY 12:10 pm
George Ritchie, Clavierübung III by Bach, Church of the Ascension, New York, NY 8 pm
Virgil Fox, U of Virginia, Charlottesville, VA 8 pm
John Zadnick, Trinity Church, Toledo, OH 11:35 am
Gordon Betenbaugh, First-Plymouth Congregational, Lincoln, NB 12:10 pm

25 MARCH

Deborah Wallace, St Thomas Church, New York, NY 12:10 pm
Ted Alan Worth, Arkansas Tech Campus, Russellville, AR 8 pm
Robert MacKenzie, St Paul's Anglican, Toronto, Ontario 12:05 pm

26 MARCH

Brett Edler, Dwight Chapel, Yale U, New Haven, CT 8 pm
David McVey, Shrine of the Immaculate Conception, Washington, DC 8 pm
The Great Organ Dedication Concert, Washington Cathedral, Washington, DC 8:30 pm
Barbara Delon, soprano, Cathedral of St Phillip, Atlanta, GA 8 pm
The Western Wind, vocal ensemble, Museum of Art, Cleveland, OH 8:30 pm
Donna Whited, St John's Episcopal, Detroit, MI 12:15 pm
Robert Schuneman, Fourth Presbyterian, Chicago, IL 12:10 pm
Lionel Rogg, Iowa State U, Ames, IA
Pierre Cocherneau, First Congregational, Los Angeles, CA 8 pm
Concerto 13 by Handel; New Chamber Orchestra of Canada, Neville Marriner, Dir; Richard Birney Smith, organ; St James Cathedral, Toronto, Ontario 8:30 pm

27 MARCH

Robert Baker, masterclass, Lebanon Valley College, Annville, PA
Kenneth Landis, soloist; Pittsburgh Symphony; Founders Hall, Hershey, PA
Arthur Poister, masterclass, Belmont College, Nashville, TN (also Mar 28)
Alto Rhapsody by Brahms; Two Offerories by Schubert; Mass in F, Cantata 65 by Bach; Louisville Bach Society; Christ Church Cathedral, Louisville, KY 8 pm
Noye's Fludde by Britten Elmer Thomas, dir; St Thomas Church, Crystal Lake, IL 8 pm (also Mar 28)
Mass in B minor by Bach, St. Mark's Episcopal, Shreveport, LA 5 and 7 pm
Lionel Rogg, masterclass, Iowa State U, Ames, IA
John Tuttle, St Paul's Anglican, Toronto, Ontario 4 pm

28 MARCH

Theodore Feldman, St John's Church, Bangor, ME 4:30 pm
South Church Choral Society, works by American composers; South Congregational, New Britain, CT 8 pm
James Bates, Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Leo Mahigian String Quartet, Cathedral of All Saints, Albany, NY 4:30 pm; followed by Evensong with Jesu meine Freude by Buxtehude
Death of the Bishop of Brindisi by Menotti, Presbyterian Church, White Plains, NY 10 am and 5 pm

Messiah (Pts II and III) by Handel, Madison Avenue Presbyterian, New York, NY 4 pm

Creation by Haydn, St Bartholomew's Church, New York, NY 4 pm
J Wayne Perry, St Thomas Church, New York, NY 5:15 pm
Luigi Tagliavini, Alice Tully Hall, New York, NY 8 pm

George Ritchie, Clavierübung III by Bach, St Mary's Abbey, Morristown, NJ 4 pm
Robert Edward Smith, harpsichord, St Ann's Church, Hagerstown, MD 7:30 pm
Kenneth Lowenberg, U S Naval Academy, Annapolis, MD 4 pm

Bicentennial Concert of American Music, Emmanuel Church, Baltimore, MD 4:30 pm
Claudio Vasquez, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
David Craighead, Bradley Hills Presbyterian, Bethesda, MD 4 pm

Guenther Kaunziger, All Soul's Unitarian, Washington, DC 4 pm
Mass in C by Beethoven, Covenant Presbyterian, Charlotte, NC 8 pm
Pierre Cocherneau, Greenwood H S, Greenwood, SC 8 pm
Sandra Dorsey, mezzo, Cathedral of St Phillip, Atlanta, GA 5 pm

Janice Jenkins, soprano; Paul Jenkins, harpsichord; Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm

David Thurman, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Catharine Crozier, Christ Church United Methodist, Fort Lauderdale, FL

Frances Burmeister, Museum of Art, Cleveland, OH 2:30 pm

Karel Paukert, for Dayton, OH AGO
J Franklin Clark, First Presbyterian, Kalamazoo, MI 4 pm

Yang Hee Yun, Grace Episcopal, Oak Park, IL 3:30 pm

Gillian Weir, First Presbyterian, Iowa City, IA

Hastings College Choir, Kenneth Johnson, dir; Westminster Presbyterian, Lincoln, NB 4 pm

A Myron Roberts Festival, chorus and orchestra, First-Plymouth Congregational, Lincoln, NB 8 pm

David Lennox Smith, Lewis and Clark College, Portland, OR 8 pm

Stations of the Cross by Dupré included in Solemn Mass; Douglas L Butler, organ; All Saints Episcopal, Pasadena, CA

David Dalke, St Mark's Episcopal, Glendale, CA

American Music, U of Southern California Concert Choir, Thomas Samerville, dir; La Jolla Presbyterian, La Jolla, CA 4 pm

29 MARCH

Robert Moncrief, Woolsey Hall, Yale U, New Haven, CT 8:30 pm

Richard Anderson, Bennett College, Greensboro, NC

Karel Paukert, masterclass for Dayton, OH AGO

Lionel Rogg, Colorado State U, Fort Collins, CO

Worth-Crow Duo, Hobbs H S, Hobbs, NM 7:30 pm

30 MARCH

Mary Fenwick, Arch Street Presbyterian, Philadelphia, PA 12:05 pm

Virgil Fox, State University, Natchitoches, LA 8 pm

31 MARCH

Dale Rogers, Woolsey Hall, Yale U, New Haven, CT 8:30 pm

James R Metzler, Trinity Church, Toledo, OH 11:35 am

Dana Sloan, First-Plymouth Congregational, Lincoln, NB 12:10 pm

Lionel Rogg, Colorado State U, Fort Collins, CO

Worth-Crow Duo, Western New Mexico University, Silver City, NM 8 pm

Ode to a Virginia Voyage by Thompson; U of Redlands Concert Choir, San Bernardino Valley College Concert Choir; U of Redlands, Redlands, CA

2 APRIL

Leonard Raver, Center Church on the Green, New Haven, CT 8:30 pm

Arthur Poister, workshop, Longwood College, Farmville, VA (also Apr 3)

Marianne Webb, Millsaps College, Jackson, MS 8 pm

Huw Lewis, St John's Episcopal, Detroit, MI 12:15 pm

David McVey, First Congregational, Detroit, MI 8 pm

Margaret Kemper, Fourth Presbyterian, Chicago, IL 12:10 pm

Joon Lippincott, organ competition and recital, First Presbyterian, Ottumwa, IA (thru Apr 4)

Frederick Swann, organ and choir competition, masterclass for Classic Chorale, Denver, CO (also Apr 3)
Lionel Rogg, Cecilian Concert Series, Calgary, Alberta
Virgil Fox, Oslo, Norway

3 APRIL
Pierre Cochereau, First United Methodist, Dearborn, MI 8 pm
Marilyn Mason, masterclass, Valparaiso U, Valparaiso, IN 1 pm
Melville Cook, St Paul's Anglican, Toronto, Ontario 4 pm
Te Deum Consort, Richard Birney Smith, dir; Hamilton Chamber Music Society, Ewart Angus Theater of McMaster Medical Centre, Hamilton, Ontario 8:30 pm

4 APRIL
Arthur Wills, Christ Church, South Hamilton, MA 5 pm
James Trabert, Cathedral of All Saints, Albany, NY 4:30 pm
St Matthew Passion (Pt 1) by Bach, St Philip's Church, New York, NY 2:30 pm
Requiem by Verdi, St Bartholomew's Church, New York, NY 4 pm
Alvin Lunde, St Matthew Lutheran, Hanover, PA 4 pm
South Hills Junior Choir Festival, Bethel Presbyterian, Pittsburgh, PA
11th Century Easter Mass reconstructed and presented by U of Pittsburgh Medieval Music Seminar, Charlotte Roederer, dir, Heinz Chapel, Pittsburgh, PA 3 pm
Reynaldo Reyes, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Potomac Brass Players, Lutheran Church of the Reformation, Washington, DC 3 pm
New Hanover H S Choral Department, Jane Price, dir, First Presbyterian, Wilmington, NC 5 pm
Raymond H Chenault, Cathedral of St Philip, Atlanta, GA 5 pm
Robert Schilling, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Gloria by Paulenc, First United Methodist, Fort Lauderdale, FL 7:30 pm
Seven Last Words by Dubois, Beverly Hills United Methodist, Huntington, WV
Choral Concert, First Congregational, Columbus, OH 8 pm
Cantata 144 by Bach, Christ Church, Cincinnati, OH 5 pm
Passiontide Lessons and Anthems, Central United Methodist, Lansing, MI 9:45 and 11 am

Joel H Kuznick, Clavierbung III by Bach, Concordia Senior College, Fort Wayne, IN
David Mulbury, Second Presbyterian, Indianapolis, IN 8 pm
Marilyn Mason, Chapel, Valparaiso U, Valparaiso, IN 4 pm
Dexter Bailey, organ; William Diana, baritone; Our Lady of Bethlehem Convent, La Grange Park, IL 3 pm
St Matthew Passion by Schutz, St James Lutheran, Chicago, IL 4 pm
Adams State College Choir, Randolph Jones, dir; St John's Cathedral, Denver, CO 4 pm
The New Covenant by John Fischer, The Celebration Company, La Jolla Presbyterian, La Jolla, CA 7:30 pm
James Hurd, St Mark's Episcopal, Glendale, CA
Ted Alan Worth, Penticon Secondary School, Penticon, BC
Virgil Fox, Sandefjord, Norway

5 APRIL
Charles Benbow, First Congregational, Pittsfield, MA
David Craighead, Eastman School of Music, Rochester, NY
Calvin Hampton, Harold Stover, Gerald Morton; New Music for Organ; Calvary Episcopal, New York, NY 8 pm
Joan Lippincott, James Litton; organ works by Albright, Barber, Felciano and Pinkham; Westminster Choir College, Princeton, NJ 8 pm
Richard McPherson, Virginia Intermont College, Bristol, VA 8:15 pm
Lionel Rogg, Salem College, Winston-Salem, NC 8:15 pm
David Lennox Smith, St Michael's Episcopal, Carlsbad, CA 8 pm
Joyce Jones, Recreation Center, Vernon, BC 8:15 pm

6 APRIL
Benjamin Van Wye, Keuka College, Keuka, NY 8 pm
St John Passion by Bach, St Thomas Church, New York, NY 7:30 pm
Grant Johannesen, piano, Church of St John the Evangelist, New York, NY 8 pm
Robert Edward Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Jay Peterson, River Road Church, Richmond, VA 8 pm
Robert S Lord, Heinz Chapel, Pittsburgh, PA 12 noon
Russell Saunders, First Presbyterian, Fort Wayne, IN 8 pm
Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Caruth Auditorium, Southern Methodist U, Dallas, TX 8:15 pm

7 APRIL
Lornalee Curtis, all-Bach, The Juilliard School, New York, NY
West Side Madrigalists, Church of the Annunciation, Glendale, Queens, New York, NY 7:30 pm
Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
Margaret Gilmore, Trinity Church, Toledo, OH 11:35 am
Women's Chorus, Chamber Singers, Eastern Kentucky U, Richmond, KY 7:30 pm
George Ritchie, First-Plymouth Congregational, Lincoln, NB 12:10 pm
Ted Alan Worth, Miller Auditorium, Aberdeen, WA 8:15 pm
George Black, avant-garde concert for organ and electronic tape, First St Andrew's United Church, London, Ontario 8:30 pm

8 APRIL
George Baker, Dauglass College, Rutgers U, New Brunswick, NJ 8 pm

9 APRIL
Charles Thompkins, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Jay Peterson, Bradley Hills Presbyterian, Bethesda, MD 8 pm
Lionel Rogg, masterclass, Oberlin Conservatory of Music, Oberlin, OH 3:30 pm
Alexander Boggs Ryan, St John's Episcopal, Detroit, MI 12:15 pm
Jerry Davidson, Fourth Presbyterian, Chicago, IL 12:10 pm

10 APRIL
Pocono Boy Singers, Altoona Symphony Orchestra, Altoona, PA
Heinz Chapel Concert Choir, Marjorie Kleiman, dir; Carnegie Hall, Pittsburgh, PA 8:30 pm
St John Passion by Bach, Dayton Bach Society, Lutheran Church of Our Savior, Dayton, OH 8 pm
Willis Noble, St Paul's Anglican, Toronto, Ontario 4 pm

11 APRIL
St John Passion by Bach, First Baptist, Keene, NH 4 pm
Betty Lou Mathis, Cathedral of All Saints, Albany, NY 4:30 pm
Robert Busch, music for the Passion, Church of the Redeemer, Brooklyn, NY 11 am

Messiah (Pt II) by Handel, St Bartholomew's Church, New York, NY 4 pm
St Matthew Passion by Bach, Church of the Ascension, New York, NY 8 pm
Choral Music by Bach, First Presbyterian, Orange, NJ 5 pm
Choral Concert, United Methodist Church, Red Bank, NJ 8 pm
Karl Harsney, all-American program, Trinity United Church of Christ, Hanover, PA 3:30 pm
The Baltimore Ars Antiqua, Bernard Sudol, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Joseph Stephens, harpsichord, all-Bach, Goucher College, Baltimore, MD 8:30 pm
John Fife, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Harvey Hinshaw, harpsichord, Westminster Presbyterian, Lincoln, NB 4 pm
Los Seises, ballet on the crucifixion, The Andhazy Ballet of Minneapolis, First-Plymouth Congregational, Lincoln, NB 7:30 pm
Ladd Thomas, Church of the Open Door, Los Angeles, CA
Requiem by Dvorak, Immanuel Presbyterian, Los Angeles, CA
Claire Hendrix, St Mark's Episcopal, Glendale, CA

12 APRIL
Barbara Owen, lecture, "The American Organ," Westminster Choir College, Princeton, NJ 5:30 pm
Michael Schneider, Plymouth Congregational, Lawrence, KS
Worth-Crow Duo, North Salem HS, Salem, OR 8:15 pm

13 APRIL
St. Matthew Passion by Bach, Montreal Symphony Orchestra and Chorus, Rafael Frubeck de Burgos, dir; Montreal, Quebec (also Apr 14)

14 APRIL
E Power Biggs, lecture-demonstration, Yale U, New Haven, CT 1 pm
St. Matthew Passion by Bach, St. Bartholomew's Church, New York, NY 8:15 pm
Gloria from Mass in B minor by Bach; Jubilate Deo by Gabrieli; Cantata Academica by Britten; commissioned work by Hensel; University Singers, Concert Choir, Chamber Singers; Eastern Kentucky U, Richmond, KY 7:30 pm
Roger Arnold, First-Plymouth Congregational, Lincoln, NB 12:10 pm

15 APRIL
St John Passion by Lechner, United Church on the Green, New Haven, CT 7:30 pm
The Cross of Christ by Romme, First United Methodist, Dearborn, MI 8 pm

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