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American Institute of Organbuilders Fourth Annual Convention

A Report by Arthur Lawrence

The fourth annual convention of the American Institute of Organbuilders was held in Houston, Texas, October 3-6. Attended by nearly one hundred interested persons, the events were headquartered at the Marriott Motor Hotel, where most of the sessions were held. Portions of one day were devoted to demonstrations, tours, and a recital, held at various locations in the city.

A Sunday evening barbecue reception was followed by the first presentation: "Present Trends in U.S. Organbuilding," a report by Fritz Noack, read in the author's absence by Roy Redman. Mr. Noack emphasized the various influences in American organbuilding during the eighteenth and nineteenth centuries, and, for the present day, he had compiled an interesting survey of information, gathered from some 39 American builders. The statistics of the survey clearly showed a growing trend toward the building of more tracker organs, most of which would be encased and would have electric stop action; a large number of electric-action instruments would, of course, continue to be built. Representative slides of recent American organs were shown at the conclusion.

The convention has its formal opening Monday morning, when president Earl Beilbarz welcomed all those attending. Following this, Roland Killinger, of the Süddeutsche Orgelpfeifenfabrik in Freiburg-Beihingen, Germany, lectured on "Reeds with Short-Length Resonators." Mr. Killinger is a person who obviously knows his subject well, both from theoretical and practical standpoints, since he heads an organbuilding program, and he included a great deal of valuable technical information. Using equipment set up in the meeting room, he demonstrated the effects of varying wind channel length on several different reeds with short resonators, and he also played a tape recording of a number of regal variants, each heard in the same piece of music. Perhaps the most obvious fact that emerged from this presentation was the fact that the whole subject of reeds, their construction and voicing, is an extremely complex one — one which bears a great deal of further study.

Following Mr. Killinger's demonstration, buses took us to St. Christopher's Roman Catholic Church, where we heard and inspected a new Visser-Rowland tracker. A small instrument in a moderate-sized building, it appeared to be a good solution for a church which might otherwise still be using an electronic (parts of which were yet to be seen around the rear-gallery installation). This organ is actually a one-manual instrument, but is playable on two manuals; the "two-from-one" approach is achieved by a simple backfall action, said to be relatively inexpensive to build. Thus, for a sum no greater than many spend on transistors, there was a real organ here, with a modest chorus, a case, and responsive action. As at the other organ demonstrations, the organ-

builders sang a hymn and experienced firsthand this essential capability of the organ. The specification follows:

MANUAL I

Rohrflöte 8'
Prinzipal 4'
Waldflöte 2'
Larigot 1-1/3'
Mixture III

MANUAL II

Rohrflöte 8' (Manual I)
Prinzipal 4' (Manual I)

PEDAL

Subbass 16'
Man. I to Pedal
Man. II to Pedal
General tremulant

Later, we went to the Visser-Rowland shop, where everyone was free to look in some detail at various works in progress. The openness and friendliness of this visit (and, indeed, of the whole convention) was much in contrast with the non-communicative aspects of the unfriendly competition which one often encounters. Here, people who will eventually compete with each other were engaged in honest and interested exchange of ideas, all for the good of the art, and, ultimately, for the good of the player and listener.

The next organ demonstration was the 1973 Rieger at St. Vincent de Paul Roman Catholic Church. This 3-manual tracker of 53 ranks was impressive, housed in a contemporary case in the rear gallery of a modern building. What ought to have been a stunning installation was spoiled by an acoustical tile ceiling, a phenomenon which did not go unnoticed. The specification of this organ may be found in THE DIAPASON, June 1974, p. 15.

We then visited a nearly-completed instrument by Rubin Frels, in the Memorial Ward Chapel, Church of Jesus Christ of the Latter Day Saints. Here, pleasing visual and aural results have been achieved with the use of some rebuilt material, but the organ is essentially new. The manual key action is mechanical, while the pedal and stop action is electric. The builder thoughtfully provided his own organist, who gave a thorough demonstration, and the registrations were announced. The specification follows:

GREAT

Bourdon 16'
Principal 8'
Holtzgedeckt 8'
Spitzgamba 8' (prepared)
Octave 4'
Rohrflöte 4'
Prinzipal 2'
Mixture IV 1-1/3'
Trompette 8' (prepared)

SWELL

Gedeckt 8'
Gemshorn 8'
Celeste 8' (prepared)
Spitzflöte 4'
Nasat 2-2/3'
Waldflöte 2'
Terz 1-3/5'
Zimbel III 2/3' (prepared)
Krummhorn 8'
Tremolo

PEDAL

Subbass 16' (unit I)
Quintbass 10-2/3' (unit I)
Principal 8' (unit II)
Gedeckt 8' (unit I)
Quinte 5-1/3' (unit I)
Choralbass 4' (unit II)
Terz 3-1/5' (unit I)
Mixture III 2'
Fagott 16' (prepared)

The day came to a suitable close with a recital by Robert Anderson, played on the Beckerath tracker in the Fine Arts Building at the University of Houston. Completed late in 1974, this organ and its setting constitute an organ teacher's dream: 49 ranks of well-finished pipes, housed in a case which is situated at the front of a medium-sized hall designed specifically to contain the organ. The specification is as follows:

GREAT

Quintadena 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Spitzflöte 4'
Octave 2'
Sesquialtera II
Mixture V
Trumpet 8'

POSITIVE

Gedeckt 8'
Principal 4'
Spillflöte 4'
Nasat 2-2/3'
Octave 2'
Blockflöte 2'
Tierce 1-3/5'
Scharf IV
Krummhorn 8'
Tremolo

SWELL

Bordun 8'
Koppelflöte 4'
Principal 2'
Quinte 1-1/3'
Obertöne III
Cymbel III
Regal 8'
Tremolo

PEDAL

Principal 16'
Subbass 16'
Octave 8'
Gedeckt 8'
Choralbass 4'
Mixture IV
Posaune 16'
Trumpet 8'
Schalmei 4'

Dr. Anderson's playing was characterized by a great deal of excitement and rhythmic drive, and was always accurate and musical. Although the whole program was noteworthy, I felt that the modern and romantic pieces were the best. Here were pieces which many would assume to be unplayable on a "classic" style tracker, but instrument and artist combined to make the music memorable. The program consisted of Brahms: *Prelude and Fugue in E Minor* ("great"); de Grigny: *Pange Lingua*; Bach: *Passacaglia and Fugue in C Minor*; Alain: *Suite*; Reger: *Chorale Fantasia, "Halleluia! Gott zu loben."* After such a rousing performance of the Reger piece, I wondered what encore could possibly follow: it came in the form of the final of Guilmant's *D-Minor Sonata*, a perpetual-motion piece of great brilliance and humor.

The following morning, Dr. Anderson was again the featured performer, this time with a very articulate speech, which is printed elsewhere in this issue. It was one of several fine addresses; the others were Joseph Blanton's "Practical Aspects of Case-Design," Jan Rowland's "Pressure-Rise in the Pipe-Foot and some Implications," Dr. Maarten Vente's "Some Aspects of Iberian Organbuilding," Pete Sicker's "Organ Design and Placement: Problems and Solutions," Otto Hofmann's "Reflections after Thirty Years," and Pieter Visser's "Some Thoughts on Tonal Matters and Tuning-Practices." Jack Sievert chaired a panel discussion, with an attorney and CPA present, on "Administrative Problems facing the Organbuilder." Dr. Vente was also the keynote speaker at the closing banquet, at which time he was presented with an honorary membership in the Institute.

At a business meeting, the following officers were elected: H. Ronald Poll, president; Randall E. Wagner, vice-president; Rubin S. Frels, secretary; and Charles W. McManis, treasurer. Mr. Poll, Mr. Frels, and Harry J. Ebert were elected new board members. Other business transacted included presentation of an apprenticeship program for further study.

There were many positive conclusions to be drawn from this three-day gathering. The state of contemporary American organbuilding, especially among the smaller builders (the AIO is an organization of individuals, rather than firms), is a healthy one, both in terms of business and artistry. The educational potential of the group is considerable: the prospect of an apprenticeship program is a welcome and long overdue one, and the exchange of ideas among members is good. There were a number of interesting advertising displays; builders and suppliers alike were represented. For one who can remember days when too many organ men were proud of their lack of musical knowledge, it was reassuring to find a lively and intelligent interest in the artistic aspects of the organ (many of the remarks made reflected a more profound knowledge of the instrument than that exhibited by some organists). The group was largely a youngish one, open to ideas, and eager to learn from each other. On the lighter side, I was reminded that whenever several organbuilders are present, wonderful stories about bizarre organs abound.

A special acknowledgement should be made for the time and effort of the program committee, which obviously paid off handsomely; the committee members were Jan Rowland, chairman, Roy Redman, and Pete Sicker. Judging from the events of this convention, the one which will take place next year should be well worth attending.

In This Issue

This month, we are pleased to begin a series of papers presented at the recent convention of the American Institute of Organbuilders. Dr. Robert Anderson's address to the organbuilders on some of the problems he has encountered as a performer and teacher includes many thought-provoking ideas. It should be required reading for organbuilders and organists alike, and, thus, merits the attention of us all.

We call your attention also to the calendar, which this month contains over 300 items! We believe that THE DIAPASON maintains the largest and most up-to-date calendar of any international journal in the field, and we hope that you, the reader, will use it. Its only reason for being is to assist the meeting of audience and artist. To facilitate the location of events in your area, we have divided it into three areas: eastern United States, western United States, and international. We attempt to include notice of all church music programs, organ recitals, and harpsichord programs which come to our attention by the closing date, subject to limitations of space. Church services are

not included, unless they have some special musical content. Unfortunately, the calendar is only as accurate as the source of the information, so we enlist the cooperation of all involved in submitting information which is accurate, timely, and complete.

Beginning with this issue, we shall attempt to give increased attention to the area of choral music, since this is a subject of vital interest to most church musicians. The emphasis will come in the form of articles and reviews. We are pleased to add to the masthead the name of James McCray, who will write a regular column entitled *Music for Voices and Organ*, in which selected examples of various types of choral music are discussed. Dr. McCray is chairman of the music department at Longwood College, Farmville, Virginia, and has taught previously at Saint Mary's College and at the University of South Florida. He holds the PhD degree from the University of Iowa and has written extensively on choral music in many professional journals. We welcome his contributions to THE DIAPASON.

Music for Voice and Organ

by James McCray

To write this first article in a continuing series for THE DIAPASON is a great personal pleasure. This monthly column will attempt to call to your attention music worthy of performance; the scope is not intended to be comprehensive or exhaustive, and only a few works will be discussed in each article. Plans for the future include reviewing music for small church choirs; seasonal music; music for organ, chorus and winds; music for youth and children's choirs with organ; and music for soloists and organ. This first article features music with a specific text, the Magnificat and Nunc Dimittis, as set by British composers.

THE MAGNIFICAT AND NUNC DIMITTIS BY TWENTIETH-CENTURY BRITISH COMPOSERS

Magnificat and Nunc Dimittis. William Walton, S 609, \$2.20, SATB and organ (M+).

This coming year, 1977, is the 75th anniversary of the birth of William Walton, so it seems appropriate to begin this article with his recent setting of his text which has served as an inspiration to composers for over sixteen centuries. The relationship between the organ and chorus parts is such that they are as two equal and nearly autonomous groups which occasionally perform at the same time. Much of the choral music is sung unaccompanied and has some divisi areas; there are momentary soli for each of the four basic voice parts.

The work has shifting meters and rhythmic variety. Each textual statement (verse) receives an individualized setting and there are numerous tempo changes. The warm dissonances and beautiful lines add to the spirit of the piece. Walton skillfully prepares the attack points for the singers with subtle tonal cues from the organ that aid in unifying the vocal and organ material. Frequently, the choir moves into chords with 11ths and 13ths in vertical block thirds which give a distinctive shimmer to the sound.

No one is certain when the Magnificat and Nunc Dimittis were first musically associated. Denis Stevens, in *Tudor Church Music*, notes that by the time of William Byrd (1543-1623) and Richard Farrant (?-1581), melodic links between the two had occurred; he also mentions that the two movements were grouped together five times in the sixteenth-century Wanley manuscripts. The Nunc Dimittis is taken from the gospel of Saint Luke, as is the Magnificat. This Song of Simeon consists of six

verses and is associated with both Roman Catholic and Protestant traditions. Walton's setting links the two movements, and there are several measures which use the exact same music, but with new text. After an ostinato type of opening, which has a recurring chord and rhythmic pattern beneath a tender bass solo, the vertical third idea is also reintroduced. The closing of this movement is very similar to that of the Magnificat, except that it ends quietly rather than in a joyous amen.

Magnificat and Nunc Dimittis. William Mathias. S 596, \$1.45 SATB and organ (D-).

The Mathias setting places more emphasis on the organ and will require a more experienced performer; its solo sections are busier and more difficult technically. The opening organ part has the character of a fanfare and returns in various forms throughout both movements. It is characterized by staccato lines and chords which provide a rhythmic fiber that propels the music forward.

The choral music has unison areas, contrapuntal lines, and extensive melismatic passages. The unisons are usually for only two of the sections (soprano/tenor or alto/bass). Dissonance is employed and the brittle, hammering chords are moderately harsh at times. The *Gloria Patri* section of the Magnificat is in a four-part unison with long lines sung over flowing organ music that seems to change harmonic colors slowly as the chords evolve through an overlapping process of adding and subtracting notes to chords which are held over extended measures. The amen is particularly striking and is very majestic. Unaccompanied, each voice enters in a modified canon which drives to the organ outburst of the introductory fanfare material.

The Nunc Dimittis begins with 14 measures of a quiet four-part chorale setting, which reflects a chant-like quality. This builds to the *Gloria Patri* return that re-uses the earlier organ music, but now Mathias has scored the chorus in a chordal setting instead of the broad unison. The soprano still sings the same theme, but the character is now altered with additional harmonies in the other parts. The contrapuntal amen is the same, and the closing is similar to the Magnificat.

Comments and suggestions for this column are welcome. Please address them to Dr. James McCray, Chairman, Music Department, Longwood College, Farmville, Virginia 23901.

THE DIAPASON

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An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

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Polish Organ Music Addenda

The following editions of Polish organ music should be added to the list found at the end of Marilou Kratzenstein's *A Survey of Organ Literature and Editions: Hungary and Poland* (THE DIAPASON, October 1976, p. 15). The author received them too late to incorporate into the main part of her article; they are included here for the benefit of interested readers who may wish to add them to the article.

EDITIONS

Note: P.W.M. = Polskie Wydawnictwo Muzyczne (Polish Music Publishing House). Edward B. Marks is the official American agent for P.W.M., and Belwin-Mills is the current distributor for Marks.

Bacewicz, G.: *Esquisse per organo*, Cracow, P.W.M., 1973.

Bauer, J.: *Reminiscenze*, Cracow, P.W.M., 1975.

Bloch, A.: *Jubilate*, Cracow, P.W.M., 1975.

Jablonski, H.: *Suita per organo*, Cracow, P.W.M., 1975.

Jargon, J.: *Triptychon*, Cracow, P.W.M., 1971.

Machla, T.: *Koncert nr. 1*, for organ and orchestra, Cracow, P.W.M. *Koncert na troje organow* (Concerto for three organs and symphony orchestra), Cracow, P.W.M., 1972.

Nowowiejski, F.: *VIII Symfonia*, op. 45, no. 8, Cracow, P.W.M., 1969.

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Organ Competitions

The Chicago Club of Women Organists announces the annual Gruenstein Award competition in organ playing for young women under the age of thirty. Four finalists will be selected from tapes submitted before April 8, 1977. The final competition will be held on May 21 at the Evangelical Lutheran Church of St. Luke, in Chicago. For complete information and an application blank, please write to Miss Agnes Vetter, 734-59th Street, Hinsdale, Illinois 60521.

The First Presbyterian Church of Ottumwa, Iowa, announces its Fifth Annual Organ Competition, which will be held on March 25, 1977. The judge for the competition will be Dr. David Craighead of the Eastman School of Music. The contest is open to college or university undergraduates, who should submit tapes containing compositions by a baroque or pre-baroque composer, a romantic-period composer, and a contemporary composer to the church by February 26th. The first prize award is \$300, and the second-place winner will receive \$150. Further information and registration blanks may be received by writing the First Presbyterian Church, 4th and Marion, Ottumwa, Iowa 52501.

Editor's note: The following address was presented to the American Institute of Organbuilders convention in Houston, Texas, on October 5, by Dr. Robert Anderson, Professor of organ at Southern Methodist University, Dallas.

An Organist's View Through the Music Rack

by Robert Anderson

I would like to thank the American Institute of Organbuilders for inviting me to play at the convention, and for this opportunity to speak to you. I would like to express some concerns and observations as a player and teacher.

We Americans have a large repertoire to play and to teach. These are challenging times, because we are interested in style and authenticity in performance, and, to an ever-increasing degree, in organ building.

I would like to state my major concern: an organ must be a successful musical instrument, easy to play, enjoyable to play and to listen to, and successful in its design. By successful, I mean possessing a stoplist which is flexible, where every component accounts for itself in a most resourceful fashion. This implies that the design concept may vary greatly from instrument to instrument, though the divergent types may be very successful in themselves. Thus, I enjoy playing a good organ from any period! This is why I am at a loss for words when asked, "What is your favorite organ?" I have so many favorite instruments!

I believe that programming might be mentioned next. Some instruments are better suited to a certain segment of the literature than others. One can adjust programming accordingly — the registration requirements of some pieces make them highly unsuccessful on instruments where the required stops are not present. Also, it is difficult to make most polyphonic textures come off on a non-polyphonic organ. However, many works sound well on the non-polyphonic instrument, and were most probably written for such an organ. Acoustics play a big part in programming — broad, homophonic textures often sound well on the modest classic instrument where the acoustical environment is alive. Any instrument is considerably enhanced and made more flexible by a live acoustic. This fact alone is the greatest enabler, in that the instrument can reproduce musically so much more of the literature.

Let us discuss some of the factors which seem to contribute most to the success of an instrument. First, correct scaling. I expect an organbuilder to be an expert in determining the necessities in this area! The main principal stop of each division must be right for the room, the ensemble, and the job the organ has to do in filling the room with sound. Acoustical peculiarities, relating to the response of the room with people in it, must be taken into consideration. How often a mistake is made at this point! Once this scaling has been determined, choruses must be built in a logical way upon it, with adequate mixture-work. The flutes and reeds need equally important consideration. I believe that American organbuilding has suffered for years because of inadequate knowledge in this area. Certainly, the organ buried in chambers required different concepts of scaling, voicing, and winding. Stringy principal scales, inappropriately wide or narrow flute scales, mistakenly-scaled pedal registers, an inadequately-planned tonal result in the varying parts of the compass of any given stop — all these factors, which have been so much a part of our scene, contribute to the failure of the instrument. In many cases, no player is able to surmount the difficulties posed by such design. I do not enjoy playing such an instrument; it is not a challenge, it is a chore! The master builders, in my way of thinking, are those who have a keen understanding of these problems of scaling, and a second sense of how to deal with them in a given situation. I think that builders throughout the ages have grappled with the problem of scaling; some have succeeded and were recognized as masters — others have failed. Perhaps the most frustrating instrument is that where some segments work well, and others are incompatible.

Next, voicing: this is a most touchy area. The more intimate the acoustical situation, the more refined the voicing must be. I am afraid that we are dealing

with an area in which the organbuilders should never cease to expand their knowledge and expertise. It is like the player who practices, learns new music, and keeps up with current scholarship. It is incredible to me what some builders pass off as "finished" instruments. Apparently, their ears tell them that the pipework has received sufficient attention so that it can be abandoned. I'm afraid the victims are the organists and listeners who have to put up with it until the mistakes are corrected, if, indeed, that is possible.

Now, regarding the action: the ease of playing is a primary concern of every organist. The lightness and secure response of the tracker action is a goal all should try to achieve with success in every instrument. We place so many obstacles in our paths — ungainly placement of certain divisions, untried or clumsy methods and materials. Many builders have not been able to surmount the difficulties presented by the detached console — I have seen unresponsive and heavy actions on many new organs because of this. I believe that the suspended action in its most successful realization is the most sensitive to play, responding well to coupling. My most recent trip to Europe this summer brought to mind the fact that many problems still exist and need our attention. I wish that I had time to discuss these matters with each of you in detail. I am used to playing electric action organs — my attitude toward them is to try to make them sound as good as they can, albeit, it seems that one is confronted with one balance problem after another, mostly due to chamber placement. But, more important to consider, the player must have a clear idea of the sounds being sought and the articulation needs of the music; the way we go about it on an electric-action organ is often a hodgepodge of tricks — not much playing for the sheer enjoyment of it!

Regarding acoustics: we seem to suffer more in America than anywhere else. I find it a constant battle. What one minister recently called the "conversational style" seems to be desired in churches — speech over loudspeakers in dead rooms. I believe that we must capitalize on the knowledge of sound engineers who know how to analyze the frequency response of a live space and to suppress the characteristics which tend to blur speech. This approach will help to solve our problem. We may not be inundated with four-second rooms, but we may achieve what is certainly necessary for good organ sound — at least three seconds. Since we are confronted with many buildings that are less than desirable, I suggest that we work on these buildings with a vehemence when organ projects are at stake. Too often we back off and simply build an organ with no concern for this matter. I hate to bring up this point, but organs are often poorly designed and scaled for those dead rooms. Certainly, an 8' Great, even on small organs, is necessary to give adequate fundamental and support for the ensemble. Many examples come to mind where this has been achieved, perhaps the most noteworthy being the Methodist Church in Oberlin, Ohio, where John Brombaugh has a new organ. I was not at all aware of room acoustics when listening to this organ.

This leads me to say that I would rather play a beautiful small instrument any day than a problematic large one. I have often pounded my fingers to a pulp and played circus trying to produce results on some large instruments. When each stop in a small organ

is "just right" for the room and for the total ensemble, the wonders of the organ never cease to amaze — the flexibility, the ways many pieces come to life musically, even on the "wrong" sounds! Certainly, such a situation is preferable to sitting down and wondering what is going to sound bad this time. "Oh, I never use that stop — I can't stand it." "Oh, that stop never sounds good alone — you have to have the 4' on with it." "This pedal stop doesn't balance anything except full organ!" "You have to have 13 stops on to make an adequate cornet on this organ."

Now, there are some other things I would like to mention. In regard to tonal design: I am in agreement with the variety present in America today, and am excited about current trends. Certain new instruments make segments of the literature come alive in a way most players have not experienced before. This is a teaching device in itself, and in the appropriate setting, can be most useful. Depending on the musicians and other in charge, some churches are willing to accept the recreation of an historic model for their instrument. The instrument, when well-built, usually turns out to be more useful than could have been imagined. American design in recent years has been heavily influenced by German Baroque style. This is fine, but it is appropriate to turn to some other influences. What could be a more suitable place than the United States for such a project? I myself see the Alsatian model as representative of a European school which unites German and French thought, often with a great deal of success, represented by the best instruments of Alfred Kern in Strasbourg. The *werkprinzip* German instrument has so much in its favor that some elements should be explored which make it more adaptable to French music. The cornet must extend to low C, and there should be two of them if possible. A Trumpet 8' must be included in the pedal, certainly before a 4' reed. The use of reeds in France will never mix well with German thought. It is simply necessary to understand that the *cantus firmus* function of the Pedal Trumpet 8' is vastly different from the German type — one is meant to override a *plenum* with a 16', the other to be used in more colorful, often flute-oriented combinations. I have discovered that the horizontal reeds work admirably in this *cantus firmus* function; however, it is important to place the reed on the third keyboard (or fourth!), or make it playable in the pedal.

The question remains regarding the use of the Swell to Positiv coupler. Because of the fact that the Romantic literature requires a system of terraced coupling from Swell (III) through Positiv (II) to Great (I), an organ without a Swell to Positiv coupler has, in effect, only two manuals, the Positiv serving the Great in most instances. Works of Franck, Reger, Liszt, and the contemporary composers require the concept of terraced coupling.

We must rethink the pedal division: when we discover how we can achieve a suitable 16' and 8' flue in each instrument, we will come far in our attempt to build a better (and often, cheaper) organ. The Principal 16' should be solid but not loud, full-scaled and of a material other than thin zinc! Ideally, it should accompany quiet stops on the organ. The Subbass 16' is often unnecessary in big live rooms, if the Principal 16' is designed well. If it is the only 16' register, it should serve in conjunction with the 8' bass exceptionally well. The Octave 8' is perhaps the most crucial

stop on any organ with pedal. I find it the most often abused (and, therefore, misunderstood) register by many organbuilders. If it is wider, quieter, with somewhat less personality, it can function perfectly without the aid of a second 8' flue.

I am in favor of a second 8' — an open one — on the Positiv division of larger organs. A stopped bass may be employed. This increases the flexibility of the organ for Romantic and contemporary music.

Let us discuss mixtures for a moment. It is very important, in my estimation, for every organbuilder to understand this phase of his art. Gone are the days, hopefully, when one small mixture penetrates the fog like a laser! The mixtures of each division should be appropriately pitched and enough ranks should be present to give adequate pitch spread to that division. Thought should be given to the requirements of French music and Romantic literature, all of which relied on mixtures much less high and penetrating than the German Baroque ones. An analysis of this whole area is food for a complete conference!

I am in favor of keeping the combination action off small organs. I am concerned about the dependability of many solid-state systems. I think it is a pity when the functioning of an organ as an instrument is impaired rather than aided by a combination system. I cannot even begin to tell you of the troubles I have had with these systems in recent years. What is the answer? I'm afraid we are still searching. I am used to having assistants. American organists are not generally so inclined. Shall we teach them differently? It is a topic for discussion.

I believe in temperament experiments. I believe that some adaptations of classic temperaments to the equal system, that is, compromise temperaments, are very suitable for certain instruments. There are cases, however, when the use of the instrument dictates equal temperament. Certainly, in any given setting, temperament should enhance rather than detract from the instrument's success.

I am not in favor of an unstable wind system in an organ playing the textures of music written in the last 200 years. The winding experiments now in vogue impress or depress me, as the case may be! I would be glad to discuss this with you further on an individual basis.

I prefer a tremulant which affects the entire instrument, or, in lieu of that, separate tremulants which are compatible — that is, beating similarly. I like to have a tremulant on the Great as well. I also favor tremulants which are adjustable at the console.

I think that we should give more thought to the keyboards — I am concerned with spacing between the blacks, and the shape of the blacks. They should be straight-sided, on the narrow side, so that the shanks of the naturals between them are able to accommodate being struck by the 2nd, 3rd, 4th, or 5th finger without pulling the black key down. Accuracy of playing is very dependent on this, since hand size and finger thickness varies.

I think that we should exhibit concern for the preservation of some Romantic organs of the E. M. Skinner generation, particularly those which are large enough and flexible enough to do some of the basic tasks of a church organ reasonably well. Certain concert organs like the Cleveland Municipal Auditorium and Woolsey Hall, Yale University, are being preserved well as monuments to the period and style. Many of the organs from this period simply must be rebuilt in order to function tonally. I am all for rebuilding, and in some cases, using old pipework only, if the rest of the mechanism is not functioning well. It must be done with care and understanding.

Editor's note: Toward the end of his address, Dr. Anderson also read suggestions from a letter by Martha Folts; since these remarks constitute a separate subject, they are not included here, but will form the basis of a future editorial.

At the conclusion, Dr. Anderson answered questions from the floor.

A New Organ for Vienna

by Martin Haselböck

Vienna, one of the musical capitals of Europe, has a history of church music reaching back to the times before Haydn and Mozart. The classical tradition, employing choir and orchestra in connection with the Roman Catholic liturgy, did not allow for extensive use of the organ as a solo instrument during the service. Unfortunately for Viennese organ history, development in organ playing was slight in comparison with that of the north German organ school and the tradition of French organ masses. Since the music of the mass did not emphasize the organ, one can understand the unequal development of the organ tradition in Vienna's city churches, as compared to that of the monasteries throughout Austria, where there were large historical organs. The lack of adequate instruments has prevented organists past and present, from Anton Bruckner to representatives of the present "Wiener Orgelschule" (Anton Heiller, Hans Haselböck, Peter Planyavsky, etc.), from demonstrating their art in the capital city.

In May 1976, an event changed this situation and gave a most important accent to cultural life in Vienna: the building of a new Rieger organ for St. Augustin Church (the former Court Church). This gothic structure, situated in the middle of the historic city, was the setting for a series of seven inauguration concerts. Because this instrument, the first mechanical-action 4-manual organ in Vienna, is of significance, it is interesting and important to introduce it in its historical and cultural surroundings to a wider public.

THE ST. AUGUSTIN CHURCH

Since its foundation by Duke Friedrich der Schöne in 1327, the monastery church of St. Augustin has been a spiritual center of Austrian State politics.¹ Two facts made the church important: the first was its structural closeness to the court (after the restoration of the castle in 1767, the church became part of the unified architecture of the Hofburg), and the second was its function as *Hofpfarrkirche* (parish church of the court). Nearly all of the public religious life of the Austrian Court, including all court weddings after 1631 and the entombing of the royal hearts in the St. Augustin Herzgruft after 1633, was conducted in St. Augustin.

The importance of St. Augustin can be seen by some of the significant dates in its history:

- 1683 The Polish King Johann Sobieski celebrates the Festival "Te Deum" after the victory against the Turks.
- 1757 Kaiserin Maria Theresia celebrates the birth of her son Erzherzog Maximilian.
- 1784 Kaiser Joseph II orders complete restoration of the church; he removes all of the baroque interior decoration.
- 1810 Wedding of Napoleon 1st with Marie-Louise.²
- 1814 Franz Schubert conducts his own *F-Major Mass*.
- 1828 Requiem for Schubert organized by his friends.³
- 1854 Wedding of Kaiser Franz Joseph I and Elisabeth.
- 1872 First performance of Bruckner's *E-Minor Mass*.⁴
- 1945 The church is heavily damaged by bombing; restoration in 1950.

THE NEW ORGAN

There are indications in the church diary of installations and restorations of organs in 1583, 1642, 1691, 1725 and 1728. All of these instruments were positive organs situated in the front galleries. During the complete architectural restoration in 1784, the church acquired an organ from the Viennese *Schwarzspanierkirche*, which had been abolished as a result of the "Joseph Edict." The organ case for this two-manual instrument, built between 1727 and 1730 by the famous baroque organ builder Johann Hencke,⁵ was then altered to a

neo-gothic style by the court architect, Ferdinand Hohenberg von Hetzendorf. During the nineteenth century, many alterations were made in the specifications. Following that period, until 1945, the remaining organ parts were destroyed or dismantled.

Since the church did not have a satisfactory instrument, the monastery decided in 1974 to invite the Rieger-Orgelbau (Josef von Glatter-Götz) to build a new organ. The planning committee was comprised of Dr. Hans Haselböck, Dr. Otto Biba, and Josef von Glatter-Götz. It was decided that the old case work could be used, and the remaining parts of the old case were put together by Michael Pfaffenbichler from the *Bundesdenkmalamt* in one of the most complicated case restorations in organ history. Although the designers had to take into consideration the proportions and size of the old case, the new organ was not to be simply a copy of a historical instrument.

The new Rieger organ is comprised of four manual divisions in a rather unusual combination. The two main divisions (*Hauptwerk* and *Schwellwerk*) are representative of the classical standard for instruments of this size. The *Hauptwerk*, containing 13 stops, includes among others a large mixture which is divided into two stops, following the Austrian-South German tradition. The *Schwellwerk* (*Oberwerk*) has a second *plenum* and includes the stops and reeds necessary to play romantic and French music.

Considering the function of the church and realizing the lack of other large instruments in Vienna, the consensus was to have an organ of more than just two manuals. Since it was impossible to build a third manual as a *Brustwerk*, because of the lack of headroom in this part of the case, and since a *Rückpositiv* could not be added without disturbing architectural unity, another solution had to be found. The final resolution was to build two "*Unterwerke*" on both sides of the console, which added more color possibilities and completeness to the organ.

The *Continuowerk* (on the right) — comparable to the console division of the eighteenth-century Viennese organ type — includes the stops needed for authentic registration of the "*Wiener Klassik*" (Haydn organ concertos, Mozart church sonatas, and the organ continuo parts of all the classical masses). The *Regalwerk* (on the left) is patterned after the tradition of early baroque organ building. Beautiful cantus firmus registrations can be made by coupling this division to the pedal. These two divisions owe their distinctive characters to the wind pressure system, which follows old traditions. Both divisions can be coupled together, resulting in a large third manual.

THE INAUGURATION CONCERTS

To prove the versatility of the new instrument, seven concerts were given, with organists demonstrating various repertoires and musical styles from their respective homelands. This "first" Viennese organ festival, of international organists each playing for the first time in Vienna, was organized by Josef von Glatter-Götz.

The main inauguration concert was presented by Hans Haselböck, director of the church music department, Wiener Musikhochschule, and three-time first-prize winner at Haarlem. His literature included Franck, Bruckner and Langlais, and a free improvisation. The Austrian classical organ playing style was demonstrated in Haydn's *Grosse Orgelsolomesse* and a piece by Albrechtsberger.

The first move into an organ style unknown here was made by Mr. André Isoir, also three-time Haarlem winner, and organist of St. Germain-des-Près, Paris. His all-French program (Tite-louze, Calviere, Balbastre, Boëly, Franck, Vierne) was highlighted by his sensitive feeling for color, shown not only in the literature he played but also in his truly impressive improvisation.



Nicolas Kynaston (Great Britain) showed his virtuosity in the *Dupré Suite*, op. 39, and the *Widor Sixth Symphony*. He was the first to play Bach here (*Prelude and Fugue in G Major, BWV 550*) but his Bach interpretation was controversial.

Guy Bovet of Switzerland played James Hewitt's *The Battle of Trenton*, giving a playful rendition with drums and reeds, and later improvised on the Viennese song "*O du lieber Augustin*."

Belgian cathedral organist Stanislas Deriemaeker performed works of the period of the historical organ case (Pachelbel, Buttstedt, Reutter, Bach).

One of the highlights in this series was a recital played by Cherry Rhodes (U.S.A.). Ms. Rhodes, teacher at the University of Southern California, performed works by Bach, Mozart, Dandrieu, Corrette, Scarlatti, and Hampton. Her sense of colors, incredible technique, and way of handling the rather difficult acoustics of the huge room, combined with the possibility for the listener to hear all the sounds of this instrument during one concert, made this recital an impressive demonstration of the highest order.

The last presentation in this series, which generated an incredible interest (there were from 800 to 1500 listeners in the church for each concert), was played by Munich cathedral organist Franz Lehrndorfer, who demonstrated excellent German organ styles in works by Bach, Telemann, Mozart, and Knecht.

Finally, it can be said that this fine instrument gives us all the opportunity to demonstrate its important place in liturgy and concert. Hopefully, this chance will be used in the future!

NOTES

- 1) See Otto Biba, "St. Augustin in Wien," in "Die neu Orgel zu St. Augustin in Wien," *Festschrift zur Orgelweihe* (Vienna, 1976).
- 2) See Alfred Misong, *Heiliges Wien* (Vienna and Munich, 1970) p. 46.
- 3) Otto Erich Deutsch, *Schubert-Dokumente* (Leipzig, 1964), p. 569.
- 4) Max Auer, *Bruckner* (Vienna, n.d.), p. 210.
- 5) Hans Haselböck, *Barocker Orgelschatz in Niederösterreich* (Vienna, 1972), p. 78.

St. Augustin Church, Vienna, Austria. Built by Rieger-Orgelbau, Schwarzach/Vorarlberg, Austria, 1976. 4-manual and pedal, 47 stops, 65 ranks; mechanical action. Manual compass, 56 notes; pedal compass 30 notes. Composition pedals for *Hauptwerk*, *Schwellwerk*, and *Pedal pleno*. Housed in historic restored case. Specifications designed by Hans Haselböck, Otto Biba, and Josef von Glatter-Götz. Inauguration recitals played May 8-June 18 by Hans Haselböck (Austria), André Isoir (France), Nicolas Kynaston (Great Britain), Guy Bovet (Switzerland), Stanislas Deriemaeker (Belgium), Cherry Rhodes (United States), and Franz Lehrndorfer (West Germany).

HAUPTWERK

Quintade 16'
Principal 8'
Gemsborn 8'
Rohrflöte 8'
Octav 4'
Spitzflöte 4'
Quinte 2-2/3'
Superoctav 2'
Mixture major 1-1/3' IV-VI
Mixture minor 1/2' III-IV
Cornett (TG) 8'
Trompette 16'
Trompette 8'

SCHWELLWERK

Gedackt 16'
Viola 8'
Unda Maris 8'
Bourdon 8'
Principal 4'
Flöte 4'
Nassat 2-2/3'
Hohlflöte 2'
Terz 1-3/5'
Scharff 1' IV-VI
Cimbel 1/3' III
Dulzian 16'
Trompette 8'
Oboe 8'
Schalmei 4'

CONTINUOWERK (enclosed)

Copula major 8'
Copula minor 4'
Principal 2'
Quinte 1-1/3'
Octav 1'
Sesquialter (TG) 2-2/3' II

REGALWERK (enclosed)

Regal 16'
Regal 8'
Regal 4'
Blockflöte 2'
Cimbel 1/2' II

PEDAL

Principal 16'
Subbass 16'
Octav 8'
Gedackt 8'
Octav 4'
Rausch-Pfeife 2-2/3' IV
Bombarde 16'
Posaune 8'

Martin Haselböck is the organist of St. Augustin Church, Vienna. He has recently made an extensive concert tour of the United States and Iceland.

Notes on the Recent Organ Music of Vincent Persichetti

by Rudy Shackelford

Of the two works for organ Persichetti has composed since 1967 the larger, *PARABLE for Organ (PARABLE VI)*, Op. 117 of 1971, is part of an ever-expanding series of basically one-movement pieces for solo instruments or small chamber groups entitled "Parable" and begun in 1965 with the Op. 100, for flute. Apart from the more customary organization by genres—the nine symphonies, eleven piano sonatas, and four string quartets (the fourth, Op. 122 of 1972, is subtitled *PARABLE X*)—the Persichetti catalogue contains several such sets of works, each bearing the same title but scored for diverse solos or instrumental combinations. The Parables, in fact, can be viewed as successors to the Serenades, which break off after No. 13 for two clarinets, Op. 95, written in 1963. Persichetti's first compositions, both from 1929 when the composer was fourteen, were the two Serenades for ten wind instruments, Op. 1, and for piano solo, Op. 2.

In the following excerpt from his 1972 "Composers' Forum" radio interview, Persichetti discusses with critic Martin Bookspan the genesis of his interest in the organ and the meaning of the title "Parable":

M. B.: Composition for organ would, in some respects, seem to be something of an anachronism in our time. I don't think there are many organ pieces being written today, and I'm delighted to see that the literature is being enriched by a work from your pen. The organ creates certain particular problems . . .

V. P.: . . . of registration. We think in our chords, for instance, in orchestrations: we want an alto flute on the low part of the chord, maybe, and an oboe sound—or in the organ: a Diapason sound on one part of the chord and a Rohrflute sound on the other. And you can't always get this, and you get a lot of coupling. But, if you get to know the organ pretty well, you can define it pretty close to what you want. Now, I think the trouble is that many of my colleagues don't know the organ, and they think it has to be a mishmash of couplings . . .

M. B.: Yes . . .

V. P.: And I happen to have played the organ ever since I was a child.

M. B.: Have you done much organ composition, Vincent? I don't know of much.

V. P.: I was an organist and choir director of a great big church in Philadelphia [Arch Street Presbyterian], for twenty years I guess, and I didn't write for the organ at all. I improvised. I used that time for—I was studying with Fritz Reiner at the time, and the scores that we were learning I would do as preludes. I had a half-hour program every Sunday night, so if we were doing *CRIS DU MONDE* of Honegger, I would play that. I've done good chunks of *THE RITES OF SPRING* and *MATHIS DER MALER*. After I got out of there, I wrote a *SONATINE for Pedals Alone* [Op. 11 (1940)]. I have several works now: a huge *SONATA for Organ* [Op. 86 (1960)], a chorale-prelude [*DROP, DROP SLOW TEARS*, Op. 104 (1966)]. I have a *SHIMAH B'KOLI* [Op. 89 (1962)]; it's a setting of the Hebrew. My music sounded like the Hebrew, which I love—the language. And I guess I have five or six works, and now the *PARABLE*.

M. B.: What is the *PARABLE* all about?

V. P.: It started about five years ago, with an alto flute work that was a one-movement piece—and I have written many one-movement pieces: some of my symphonies [No. 5, for string orchestra, Op. 61 (1953); No. 9, *SINFONIA*:

JANICULUM, Op. 113 (1970); the *Piano Quintet* [Op. 66 (1954)]; but they actually use different movement ideas, I suppose. This work had one idea. It was a truly one-movement work in that sense (like a ballade, you know), and "parable" just occurred to me—a story, a ballade. The story of each parable is the story of what you hear in the music . . . I can't put it into words. I don't know what program music is, anyway! It's, I suppose, ballade—parable. And many of them are getting to be solo works, for solo instruments. I just finished one for solo horn [*PARABLE VIII*, Op. 120]. I have one now for solo bassoon [*PARABLE IV*, Op. 110 (1969)] and oboe [*PARABLE III*, Op. 109 (1968)]. As a matter of fact, those three—the oboe, horn, and bassoon—are things I've wanted to write ever since I was in grade school, because we had a combo. We played everything from Beethoven symphonies to Strauss waltzes with those three winds, a piano, and a violin. And we also had a soprano sax, can you imagine! It was good training. Now, we were eleven-year-olds, you know, and these three brothers have positions today in major orchestras. They asked me (in the seventh grade, I guess) to write them each a number. And I just finished the horn. Now, they don't know about it! I'll finally send them . . .

M. B.: Surprise them with it!
V. P.: Right!!

PARABLE VI was commissioned by the Dallas chapter of the American Guild of Organists, for the 1972 national convention. David Craighead played its world premiere on June 21st at St. Stephen Presbyterian Church in Fort Worth, Texas. A similar commission from the St. Louis chapter in 1960, for a new work to celebrate its fiftieth anniversary, had elicited Persichetti's *SONATA for Organ*. With its total duration of fourteen minutes, the *PARABLE* exceeds in scope even the *SONATA* (twelve to thirteen minutes), which the composer called "huge." The technical apparatus and characteristic gestures in the *PARABLE* are an extension of those rather in *SHIMAH B'KOLI* (1962) than in the intervening chorale-prelude on Persichetti's original hymn "Drop, Drop Slow Tears" (1966), a work which might be described as "retrogressive" by those who misapply a positivistic historical determinism to the arts.

A further extrapolation of *SHIMAH* rhetoric occurs in the most recent of Persichetti's organ pieces, *DO NOT GO GENTLE* (after a poem by Dylan Thomas), Op. 132, for pedals alone. Commissioned by Leonard Raver, this work of eight minutes duration received its first performance on 18 November 1974 at King's Chapel, Boston. In returning to the medium of his first organ work—pedals alone—Persichetti appears to be closing a cycle of compositions begun thirty-five years ago with the *SONATINE* of 1940. Similarly, the present essay will round off a series of theoretical papers begun in the September 1973 issue of *THE DIAPASON* and continued in the issues for May and June 1974. The penultimate article, treating *SHIMAH B'KOLI*, contains an extensive inventory of Persichetti's recent compositional approaches. Relying upon the interested reader to refresh his acquaintance with that essay, I now intend to present, much more briefly than heretofore, a general view of *PARABLE VI* and *DO NOT GO GENTLE*.

A comparison of the overall formal designs of these two works clearly reveals the difference between "a truly one-

movement" work and one in which several "movement ideas" have been compressed to give the appearance of one unbroken movement. The organ *PARABLE* resembles Persichetti's *SINFONIA: JANICULUM* and *PARABLE VII for Solo Harp*, Op. 119 (1971) in its condensing to the span of one continuous movement two framing "Fantasias" with interpolated "Scherzo" and "Aria." Neither these titles nor the Roman numerals I-IV are found in the scores but were casually suggested in the composer's correspondence and conversations. The closing "movement" operates typically as a reprise of material from the preceding three. Indeed, so swiftly and kaleidoscopically do images from the previous sections parade across the

screen of our aural imaginations that the "Reprise" might be called "Montage." In the following formal outline of *PARABLE VI*, the lower-case letters in parentheses represent ideas associated with earlier or later portions of the piece which appear outside their proper "time-frames," in the manner of cinematic flash-backs or flash-forwards. The precise durations in minutes (') and seconds (") of each formal component were clocked from a tape of the *PARABLE* played by David Craighead during the "Composers' Forum" radio interview. Prof. Craighead has kindly supplied his plan-of-registration from a Valparaiso University recital, which appears at the end of this article.

(Continued, page 6)

[Persichetti: *PARABLE for Organ*]

PAGE.SYSTEM / MEASURE	TEMPO / TIMING	FORM		
2.1 - 6.2 2.1-5.1 (4.3-5.1) 4.4-5.4 6.1-6.2	1 - 39 1-22 (17-22) 20-33 34-39	♩ = 66 2'28" 1'24" (0'24") 0'47" 0'25"	A - "Fantasia" a (c-d) b a'b'(d)	
6.3 - 9.5 6.3-7.3 7.3 7.4-8.1 8.1 8.2-8.5 8.5 9.1-9.2 9.2-9.4 9.4-9.5 9.5	40 - 95 40-56 56-58 59-65 65-67 68-76 77-79 80-84 84-90 91-94 94-95	♩ = ca. 160 1'28" 0'23" 0'04" 0'11" 0'03" 0'14" 0'05" 0'07" 0'10" 0'05" 0'04"	B - "Scherzo" c d c' d'(c) e d'' c'''(d) e'' d'''' e'''(b)	
10.1 - 10.4 10.1-10.2 10.3 10.4	96 - 104 96-97 98-100 101-104	Freely to ♩ = 76 ♩ = 80 to ♩ = 72	0'48" 0'26" 0'21"	Transition I (a-c) (a-f)
10.5 - 15.4 10.5-12.2 12.2-14.3 14.3-15.1 15.1-15.4	105 - 168 105-124 123-150 150-156 156-168	♩ = 66 3'36" 1'05" 1'27" 0'23" 0'41"	C - "Aria" f g h f' (da capo)	
15.4 - 16.3	167 - 177		0'30"	Transition II (b)
16.3 - 24.4 16.3-16.5 16.5-17.2 17.2-18.2 18.2-18.3 18.4-21.2	177 - 281 177-182 182-190 191-202 202-209 210-236	♩ = 60 ♩ = ca. 160 ♩ = 76 (Presto)	5'20" 0'14" 0'23" 0'38" 0'23" 1'24"	A'B'C' - "Reprise" a''(b-d) b'' a''' i [B.A.C.H.] a''''(c-d-1)
21.2-21.4 22.1-23.2 23.3-24.4 (24.2)	236-243 244-265 266-281 (275)		0'22" 0'46" 1'10" (0'06")	h' c''''d''''e''''(a-1) a'''''' (Transition I)

[Persichetti: *DO NOT GO GENTLE*]

MEASURES	FORM	REGISTRATION
		Prepares: [I] - <i>f</i> - Heavy manual foundations 8', 4', 2', and mixtures; heavy Pedal stops 16' and 8'; manuals coupled to Pedal [II] - <i>mp</i> - Light manual foundations, Pedal stops 16' and 8'; manuals to Pedal [III] - <i>p</i> - Lyric flutes and strings 8', 4', and 2'; no Pedal stops; manuals to Pedal
1 - 32 1 - 10 11 - 18 19 - 22 22 - 25 26 - 32	A a b a' b' a''	[I] + bold registration (not Full Organ): <i>ff</i> [II] [I] (open Swell box): <i>f</i> [II] [I]
33 - 74 33 - 40 41 - 44 44 - 46 47 - 69	B c d e f ("Development")	[III] in m. 39, reduce to <i>pp</i> [I] [II] [I] + Principals 8' & 4': <i>f</i> in m. 50, + bright Reeds: <i>ff</i> in m. 55, reduce to <i>mf</i> (reeds off) in m. 57, + manual Diapasons: <i>f</i> in m. 60, + blatant reeds: <i>ff</i> in m. 68, + to <i>fff</i> , then subtract rhythmically to <i>p</i>
70 - 74	d'	[I] + full Swell: <i>ff</i>
75 - 108 75 - 85 86 - 101 (92 - 101) 101 - 108 (105 - 108)	A' a'''' b'''' (Cadenza) a'''''' (Cadenza, cont'd.)	[III] [I]: <i>f</i> in m. 94, + (no dynamic specified) [III] + bright Swell reeds: <i>meno f</i> [I]: <i>più f</i>
109 - 123	CODA	Add: <i>ff</i> in m. 112, Full Organ: <i>fff</i>

EX. I — from *IN MEMORIAM DYLAN THOMAS* (1954) by Igor Stravinsky
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Score for EX. I, featuring vocal line and instrumental accompaniment for strings and piano. The vocal line includes lyrics: "Do not go gentle", "In-to that good night, Old age should burn and rave at close of day:", "Rage, rage a-ainst the dy- ing of the light.", and "Rage, rage against the dying of the light." (Dylan Thomas). Instrumental parts include Tenors, Violino I, Violino II, Viola, and Violoncello.

EX. II — from *DO NOT GO GENTLE* by Vincent Persichetti

Score for EX. II, showing four sections (A, B, C, D) with various musical notations and dynamics. Section A (mm. 1-6) includes dynamics *ff*, *ben marcato e deciso*. Section B (mm. 33-36) includes *poco rit.*, *a tempo*, *p*, *dolce*. Section C (mm. 47-52) includes *f*, *vigorosamente*, *ff*, *risolutamente*. Section D (mm. 120-123) includes *a tempo*, *lunga*. The text "Rage, rage against the dying of the light." (Dylan Thomas) is also present.

Persichetti

(Continued from p. 5)

DO NOT GO GENTLE, on the other hand, is genuinely in one movement. There are no changes of meter or metronome speed, though sectional structure is delineated temporarily by frequent *accelerandi* and *rallentandi*. While *PARABLE* contains many ideas, *DO NOT GO GENTLE* concentrates on only one: a concentration intensified, no doubt, by the limitation of medium to pedals alone.

Any composer so resourceful as Vincent Persichetti has been in adapting the traditional compositional means, such as thematicism or augmented-sixth chords, to legitimate contemporary ends might be expected to approach the issue of "abstract music" versus "program music" in a fresh way. Fortunately or not, this vexing dichotomy seems to have survived the demise of functional harmony with at least one lung intact. Even the late works of Schoenberg are lured into its categorizing trap: the *ODE TO NAPOLEON* in the programmatic camp, the *Violin Concerto* in the abstract; or Webern: his Cantatas as against, say, the *CONCERTO for Nine Instruments*.

I have proposed the neologism "metatonicity" to embrace the expanded tonal language of works like Persichetti's *SHIMAH B'KOLI* or Messiaen's *LIVRE D'ORGUE*, which are misleadingly labeled "atonal." Now I want to suggest that the terms "programmatic" and "abstract" be replaced by "symbolic" and "non-symbolic," respectively. Symbolic music is any work or passage whose syntactical significance is more than simply reflexive. Non-symbolic music refers only to its internal, intrinsically musical array of meanings. A quasi-literary or pictorial dimension enters when the composer's intention to transcend the purely grammatical is successfully realized. Of course, merely bestowing titles

like "elegy" or "ballade" upon a work as an afterthought does not make it symbolic. Nor, necessarily, are pieces entitled "sonata" or "concerto" or "trio" devoid of symbolic reference. Between the polar extremes of "symbolic" and "non-symbolic" there lies an entire spectrum (and with a tendency to the centre) that most works are situated.

Considering the Persichetti organ pieces in light of the old abstract/programmatic distinction, one would put the *SONATA* and *SONATINE* conventionally in the abstract hopper, the rest in the programmatic. But what about the presence of the *B.A.C.H.* motif in the first movement of the *SONATINE*? Conversely, what evidence is there, beyond the composer's verbally expressed (and patently sincere) affection for "Hebrew—the language," to convince the latter-day Hanslick that *SHIMAH B'KOLI* does, in fact, portray Psalm 130 and "sound[s] like the Hebrew"? Such a complicated issue cannot be resolved here, though it should be useful in attempting to establish a rough-and-ready hierarchy of symbolic values to point out that each of Persichetti's organ works is symbolic in a different way, to a different degree. The *SONATA* is the one piece without a trace of symbolism that I am able to detect. In both *PARABLE VI* and *DO NOT GO GENTLE*, the *B.A.C.H.* motif recurs—never on its literally symbolic pitch level ($B_b-A-C-B_b$). Certainly it is here only a minor feature in relation to the overriding sense of "parable" as "the story of what you hear in the music," or the extent to which the structure and meaning of the Dylan Thomas poem are reflected in *DO NOT GO GENTLE*.

The symbolism of the chorale-prelude *DROP, DROP SLOW TEARS* appears to have been inspired more by the Baroque concept of *Affektenlehre* than by any kind of Romantic narrative thrust (whether the intimate storytelling of the Chopin- or Schumannesque character piece, or the more pretentious bardic as-

EX. III

Score for EX. III, showing rhythmic patterns and melodic lines with numbered measures. It includes a tempo marking $(\text{♩} = \text{ca. } 63 +)$ and a series of rhythmic figures labeled 1 through 11. A chromatic scale segment is also indicated.

EX. IV

Score for EX. IV, showing complex rhythmic and melodic structures with various notations. It includes a tempo marking $(\text{♩} = 66)$ and a series of rhythmic figures labeled 1 through 11. A chromatic scale segment is also indicated.

Rudy Shackelford's *Nine Aphorisms and Sonata for Organ* were recently published by Hinshaw Music, Inc., Chapel Hill, in the contemporary organ music series edited by Robert Anderson. He is currently composer-in-residence at Ossabaw Island Project, Savannah, and has been invited by the Rockefeller Foundation for a period of residence in 1977 at its study and conference center in Bellagio, Italy.

pirations of the "tone poems" of Liszt, Berlioz, and Strauss). If one accepts the original hymn tune as an (the?) expression of the text; or even if one, in willing suspension of disbelief, allows the two to be yoked together by nothing more profound than mere juxtaposition, the "feeling" will be transferred to the chorale-prelude by cathexis. In this case, the transference is made more convincing—the emotion earned and distanced—by the complexly evolved parody relationship between the hymn and the chorale-prelude.⁶

Dylan Thomas employed an intricate verse form, the villanelle, to control and distance the effulgent emotion of his famous poem *Do Not Go Gentle Into That Good Night*, perhaps the most moving exhortation against death ever addressed to a father by his son:

- | | | |
|---------|---|------------|
| [I] | Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light. | [x]
[y] |
| [II] | Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night. | [x] |
| [III] | Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light. | [y] |
| [IV] | Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night. | [x] |
| [V] | Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light. | [y] |
| [VI] | And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light. ⁶ | [x]
[y] |

"A villanelle," observes critic William York Tindall,⁹ consists of five or more tercets and a quatrain, all on two rhymes. The first line [x] ends the second and fourth tercets. The third line [y] ends the third and fifth tercets. The quatrain ends with the first and third lines. New context makes each repeated line a little different in sense or feeling. This tricky shape, which pleased young Stephen Dedalus and the poetic artificers of the 1880's, pleased Thomas, who, amorous of prosodic mazes, was a formalist at heart . . . *Do Not Go Gentle* would not be half so moving without the ritualistic repetition with variation that the form demands. Thomas had found the inevitable form for his purposes.¹⁰

Persichetti has not allowed the villanelle to dictate the form of his *DO NOT GO GENTLE*. The work is rather a generalized evocation of the sentiments of the poem, which he seems to interpret as an expression of Promethian defiance. That, too, is the sense in which it is read by Richard Burton.⁷ Dylan Thomas, in his own recording,⁸ is somewhat more restrained—as though fettered emotionally by the strictures of the villanelle—and a note of sad resignation creeps in that may be mirrored in the Persichetti at m. 33. *Deaths and Entrances*, another late Thomas poem of tragic intensity, is the inspiration for the fourth of Persichetti's *NIGHT DANCES for Orchestra*, Op. 114 (1970); the other six movements are based on poems by Carl Sandburg, Daniel Hoffman, James Joyce, Robert Frost, Sylvia Plath, and Robert Fitzgerald. Using the full orchestra to evoke the intricately fused strata of imagery and feeling in *Deaths and Entrances* seems fully appropriate. Curiously enough, two lines of this poem might suggest a "tone poem" for organ:

... "Who'd raise the organs of the counted dust
To shoot and sing your praise" . . . *

Concerning the medium he employed in *DO NOT GO GENTLE*, the composer

has observed: "When I write for string quartet, I do not miss the oboe; when I write for clarinet alone, that is my whole world—the same for organ, orchestra, piano, etc. *DO NOT GO GENTLE* . . . could have been for two organs, three choruses, four pianos, and five orchestras! I found organ, pedals alone, to match any medium in intensity."¹¹

The work is not based exclusively on a single twelve-tone row. The series extracted from the first five measures, Ex. II-A, supplies the motivic material most frequently drawn upon. The 32nd-note triplet is an important recurring rhythmic configuration; it also appears in *PARABLE VI* and the *SONATA for Organ*. Other striking ideas are the parallelism in seconds (Ex. II-B), recalling a favorite texture of Wallingford Riegger's; an expanding/contracting interval-

true of at least the first eight measures of *DO NOT GO GENTLE*: both the 32nd-note triplet and the *hocquet*-like interchange of voices in m. 6 are retained on the two rhythmic levels.

PARABLE VI, similarly, is loosely dependent upon classical Schoenbergian technique for syntactical articulation. The series, Ex. IV-A, is never found as a complete sequential statement at any point in the work, that I am able to determine (Persichetti supplied it in a letter). The beginning of the "Aria," mm. 15-106, Ex. IV-B, comes closest to presenting it in the traditional manner: embedded in a melody, whose accompaniment is a telescoped presentation of a transposed, inverted, or retrograded aspect of the series. Three important motives—x, y, z (not to be confused with their application in *DO NOT GO GENTLE*)—are derived from it, and each in turn undergoes the transformations catalogued in Ex. IV-A.

More striking than the motivic technique—which in any case I have analyzed exhaustively in previous articles on the Persichetti organ works—is the formation of the larger ideas and gestures in *PARABLE VI*. Paramount are the dramatic "sweeps" in 32nd notes, recalling perhaps Bach's "great" g-minor *FANTASIA* for organ. Comparing the opening statement of the organ *PARABLE* (Ex. V-A) with the opening and closing passages of the *PARABLE for Solo Harp* (Ex. V-B) makes it evident that there is transference among contemporaneous works of a common stock of musical imagery. Such figuration composed for organ can circulate the total-chromatic with vertiginous rapidity. Adapting this idea for harp, where the last five notes of every statement of twelve demand five pedal changes, necessitates the infusion of many repeated notes. This is "backtracking," then, for idiomatic rather than grammatical reasons!

A rhythmic motif that has found its way into most of Persichetti's organ writing since the *SONATA* of 1960 is the 32nd-note triplet. In the *PARABLE* it is augmented by two abbreviated forms, and any one of the three can stand for the other:



Another gesture is the "cluster-arrival," so prominent in

SHIMAH B'KOLI. This is a graphic mode of chord formation: the whirling fantasia roudades abruptly jell in vertical aggregates, usually emphasizing row intervals: minor seconds, perfect fourths and fifths, and minor thirds. An important non-serial harmonic resultant is the one containing an augmented fourth with a perfect fourth or fifth. In Ex. V-A, m. 4, this behaves as though it were the resolution of the densely packed verticalization of motif x. The tritone B₂-E is the pivot for the "metatonicity" of the whole of *PARABLE VI*. The "relative minor" area, g, is affirmed in the opening passage. The final gravitational pull is toward E. The central *da capo* "Aria" begins on B₂, is recapitulated a half-step higher (on the dominant of E).

The rôle of the Pedal in the recent organ music of Persichetti is quite compelling. In *SHIMAH B'KOLI*, *PARABLE VI*, and *DO NOT GO GENTLE* it transcends its own remarkable virtuosity and takes on the symbolic function of portraying the Old Testament Psalm cantor; the Christ-Teacher of the New Testament parables; and the modern religious poet, crying from the valley of the shadow of doubt to a blind father-deity, "there on the sad height."¹² The music for hands, in this view, might stand for Society: always seeking the charismatic leadership of a prophet (Pedal), though as often as not rejecting his commandments and mocking his strange visionary forays into the wilderness of the unknown.

In *Do Not Go Gentle*, the poet as "outsider" writes not for any sympathetic audience united by tradition and commonly held beliefs, but out of a lonely personal struggle to subdue his "craft or sullen art." The tension of trying to make the unmaltable metal of the old villanelle yield great poetry could be reflected in the Pedal's attempts at polyphony. The Pedal in *PARABLE VI* is obliged to go beyond monophony, to show through imitation how the manuals are to interpret his symbolic narrative. The imitation is not literal, for the parable is an oblique ("artistic") way of imparting a moral lesson; "a statement or comment," according to the dictionary, "that conveys a meaning indirectly by the use of comparison, analogy, or the like."

(Continued, page 8)

lic "wedge" figure (Ex. II-C); and the cluster formation which concludes the work, beneath which is printed the closing line of the poem. "Rage, rage against the dying of the light."

There are thirty-one complete rotations of the total chromatic during the course of *DO NOT GO GENTLE*, beginning in mm. 1, 6, 11, 13, 19, 24, 26, 28, 33, 37, 41, 44, 47, 50, 55, 62, 70, 72, 75, 80, 86, 90, 92, 94, 97, 101, 103, 107, 109, 111, and 115. The measures in bold-face correspond to formal divisions, as well. Of course, "A row beginning has nothing necessarily to do with registration, nor does it necessarily have anything to do with the thematic process, unless it happens to coincide with the thematic material motivically."¹⁰ Each of these complete statements of the twelve tones is "troped" with many repeated tones; a procedure Persichetti has referred to as "backtracking." Removing these repetitions reveals the bare bones of the chromatic skeletal system, and the rhythm of arrival of each fresh chromatic tone within every set of twelve can be distinguished from the composite rhythm of surface events: Ex III. "New orders of tones will be created by dramatically motivated occurrences: the rhythmic placement or melodic meaningfulness or harmonic jelling of combined forms of the basic row may instigate temporary irritant rows. The basic row may breed other rows that are related." This becomes a kind of chain-reaction in the syntactical structure of *DO NOT GO GENTLE*. "Deleted tones build in tension because of their absence and are useful as ornamental tones, added-ones to vertical structures and members of a 'rascal row' (these irritant rows can cause a breakdown of serial complacency). The absence of certain row intervals—such as the tritone, perfect fourth and fifth from the row of

EX. V

A. *PARABLE for Organ*, mm. 1-5
[♩ = 66]

B. *PARABLE for Harp*, beginning and ending

* (from *THE POEMS OF DYLAN THOMAS*, ed. Daniel Jones; New Directions, c. 1952, 1971)

Persichetti

(Continued from p. 7)

Example VI-A reproduces the first Pedal "lesson" of *PARABLE VI*. Its abrupt cutoff in a kind of "scissors"

motif (m. 33) is repeated at the end of the "Scherzo" (mm. 94-95, Ex. VI-B) and, again, in the "Reprise" (m. 187, Ex. VI-C): could this be taken as symbolizing the Teacher's dejection or anger at having his instructions go unheeded? If so, the Pedal *glissandi* in both the

PARABLE and *DO NOT GO GENTLE* (Ex. VI-C, m. 188; VI-D, m. 100) would connote the ultimate "putdown" . . . though hope seems sustained by the tied-over high *E#* in *PARABLE*.

The main climactic moments in *SHIMAH*, *PARABLE*, and *DO NOT GO GENTLE*

GENTLE all happen to arrive on low clusters in *forte* to *fortissimo* registration—the most cataclysmic discords of which the organ is capable (cf. Ex. VI-C, mm. 191-193; VI-D, mm. 68-69; and VI-E). The violence quickly subsides in *SHIMAH* and *DO NOT GO GENTLE*.

EX. VI

A. *PARABLE* for Organ, mm. 20-33

B. *PARABLE* for Organ, mm. 94-95

C. *PARABLE* for Organ, mm. 187-193

D. *DO NOT GO GENTLE*, mm. 66-69; 100-101

EX. VIII

PARABLE for Organ, mm. 159-155

EX. VI

K. *SHIMAH B'KOL*, p. 17

EX. IX

A. *PARABLE* for Organ, mm. 17-18

B. *PARABLE* for Organ, mm. 39-43

C. *PARABLE* for Organ, mm. 68-71

D. *PARABLE* for Organ, mm. 65-67

EX. VII

A. *PARABLE* for Organ, mm. 112-115 [J = 66]

B. *PARABLE* for Organ, mm. 202-206 [J = 66]

C. *DO NOT GO GENTLE*, mm. 7-8 [J = ca. 63+]

D. *SOMATINE* for Organ, Pedals Alone, 1st movement, mm. 21-22 [Andante]

through subtraction of stops while the cluster is sustained (the crisis mitigated by backing away from it); in *PARABLE* it is met head-on and, though not resolved, fully acknowledged by the cluster-arrivals in the manuals, dissolving into a soft trill in mm. 196-197. Like the welcoming-back of the orchestra at the end of the soloist's cadenza in the Classical concerto, this trill is a frail, tentative echo of the double *tremolandi* at the apex of the Pedal cadenza, mm. 189-190 (Ex. VI-C).

Strict imitation does occur in *PARABLE VI*. Confined mainly to the man-

uals, it could symbolize the assimilation of the lessons by the folk. The more perceptive (*Dux*) lead the less competent to a clearer understanding of the message by having them follow along (*Comes*) at a close time-interval. Canon at the octave and at the ninth is found between melody and accompaniment in mm. 109-111 and 115-117. The incidence and complexity of determined-response increase where the texture of the "Aria" changes to a trio-like equality of voices, mm. 123-150. In mm. 128-131 is found a canon by augmentation at the eleventh, between left hand and Pedal;

in mm. 139-141, a mirror canon in the hands (disregarding right-hand tie and slur from m. 138); and in mm. 142-146, a *fugato* with three entries (Ex. VII-A). The most extended passage of mimicry is the double canon in the "Reprise," mm. 202-208, Ex. VII-B. In this, a canon of intervals rather than of four independent lines, the *B.A.C.H.* motif, inverted, emerges. The Pedal's true identity as the Teacher is playfully obscured during its participation in these canons, by having the 16' stops withdrawn (at m. 128). It's almost as if the Pedal has gone among the folk incognito (disguised by raising its voice an octave), to observe the real reception of his lessons! Modest success is celebrated by a soft peal of bells in a brief episode, mm. 151-156 (cf. the more clangorous recasting at mm. 237-243). Example VIII shows how this idea is related to one in Persichetti's *SINFONIA: JANICULUM*—another work, incidentally, having a strong tonal gravitation to E.

The "Scherzo" is the most ephemeral of the four compressed "movements" in *PARABLE VI*. Two of its three ideas—the *staccato* chords and the cuckoo-like echoing of motif *z*—are prefigured in a transitory flash-forward at mm. 17-18, Ex. IX-A. The third idea is a toccata in "sprees" of 16th notes (the composer's description): Ex. IX-C. The harmonic relationships of the "Scherzo" are remi-

niscient of the sassy bitonality in Persichetti's *SONATA* and *SONATINE*, the brash superimposing of clearly diatonic chords from unrelated keys: Ex IX-D, with dotted lines added to trace the oblique connections.

NOTES

- ¹Rudy Shackelford, "Vincent Persichetti's Hymn and Chorale Prelude 'Drop, Drop Slow Tears'—An Analysis," *THE DIAPASON*, September 1973, pp. 3-6; "Vincent Persichetti's *Sonata for Organ and Sonatine for Organ, Pedals Alone*—An Analysis," *THE DIAPASON*, May 1974, pp. 4-7, and June 1974, pp. 4-7.
- ²Rudy Shackelford, "Vincent Persichetti's *SHIMAH B'KOLI* (Psalm 130) for Organ—An Analysis," *THE DIAPASON*, September 1975, pp. 3-8, 12-13.
- ³*Ibid.*, p. 3.
- ⁴Example VII-D.
- ⁵*THE DIAPASON*, September 1973, pp. 3-6.
- ⁶William York Tindall, *A Reader's Guide to Dylan Thomas*; Noonday Press, 1962, pp. 203-206.
- ⁷Richard Burton Reads Fifteen Poems by Dylan Thomas, Argo RG-43 (mono).
- ⁸Dylan Thomas Reading, Vol. 1, Caedmon TC-1002 (mono).
- ⁹Vincent Persichetti, Letter to Rudy Shackelford, 31 March 1974.
- ¹⁰*Ibid.*
- ¹¹*Ibid.*
- ¹²W. S. Merwin, "The Religious Poet," *A Casebook on Dylan Thomas*, ed. John Malcolm Brinnin; Thomas Y. Crowell Co., 1960.

Vincent Persichetti: *PARABLE for Organ (PARABLE VI)*, Op. 117 [1971]

PLAN OF REGISTRATION, by David Craighead

SPECIFICATION

Schlicker Organ [1959], The Memorial Chapel at Valparaiso University
Designed by Paul Bunjes and Herman L. Schlicker

(Note: There are two divisions controlled by each of the manuals and the Pedal. Stops in Division II are shown in italics. The Swell divisions are enclosed separately. Divisions and stops prepared for are not listed.)

GREAT	SWELL	POSITIV	PEDAL
16' Principal	16' Gedackt-pommer	8' Holzgedackt	16' Holzprincipal
8' Aequalprincipal	8' Principal	4' Principal	16' Principal (Gt.)
8' Gedacktfloete	8' Rohrflöte	4' Rohrflöte	16' Kontrabass
4' Oktave	8' Gambe	2' Klein-Oktave	16' Subbass
4' Hohlflöte	8' Celeste	2' Blockflöte	16' Gedacktpommer (Sw.)
2-2/3' Quinte	4' Oktave	1-1/3' Klein-Nasat	8' Oktave
2' Oktave	4' Spitzflöte	II Sesquialtera	8' Gemshorn
V-VII Mixtur	2-2/3' Nasat	IV-V Scharfmixtur	8' Gedacktpommer (Sw.)
IV Scharf	2' Waldflöte	III Klingende Zimbel	4' Choralbass
8' Trompete	IV-VI Plain Jeu	16' Dulzian	4' Querflöte
8' Trompeta Real	16' Pagott	8' Krumhorn	V Mixtur
Sw. to Gt. 8, 4	8' Helle Trompete	Tremolo I	32' Bombarde
Sw. to Gt. 16, 8	8' Schalmel	Tremolo II	16' Posunenbass
Pos. to Gt. 8	4' Helle Klarine	Sw. to Pos. 8	16' Dulzian (Pos.)
Pos. to Gt. 8	Tremolo I	8' Trompeta Real (Gt.)	4' Kornett
	Tremolo II	2' Zink	
	Sw. to Sw. 4		
	Sw. to Sw. 16, 4		

FISTONS	SILENCERS (in key cheeks)
Pedal 1-6, 0 toe studs only	Great I & II
Great 1-6, 0 - NW 1 duplicated by toe stud	Swell I & II
Swell 1-6, 0	Positiv I & II
Positiv 1-6, 0	Reeds off
Tutti 1-10, 0 - NW 1-5 thumb, 6-10 toe stud	
Sw. to Ped. I & II - toe and thumb reversibles	
Gt. to Ped. I & II - toe and thumb reversibles	
Sforzando	
Pos. to Ped. I & II - thumb reversible only	

DIVISIONAL FISTONS

PEDAL
[1] Subbass
[2] Subbass, Gemshorn
[3] Principal, Gemshorn, Choralbass, Mixtur; Dulzian
[4] Principal, Oktave, Choralbass, Mixtur; Dulzian, Kornett
[5] Principal, Oktave, Choralbass, Mixtur; Posunenbass, Dulzian, Kornett
[6] Holzprincipal, Principal, Kontrabass, Subbass, Oktave, Choralbass, Mixtur; Bombarde, Posunenbass, Dulzian, Kornett

GREAT
[1] Gedacktfloete
[2] Gedacktfloete, Hohlflöte
[3] Gedacktfloete, Hohlflöte, 2' Oktave
[4] Aequalprincipal, 4' Oktave, 2' Oktave, Mixtur
[5] Aequalprincipal, 4' Oktave, 2' Oktave, Mixtur, Scharf
[6] Aequalprincipal, 4' Oktave, 2' Oktave, Mixtur, Scharf; Trompete

SWELL
[1] Gambe, Celeste
[2] Rohrflöte, Spitzflöte
[3] Schalmel
[4] Principal, Oktave, Nasat, Waldflöte
[5] Principal, Oktave, Plain Jeu
[6] Principal, Oktave, Plain Jeu; Helle Trompete, Schalmel, Helle Klarine

POSITIV
[1] Holzgedackt
[2] Holzgedackt, Rohrflöte
[3] Holzgedackt, Blockflöte
[4] Holzgedackt, Principal, Klein-Oktave, Scharfmixtur
[5] Krumhorn

GENERAL FISTONS

[I] PEDAL: 16' Gedacktpommer, 8' Gedacktpommer GREAT: Gedacktfloete SWELL: Rohrflöte, Gambe, Spitzflöte POSITIV: Holzgedackt, Rohrflöte COUPLERS: Pos. II to Ped., Pos. I to Gt.
[II] PEDAL: 8' Gedacktpommer GREAT: Gedacktfloete, Hohlflöte SWELL: Gambe, Spitzflöte, Nasat POSITIV: Holzgedackt, Rohrflöte, Klein-Nasat COUPLER: Gt. II to Ped.
[III] PEDAL: PED. [4] + Subbass GREAT: Gt. [6] - Scharf SWELL: Sw. [6] POSITIV: Holzgedackt, Principal, Rohrflöte, Klein-Oktave COUPLERS: Sw. II to Gt., Pos. I to Gt.
[IV] PEDAL: PED. [4] + Subbass GREAT: Gt. [4] + Gedacktfloete, Quinte SWELL: Sw. [5] + Rohrflöte POSITIV: Holzgedackt, Principal, Rohrflöte, Klein-Oktave COUPLERS: Sw. II to Gt., Pos. I to Gt.

[Persichetti, *PARABLE for Organ*: Plan of registration, continued]

FORMAL UNIT	PAGE-SYSTEM: MEASURE	REGISTRATION
A, a	2.1.1 2.2.3	GEN. [IV], begin with both hands on Great. Both hands to Positiv at "Ch." (and throughout the work, unless otherwise indicated).
	3.4.12 4.3.17	GEN. [I]: begin on Gt., go to Sw. and Pos. where indicated
b	4.4.20 5.2.26 5.3.28	PED. [3]; left hand to Sw. GEN. [I] at p sub.
a'b'(d)	6.1.34 6.1.35 6.2.38	GEN. [III] at f sub. + Sw. I & II to Ped. POS. [4] at "Ch." GEN. [II] at p sub.
B, c	7.1.48	+ Gt. I to Ped.
d	7.3.56	Both hands to Gt. at "Ch."
c'	7.4.59	Left hand to Gt. at "Ch."
d'(c)	8.1.66	Both hands to Gt. at "Ch."
e	8.2.68	GT. [4] at beginning of measure, then go to Sw.
c''(d)	9.1.80	SW. [2] at beginning of measure, then go to Sw. at "Ch."
	9.1.81	Left hand to Sw. at "Ch."; POS. [5]: right hand to Pos. at "Sw."
e'	9.2.84	GT. [6] where both hands go to Gt.
d'''	9.4.91	PED. [5]
e''(b)	9.5.94	SW. [6] + Sw. I & II to Ped. at quarter-rest
Transition I (a-c)	10.1.96	SEZ + Crescendo-Pedal at Gt., ff; - SEZ, both hands go to Pos. at "Sw." (f)
	10.2.97	GEN. [I] - Cresc.-Ped., both hands to Gt. at "Ch." (mp); r.h. to Pos. at (j = 76)
(a-c)	10.3.98	+ SEZ
	10.3.100	- SEZ, both hands remain on Gt. at "Ch."
C, f	10.5.105	R.h. begins on SW. [3]; l.h. on Gt. at "Ch.", POS. [5]; - Pos. to Gt., - Pos. to Ped.
	11.4.117	R.h. to Pos. at "Solo"; l.h. prepare SW. [2] + Principal during rest in m. 118
g	12.2.123	+ Ped. Gemshorn; GT. [2]; r.h. to Gt. at "Ch." in m. 124
	12.4.128	- Ped. 16' Gedacktpommer
	13.2.136	L.h. to Gt. at "Ch."
	13.5.142	SW. [2] at "Ch."; r.h. remain on Sw., l.h. to Sw. at "Ch." in m. 143
h	14.3.150	- Sw. Spitzflöte, - Ped. 8' Gedacktpommer; + Sw. II to Ped.
f'(da capo)	15.1.156	R.h. to Pos., l.h. to Gt. on chord
	15.3.163	L.h. to Sw.
Transition II (b)	15.4.165 16.2.173	PED. [1], GT. [2]; + Gt. I & II to Ped. + Ped. Oktave, Gemshorn
A'B'C'	16.3.177	GEN. [III] at Gt. (ff)
a''(b-d)	16.5.182	+ Sw. I & II to Ped. at ff decisivo
b''	17.1.187	+ Crescendo-Pedal at quarter-rest
a'''	17.2.191	+ SEZ at Gt. ff
	17.3.192	- SEZ, remain on Gt. at "Sw."
	17.3.193	- Cresc.-Ped., GEN. [I] at "Reduce"
	17.4.195	SW. [1], both hands on Gt. at "Ch." (pp); GEN. [I], r.h. to Gt. at sextuplet
i [B.A.C.H.]	18.1.200	PED. [2]
	18.2.203	POS. [2] at "Ch."; prepare Gt. [2]
	18.2.205	L.h. to Gt. at phrase break
	18.3.207	L.h. to Pos. at phrase break
a''''(c-d-i)	18.4.210	GEN. [IV] + PED. [3] at "Sw."
	20.1.222	GEN. [II] at p sub.
	20.2.224	Prepare Sw. Rohrflöte and Waldflöte for meas. 225
	20.3.226	GEN. [III] at "Gt." ff molto sonoro
h'	21.3.237-238	- Sw. II to Gt., - Pos. I to Gt.; reduce Pedal slightly; GT. [4] on second beat of m. 238
	21.4.241	+ Pos. Sesquialtera and Klingende Zimbel on second beat
c''''d''''e''''	22.1.244	GEN. [III] at "Sw."; SW. [4] at "Reduce"
	22.1.246	GEN. [I], both hands to Sw. at "Ch."
	22.2.247	SW. [6] at "Sw." (mf, a tempo)
	22.3.251	SW. [1] at "Reduce" (pp)
	22.3.253	GEN. [III] at "Sw." (f, a tempo)
a''''''	23.3.266	+ Sw. I to Gt. at beginning of measure; PED. [5]
(Transition I)	24.2.274	+ Sw. I & II to Pos. at "Ch."
	24.2.275	Possibly played on Gt. rather than Sw.
	24.3.276	PED. [6] + Sw. I & II to Ped.; add to Gt.
	24.4.279	+ SEZ; l.h. on Pos. at "Sw."

* Inasmuch as Prof. Craighead's suggestion for a change of manuals at this point obscures an already concealed statement of the B.A.C.H. motif (mm. 204-205, lowest voice beginning on A⁴), it might be advisable not to observe it and to remain on the Positiv throughout. - R. S.

Harpsichord News

Natalie Jenne, Concordia Teachers College, River Forest, Ill., and Erich Schwandt, fellow students of the late Putnam Aldrich, gave a two-harpsichord program at Stanford University last July.

Larry Palmer and Linda Hoffer played music for one and two harpsichords to open this season's Music at Saint Luke's Episcopal Church, Dallas, Texas, on September 19. The program: Suite in F minor, Handel; Pavana Dolorosa (Tregian) and Galiarda Dolorosa, Peter Philips; Sonata for Harpsichord, Persichetti; Allemande a deux Clavecins (Ordre 9), Couperin; Carillon for Two Harpsichords, Stephen Dodgson; Concerto in C minor, BWV 1060, Bach. The instruments: William Dowd, after B'anchet, 1968, and Zuckermann Flemish, constructed by Linda Hoffer.

Trevor Pinnock, young English harpsichordist and recording artist, is spending the fall semester as artist in residence at Washington University, Saint Louis. He played the first of several programs there in Graham Chapel on September 26. Playing an instrument by Walter Burr, he included pieces by John Bull and Giles Farnaby; six lit'e preludes, Toccata in D Major, and the "Italian" Concerto, Bach; Ordre 10, Couperin.

Kenneth Gilbert and Robert Kohnen gave master classes in harpsichord for the Festival Estival, Paris, during September. Gilbert's interpretation class ran from September 9-12; Kohnen's class in basso continuo realization, from September 4-8.

Lord Benjamin Britten's new work, Phaedra, opus 93 (a solo cantata for Dame Janet Baker), received its world premiere at this year's Aldeburgh Festival, with Stuart Bedford serving as maestro al cembalo; the work is scored for strings, tympani, and harpsichord, Britten's first use of this instrument.

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

John L. Hooker was harpsichordist for "Nymphs and Shepherds," or an evening with Purcell and Co. This concert of music for voice and harpsichord by Purcell, Dowland, Sweelinck, and others was presented at Ca'vary Church, Memphis, for the Memphis Chapter of the American Guild of Organists on October 4.

Stanley Silverman's Concerto for Flute, Oboe, Bassoon, Violin, Viola, Cello, and Harpsichord, commissioned for The Chamber Music Society of Lincoln Center by the International Society of Performing Arts Administrators and the South Carolina Commission for the Arts, was premiered in Charleston, S.C. last June; it received its first New York performances on October 31 and November 2 at a pair of concerts in Alice Tully Hall. The commissioned work was composed in celebration of the American Bicentennial. Charles Wadsworth, artistic director of the Chamber Music Society, was harpsichordist.

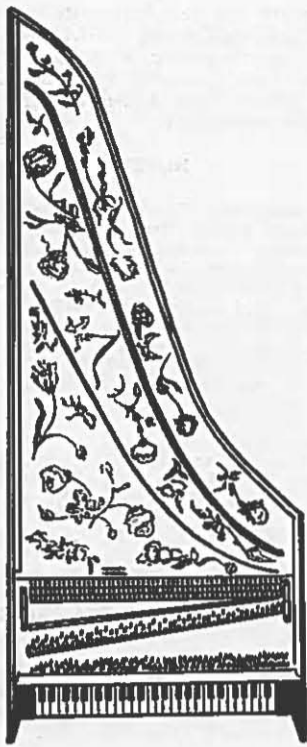
The Third International Harpsichord Competition in Paris will take place from September 16 through 20, 1977. Open to contestants not older than 32, the competition offers prizes ranging from 2,000 to 10,000 francs. A jury consisting of Christiane Jacquot, Zuzana Ruzickova, Olivier Alain, Igor Kipnis, Robert Kohnen, George Malcolm, Hans Pischner, Rafael Puyana, and Robert Vayron-Lacroix will hear the three rounds of the competition. Required pieces are: Aria delta Balleto, Frescobaldi; Les Trois Mains, Rameau; Preludes and Fugues in E minor and C-sharp Major, WTC 2, Bach; The King's Hunt, Bull; Suite 2, Clérambault; Sonatas K. 441, 442, Domenico Scarlatti; Württemberg Sonata I in A minor (Wotquenne 49/1), C. P. E. Bach; a contemporary work chosen from Continuum (Ligeti), Etudes pour Agressours (Louvier), or Autour (Betsy Jolas); Ordre 25, Couperin; "Chromatic" Fantasy

and Fugue, Bach; a work, or choice of works, lasting between 7 and 10 minutes. A separate continuo-realization contest will be held as well. For further information, write Concours de Clavecin, Festival Estival de Paris, 5, place des Ternes, 75017 Paris, France.

Lee McRae (2130 Carleton Street, Berkeley, California 94704), has announced forthcoming tours by the following artists who specialize in early music: Frans Brueggen with A'an Curtis; Sour Cream (Brueggen's avant-garde recorder trio); A Concert of Baroque Strings (Sigiswald and Wieland Kuyken with Robert Kohnen); the Kuyken Quartet playing original baroque instruments; Lucy Van Dael, baroque violin, with Alan Curtis; Music for a While (a U.S. Medieval/Renaissance group) with a staged production "L Fontaine Amoureuse;" and the Plays of Daniel and Herod in reconstructions of the New York Pro Musica stagings. Contact Ms. McRae for further details.

Steven Spri, harpsichord maker, of 1022 Westford Street, Carlisle, Massachusetts, 01741, has just published an attractive new brochure offering details of his instruments.

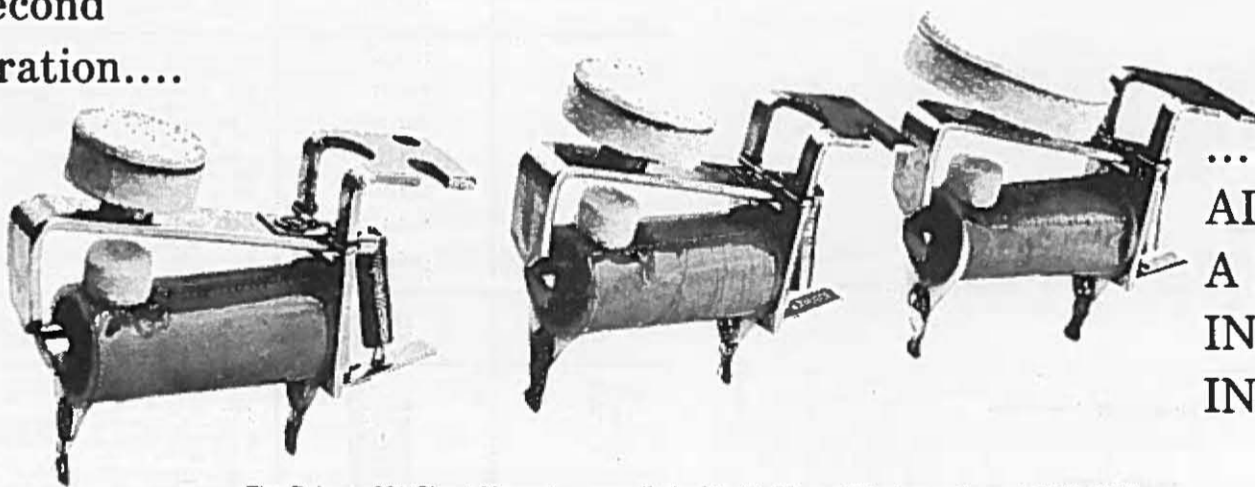
Christoph Wolff's article "Bach's Hand-exemplar of the Goldberg Variations: a New Source," appeared in the Journal of the American Musicological Society for Summer 1976 (volume 29, no. 2, pages 224-241). Here is important information concerning the recently-discovered 14 canons on the bass of Bach's Goldberg Variations, as well as information on some of the interesting "corrections" to the engraved score of the variations, stemming from Bach's personal copy, which he corrected in red ink. The results of this major Bach discovery will be seen in the new edition of the Goldberg Variations, now in process of publication by the Neue Bach Ausgabe (Series V, Volume 2, in press). Bärenreiter-Verlag is the publisher.



Linda Cox, harpsichordist, and the Mercer Madrigal Singers, directed by James Van Camp, gave a program of early music and dance at the Artists' Showcase Theatre in Trenton, N.J., on August 7 and 8. In addition to vocal ensemble and solo works, there were works for harpsichord, cello and recorder. Harpsichord solos included Coranto (anon) from Parthenia Inviolata; Lincoln's Inn Maske, Gibbons; and Tombeau Blanche, Louis Couperin. The harpsichord was built by Richard Cox of Pennington, N.J. The program was repeated on October 4 at the Prince of Peace Lutheran Church in Princeton, N.J.

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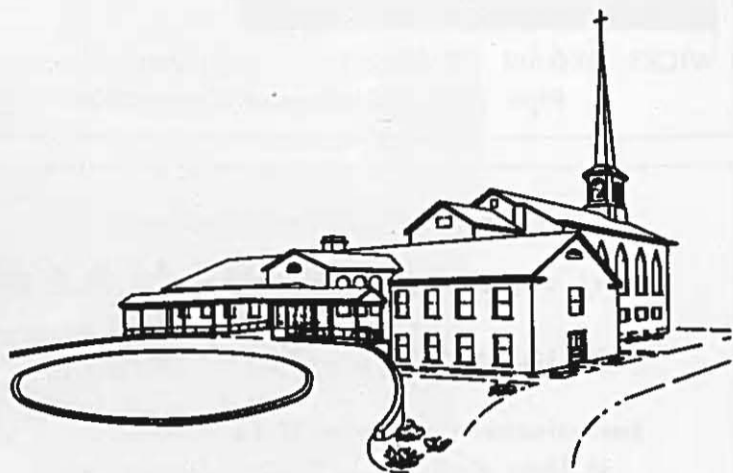
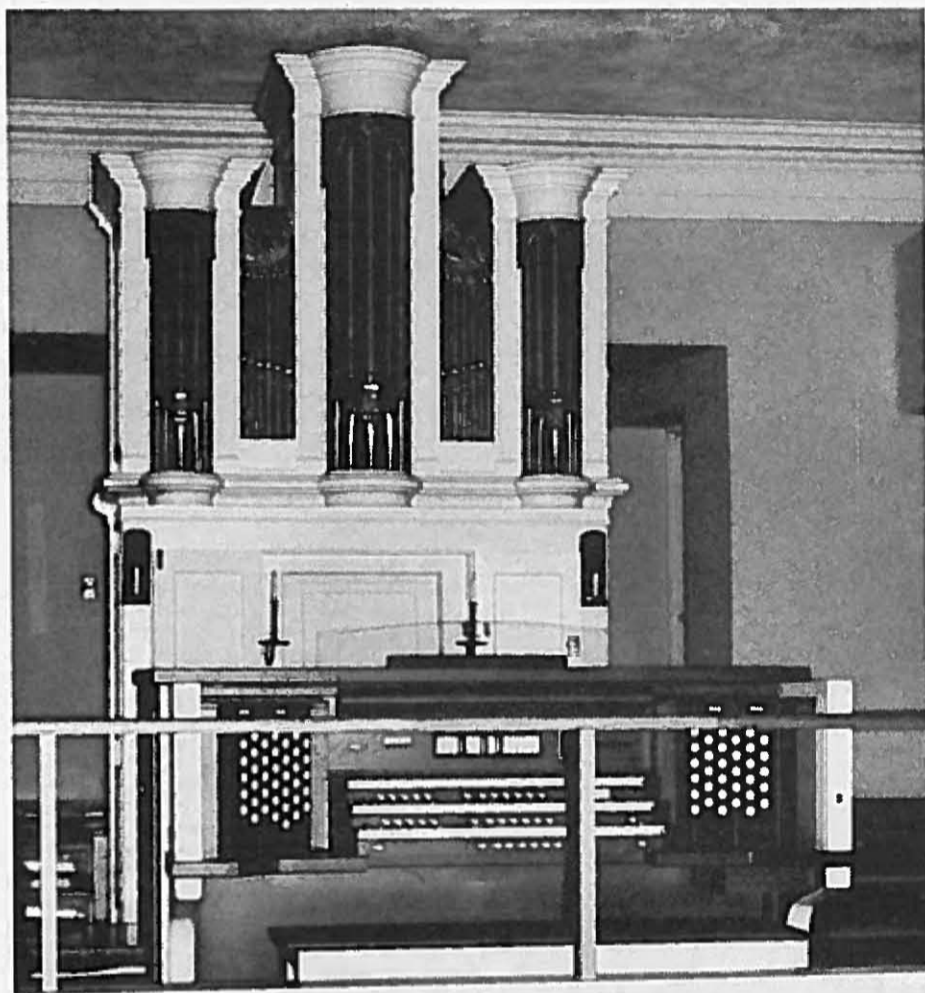
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Front: Allen Digital Computer Organ, 1976
Back: Tannenberg Organ, 1791



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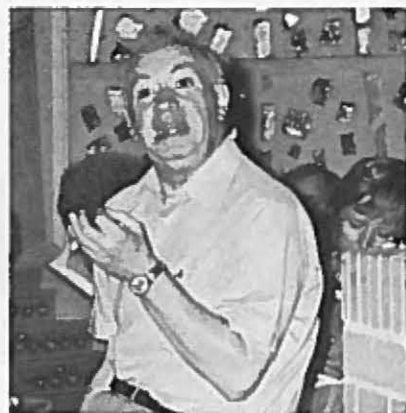
Bernard Legacé began the second half of a two-year cycle of recitals devoted to the complete organ works of J. S. Bach on October 3. By the time the series concludes on April 3 with the Art of the Fugue, the Canadian organist will have played twelve recitals, presenting the music in approximate chronological order. The organ used for these recitals is the 1961 von Beckerath tracker of three manuals and 56 ranks at the Church of the Immaculate Conception, Papineau and Rachel Streets, in Montreal, Quebec.

Martha Folts was the recitalist for a program of contemporary organ music given at Caruth Auditorium, Southern Methodist University, on September 20. The works performed, all written since 1968, were by Gary White, Christian Wolff, David Cope, Robert Cogan, and Tarsten Nilsson.

Erik Routley, Ronald Nelson, and William Reynolds were the featured speakers at the twelfth annual church music lectures held at Concordia Teachers College, River Forest, Illinois, October 24-26. Mr. Routley spoke on American hymnody, Mr. Reynolds presented lecture-demonstrations on the "Sacred Harp" singing tradition, and Mr. Nelson dealt with children's choir methods.

Jean Langlais was present for the premiere of his *Trois Esquisses Romanes* and *Trois Esquisses Gothique*, which were played October 29 by Ann Labounsky and Robert Grogan at the National Shrine of the Immaculate Conception in Washington, D.C. The works were written with the two organs of the shrine in mind.

Music for organ, soprano, and percussion written in the past twenty years was performed by organist Karel Paukert, soprano Noriko Fujii, and percussionist Donald Miller on October 3. The concert took place at Trinity Evangelical Lutheran Church, Cleveland, Ohio, on the von Beckerath tracker installed there twenty years ago. Included in the program were works by Henk Badings, Minoru Miki, Augustyn Block, Jan W. Morthenson, and Ray Luke.



Anton Heiler, internationally-famous organist and teacher from Vienna, is shown discussing a point at Colorado State University's organ workshop, held this past August at the Fort Collins campus. 50 participants from throughout the United States attended the 4-week session, which Mr. Heiler hopes to hold again in the future.

A Sacred Music Festival and Workshop has been announced for January 6-9 at Coral Ridge Presbyterian Church in Ft. Lauderdale, Florida. Visiting clinicians will be Charles Hirt and John Ness Beck. Raymond C. Witt, of the church staff, will also conduct a masterclass, and recitalists will include Dorothy Addy, Diane Bish, and John McCarthy. Early air reservations are suggested; further information is available from the church at 5555 N. Federal Highway, Ft. Lauderdale, FL 33308.

According to information published in Chicago newspapers and aired on TV in late September, a \$180,000 damage suit has been filed in the U.S. District Court of Chicago by F.E.L. Publications, Ltd., of Los Angeles, against the Roman Catholic Archdiocese of Chicago, its archbishop, and five of its churches, for copyright violations in reprinting some 110 hymns without paying the appropriate fees. F.E.L. is owned by Dennis J. Fitzpatrick, who estimates that his firm has lost nearly \$30 million over the last ten years by the use of pirated material in churches across the country.

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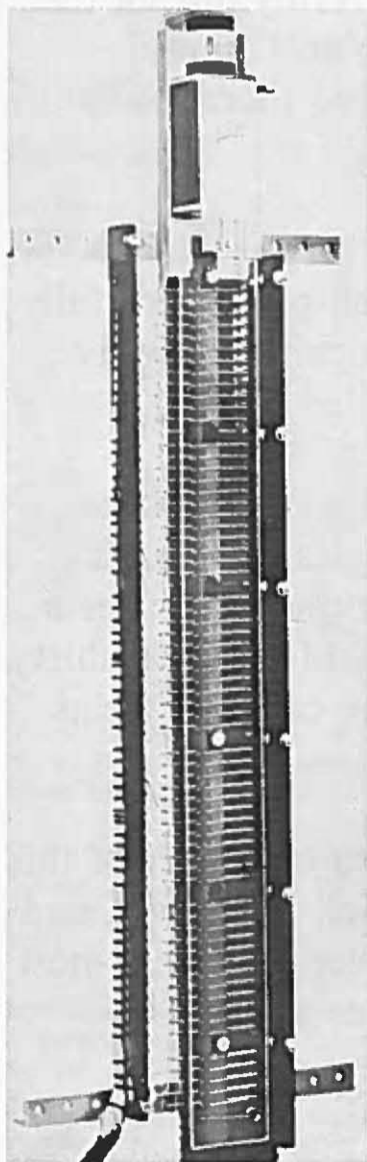
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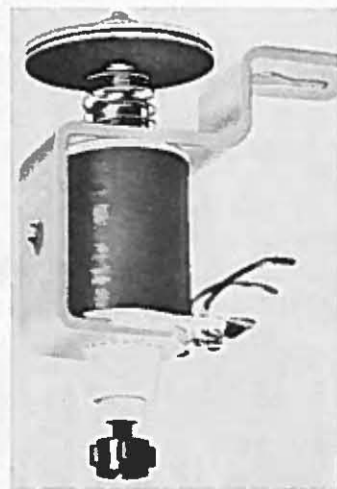
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Conference on the Organ in America

by Beth Berry Barber
Seattle, Washington

A three day conference on the organ in America, its literature and performance practices took place at the Old Church in Portland, Oregon, on September 23, 24, and 25. Jointly sponsored by ROCOCO (Restore the Old Church Organ Committee) and the Portland Chapter of the American Guild of Organists, the conference attracted over fifty full-time registrants, including many from beyond the Pacific Northwest. The group as a whole was of a very high caliber, and appreciated the opportunity not only to absorb information but to become acquainted with the organbuilders and other organ authorities who were present. The program emphasis on the nineteenth century went well with the Old Church's Victorian architecture. Built in 1882-83 as Calvary Presbyterian Church, then sold to the Southern Baptists, the building is now non-denominational and is being restored and administered by a voluntary group, the Old Church Society, of which ROCOCO is a part.

After opening remarks in the church by conference coordinator Michael Dillon, the group adjourned to a large but as yet unrestored room in the basement, where events using slides had to be held. By the end of the conference, everyone blessed the Old Church Society for choosing reasonably comfortable folding chairs, but wished the basement ceiling height had allowed an unrestricted view of the big screen and a little more air. The initial session, Orpha Ochse's "Overview of the Organ in America," was actually two rather thorough glimpses of the organ and its circumstances in 1776 and 1876. This delightful presentation was illuminated as much by Dr. Ochse's flashes of wit as by her slides and stoplist handouts. She gave a vivid picture of the privations and problems, as well as the resources, of the revolutionary years. In contrast, 1876 was more comfortable for organists, with a well-established sacred and secular organ culture and exciting technical developments occurring in organbuilding. 1976 was left for the audience to fill in for themselves, with a plea that pervaded the whole conference: to consider old organs on their own merits, in their appropriate repertoire, not by our current tastes or fashions; judging not, that our own tastes be not judged in the future.

After a break for coffee, the 1883 Old Church Hook and Hastings performed its first official conference duty. Although the restoration by local builders Michael Dillon of Portland and Ken Coulter of Eugene, with supervision and finishing by Charles Fisk, was not quite complete, the transformation and rejuvenation from a tired and grubby old organ was already very apparent. Douglas Butler (another of the key conference planners) and Fred Sautter, trumpet, played a *Voluntary in C major* by Simon Stuble, a fine example, as Doug said, of the stuffy English school, and the James Brenner *Trumpet Air*, arranged from Barbara Owen's Seventeenth and Eighteenth century organ music collection. The use of orchestral trumpet with the organ and its newly replaced Trumpet 8' added an extra point of interest to the session on "Problems in Organ Restoration" by Charles Fisk and Barbara Owen, which followed.

These two good colleagues and friends had plenty of audience questions and comments — people were feeling more acquainted, and, besides, who could feel shy of two experts who started off "we're having an argument about who should go first?" This presentation, which could have been subtitled "our best and how we do it," contained an enormous amount of information, none the less important for its casual presentation. Some of the most important points, briefly: Restoration is putting an organ back the way it was, *not* rebuilding it. To do this, an organ must be mostly intact, and even then it's not easy. In fact, it's impossible because we can not be the original builders. Even having

learned as much as possible about the builder and his work, and related work, not all details will be clear. Proceeding by scientific hypotheses and rules will not produce a good restoration because it "lacks the artistic leap." In the end, decisions in restoration, as in building, are a matter of *bon gout*: good taste (and good ears). The missing reeds of the Hook and Hastings made a good example: to replace the missing trumpet, William J. Bunch of Seattle gave the Old Church a Ryder trumpet of 1889, probably built by Samuel Pierce of Redding, Mass. (who also made pipes on occasion for the Hooks and other builders). Fisk gave this reed new tongues to Hook specifications, and voiced it like a Hook reed, softer and with less "sting" than his own new work, although he felt it might be a little louder than the 1883 Trumpet would have been. Now all that is needed is an oboe! The problem of pitch for the Hook and Hastings was also discussed, with a neat capsule history of nineteenth-century pitch inserted by Barbara Owen. The Old Church organ is now at about A443, originally A449. To sound its best, the original pitch should be restored; for practical use with other instruments, perhaps it should not. They concluded that the best source of information on an 1883 Hook and Hastings is that 1883 Hook and Hastings, and that changes and unsympathetic restoration are among the best ways to destroy any organ, in America or Europe. Again, they laid great emphasis on the preservation of good organs, those that work in their own repertoire, of any period and style.

After lunch, Wayne Leupold began his monumental presentation on romantic performance practice, with a session on rhythm from the late Paroque to the early twentieth century. Concepts of rubato were presented: melodic rubato, bound by a strict accompaniment, was illustrated by a recording of Chopin's *B minor prelude, opus 28 number 6*, played by Moritz Rosenthal, and the *D-flat Nocturne, opus 27 number 2*, recorded by Theodore Leschetisky. Free or declamatory rubato was shown by Adelina Patti's renditions of *Voilà le sapete* from *Figaro* and *Home Sweet Home*, and Edwin Lemare performing his own *Andantino in D flat*. The freedom thus shown grew during the period, as evidenced in the work of various theorists (Moritz Hauptmann, Mathis Lussy, Rudolph Westphal and Hugo Riemann) and, perhaps most influential, Richard Wagner, whose ideas of expressive tempo were illustrated by Willem Mengelberg's incredibly fluid 1929 recording of Liszt's *Les Preludes*.

The evening session was upstairs since the illustrations were organic, rather than visual. Mike Dillon gave a short commercial for the Organ Historical Society, and Randy McCarty for its newly formed Pacific Northwest Chapter. Then Barbara Owen and Wayne Leupold took over to present "The American School." Barbara, in a brief history which dovetailed admirably with the material from the morning session, pointed out that the organ finally crept into Puritan churches to assist the dismal congregational hymn and psalm singing. Even in liturgical churches in the eighteenth century, other service music was improvised, as the Carr and Loud tutor shows. English influence was paramount until the eighteen-forties, and important long after that (as witness the four foot solo flute on the Hook and Hastings, which could be used quite appropriately in the much earlier Carr variations). German influences began in the 'forties, and were important for the organ's design, use, repertoire and technique, leading, with the addition of later French influence, to a lively organ culture up into the 1890's, when it was supplanted by the symphony orchestra (literally supplanted in Boston and Chicago, where the Auditorium organ was moved offstage into chambers, and the Music Hall organ to Methuen). Wayne dis-

cussed registration, including the makeup of the crescendo, hand position (and its interaction with the development of piano technique), and legato touch. He then demonstrated the rubato and "Wagnerian expressivity" he had described in the afternoon session, using John Knowles Paine's *Prelude number two* for free rubato, the Brahms *Schmücke dich* for melodic rubato, and Foote's *Cantilena* for expressivity. The Brahms in particular aroused a storm of comments and questions, which spilled over into a lively sherry session in the elegantly redecorated church hall. Afterwards John Brombaugh showed some of his slides of historical European organs and his own work, including many very fascinating views of the construction and pipes.

Friday was a really exhausting day, with three long lecture sessions with picture and score slides from Wayne Leupold. The first covered early nineteenth century French organ performance, nineteenth century French organ building (mostly Cavallé-Coll, of course, assisted by some very helpful comments from Charles Fisk) and a detailed coverage of the Widor-Vierne — Dupré school. The advantages of studying a time period for which there are recordings, particularly of composers playing their own works, were very apparent: the examples of Widor and Vierne were fascinating, while Dupré's strict playing, linked to the rhythmic theories of Hugo Riemann, illumined many twentieth-century organ performances.

The first afternoon session covered the Franck-Tournemire school, and was highlighted for me by the 1930's Tournemire recording of the Franck *Third Chorale* at Ste. Clotilde. Other examples were Bonnet and Gigout playing their own music: Bonnet most freely expressive, Gigout more restrained and classical (although his *Grand Choeur Dialogue*, from a Welte player roll, was stunning). Here, as everywhere, Mr. Leupold's slides of marked scores were an enormous help in following the performances.

After a break for cake and coffee, we trotted back downstairs for the last session: German romantic and post-romantic (a most useful distinction) organ building and organ composition. Examples included Reger's own performance of his *Melodia, opus 59 number II*; two most expressive Bach vocal chorales conducted by Karl Straube; Paul Hebestreit playing Rheinberger's *Vision, opus 156*; and, with Liszt's *Twelfth Hungarian Rhapsody* to show what to expect, an absolutely incredible selection from *Ad nos, ad salutarem undam*, recorded by Alfred Sittard.

After this session, most ears and brains were so satiated that their owners took them away to relax for a little while. Once the exhaustion wore off, though, everyone seemed to think that these sessions on the romantic period were well worthwhile, despite occasional hesitations in delivery and the less than ideal physical surroundings. The few people who stayed around at the Old Church after the lectures had a very pleasant interval of talk and casual organ music.

The banquet that evening at Portland's nice old Mallory Hotel (which

also housed many participants) was excellent in food and company, enlivened by a few preliminary rounds of "oh, not me at the head table" (Butler and Leupold won; Ochse, Owen and Dillon lost), and mercifully devoid of speeches. Sherry and nibbles back at the Old Church led into a slide show of American organ cases, old and new, by Barbara Owen.

Saturday's trip to Eugene was augmented by many people unable to attend the rest of the conference, with nearly a hundred persons on the two buses that made the trek down the freeway. The first event was a panel discussion on "The Future of the Organ in America," held in the University of Oregon School of Music Auditorium. Lee Garrett, of Lewis and Clark College, was the moderator; on the panel were Orpha Ochse, Barbara Owen, Margaret Irwin-Brandon, John Brombaugh, Douglas Butler, Charles Fisk, John Hamilton, and Wayne Leupold. It is difficult to summarize this long discussion, but it was abundantly clear that the future of the organ in America will not be simple, and it will not be dull. A few points did stand out: the intelligence and independence of the organbuilders; the growing importance of organs in or motivated by academic institutions; that organs must be articulate, controllable and able to "breathe and burble," and performers must see that they do so; the unique historical awareness of the mid-twentieth century, so that old music now inspires builders, resulting in organs of diverse historic and regional styles; and a consensus, perhaps, that contemporary and avant-garde composers will write organ music if organs attract them, not by gadgets or tricks, but by beauty and integrity.

The organ crawl in the afternoon began with the 1973 four-manual Jürgen Ahrend instrument in the School of Music's Beall Concert Hall. Les Martin played portions of Bach's *Canonic Variations on Von Himmel hoch* and the eighth of Messiaen's *Meditations on the Holy Trinity* (which sounded surprisingly at home). At Central Lutheran Church, near the campus, John Brombaugh's three manual organ, in process of installation and with about eight of its thirty-eight stops then speaking, was already a magnificent instrument. The unusual chance to hear, play and examine this work in progress and to talk to its builders was much appreciated. Most of the group went on to hear and play the one manual organ by Ken Coulter of Eugene at United Lutheran Church, although some were so enthralled by the Brombaugh that they stayed at Central until the buses came back and then left with reluctant goodbyes and waves out of the bus windows.

The official closing of the conference was Saturday night's dessert at Saint Matthew's Lutheran Church in Beaverton, just west of Portland, where the organ crawl concluded with the new two-manual Karl Wilhelm.

ROCOCO and the Portland AGO are to be warmly congratulated on this imaginative and successful endeavor, as are the Hook and Hastings and the Old Church on their restored state. Invite us back soon and often!



1883 Hook and Hastings in the Old Church, Portland.



Appointments



Christ Church Cranbrook, Bloomfield Hills, Michigan, has appointed **Franklin G. Coleman** as organist and choirmaster, effective September 1st, succeeding **Robert Bates**, who retired. Mr. Coleman was previously organist and choirmaster at the Kent School in Kent, Connecticut. He is a native of Chicago and earned his BMus degree at Boston University, where he is completing his MMus degree. He received a certificate in guidance and counseling of adolescents from Wayne State University in Detroit, and also studied music at the University of Chicago, DePaul University, the American Conservatory, and the University of Pennsylvania.

James Kibbie has accepted an appointment as organist-choirmaster of St. John's Episcopal Church, Fort Worth, Texas. Mr. Kibbie received the MMus degree in organ performance from North Texas State University, as a student of **Dona'd Willing**. He will continue to serve as resident choir director for the Texas Boys Choir.

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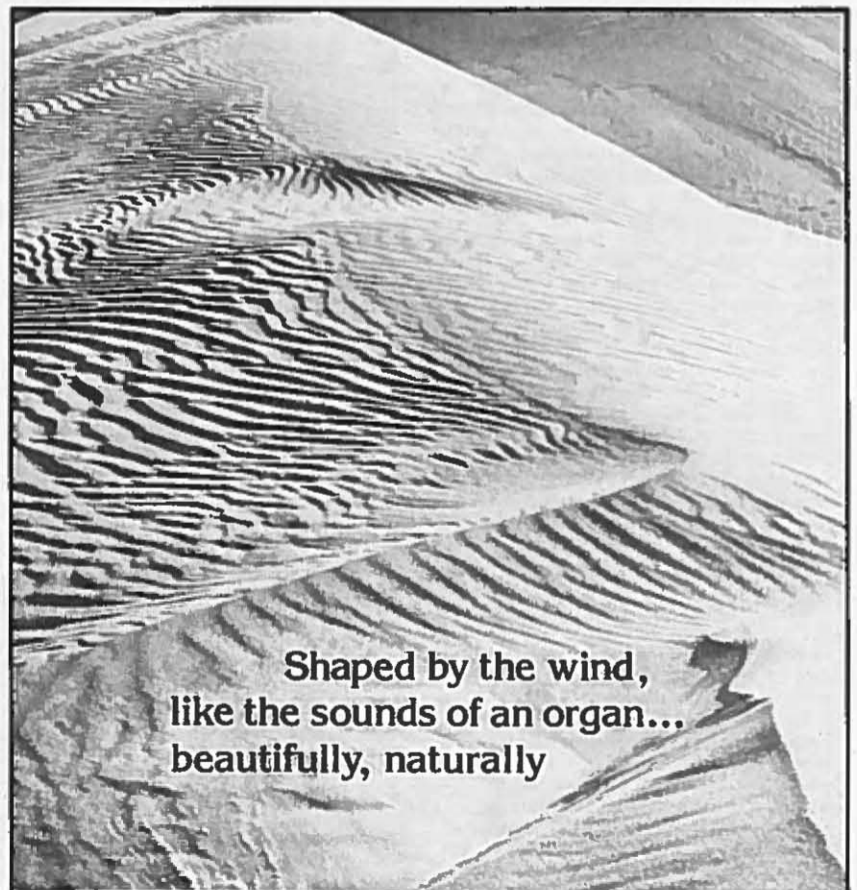
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A Summer Reminiscence

By Hans Vigeland

Our summer vacation found us back in the heart of the Berkshires, where, many years ago, I had played the organ as a youngster. This was no "country-church organ," for in 1883 when Mrs. Mark Hopkins commissioned the instrument from the Hilborne Roosevelt Organ Co., the specification read: "to build as large an organ as the church can house, and to spare no expense in guaranteeing the finest." As a result, the organ in the First Congregational Church of Great Barrington, Mass., a church seating but a few hundred, possesses one of the "finest organs in the world." Mrs. Hopkins gave also the parsonage, perhaps the costliest manse to be erected in America to that day.

The Pittsfield *Eagle* commented at the time of dedication: "The new Congregational Church in Great Barrington opened its doors last Friday. The 'temple' of these humble and contrite hearts cost \$125,000 and the minister of the lowly Jesus will live in a house costing \$100,000, to study up sermons about him who was born in a manger, preached in the fields, rode into Jerusalem on an ass, and had not where to lay his head . . . if you had come down and heard the opening concert you would have listened to the William Tell Overture, a march by Sodermann, 'Pizzicato' by Delibes, bridal, cradle and wedding and funeral tunes. 'Home Sweet Home' and 'America' were scornfully tossed off by the officiating artist and the crowd sat, stood, squatted, sweated and yawned through the weary two hours, although the organ can 'talk' in 400 languages and make more than a million squeaks and sounds. It is the *best* organ in the world!" The organ was given in memory of the Reverend Samuel Hopkins, the first minister of the Great Barrington Church (from 1743 to 1769), an ancestor of Mark Hopkins.

But this is not a paper on music or organs, but rather a tale of a fortune.

In 1851, 20-year old Mary Frances Sherwood taught school in Great Barrington. Mary had no money of her own and was dependent upon three maiden aunts, Misses Sarah, Mary and Nancy Kellogg who had founded a school for young ladies. The school, which also contained the law offices of William Cullen Bryant, was on the site of the subsequently famous Berkshire Inn—just across the road, where Barrington House now stands, which is on the property of the Kellogg homestead, occupied by the three spinsters.

Unlike her maiden relatives, Mary was destined not only to marry, but to become the wife, in succession, of two unusual men. In that year of 1851 there appeared in town a successful young "Foty-niner" named Mark Hopkins. Mark was descended from Great Barrington's first minister, Samuel Hopkins, and was a cousin of another Mark Hopkins, then president of Williams College. The name of Mark Hopkins is famous for his role in the building of the transcontinental railroad and for the enormous fortune he had amassed by the time of his death. When the gold fever had subsided, Mark emerged along with Leland Stanford, Charles Crocker, and Collis P. Huntington—as one of the "Big Four," fathers of the American railroads and pioneers in the development of the West. Mark died in 1878, leaving Mary a fortune of about 50 million dollars.

The story of the man who inherited the greater part of Hopkins' wealth is as fabulous as Hopkins' own. Yet outside of a small New England town, he is virtually unknown today.

In 1841, a lad by the name of Edward Francis Searles was born in Methuen, Mass., the only child of a poor farmer who died two years later. Young Edward had to work from the time he was a boy—everything from a cotton mill, upholstery, carpenter's apprentice, yes, even giving piano and organ lessons. Then in the 1860's he took a step that was to change his entire life. He entered the field of interior decorating. After an apprenticeship in Boston, he went to New York, where he was employed by Herter Brothers, a firm which catered to the wealthy. Searles became extremely successful and by taking a percentage of

the total work done for affluent customers, became a rich man himself before he was forty. He began to travel and spent considerable time in Europe where he purchased various art treasures. One of his most notable purchases at this time was the famous tapestry, "Field of the Cloth of Gold," which dates back to 1520, the historical conference between Henry VIII and Francis I of France. Always proud of his English heritage (his family name was an old English one, originally *Serlo*), he was particularly happy in England, where he was presented to Queen Victoria.

As a six-foot tall, broad shouldered, attractive man, returning to the United States, he found it necessary to work only occasionally. Associating himself with an architectural firm headed by Stanford White, Searles was sent out in 1881 to San Francisco to call on Mrs.

and the marriage although short-lived, was a happy one. At the time they first met, the last of Mary's maiden aunts died in Great Barrington, leaving the old homestead to Mary. Young Searles was a man of architectural imagination, and from Nob Hill they headed east to Great Barrington where Searles designed a castle, still standing—one of the most costly and colossal residences of the last century in all of America.

Timothy (Nolan) Hopkins objected violently to the turn of events, but his stepmother refused to listen to his pleas. She and her foster son quarreled bitterly over Searles, with the result that she broke off all relations with him (more on that subject later).

"Kellogg Terrace," later called Barrington House, proceeded with top-speed fervor. Searles added to the modest homestead by buying hundreds of acres for the still-existing luxurious



Kellogg Terrace

Mark Hopkins who was then finishing a mansion on Nob Hill.

Mary Hopkins, long a lover of English novels and tales of chivalry, had a great wall built around the grounds of the mansion. The house itself was an ugly conglomeration of various periods of architecture, a marked contrast to the handsomely designed homes of Hopkins' partners. Hopkins was dubious about the mansion and not at all happy at the thought of living there. He need not have worried, for in 1878 he died before the mansion was finished.

The Hopkins never had any children of their own, but shortly after her husband's death, Mrs. Hopkins legally adopted Timothy Nolan, a young man who had lived with the Hopkins since he was a boy. At the time of Mark Hopkins' death, Timothy was assistant treasurer of the Central Pacific and later became its business manager.

Mrs. Hopkins was now one of the richest women in the country, and anxious to complete her Nob Hill home when Edward Searles came knocking on her door.

Mary Hopkins took an immediate liking to Searles, some 10 years her junior. He became not only her interior decorator, but financial advisor as well. In 1887, Mary Hopkins and Edward Searles were married in Trinity Chapel, New York City. The public then became aware for the first time of this remarkable man who had apparently come out of nowhere to marry one of the wealthiest and best known women of her generation. Because of the difference in their ages, Searles found himself constantly harassed by the press. This hurt him deeply, since he was by nature very shy,

and he built an elaborate Gothic coach house out of the famous Great Barrington bluestone. To build the Renaissance Victorian French chateau, Searles opened his own quarry, employing no fewer than 74 men. The "castle" contained a Louis XIV drawing room taken apart in Paris and reinstalled in Great Barrington. It had a two and a half story barrel-vaulted pipe-organ room, and two underground stories of catacombs containing one of the very first installations of air conditioning. The kitchen was made of all-imported marble. It had one of the first electric plants—the equipment later extended to use for the first street-lighting in the world, Main Street of Great Barrington (Stanley). The three upper stories contained complicated, dark, winding passageways (yes, even a secret stairway), with bedrooms done in the fanciest woods, marbles and intricate ceilings copied from European palaces. At the same time Edward was building himself an exact duplicate of the mansion in his home town of Methuen. "Kellogg Terrace" was finished and opened on Christmas of 1886, the house brilliantly illuminated by electricity, and no fewer than 63 lights on the Christmas tree.

After only four years of happily married life, Mary died in 1891. When her will was made known, Searles was again thrust into the national spotlight, for his wife had left him her *entire estate*, cutting Timothy Hopkins off without a cent. No one was surprised when Timothy contested the will and accused Searles of securing Mark Hopkins' fortune by the use of undue influence and fraud.

Searles faced the greatest ordeal of his life when the public trial opened in

September, 1891, in Salem, Mass. The courtroom spectators had come principally to stare and jeer at Searles, who attempted to appear outwardly calm while on the stand. He admitted that he had gained a good deal of money from his marriage, and even that Mrs. Hopkins' money had made her attractive to him, but he insisted that the union was consecrated in love as well. At the end of the first day of trial, Searles was weary of the publicity. To the disappointment of the press and public, he and Timothy settled out of court, it being rumored that Searles settled with 8 million dollars!

After this, Searles sought complete privacy and sold his shares in the railroad and a large amount of real estate in New York and returned to his duplicate castle in Methuen. His birthplace, "Pine Lodge," was joined to the chateau "Appleside"—and he sealed it off from the public by a massive stone wall. He had a mania about trees, and made the walls encircle a good, healthy, majestic tree.

He continued to add art treasures to his collection, such as "The Coronation of Napoleon" and a Stuart "Washington." His library that numbered in the many thousands of valuable editions contained one of the finest collections of Bibles in the entire world. His love of organs continued. He purchased the famous organ of the Boston Music Hall, built by Walcker of Germany in 1863. This instrument had for many years been in storage, having been dismantled to make room on the stage for the then new Boston Symphony Orchestra. Searles built a magnificent concert hall around the organ, a building still standing and now administered by the municipality of Methuen. He became somewhat of a philanthropist, donating the mansion on Nob Hill to the city of San Francisco as an art museum and the Searles Scientific Building to Bowdoin College in memory of his wife. To the University of California he gave a million and a half dollars, and when a friend mentioned the generosity to him, Searles replied, "It was a mere trifle!"

For his love of his home town, he erected three churches, paid off the town debt, and built the Red Tavern, an authentic replica of an old English inn. He gave two schools to Methuen and the Searles High School to Great Barrington. He also carried on his architectural frustrations by building additional estates: "Stillwater Manor" and "Stanton-Harcourt" in Windham, N.H., as well as mansions on Block Island and in Paris. In his castle in Windham are a pair of doors from Windsor Castle and a fireplace of inestimable value from the Tuilleries, the Royal Palace of France. At one time Searles had allowed tourists and sightseers into his Methuen home, but he was forced to put a stop to this when visitors carved their initials into the furniture and cut swatches from his costly tapestries as souvenirs. This led to the closing of the gates of "Searles Castle." He instructed watchmen posted at the various gates to admit no one, and few people ever again saw the grandeur and opulence with which Searles was surrounded.

Disillusioned by the antics of his fellow humans and the ridicule he suffered from the press, he became a recluse—the rumor developed that "he hated people." A living legend, he spent his final years alone, but for his servants and a male secretary to whom he was to leave his fortune.

On August 6, 1920, after a short illness, Searles suffered a heart attack. He was 79. Following the funeral that was private, he was buried within the grounds of his estate in a magnificent Gothic chapel he had built as his final resting place. At his death he was reputed to be worth anywhere from 20 to 50 million dollars.

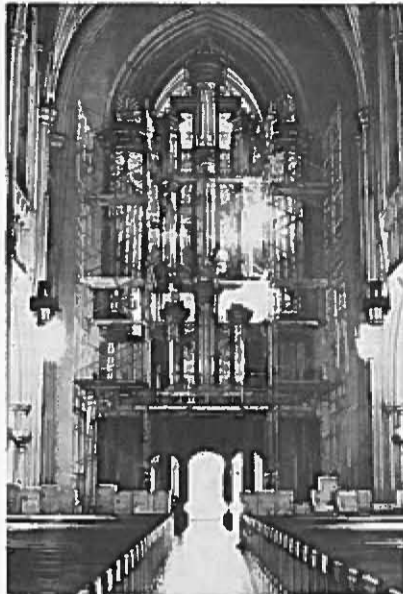
Mr. Vigeland is a member of the music faculty at the Berkshire School, Sheffield, Mass.



John Rose (left), Rollin Smith (center), and Robert Glasgow (right) presented the complete organ symphonies of Louis Vierne in a concert held September 19 at the Cathedral of the Sacred Heart, Newark, New Jersey. A brochure, with extensive notes on the music and a specification of the large Schantz organ, was printed for the occasion. A limited number of the booklets are available; interested parties should enclose a self-addressed 9" x 12" mailing envelope with 35¢ postage and address their requests to Mr. Rose at the Cathedral, 89 Ridge Street, Newark, N.J. 07104.

public school music at Indiana State University, where his teachers were the late Amela Meyer and Professor Lowell Mason Tilson. He held positions in Carrol County, Camden, Huntingburg, and Danville, Indiana, before going to the Waveland school, where he taught music and art for thirty-seven years.

Mr. Walker continues to reside in Waveland, where he is active in civic and local affairs and currently serves on the library board.



A new 4-manual organ built by D. A. Flentrop is currently being installed in the Duke University Chapel, Durham, N.C. The organ is pictured above as a workman finishes part of the case; still missing is the gallery rail. The organ will be dedicated on December 12, when Fenner Douglass will perform two identical recitals in the afternoon and evening. An organ symposium will be held at the university the following day.

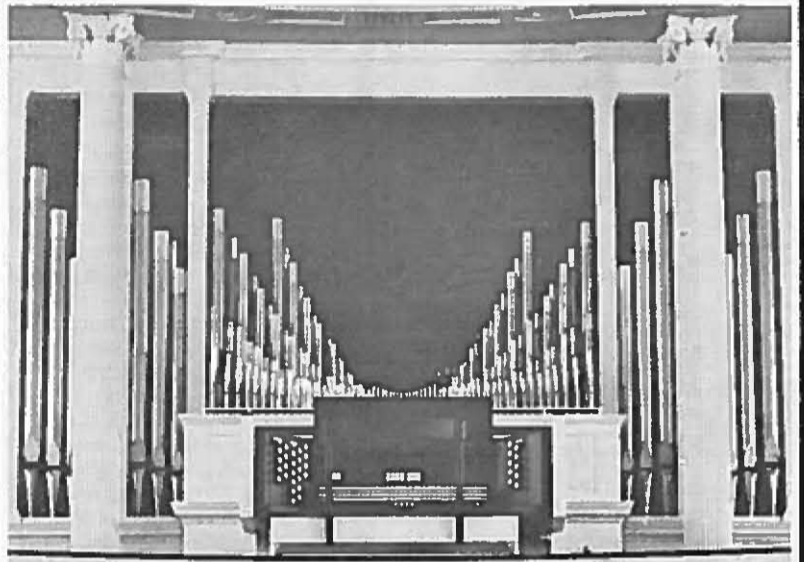
Retirement

Norman R. Walker has retired as organist of the Waveland Christian Church, Waveland, Indiana, after forty-six years of service. He was named organist emeritus, given gifts, and honored with a dinner after a special service on August 22.

Mr. Walker has been a church pianist and organist since he was a sophomore in high school. He received a diploma in piano from the National Academy of Music in Chicago at the age of 21 and he studied

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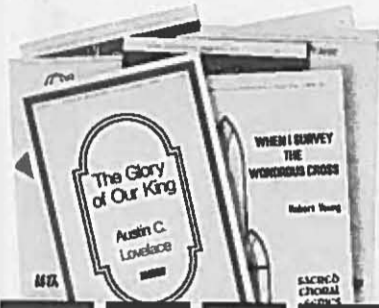
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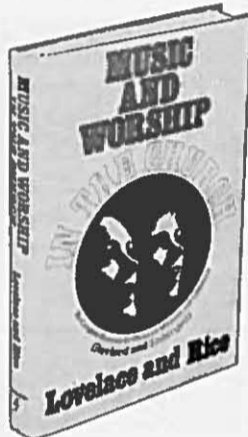
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Reviewed by Wesley Vos

New Editions of Older Music

Johannes Eccard, *Rejoice, Beloved Christians*, ed. Donald Rotermund. SATB unaccomp. Eng. Concordia 35¢. (M) The imitative texture has some modal influence.

Leonardo Leo, *Magnificat*, ed. Richard J. Bloesch. SATB/SATB soli. 2 vlns. & continuo. Lat./Eng. Augsburg \$1.50. (M) A sectional, one-movement plan achieves variety through alternation of tutti and soli. The obligato instruments perform no ritornello function. Continuo realization is furnished.

Victoria, *Two Choruses: Magi Videntur Stellam, Senex Puerum Portabat*, ed. Martin Banner. SATB unaccomp. Lat./Eng. Shawnee 40¢ each. (D) Inter-staff barring and a piano reduction are provided. Editorial dynamics are clearly indicated as such.

Jakob Handl, *O Magnum Mysterium*, ed. Cyril F. Simkins. TTBB/TTBB unaccomp. Lat. Concordia 65¢. (D) Composed for eight "equal" voices, the difficulty of execution will be in style, balance and textural clarity rather than in notes or tempo.

New Arrangements of Old Tunes

Once In Royal David's City, arr. Robert Preston. SA Flammur 35¢. (E) More suited to women's voices than to children, this arrangement presents verses 1-3 in F major with verse 4 in G. Altos carry the tune in verses 2-3, and there is a brief section of soprano divisi at the end.

Dancing Day: A Cycle of Traditional Christmas Carols, arr. John Rutter. SSA and harp/piano. Oxford \$7.65. (M-D) Complete performance time is 22 minutes. The inevitable comparison with Britten's *Ceremony of Carols* prompts the following observations: there is less development and more repetition than in the Britten cycle. Counterpoints, accompaniment figuration, and rhythms are less interesting. An overall style image does not emerge as in Britten.

Nevertheless, the individual arrangements are well made. The price for the whole collection (46 pages) seems prohibitively high, and evidently none of the six numbers is available separately.

Lo, How A Rose, arr. Dale Jergenson. SAB. G.I.A. 40¢. (E-M) A soprano descant and high baritone line make this sound as SSAT. However, the carefully worked out accompaniment supplies bass functions and expands the overall sonority. This is a fine piece for choirs having few men.

Four Slovak Carols, arr. Carl Schalk. SATB unaccomp. Concordia 50¢. (M) The fourth of these lovely homophonic arrangements requires basses with a solid low E-flat.

Hodie Christus Natus Est, arr. James Hopkins. Lat./Eng. SATB Boonin 40¢. (E-M) The Gregorian theme is presented complete with Latin text and then paraphrased in English translation. A thorough knowledge of chant style is essential for successful performance.

Sleep, Little Jesus (Polish Carol), arr. Robert Preston, SATB Flammur 35¢. (E) Optional flute and finger cymbals.

Gentle Mary Laid Her Child (Tempus adest floridum), arr. Timothy Dommer. SATB, flute obbligato, some sections unaccomp. Concordia 50¢. (E) The flute part is also quite easy.

Wake, Awake, for Night Is Flying, arr. Friedrich Zipp. SATB, optional brass and/or congregation. Concordia 60¢. (M) A variety of possibilities is offered, and performance format will depend on local resources. A strong rhythmic drive pervades this festive arrangement.

Let Our Gladness Know No End (Bohemian Carol), arr. Judy Humnicutt. SATB and unison choir or high voice solo. Hope 35¢. (E)

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Why this Haste, O Shepherd, Say (French. "Où t'en vastu, Dieu donne"), arr. John A. Parkinson. S(S) ATB unaccomp. Eng./French. Oxford 40¢. (M) Lebégue, among others, wrote organ variations on this joyous tune.

New Compositions

Bless the Manger Child. Unison. Concordia \$1.00. (E-M) This collection of 12 new carols by contemporary Lutheran composers will become a staple item in many choir libraries.

Is It Far To Bethlehem? Loomis McGlohon. Unison. Hinshaw 40¢. (E) Suitable for children or adults, a simple, tasteful musical approach avoids the clichés inherent in many pieces having this sort of text. A harmonically interesting accompaniment further enhances the piece.

All My Heart This Night Rejoices, Sandra L. Teller. Unison with six optional handbells. Concordia 35¢. (E-M) The tessitura is centered around *c'*, and a choir of light, high voices is a must.

New Born Christmas Time Child, Sue Ellen Page. Unison with viola/violin, alto recorder/flute, hand drum, finger cymbals, hanging cymbal, keyboard and optional guitar. Hinshaw 45¢. (E-M) A mild folk idiom is put to good effect and would be accentuated by use of guitar. The text (by Eric D. Johnson) is uncommonly relevant to the present day.

A Shining Star, Robert J. Powell. SS Concordia 45¢. (E-M) The range (*c'-f'*) may present problems to some choirs. Both parts must be able to sing *f'* by leap from a fourth below.

I Sing of A Maiden, Arthur Wills. SS Oxford 40¢. (D) Certainly intended for adult voices, the second soprano ranges from *a* to *e'*. Some unison and octave part-writing will demand exemplary intonation. The accompaniment is fairly dissonant.

Diptych: 1. Who Is This Child? 2. Gloria, Peter Schickele. SAB with piano and optional finger cymbals, vibes, xylophone, bells and timpani. Elkan-Vogel 50¢ each. (M-D) The composer is probably better known for his PDQ Bach antics than for his interesting choral music, especially the excellent cantata, *The Birth of Christ* (Elkan-Vogel, 1967). *Diptych* will appeal to high school and church choirs interested in beautifully unconventional sonorities

and rhythms. The percussion instruments, though listed as optional, are integral to the total effect.

Now Begin On Christmas Day, Ronald Arnatt. SATB unaccomp. Augsburg 35¢. (D) A large, experienced chorus is required to tackle extremes of dynamics, tessitura, and dissonance. B-flats seem to be missing in meas. 2, 5, 7, 12, 13, and 20. The beautiful poem is by Gerard Manley Hopkins.

Music Filled the Sky, Eugene Englert, SATB G.I.A. 40¢. (E-M) The homophonic texture and arpeggiated accompaniment present no special problems except for the tenor part which may lie uncomfortably high for some groups.

When Christ Was Born, Lewis M. Kirby. SATB Flammer 35¢. (E-M) A strong modal influence is incorporated, complementing the 15th-century English text. The piece builds logically to a *forte* conclusion.

Sunny Bank, Peter Hurford. SATB Oxford 45¢. (M-D) Written in delightfully irregular meters, the piece demands a refined sense of ensemble. Figuration and rhythmic support dictate a piano accompaniment. There is an optional descant for whistlers.

Jesus Child, John Rutter. SATB Oxford \$1.05. (M-D) Piano accompaniment is obligatory as are good tenors. A slight pop music influence is used to good advantage.

Birthday Carol, David Willcocks. S(S) A(A) TB Oxford 40¢. (M-D) The need for piano accompaniment and good tenors is again obvious. Alternation of 3/4, 2/4 and 3/8 measures generates considerable rhythmic thrust.

Hodie! Emmanuel! Gloria! Milburn Price. SATB and finger cymbals/triangle, woodblock, bongos and optional handbells. Hinshaw 45¢. (M-D) Individual parts are only moderately difficult, but the piece develops freely in the manner of a round. Ensemble is therefore paramount.

Those who have the means for attempting a major production will want to see *La Fiesta de la Posada*, a new Christmas choral pageant (in English) by Dave Brubeck (Shawnee Press). Soloists, unison children's and SATB adult choruses are required, as are piano, two guitars, two trumpets, string bass, and percussion. Expanded orchestra parts are also available. Detailed instruction are provided for staging, lighting, and costumes.



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Lewis and Hitchcock, Inc., Silver Spring, Maryland, Opus 246; for St. Peter's Lutheran Church, Baltimore, Maryland. 2-manual and pedal, 18 ranks. Mechanical action throughout, with Cornet ranks drawing separately, and some pedal stops by transmission. Rear gallery installation, with main case containing Manual II and pedal; Manual I encased in rückpositive position. Casework of red oak, with polished tin pipes of Principal and Spitzflute, and Trumpet in horizontal position. Manual naturals and stoppages of cherry. Subbass, Celeste, and Choral Bass revoiced from former organ. Design by George L. Payne, president of the firm, in consultation with Everett L. Long, organist of the church, and others; finishing by Mr. Payne.

MANUAL II

Quintade 16' 56 pipes*
Principal 8' 56 pipes
Rohrflute 8' 56 pipes*
Gemshorn 8' 56 pipes*
Celeste 8' 44 pipes*
Octave 4' 56 pipes
Koppelflute 4' 56 pipes*
Mixture III 1-1/3' 168 pipes*
Trumpet 8' 56 pipes
Manual Coupler

MANUAL I

Gedeckt 8' 56 pipes
Spitzflute 4' 56 pipes
Principal 2' 56 pipes
Cornet II 2-2/3' 88 pipes

PEDAL

Faßbourdon 32'
Subbass 16' 32 pipes*
Principal 8'
Flute 8'
Choral Bass 4' 32 pipes
Trumpet 16' 12 pipes
Pedal Coupler I
Pedal Coupler II

*enclosed

First United Methodist Church, Dearborn, Michigan. Built by Rodgers Organ Company, Hillsboro, Oregon. 4-manual and pedal custom electronic organ, added to existing Casavant pipe organ; 100 speaking stops, 18 pipe ranks, 86 sets electronic voice generators. Electronic divisions of main organ sound from locations directly above pipe organ chambers on both sides of divided chancel; Recit and Choir divisions also sound antiphonally from both the rear gallery and north transept; state trumpet sounds from rear gallery. Stops of the three ancillary pipe divisions play from the corresponding manuals of new English-style drawknob console and are subject to the expression controls and couplers of that division. Ivory keyboards with tracker touch; con-

sole-contained computer core-memory capture combination action. Designed by Dr. Thomas R. Clark, organist of the church, in consultation with the firm. Pipe refurbishing by the Phillip A. Robertson Pipe Organ Service. Contract and arrangements by Musical Heritage, Royal Oak, Michigan. Tonal finishing by Roger Hardesty, voicer, and George Kirkwood, engineer.

GRAND GREAT
(Normally Unenclosed—Manual II)

Montre 16' 61 v.g.
Principal 8' 61 v.g.
Gemshorn 8' 61 v.g.
Flute Harmonique 8' 61 v.g.
Octave 4' 61 v.g.
Gemsoctav 4' 12 v.g. (8' ext.)
Rohrflöte 4' 61 v.g.
Quinte 2-2/3' 61 v.g.
Doublette 2' 61 v.g.
Fourniture IV 1-1/3' 244 v.g. (19-22-26-29)
Scharff III 2/3 183 v.g. (26-29-33)
State Trumpet 8' (Bombarde)
Trompette 8' 61 v.g.
Tremulant

ANCILLARY GREAT
(Normally Unenclosed—Manual II)

Open Diapason 8' 68 pipes
Hohl Flute 8' 68 pipes
Dulciana 8' 68 pipes
Octave 4' 68 pipes
Harmonic Flute 4' 68 pipes
Mixture III 2' 183 pipes (15-19-22)
Chimes 21 tubes
Tremulant

RECIT

(Enclosed—Manual III)

Bourdon Doux 16' 12 v.g. (8' ext.)
Principal Etroit 8' 61 v.g.
Flute a Cheminée 8' 61 v.g.
Viole de Gambe 8' 61 v.g.
Voix Celeste 8' 61 v.g.
Flute Douce 8' 61 v.g.
Flute Celeste 8' 61 v.g.
Prestant Conique 4' 61 v.g.
Flute Octavante 4' 61 v.g.
Nazard 2-2/3' 61 v.g.
Flute a Bec 2' 61 v.g.
Tierce 1-3/5' 61 v.g.
Plein Jeu IV 2' 244 v.g. (15-19-22-26)
Contre Basson 16' 61 v.g.
Trompette 8' 61 v.g.
Cor 8' 61 v.g.
Voix Humaine 8' 61 v.g.
Clairon 4' 61 v.g.
Tremblant

ANCILLARY SWELL
(Enclosed—Manual III)

Lieblich Gedeckt 16' 12 pipes (85 ext.)
English Diapason 8' 68 pipes
Stopped Flute 8' 68 pipes
Solicional 8' 68 pipes
Vox Coelestis 8' 68 pipes
Geigen 4' 68 pipes
Echo Flute 4' 12 pipes
Fifteenth 2' 61 pipes
Sesquialtera II 2-2/3' 122 pipes (2-2/3', 1-3/5')
Hautbois 8' 68 pipes
Tremulant

CHOIR

(Enclosed—Manual I)

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 Viola Celeste 8' 6l v.g.
 Principalino 4' 6l v.g.
 Cor de Nuit 4' 122 v.g.
 Unda Maris II 4' 122 v.g.
 Waldflöte 2' 6l v.g.
 Ripieno III 2' 183 v.g. (15-19-22)
 Cor Anglais 16' 6l v.g.
 State Trumpet 8' (Bombarde)
 Clarinetto 8' 6l v.g.
 Harp 8' 6l v.g.
 Tremulant I
 Tremulant II

POSITIV
 (Normally Unenclosed—Manual IV)

Holzgedeckt 8' 6l v.g.
 Spitzprinzipal 4' 6l v.g.
 Koppelflöte 4' 6l v.g.
 Kleinprinzipal 2' 6l v.g.
 Spillflöte 2' 6l v.g.
 Larigot 1-1/3' 6l v.g.
 Siffelöte 1' 24 v.g. (4' ext.)
 Zimbel III 1/2' 183 v.g. (29-33-36)
 Krummhorn 8' 6l v.g.
 Zymbelstern 12 bells
 Tremulant

BOMBARDE
 (Enclosed—Manual IV)

Herald Trumpet 16' 12 v.g. (8' ext.)
 Herald Trumpet 8' 6l v.g.
 Herald Trumpet 4' 12 v.g. (8' ext.)
 State Trumpet 8' 6l v.g.
 State Trumpet 4' 12 v.g. (8' ext.)
 Grand Jeu V 2' 305 v.g.

PEDAL
 (Normally Unenclosed)

Contra Principal 32' 12 v.g. (16' ext.)
 Soubasse 32' 12 v.g. (16' ext.)
 Open Wood 16' 32 v.g.
 Principal 16' 32 v.g.
 Bourdon 16' 32 v.g.
 Violone 16' 32 v.g.
 Sanfbass 16' 32 v.g.
 Bourdon Doux 16' (Recit)
 Oktav 8' 32 v.g.
 Pommer 8' 32 v.g.
 Cello 8' 12 v.g. (16' ext.)
 Flute a Cheminée 8' (Recit)
 Basse de Choral 4' 32 v.g.
 Nachthorn 4' 12 v.g. (8' ext.)
 Mixture IV 2' 128 v.g. (15-19-22-26)
 Contre Bombarde 32' 12 v.g. (16' ext.)
 Bombarde 16' 32 v.g.
 Basson 16' (Recit)
 Trompette 8' 12 v.g. (16' ext.)
 Clairon 4' 12 v.g. (16' ext.)
 Krummhorn 4' (Positiv)

ANCILLARY PEDAL
 (Normally Unenclosed)

Bourdon 16' 32 pipes
 v.g.=voice generator

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First Church of Christ, Scientist, St. Petersburg, Florida. Rebuilt by Berkshire Organ Co., West Springfield, Massachusetts from 27-stop 1925 E. M. Skinner organ. 4-manuals and pedal, drawknob stop control, solid state capture combination action. Heavy plaster grille obscuring old instrument removed and new facade pipes installed to form screen for chamber opening. Design by David W. Cogswell of Berkshire firm in consultation with Edward B. Gammons, consultant for the church, and Barry Stevens and Marguerite Beckwith, organists of church.

GREAT

Dulciane 16' 6l pipes
 Prinzipal 8' 6l pipes
 Rohrgedeckt 8' 6l pipes
 Dulcaine 8' 12 pipes
 Octav 4' 6l pipes
 Prinzipal Italienisch 2' 6l pipes
 Mixture IV 1-1/3' 244 pipes
 Sesquialtera II 8' 98 pipes
 Trompette 8' 6l pipes

CHOIR-POSITIV (Expressive)

Singendgedeckt 8' 6l pipes
 Kleine Erzähler II 8' 122 pipes
 Prestant 4' 6l pipes
 Koppelflöte 4' 6l pipes
 Prinzipal Deutsch 2' 6l pipes
 Scharf III 2/3' 183 pipes
 Cromorne 8' 6l pipes
 Tremolo
 Harp

SWELL

Bourdon Doux 16' 6l pipes
 Bourdon 8' 12 pipes
 Viola 8' 6l pipes
 Viola Celeste 8' 49 pipes
 Flute Celeste II 8' 110 pipes
 Prinzipal 4' 6l pipes
 Flute Ouverte 4' 6l pipes
 Quarte de Nasard 2' 6l pipes
 Larigot 1-1/3' 6l pipes
 Plein Jeu III 1' 183 pipes
 Basson 16' 6l pipes
 Trompette 8' 6l pipes
 Voix Humaine 8' 6l pipes
 Tremolo

SOLO (Expressive)

Holzflöte 8' 6l pipes
 Gambe 8' 6l pipes
 Prinzipal 4' 6l pipes
 Mixture V 2' 305 pipes
 Tuba Mirabilis 8' 6l pipes
 Tremolo
 Chimes

PEDAL

Untersatz 32'
 Prinzipal 16' 32 pipes
 Subbass 16' 32 pipes
 Bourdon Doux 16' (Swell)
 Dulcaine 16' (Great)
 Prinzipal 8' 12 pipes
 Gedecktbas 8' 12 pipes
 Bourdon 8' (Swell)
 Quintbass 5-1/3'
 Choralbass 4' 12 pipes
 Mixture IV 2-2/3' 123 pipes
 Posaune 16' 32 pipes
 Trompette 8' (Great)
 Klarine 4' (Great)
 Cremona 4' (Choir-Positiv)

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The deadline for this calendar was October 10. All events are assumed to be organ recitals, unless otherwise indicated. Some events with incomplete information have been included. In the future, no items will be accepted unless they include artist's name or event, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of information in the calendar.

UNITED STATES

East of the Mississippi River

5 NOVEMBER

John Rose; St Catharines Church, Hillside, NJ 8:15 pm

Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Colgate Chapel, Hamilton, NY 8 pm

Jean-Louis Gil; St John Lutheran, Allentown, PA

Eugenia Zukerman, flute; Doris Ornstein, harpsichord; J. S. Bach and His Contemporaries; Museum of Art, Cleveland, OH 8:30 pm

Jerome Butera, organ; Ross Beacraft, trumpet; Lewis Center Theater, DePaul U, Chicago, IL 8:15 pm

6 NOVEMBER

Mary Lou Robinson; Alma College, Alma, MI 8 pm

7 NOVEMBER

Jean-Louis Gil; Cathedral of St Luke, Portland, ME 4 pm

John Haitz; Cathedral of St Joseph, Hartford, CT 3 pm

Bach Motet 3; New Britain South Church Choral Society, South Congregational/1st Baptist, New Britain, CT 8 pm

Copland's In the Beginning, Barber's Prayers of Kierkegaard; St Bartholomews Church, New York, NY 4 pm

Matti Rindell; St Michaels Church, New York, NY 4 pm

Bach Cantata 106; Holy Trinity Lutheran, New York, NY 5 pm

Judith Hancock; St Thomas Church, New York, NY 5:15 pm

Mozart Requiem; Church of the Ascension, New York, NY 8 pm

Lenore McCroskey, United Methodist, Red Bank, NJ 4 pm

Hinson Mikell, with string quartet; St Pauls Episcopal, Philadelphia, PA 4 pm

Catholic U Wind Symphony; Reformation Lutheran, Washington, DC 3 pm

Mrs Richard Palko; Cathedral of St Philip, Atlanta, GA 5 pm

Schuyler Robinson; Covenant Presbyterian, Charlotte, NC 3 pm

Peter Hurford; Independent Presbyterian, Birmingham, AL 4 pm

Mozart's Solemn Vespers, K. 339, Henry Lowe, cond; Christ Church, Cincinnati, OH 5 pm

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

Carol Teti; Tabernacle Presbyterian, Indianapolis, IN 4 pm

Gregg Smith Singers; Valparaiso U, IN 4 pm

Anita Werling; St Pauls Church, Chicago, IL 3:30 pm

Dexter Bailey; Church of the Annunciate, Chicago, IL 6 pm

8 NOVEMBER

Lucien Brousseau; St John Lutheran Church of Amherst, Williamsville, NY 8:15 pm

Parker's Hora Navissima; Washington Cathedral Choral Society, Washington, DC

Becky Thompson; Christ United Methodist, Charleston, WV 8 pm

George Williams, all-American; Northfield Community Church, Northfield, IL 8 pm

9 NOVEMBER

David Simpson; 5th Ave Presbyterian, New York, NY 12:10 pm

Mozart Requiem; St Thomas Church, New York, NY 7:30 pm

Dennis Keene; Church of the Ascension, New York, NY 8 pm

Jean-Louis Gil; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Sharon Plummer, harpsichord, with flute and cello; U of Pittsburgh, PA 8:30 pm

Garrett Curtis, classical guitar; Christ Church, Cincinnati, OH 12:10 pm

Richard Morris, organ; Martin Berinbaum, trumpet; 1st Baptist, Pineville, KY 8 pm

10 NOVEMBER

Deborah Benson, alto; Joan Niiler, piano; South Congregational/1st Baptist, New Britain, CT 12 noon

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

William Dore; St Johns Church, Washington, DC 12:10 pm

James Weaver, harpsichord; Henri Hon-egger, cello; all-Bach; Museum of Art, Cleveland, OH 8:30 pm

*Bryant's church opera Tower of Babel; 1st Presbyterian, Ann Arbor, MI 8 pm

11 NOVEMBER

David Simpson; St Thomas Church, New York, NY 12:10 pm

Jean-Louis Gil; Reformed Church, Oradell, NJ

Helen Dell; Kirk of Dunedin, Dunedin, FL 8-15 pm

James Weaver, harpsichord; Henri Hon-egger, cello; all-Bach; Museum of Art, Cleveland, OH 4 pm

William Zurkey; Trinity Church, Toledo, OH 12:30 pm

*Bryant's church opera Tower of Babel; 1st Presbyterian, Ann Arbor, MI 8 pm

12 NOVEMBER

Gary Bordner, trumpet; Barbara Bruns, organ; Old West Church, Boston, MA 8 pm

John Rose; Trinity College Chapel, Hartford, CT 8:15 pm

*Bryant's church opera Tower of Babel; 1st Presbyterian, Ann Arbor, MI 8 pm

13 NOVEMBER

Gary Bordner, trumpet; Barbara Bruns, organ; Unitarian Universalist Church, Gloucester, MA 8 pm

Sandra Denmead, soprano; Trinity Episcopal, Hartford, CT 8 pm

14 NOVEMBER

George Bozeman, Jr; Grace Church, Manchester, NH 8 pm

Gary Bordner, trumpet; Barbara Bruns, organ; Ascension Mem Episcopal, Ipswich, MA 4:30 pm

James Bossert; Center Church, Hartford, CT 3:30 pm

Ernest Massenburg, Flatbush Church of the Redeemer, Brooklyn, NY 4 pm

Parker's Hora Navissima; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 115; Holy Trinity Lutheran, New York, NY 5 pm

Stephen Roberts; St Thomas Church, New York, NY 5-15 pm

George Ritchie, Bach Clavierübung III; St Marys Abbey, Morristown, NJ 4 pm

Baltimore Bach Society; Cathedral of the Incarnation, Baltimore, MD 8 pm

Peter Hurford; All Souls Unitarian, Washington, DC 4 pm

Heinz Chapel Choir; U of Pittsburgh, PA 2 pm

Donald M Rolander; Coral Ridge Presby-terian, Ft Lauderdale, FL 4:30 pm

Mark Engelhardt; Cathedral of St Philip, Atlanta, GA 5 pm

John Tuttle; Independent Presbyterian, Birmingham, AL 4 pm

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

Cleveland Camerata; Karel Paukert, harp-ichord; John Carroll U, University Hts, OH 4 pm

Cincinnati Early Music Consort; 1st Con-gregational, Columbus, OH 8 pm

Little Orchestra of Toledo, James J Ham-mann, cond; St Michaels in the Hills, Toledo, OH 4:30 pm

John Palmer; St Procopius Abbey, Lisle, IL 3 pm

Robert Ladine; Rockefeller Chapel, U of Chicago, IL 4 pm

Music for organ, choirs, strings, flute, brass; Grace Episcopal, Oak Park, IL 4 pm

English Choral Music, Morgan Simmons, dir; 4th Presbyterian, Chicago, IL 6:30 pm

Steven Gustafson, organ; Christine Janzow, oboe; Grace Lutheran, Glen Ellyn, IL 7:30 pm

Carl Staplin; for AGO, Rockford, IL 4 pm

Jean-Louis Gil; for AGO, Peoria, IL

*previously announced for a different date or time

15 NOVEMBER

Marie-Claire Alain, masterclasses; St Thomas Church, New York, NY 9:30 am, 1:30 pm

Catherine Mallatis Nixon; 5th Ave Baptist, Charleston, WV 8 pm

Huw Lewis; St Johns Episcopal, Detroit, MI 8 pm

Carl Staplin, AGO workshop; Rockford, IL 8 pm

16 NOVEMBER

Robin Tolbert; 5th Ave Presbyterian, New York, NY 12:10 pm

Raymond Chenault; Reid Presbyterian, Augusta, GA 8 pm

John Rose; 1st Presbyterian, Naples, FL
Corliss R Arnold; Peoples Church, East Lansing, MI 8:15 pm

Jean-Louis Gil; Grace United Methodist, Decatur, IL

17 NOVEMBER

Circulus Musicus choral ensemble; South Congregational-1st Baptist, New Britain, CT 12 noon

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

William Dare; St Johns Church, Washington, DC 12:10 pm

18 NOVEMBER

Bethel Zucchini; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm

Clifford Hill; St Thomas Church, New York, NY 12:10 pm

US Army Chorus; Fairfax United Methodist, Fairfax, VA 8 pm

Donald Sutherland, organ; Phyllis Bryn-Julson, voice; Presbyterian Church, Dalton, GA 8 pm

Marilyn Greenlee; Trinity Church, Toledo, OH 12:30 pm

19 NOVEMBER

Marie-Claire Alain; St Peters Episcopal, Bay Shore, NY 8 pm

Thomas Richner; Community Hall, Rossmore, NJ

Max Miller; St Stephens Episcopal, Richmond, VA 8 pm

20 NOVEMBER

Marie-Claire Alain, workshop; Bradley Hills Presbyterian, Bethesda, MD 2 pm

21 NOVEMBER

Choir Festival; St Pauls Cathedral, Boston Archdiocesan choirs; Theodore Marier, dir; Thomas Murray, organist; St Pauls Cathedral, Boston, MA 3 pm

St Cecilia's Day candlelight celebration; Trinity Church, Newport, RI 4 pm

George Ritchie, Bach Clavierübung III; Dwight Chapel, Yale U, New Haven, CT 8:30 pm

Berlioz TeDeum; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 140; Holy Trinity Lutheran, New York, NY 5 pm

John Burgeson; St Thomas Church, New York, NY 5:15 pm

Meeting the Composer; St Marks Church, Jackson Heights, NY

Bach Cantata 28; Darke The Sower; Zion Episcopal, Wappinger Falls, NY 11 am

John Pagett; Trinity Episcopal, Syracuse, NY 4 pm

Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Charles W Whittaker; Shrine of the Blessed Sacrament, Washington, DC 4 pm

Betty Milham; Washington Cathedral, Washington, DC 5 pm

John Heizer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Richard McPherson; River Road Church, Richmond, VA 8 pm

Bach Cantata 11, Magnificat, Motet 6; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Joan Lippincott; Camp Hill Presbyterian, Camp Hill, PA 7:30 pm

Bach Cantatas 80, 51; Dvorak TeDeum; Grace Presbyterian, Jenkintown, PA 8:15 pm

Ellen Landis; St Pauls Cathedral, Pittsburgh, PA 8:30 pm

David C Stills; Cathedral of St Philip, Atlanta, GA 5 pm

Donald M Rolander; Trinity Presbyterian, Clearwater, FL 3 pm

John Obetz; Independent Presbyterian, Birmingham, AL 4 pm

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

John Christian, with strings; Lakewood United Methodist, Lakewood, OH 8 pm

Karel Paukert; Willoughby, OH 8 pm

Mark X Hatfield; Our Redeemer Lutheran, Evansville, IN 4 pm

Jay Peterson; Eastern Illinois U, Charleston, IL 4 pm

William Wilson; Trinity Lutheran, Wausau, WI 8 pm

WS 8 pm

NOVEMBER, 1976

22 NOVEMBER

James David Christie; Harvard U, Cambridge, MA 8 pm

John Pagett, for AGO; Berkshire, MA 8 pm

Charles Huddleston Heaton, for AGO; 1st Presbyterian, Spartanburg, SC 8 pm

23 NOVEMBER

Rollin Smith; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Charles Huddleston Heaton, choral workshop; 1st Presbyterian, Spartanburg, SC 7:30 pm

Henry Lowe; Christ Church, Cincinnati, OH 12:10 pm

24 NOVEMBER

Larry Allen; South Congregational-1st Baptist, New Britain, CT 12 noon

Music of Ralph Vaughan Williams; St Thomas Church, New York, NY 12:10 pm

Marshall HS Madrigal Singers; St Johns Church, Washington, DC 12:10 pm

26 NOVEMBER

Karel Paukert; National Shrine, Washington, DC 8 pm

Britten Noye's Fludde; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

27 NOVEMBER

Pocono Boy Singers, Youth Concert of Philadelphia Orchestra; Academy of Music, Philadelphia, PA 10:30 am

Britten Noye's Fludde; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

28 NOVEMBER

Linda Miller, soprano; Larry Allen, organ; premiere of Wylton's Expectans, Expectavi; immanuel Congregational, Hartford, CT 4 pm

Advent procession with carols; St Thomas Church, New York, NY 11 am, 4pm

Brahms Requiem; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 36; Holy Trinity Lutheran, New York, NY 5 pm

Harold Pysker; St Thomas Church, New York, NY 5:15 pm

Wallace M Coursen, all-Bach; Christ Church, Glen Ridge, NJ 4 pm

Charles W Whittaker; US Naval Academy, Annapolis, MD 3 pm

Paul-Martin Maki; St Davids Church, Baltimore, MD 8 pm

Robert Baker; Christ Episcopal, Reading, PA 4 pm

Procession with carols; Cathedral of St Philip, Atlanta, GA 11:15 am, 5:45 pm

John Rose; Independent Presbyterian, Birmingham, AL 4 pm

Britten Noye's Fludde; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

29 NOVEMBER

Karel Paukert, masterclass; Virginia Commonwealth U, Richmond, VA

Jean-Louis Gil; St Pauls Episcopal, Albany, NY

Choral Concert, David Wehr, dir; Eastern Kentucky U, Richmond, KY 8:30 pm

Edward Mondello; Rockefeller Chapel, U of Chicago, IL 8 pm

1 DECEMBER

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

Catharine Crozier, with orchestra; Alice Tully Hall, New York, NY 8:30 pm

Anthony Newman; Colgate Chapel, Hamilton, NY 8 pm

Emily Gibson; St Johns Church, Washington, DC 12:10 pm

2 DECEMBER

Quadrivium, Marleen Montgomery, dir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm

Paul Scheld; St Thomas Church, New York, NY 12:10 pm

Anthony Newman, masterclass; Colgate Chapel, Hamilton, NY 9 am

James Metzler; Trinity Church, Toledo, OH 12:30 pm

3 DECEMBER

Choral concert, Louard Egbert, cond; Virginia Intermont College, Bristol, VA 8:15 pm

Bach Cantatas 93, 140; 1st Church Congregational, Cambridge, MA 8 pm

4 DECEMBER

Bach Cantatas 93, 140; 1st Church Congregational, Cambridge, MA 8 pm

Bach Magnificat; St Bartholomews Church, New York, NY 4 pm

Paul-Martin Maki; St Michaels Church, New York, NY 4 pm

NY 4 pm

(Continued, page 24)

WS 8 pm

WS 8 pm

WS 8 pm

WS 8 pm

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CALENDAR (Cont. from p. 23)

Bach Magnificat; Holy Trinity Lutheran, New York, NY 5 pm
Judith & Gerre Hancock, duo-organists; St Thomas Church, New York, NY 5:15 pm
Charpentier Midnight Mass; 1st Presbyterian, Binghamton, NY 8 pm
Beach's Canticle of the Sun; United Methodist, Red Bank, NJ 8 pm
Advent/Holly tour concert, John Heizer, cond; City Hall Plaza, Baltimore MD 4 pm
Haig Mardirosian, all 20th-century French; Reformation Lutheran, Washington, DC 3 pm
Charles W Whittaker; Culpepper United Methodist, Culpepper, VA 8 pm
Advent choral music; St James Church, Richmond, VA 8 pm
W Dan Hardin; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Feast of carols & pudding; Fairmount Presbyterian, Cleveland Heights, OH 5:30 pm
Robert Rayfield; St Procopius Abbey, Lisle, IL 3 pm
David Gehrenbeck; 4th Presbyterian, Chicago, IL 6:30 pm
Music of Dufay; St Clements Church, Chicago, IL 7:30 pm

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

8 DECEMBER
Britten Ceremony of Carols; St Thomas Church, New York, NY 12:10 pm
Northwood HS Madrigal Singers, Shelley Weston, cond; St Johns Church, Washington, DC 12:10 pm
Marianne Webb, with orchestra; Southern Illinois U, Carbondale, IL 8 pm

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

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

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

12 DECEMBER
Christmas Choral Concert; Center Church, Hartford, CT 3:30 pm
Handel's Messiah, George Faxon, cond; Trinity Church, Boston, MA 8 pm
Charpentier's Midnight Mass; Wellesley Hills Congregational, Wellesley Hills, MA 8 pm

Handel's Messiah, part 1; St Bartholomews Church, New York, NY 4 pm
Handel's Messiah, part 1; Holy Trinity Lutheran, New York, NY 5 pm
Saint-Saëns Christmas Oratorio; Immanuel Lutheran, New York, NY 5 pm
Judith Brown; St Thomas Church, New York, NY 5-15 pm
Britten's Ceremony of Carols; Respighi's Laud to the Nativity; Church of the Ascension, New York, NY 8 pm

Handel's Messiah, Advent & Christmas portions; Zion Episcopal, Wappinger Falls, NY 8 pm
Britten Ceremony of Carols; Calvary Presbyterian, Riverton, NJ 11 am
Music of the Italian Baroque; St Davids Church, Baltimore, MD 3 pm
Thomas Guthrie; St Matthew Lutheran, Hanover, PA 4 pm
Lessons & Carols, Kenneth L Axelson, dir; Mt Lebanon United Presbyterian, Pittsburgh, PA 5 pm
Norman Mackenzie; 10th Presbyterian, Philadelphia, PA 5 pm
Respighi's Laud to the Nativity; Fairfax United Methodist, Fairfax, VA 7:30 pm
Christmas Choral Concert, James McCray, cond; Longwood College, Farmville, VA 4 pm

Fenner Douglass, Flentrop dedication; Duke U Chapel, Durham, NC 3 pm, repeated 8 pm
Sight & Sounds of Advent; Covenant Presbyterian, Charlotte, NC 7:30 pm
Charles W Raines; Cathedral of St Philip, Atlanta, GA 5 pm
Menotti's Amahl and the Night Visitors; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Christmas concert; 1st Congregational, Columbus, OH 8 pm
Handel's Messiah, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm
Joyce Jones; 1st United Methodist, Dearborn, MI 7 pm
Margaret Kimberling; Our Redeemer Lutheran, Evansville, IN 4 pm
Christmas choral concert; Church of Loretto, St Marys College, Notre Dame, IN 8 pm
Handel's Messiah; Valparaiso U, IN 4 pm
Handel's Messiah, William Bonhivert, cond; 1st Presbyterian, Deerfield, IL 7 pm
Music of Dufay; St Clements Church, Chicago, IL 7:30 pm

13 DECEMBER
Organ symposium; Duke U, Durham, NC 9 am

14 DECEMBER
Britten's Ceremony of Carols and St Nicolas; St Thomas Church, New York, NY 7:30 pm
Jon Gillock; Church of the Ascension, New York, NY 8 pm

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

UNITED STATES
West of the Mississippi River

7 NOVEMBER
Brett Duggan, piano; Christ Church Cathedral, New Orleans, LA 4 pm
Gordon Betenbaugh; Westminster Presbyterian, Lincoln, NE 10:30 am
Poulenc Concerto, Distler Tentanz; Mary Lou Kallinger, Colorado State U chamber orch and chorus; St Lukes Episcopal, Ft Collins, CO 4 pm
Anglican Singers; Cathedral Church of St John Baptist, Portland, OR
10 Centuries of English Church Music; St Bedes Episcopal, Menlo Park, CA
David McVey; 1st Presbyterian, San Diego, CA 8 pm

8 NOVEMBER
Mark T Engelhardt; 1st United Methodist, Magnolia, AR 7:30 pm

9 NOVEMBER
Robert Glasgow; Carleton College, Northfield, MN 8 pm
David Britton for Long Beach AGO; St Cross Episcopal, Hermosa Beach, CA 8 pm

12 NOVEMBER
Richard Heschke; Trinity Episcopal, Baton Rouge, LA 8 pm
Antone Godding; Westminster Presbyterian, Oklahoma City, OK 8:15 pm

14 NOVEMBER
Dedicatory Festival, Newly-commissioned works; Westminster Presbyterian, Lincoln, NE 3 pm
Carlene Neihart; St Michaels and All Angels Episcopal, Mission, KS 8 pm
John Fenstermaker, John Renke; Grace Cathedral, San Francisco, CA 5 pm
Brahms Requiem, John Alexander, cond; Immanuel Presbyterian, Los Angeles, CA 7 pm
Marvel Jensen; 1st Baptist, Santa Ana, CA 7:30 pm

16 NOVEMBER
Larry Palmer, for AGO; Boston Ave Methodist, Tulsa, OK 8 pm

19 NOVEMBER
Elgar's Dream of Gerontius; Plymouth Music Series, Orchestra Hall, Minneapolis, MN
Mary Lou Robinson; Plymouth Church, Lawrence, KS 8 pm
Harald Vogel; St Marks Cathedral, Seattle, WA 8 pm
Thanksgiving Americana; Garden Grove Community Church, Garden Grove, CA 8 pm

20 NOVEMBER

Harald Vogel, workshop; St Marks Cathedral, Seattle, WA 9:30 am
Robert Rayfield, workshop; La Jolla Presbyterian, La Jolla, CA 1-4 pm

21 NOVEMBER

French medieval music; Christ Church Cathedral, New Orleans, LA 4 pm
Carl Staplin, organ dedication; Clear Lake, IA
Festival Thanksgiving celebration, Douglas L Butler, dir; 1st Unitarian, Portland, OR
Masses by Machaut, Stravinsky; Grace Cathedral, San Francisco, CA 5 pm
Robert Rayfield; La Jolla Presbyterian, La Jolla, CA 4 pm

23 NOVEMBER

Larry Palmer, harpsichord; Falla centenary concert; Caruth Aud, Southern Methodist U, Dallas, TX 8:15 pm

28 NOVEMBER

Advent Procession and Carols; Grace Cathedral, San Francisco, CA 11 am

29 NOVEMBER

Douglas L Butler, early American music; Multnomath County Library, Portland, OR

30 NOVEMBER

Wayne State College Madrigal Singers, Elizabethan Christmas Dinner; Westminster Presbyterian, Lincoln, NE 6:30 pm
John Rose; 1st Presbyterian, Tyler, TX 8 pm

3 DECEMBER

Richard Morris, organ; Martin Berinbaum, trumpet; Cinema 1 Northpark, Dallas, TX 10:30 am
John Rose; 1st United Methodist, Corpus Christi, TX 8:15 pm
David Lennox Smith; 1st Congregational, Los Angeles, CA 8 pm

5 DECEMBER

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

6 DECEMBER

Joyce Jones; U of Texas, Kingsville, TX 8 pm

7 DECEMBER

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

12 DECEMBER

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

13 DECEMBER

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

INTERNATIONAL

7 NOVEMBER

Branksome Hall Chamber Choir; St Pauls Anglican, Toronto, Ontario 7:30 pm
U of W Ontario Faculty Singers; 1st St Andrews United, London, Ontario 8 pm
Antoine Reboulot; St John Baptist Church, Quebec City, Quebec 8:15 pm
Bernard Lagacé, all-Bach; Immaculate Conception Church, Montreal, Quebec 8:30 pm

11 NOVEMBER

J Anthony Hakes; St Pauls Anglican, Toronto, Ontario 12:05 pm

14 NOVEMBER

Lucien Brasseur; Cathedral Basilica of Quebec City, Quebec 8:15 pm

16 NOVEMBER

Lucien Brasseur; St John Baptist Church, Quebec City, Quebec 8:15 pm

18 NOVEMBER

Thomas Fitches; St Pauls Anglican, Toronto, Ontario 12:05 pm

19 NOVEMBER

Jean-Louis Gil; Grace Presbyterian, Calgary, Alberta

21 NOVEMBER

Jean Eudes Beaulieu, St John Baptist Church, Quebec City, Quebec 8:15 pm
Jean-Louis Gil; Christ Church Cathedral, Ottawa, Ontario

22 NOVEMBER

John Tuttle; St Pauls Anglican, Toronto, Ontario 8 pm

23 NOVEMBER

Jean-Louis Gil; Aeolian Town Hall, London, Ontario

25 NOVEMBER

Catherine Palmer; St Pauls Anglican, Toronto, Ontario 12:05 pm

26 NOVEMBER

Jean-Louis Gil; Yorkminster Park Baptist, Toronto, Ontario

28 NOVEMBER

Jean-Louis Gil; St Mathias Church, Westmount, Montreal, Quebec 8:30 pm

2 DECEMBER

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

4 DECEMBER

Martin Haselböck; St Michaels Anglican, Paris, France 8:30 pm
Real St Germain; St Pauls Anglican, Toronto, Ontario 4 pm

5 DECEMBER

Advent music for choirs, bells, organ; 1st St Andrews United, London, Ontario 4 pm
Bernard Lagacé, all-Bach; Immaculate Conception Church, Montreal, Quebec 8:30 pm

9 DECEMBER

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

11 DECEMBER

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

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