

# THE DIAPASON

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

Sixty-Seventh Year, No. 11 — Whole No. 803

OCTOBER, 1976

Jefferson Avenue Presbyterian Church, Detroit, Michigan. Built by Ernest M. Skinner, 1925 (original specification published in THE DIAPASON, May 1924, p. 1); dedicated May 3, 1926. 4-manuals and pedal, 68 ranks, electro-pneumatic action. Hand-carved cases from Oberammergau, Germany. Restoration carried out by Kenneth and Dorothy Holden of the K & D Organ Service Co., Ferndale, Michigan. The original tonal design has been preserved, without any tonal changes or additions being made. Pouchboards and primaries re-leathered using natural vegetable tanned leather; other pneumatics re-covered with Poly-Ion. Phosphor-bronze contacts replaced by silver contacts. Pipe-work repaired as necessary. Organist-choir director is Robert Hawksley; Dr. Allan A. Zaun is pastor.

## GREAT

Diapason 16' 73 pipes  
Diapason I 8' 73 pipes  
Diapason II 8' 73 pipes  
Clarinet Flute 8' 73 pipes  
Erzähler 8' 73 pipes  
Octave 4' 73 pipes  
Flute 4' 73 pipes  
Twelfth 2-2/3' 61 pipes  
Fifteenth 2' 61 pipes  
Ophicleide 16' (Solo)  
Tromba 8' 73 pipes  
Tuba 8' (Solo)  
Clarion 4' 73 pipes  
Tuba Clarion 4' (Solo)  
Chimes (Echo)

## SWELL

Bourdon 16' 73 pipes  
Diapason I 8' 73 pipes  
Diapason II 8' 73 pipes  
Clarabella 8' 73 pipes  
Gedeckt 8' 73 pipes  
Gamba 8' 73 pipes  
Voix Celeste II 8' 122 pipes  
Flauto Dolce 8' 73 pipes  
Flute Celeste 8' 61 pipes  
Aeoline 8' 73 pipes  
Unda Maris 8' 73 pipes  
Octave 4' 73 pipes  
Flute Triangulaire 4' 73 pipes  
Unda Maris II 4' 122 pipes  
Flautino 2' 61 pipes  
Mixture V (15-19-22-26-29) 305 pipes  
Posaune 16' 73 pipes  
Cornopean 8' 73 pipes  
Flugel Horn 8' 73 pipes  
Vox Humana 8' 73 pipes  
Clarion 4' 73 pipes  
Tremolo

## E. M. Skinner Restored in Detroit



## CHOIR

Gamba 16' 61 pipes  
Diapason 8' 61 pipes  
Concert Flute 8' 61 pipes  
Kleine Erzähler II 8' 122 pipes  
Flute 4' 61 pipes  
Nazard 2-2/3' 61 pipes  
Piccolo 2' 61 pipes  
Clarinet 8' 61 pipes  
Orchestral Oboe 8' 61 pipes  
Harp 8' 61 notes  
Celesta 4' 61 notes  
Tremolo

## SOLO

Stentorphone 8' 73 pipes  
Gamba 8' 73 pipes  
Gamba Celeste 8' 73 pipes  
Ophicleide 16' 73 pipes  
Tuba Mirabilis 8' (20" wind) 73 pipes  
Tuba 8' 73 pipes  
French Horn 8' 73 pipes  
English Horn 8' 73 pipes  
Tuba Clarion 4' 73 pipes  
Tremolo

## ECHO

Diapason 8' 73 pipes  
Chimney Flute 8' 73 pipes  
Voix Celeste II 8' 122 pipes  
Flute 4' 73 pipes  
Tromba 8' 73 pipes  
Vox Humana 8' 73 pipes  
Chimes 25 notes  
Tremolo

## PEDAL

Diapason 16' 32 pipes  
Diapason 16' (Great)  
Violone 16' 32 pipes  
Gamba 16' (Choir)  
Bourdon 16' 32 pipes  
Echo Lieblich 16' (Swell)  
Octave 8' 12 pipes  
Gedeckt 8' 12 pipes  
Cello 8' 12 pipes  
Still Gedeckt 8' (Swe'll)  
Super Octave 4' 12 pipes  
Still Flute 4' 12 pipes  
Piccolo 2' 12 pipes  
Bombarde 32' 12 pipes  
Trombone 16' 32 pipes  
Posaune 16' (Swell)  
Tromba 8' 12 pipes  
Clarion 4' 12 pipes  
Chimes (Echo)

## Here & There

The American composer Howard Hanson will celebrate his 80th birthday on October 28. For many years, Dr. Hanson was director of the Eastman School of Music in Rochester, New York, where he was noted for his continual promotion and performance of contemporary compositions. He is best known to organists as the composer of two organ concertos, and he has written many choral works which receive numerous performances.

The American organist Walter Hillsman conducted the Oxford (England) Pra Musica in a Hauptgottesdienst for Ascension Day, after the Leipzig liturgy of Bach's day. The service took place in Queen's College, Oxford, on May 27, and was sponsored by the German Embassy in London, which assumed the costs of orchestra and soloists.

Vancouver Bible College in Surrey, British Columbia, was the site of arson in May, when the college chapel was set afire and completely destroyed. The pipe organ, grand piano, and visual aid equipment housed in the building were all lost, but plans are underway for rebuilding. G. Herald Keefer, head of the organ department, has announced that donors will be sought for a new pipe organ.

David Boe, of the Oberlin Conservatory of Music, was both lecturer and recitalist for the opening of an organ conference ("Orgeltage") at Bremen-Oberneuland, Germany, on August 28. Events continued through September 10, with lectures and recitals by Gerhard Haberland, Jean-Claude Zehnder, John Hamilton, Jan Goens, Harald Vogel, Michel Chapuis, Hans Heintze, and Wolfgang Helbich. The organ used was a two-manual mechanical-action instrument built in 1966 by Ahrend and Brunzema.

On Reformation Sunday, October 31, the CBS National Television program "Lamp Unto My Feet" will present the Bach film made by E. Power Biggs on his recent visit to the Thomaskirche in Leipzig. The program is produced by Bernard Seabrooks. Consult your local CBS TV station for air time.

The Organ Literature Foundation has released its new Catalogue J, which lists pamphlets, books, magazines, and recordings. It is available upon request from the foundation at Braintree, Massachusetts 02184.

The eighth annual Plymouth Music Series, established to provide the Minneapolis-St. Paul area with religious works not commonly performed, will begin on November 19 with the first Twin Cities performance of Elgar's *The Dream of Gerontius*. It will take place in the newly completed Orchestra Hall and will be conducted by Philip Brunelle. Featured will be the 200-voice Plymouth Festival Choir, plus the choirs of Westminster Presbyterian Church (Edward Berryman, director) and Westwood Lutheran Church (Ronald A. Nelson, director), and the 80-piece Minneapolis Civic Orchestra. Future events in the series will be listed in the calendar.

Paul J. Siffer played the premiere of his new organ work *Contemplations on the Seven Words of Christ on the Cross*, as well as works of Bach, in a recital at the Cathedral of Ljubljana, Yugoslavia, on May 27. The program was given for the benefit of churches ruined by earthquakes in the coastal areas of Italy and Yugoslavia.

The Conservatory of Music has moved from Keene to Winchester, New Hampshire, where it is located in the former Unitarian Universalist Church. The building will remain in keeping with its colonial architecture but will undergo interior alterations to facilitate the range of musical studies offered. Marshall Bush is the school's president and David Hawlett is director.

The complete organ works of J. S. Bach were performed by sixteen organists within a three-day period, in a marathon series at Saint Francis Church, Palos Verdes Estates, California. The programs took place September 17-19, running from 8 am to 10 pm (with time out for the regular Sunday morning services), and were played on a 1966 3-manual Reuter. An attractive brochure was published, listing the works, performers, approximate timings, and Schmieder numbers. Offerings from the programs were added to a fund for rebuilding the church's chapel organ. Organists participating with William Charles Beck, organist-choirmaster at Saint Francis, were James Bossert, Frank C. Brownstead, Harold A. Daugherty Jr., Marcia Hannah Farmer, Lee Jessup, Claire Hendrix Julian, Frank K. Owen, Anita Priest, Irene Robertson, Richard W. Slater, David Lennox Smith, Samuel John Swartz, James H. Vail, William L. Wunsch, and Marita Young.

Publication of the Johannes Herbst Collection on microfiche during 1976 has been announced by University Music Editions of New York. Comprising nearly 550 music scores and two volumes of textual material, totalling 11,800 pages, this collection is a remarkable source of vocal-instrumental music copied in manuscript form over a period of about 50 years by Johannes Herbst (1735-1812), a minister and musician in the Moravian community of Salem, N.C. It contains both sacred and secular music, and will be made available in standard microfiche, as well as in 16mm silver rollfilm.

## An Impromptu Recital

by Wilmer Hayden Welsh

It was late July in a small city in East Germany. Its narrow streets were quiet under the hot dust of late morning and the awful weight of its long history.

I was there to study old organs, especially those originally constructed by one of the finest organ builders who ever lived, Gottfried Silbermann. Of his surviving instruments, the best I had located so far was in a Lutheran church on the edge of the city. Like the city and the church, the organ was small, perhaps too small to attract the attention of the nineteenth-century renovators who had all but ruined some of its larger counterparts elsewhere. Its ornamentation was shabby, its action was creaky, but its tone was the most thrilling sound I had ever heard an organ make.

The aging Lutheran pastor was proud of "his" organ. I found him in the house next to the church. He greeted me with pleasant coolness, and patiently listened to my halting German as I explained my presence. When he had convinced himself of the sincerity of my mission, his coolness changed to smiling warmth. He left whatever he was doing and conducted me to the church. On the way to the organ loft, he stopped to introduce me to the only person in the otherwise empty nave, a tiny lady with white hair who was meticulously dusting a pew.

The pastor seemed to enjoy watching me clamber around over the organ, trying with some success to discover the secrets of its magnificent sound. When I had finished my inspection, he pulled a volume of Bach's chorale preludes from the organ bench and put it on the music case.

"Spielen Sie etwas, bitte," he said. From much use the volume fell open of itself to one of my favorite preludes, *O Man, Bewail Thy Grievous Fall*, and I began to play. As the gently ornate melody and somber harmonics filled the church with the old song of sin and forgiveness, I tried to think about the man who had composed the work—the great Johann Sebastian Bach, who had lived 225 years ago in this part of Germany, and who might once have played this very organ. But my mind was full of what I had seen during my brief stay in East Germany, and the scenes kept passing before me.

A border with barbed-wire fences canted at the top to keep people in, and guards carrying a machine gun in one hand and a tight leash in the other, leading to a German shepherd dog panting stickily into the leather cross- straps of its muzzle.

A sweating immigration official who disappeared for endless minutes with my passport while I sweated, only to return with one of its pages entirely covered by signatures, dates, and the impressive marks of rubber stamps: the visa which let me pass back and forth through the barbed wire, a privilege for which I had to pay in American currency.

A pretty, strawberry blond girl in her early twenties, wearing a baggy train-conductor's uniform and cap which might have fit her father, who nervously checked my tickets four times in 30 minutes. (She seemed almost afraid. Of me? Of what might happen to her if she made a mistake with my tickets? Or was she merely pondering a fight she had had with her boyfriend? How nervous was I?)

The youthful head waiter in the hotel dining room who served me with crisp civility, but whose crispness wilted into obsequiousness when serving the Russians at the next table.

The group of young Poles who went down the street under my window, singing a Communist rally song (I recognized the tune from an old documentary movie) at three in the morning, leaving me wondering in my bed what might happen to me if I went out and sang *The Star Spangled Banner*.

The people in the street who looked anywhere but into my face, and who smiled only with their lips, even when answering my absurd questions about the location of the bahnhof. The family groups at the museum who became silent, down to the last small child, as if at an unspoken command when I or another stranger approached, only to resume their talk when the words could no longer be overheard.

The miles of fields without a flower; the farmhouses in need of paint; the cities with a dirty pall of smog over the railroad yard from the incessant activities of coal-burning locomotives; the army tank with a red star on its side waiting at a grade crossing, its cannon pointed at the passing train. And everywhere signs, white German words on a scarlet field: Study the Works of Marx and Lenin, the Greatest Teachings of Our Epoch.

I thought also of the Christians I had met, those few who had remained firm in their beliefs despite political pressures too strong for most of their brothers. Those few in city churches with their great doors barred against the world and one small side door which opened for an occasional service or to admit a lone stranger like me. Those few in more remote churches where the doors stood open but only the sun and the dry, hot wind came inside. Those few who seldom spoke to me, and only then to talk of their organs and how I might gain permission to study them. Yet all of those few had about them an aura of inner peace, a sense of battles fought and won, which allowed them to look fully into my face and to smile at me with smiles that went up to their eyes and past them on up who knows how far.

When I had finished playing the chorale prelude, I turned around on the bench. The pastor was standing by the rail of the organ loft, weeping. "Halten Sie nicht," he said.

The next chorale prelude I selected was *Hark, A Voice Saith All Are Mortal*, which sings of the triumph of faith over death. As I played, the pastor and the tiny lady with the white hair opened all the doors of the church. Waving me to continue, they sat down to listen. When I had finished playing, I saw that a few people had come in off the street, attracted by the sound of the organ. Again the pastor waved me on.

Between pieces I watched the people come and go. None stayed very long. No one spoke. A few looked up at me and smiled. Always those few. I have no recollection of what I played then, or how long. I do remember the exultation with which I played. For that brief moment I was being allowed the privilege of sharing something profoundly more than the music with those few, and for that brief moment I could count myself one of them.

When at last an appointment with another organ in another place forced me to stop, the pastor closed and locked the church's doors, and the tiny lady with the white hair resumed her dusting. He took my hand in both of his as I left.

"Come back and play for us again," he said in halting English, "when we are free."

I gave him my promise. I pray that I can keep it.

*Wilmer Hayden Welsh is professor of music and college organist at Davidson College, Davidson, North Carolina. His guest essay is based on an experience in East Germany during July 1975.*

OCTOBER, 1976

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## Here & There

## Conferences

The 54th annual meeting of the Marietta Bach Society was held July 30 at Cislser Terrace, the home of the late Thomas H. Cislser, founder of the society, in the Ohio city. The program was announced in traditional manner with chorales played by a brass choir. Marilyn J. Schramm and Betty P. Curtis played selections from the organ works of Bach, and a number of movements from the cantatas and oratorios were performed. Lillian E. Cislser concluded the program with a performance of the chorale prelude "Before Thy Throne I now Appear."

The Ann Arbor Chapter AGO sponsored its sixth annual summer organ recital series on Wednesday noons during June and July. The programs took place on the Casavant organ in St. Paul's Lutheran Church in the Michigan city, where Graham Purkerson, Donald Renz, Anne Parks, Dennis Schmidt, Samuel Lam, Carol Muehlig, and Dana Hull performed works ranging from Buxtehude to Albright.

The Potomac Chapter AGO will celebrate its 20th anniversary on October 10, with a festival service at St. Luke's Lutheran Church, Silver Spring, Maryland. Chapter members will serve as the nucleus of the choir, and present and former deans will serve as organists. Donald S. Sutherland will direct the choir and the Rev. Arthur R. Hall will deliver the sermon.

Virgil Fox will celebrate his 50th anniversary of continuous performance during the 1976-77 season, when his tours take him to key cities throughout the country. His first appearance of the year was at St. Mary's Cathedral in San Francisco, September 10.

The University of Michigan at Ann Arbor will hold its 16th annual conference on organ music October 10-12, in Hill Auditorium. Robert Clark, Peter Hurford, Almut Rössler, and university students will play recitals; lectures will be given by William Albright, Kim Kasling, Mr. Hurford, and Mr. Rössler; and Lowell Riley will show two slide presentations on European organs. Further information may be obtained from the University of Michigan Extension Service, Department of Conferences and Institutes, 412 Maynard Street, Ann Arbor, Michigan 48109.

The Longwood College Department of Music, Farmville, Virginia, has announced its third annual organ master class, which will be held at the college October 8-9. The featured clinician is Dr. Wilbur C. Held, professor of organ and church music at the Ohio State University School of Music. He will present a recital on October 8 and will hold a master class on the performance of Franck the following day. Further information is available from Dr. James McCray, Chairman, Music Department, Longwood College, Farmville, Va. 23901.

Wichita State University's College of Fine Arts will sponsor the residency of the Canadian composer R. Murray Schafer, Oct. 5-14. He will conduct seminars, private and group discussions, and a workshop on October 7-9. University musical groups will perform a concert of his music October 14. Further information may be obtained from James Hardy, Chairman, Music Education, Wichita State University, Wichita, Ks. 67208.

## Letters to the Editor

To the Editor:

In his thoughtful review of the Hartt College Contemporary Organ Music Festival, June 14-18 [THE DIAPASON, August 1976, pp. 12-13] George Black raises several fundamental questions about my commissioned work *The Wound-Dresser*, and my style of composition as exemplified in it, which he fails to explore or treats in a way which I'm afraid misrepresents my intentions. That a composer's intentions should enter the critical perspective at all is, of course, a peculiar feature of symposia such as the Hartt Festival. I had sought to neutralize any "puzzle" appeal my pieces might have by providing at the outset, in a synopsis distributed to all Festival participants at Monday morning registration, "the answers." Thus no one, least of all a critic so sophisticated as Mr. Black, should have been tempted to play that old undergraduate game "Drop the Needle." Quotation as a compositional modus operandi hardly requires apology today. Those who find it vital can point with pride to such Renaissance predecessors as Josquin or Gombert, and to distinguished contemporaries like Peter Maxwell Davies or George Rochberg (see especially Rochberg's liner notes for the recording of his Third String Quartet, Nonesuch H-71283).

What I specifically object to in Black's account is his use of the term "pastiche." That the word is pejoratively loaded, I

think anyone would agree. In the *O. E. D.* one finds it derived from the Italian *pasticcio*, meaning "hotchpotch, farrago, jumble." Of course, it's a critic's prerogative to disparage by innuendo. Yet Black also has full recourse to such syntactical constructions as "... it must be acknowledged ..." and "Yet I confess ..." to convey his ambivalent stance of grudging approval or muted dispraise. As a technical description of the processes at work in *The Wound-Dresser*, however, "pastiche" will simply not do.

Using it, Black rides roughshod over my rather carefully motivated distinctions among parody, commentary, paraphrase, allusion, contrafactum, and transcription. These levels operate just beneath the surface of the music and afford whatever coherence it has. It's as if one tried to bring into focus with an ordinary reading-glass a world that can be fully revealed only by an electron microscope! Whitman's poetry, an "impure" art of universal inclusiveness, seems best served by a musical *Esperanto* that commands the broad sweep of historical time and place. In a recent article on the music of Persichetti (THE DIAPASON, September 1975, p. 3), I coined the term "metatotality" to de-

scribe just such a language. A work which seriously attempted to explore the manifold relationships between past and present, text and tone, was thus trivialized, turned into a mere intellectual pastime.

That others found *The Wound-Dresser* moving, Mr. Black graciously conceded. Typically, this admission was couched in a contradiction. Compare the following phrases from his review, separated by only a few sentences: "... it is scored for singer-narrator (well performed by Howard Sprout) ..."; "Unable to hear the narrator, I was not moved, as some were." If the critic couldn't hear the singer-narrator, how, may we ask, did he conclude that the part was "well performed?" For the record, Mr. Sprout's rendition was, indeed, exemplary. *The Wound-Dresser* was intended to be staged — this, I believe, was discussed at the Concert Preview on Monday afternoon, just prior to the evening premiere — but had to be presented without even the minimal visual accompaniment of lantern-slide projections afforded Hodkinson's impressive *Megalith Trilogy*. Thus an important theatrical dimension was missing ... and necessary mention of it missing from Black's review.

Another surprising lacuna was the failure to enlarge upon the stated comparison with Messiaen in *Le Corps Glorieux*: "... obviously we were being invited to compare the new American music with a major composition by an acknowledged genius." Frankly, I am happy that Mr. Black chose to resist this invitation — not so much that I fear *The Wound-Dresser* would suffer by comparison with *Le Corps* ... , but because these works (any works of art?) cannot really be compared at all. They do complement one another beautifully in terms of shared Christian symbolism, and it was the characteristic genius of John Holtz to perceive this and program them together. The pathos of Whitman's wounded or dying soldiers is transfigured by identification with Christ's victory in the *Combat de la mort et de la vie*. Perhaps this is another of those "unexpected juxtapositions" that will provide George Black further "food for thought!"

Respectfully yours,

Rudy Shackelford  
Gloucester County, Va.

September 3, 1976

To the Editor:

Concerning Mr. James A. Dale's letter of August 7, 1976, I say *amen*.

Dewey W. Layton  
Florence, Colorado

*Organ Book No. 5* and *Organ Book No. 6* (Oxford, \$6.95 each) and *Organ Music for Manuals Book V* and *Book VI* (Oxford, \$6.70 each) have been edited by the late C.H. Trevor. Mr. Trevor, who died on June 16 at the age of 80, had for many years been interested in the less-known older organ literature. The present volumes display the same predilections as the earlier ones in these series. Unknown pieces by obscure composers are mingled with short movements from major 19th-century composers. Technical demands range from easy to moderate. No indications of source or original registration are furnished.

Two editions of transcriptions from older literature have appeared. A *Suite of Dances* by Pierre Phalèse has been transcribed and edited by James Johnson (Concordia, \$2.25). *Baroque Music for Manuals Vol. I* is edited and arranged by S. Drummond Wolff (Concordia, \$3.75). The Phalèse dances were originally published for instrumental consort in 1583. An effective organ performance would be aided by listening to a recording of the suite such as that done by the Ulsamer Collegium (DG ARC 2533111). The Baroque arrangements are taken from instrumental ensemble music by major composers such as Handel, Corelli, and Vivaldi. Textures have in some cases been reduced, and an effective performance will depend heavily on aural insights regarding Baroque sonorities and performance practice. Technical levels are moderate.

Several new hymn-related publications indicate a continuing market for new material in this area.

*New Organ Accompaniments for Selected Hymns of Paul Gerhardt* (Concordia, \$5.50) is an anthology of organ accompaniments for 16 tunes by 12 contemporary Lutheran composers. Two, and even three, organ accompaniments are provided for most tunes, as are both C and B-flat instrumental descant parts in some cases. As might be expected, the net effect is quite conservative. Most writing adheres to the four-part principle, and the overall style never strays from common practice tenets. Yet in their rhythmic vitality and harmonic propulsion, these accompaniments can hardly fail to encourage good hymn singing.

Paul Bunjes *New Organ Accompaniments for Hymns* (Concordia, \$5.50) includes 42 tunes with descant and/or melody parts for C and B-flat instruments. Harmony and rhythm are more strictly neo-Baroque than in the Gerhardt collection, and certain adaptations would have to be made for use with tune versions other than those from *The Lutheran Hymnal*.

"Concertato" has come to mean in current service music parlance the use of instruments with organ to accompany congregational singing. *Concertato*

## Newly Published

Reviewed by Wesley Vos

*On Adeste Fidelis* by Austin Lovelace (Augsburg, \$2.00) uses brass quartet. *The Church's One Foundation* by Paul Manz (Concordia, \$3.00) uses brass quartet and oboe. *Easter Music for Organ and Brass* by David N. Johnson (Augsburg, 2 vols., \$4.00 each) uses brass quartet and timpani. Instrumental parts are furnished in each case.

These three composers are active church musicians and are clearly aware of the practical problems inherent in ensemble accompaniment of congregational singing. There are no structural surprises beyond introductions and interludes. Variation is achieved through these and through reharmonizations and descants. All three sets are eminently workable (assuming the availability of instruments), though some would wish for a more innovative musical approach.

New organ compositions based on hymn tunes are represented by five items. *Two Revival Preludes for Trumpet & Organ* by Graham Farrell (Galaxy, \$4.00) treat "Toplady" and "Erie" to needless harmonic tortures. We cannot imagine the suitability of these pieces on any occasion.

Also from Galaxy is Thomas Benjamin's prelude on *Freu' dich sehr* (\$1.50), an attractive neo-Baroque setting with tune in the pedal. Of similar intent, but less convincing, is Joseph Roff's prelude on *Jesu du, du bist mein Leben* (Abingdon, \$1.25). *Hymn Preludes for the Autumn Festivals* by Wilbur Held (Concordia, \$3.50) sets seven familiar tunes.

*Suite of Organ Carols* by Richard Hudson (Augsburg, \$3.00) sets six well-known carols in a most attractive but deceptively simple manner. Organists with small choirs or those desiring "easy" music might well consider combining the alternate singing of these carols with the Hudson settings to form a Vespers program or other special Christmas service. The set would also work well as the "other half" of a program emphasizing a major Gloria or Magnificat.

New service music not based on hymn tunes is represented by *Preludes and Postludes Vol. 4: Free Postludes* (Augsburg, \$3.25). Six contemporary composers are included.

Three newly published pieces by Swiss composers are available from Amadeus/C.F. Peters: *Monopartita für Orgel* by Caspar Diethelm (\$12.00), *Toccata e fuga* by Josef Garovi (\$9.00), and *Fantasia III* by Walther Geiser (\$12.00). If one word could be used to characterize the lot, it would be "ponderous." The

value of rests does not appear to be recognized. No recognizable stylistic profile emerges.

*Jubilate* (Oxford, \$3.60) is a fine addition to the organ works of William Mathias. Squarely in the middle of modern British organ composition styles, the notation and form (expanded two-part) are entirely conventional. The piece demands a large organ and a fair amount of dexterity.

Two unconventional pieces are *Orenda* by Edward Diemente (Presser, \$1.95) and *Antipodes I* by Gary White (Boonin, \$3.00). The former was written for the 1975 Contemporary Organ Festival at Hartt College. An unusually transparent texture is maintained until the terminal climax. The composer's familiarity with electronic music techniques creates an interesting view of possible organ sonorities. Until the final peroration, this is a minimalist approach.

*Antipodes I*, on the other hand, is more concerned with continuity of sound. Ideas and sound-shapes seem more generated by familiarity with physical possibilities of the keyboard. This is especially evident in the use of clusters. Two endings are provided — one for use when the instrument can be played on reserve wind after the power switch has been turned off, the other for use when this option does not exist.

Laurence Elvin, *Forster and Andrews, Their Barrel, Chamber and Small Church Organs*, published by Laurence Elvin, 10 Almond Ave., Swanpool, Lincoln, England. (\$13.00 postpaid in U.S.)

The interest of British organ historians has turned toward smaller instruments in recent years. This new focus has coincided with a trend among British organbuilders toward ideals of the organ reform movement—a re-examination of historical models, emphasis on functional design, and the realization that smaller organs can be valid musical instruments.

Several important books on small organs have appeared in the past ten years. Michael Wilson's *The English Chamber Organ—History and Development 1650-1850* was published in 1968. Lyndesay Langwill and Noel Boston authored *Church and Chamber Barrel Organs* in 1967. This re-appeared in a considerably revised second edition in 1970.

The present volume by Laurence Elvin follows these lines of investigation and is at the same time a sequel to his

definitive study, *Forster & Andrews, Organbuilders* (1968). Mr. Elvin is Librarian of Local History and Tennyson Collections, Lincolnshire County Library, and has also written a number of other books, monographs, and articles.

Forster and Andrews were active in building from 1843-1932 and continued as a maintenance firm until 1956. Located at Hull, 150 miles north of London, Forster and Andrews enjoyed the accessibility of fine building materials in an industry-oriented city. Ease of transportation was offered by the port, the third largest in England. Mr. Elvin's 1968 study provides documentary and descriptive information on the firm and a list of more than 1,300 organs built during their 89-year history.

Barrel and small conventional organs were by no means the major portion of Forster and Andrews' output. The story of these instruments is nevertheless a fascinating chapter in organ history.

The 19th-century English barrel organ was played by simultaneously pumping bellows and turning a pinned solid wood cylinder typically five feet long by ten inches in diameter. The popularity of these mechanical instruments in the 1840's and '50's can be gauged by a Langwell-Boston list of approximately 100 builders, at least 30 of whom were active in 1850.

In later decades, taste in churches shifted to conventionally played small instruments. Church reforms placed a premium on greater musical sophistication even at the country parish level, and a wider repertory of hymns began to supplant the arid Sternhold & Hopkins psalmody in continuous use since 1696. Mr. Elvin also emphasizes the status value of home keyboard instruments among the expanding upper-middle class. The cue in these matters was furnished by Queen Victoria herself who played duets with Prince Albert on a chamber organ installed in Buckingham Palace.

Mr. Elvin's approach in the present study is both genial and scholarly. As a resident of the Lincolnshire-Hull area, his study of Forster and Andrews is motivated by more than an abstract interest, yet the writing is lucid and meticulous. Specifications, lists of instruments, and tables of pipe scales are furnished in addition to extensive commentary.

Let he be mistaken for a fanatic antiquarian, one of Mr. Elvin's concluding remarks may be quoted: "This is not the place to discuss the whys and wherefores of the current craze for antiquarianism, but getting my foot stuck on many occasions between an old fashioned swell pedal and its ratchet, has made me devoutly hope that the blessings of a balanced pedal will not be forgotten by those who seem so anxious to reproduce in every detail some of the inconveniences of the past."

# New Harpsichord Recordings

Reviewed by Larry Palmer

Instruments of the Middle Ages and Renaissance. David Munrow, the Early Music Consort of London. Angel SBZ 3810 (2 discs with a 100-page book by David Munrow, published by Oxford University Press).

This is certainly the way to study the history of instruments! The book, scholarly, well laid-out, and illustrated, is complemented by the recorded examples of such instruments as the bandora, bagpipes, bells, bladder pipe, buisine, ceterone, chitarrone, citole . . . For keyboard enthusiasts: the clavichord, harpsichord, hurdy-gurdy, organ (positive and portative), and virginals. The book would be a bargain at the price; the total package is not to be missed.

Alexander Reinagle: Three Keyboard Sonatas. Jack Winerock, Broadwood Pianoforte. Musical Heritage Society MHS 3359.

Reinagle was an important early American composer (1756-1809), and it is good to notice that pianists, like harpsichordists and organists before them, are beginning to be conscious of the fact that all music sounds best on the instrument for which it was intended! (And that not all pianos sound alike.)

Girolamo Frescobaldi: Selections from the First Book of Toccatas, partitas, Etc. Edward Brewer, harpsichord. Musical Heritage Society MHS 3245.

A fine recording with the harpsichord tuned in four-comma meantone tuning—which makes Frescobaldi's harmonic flights of fancy even more enjoyably fanciful. Brewer plays these pieces with love and understanding and wisely presents a varied selection from Frescobaldi's important volume (*Capriccio sopra la Battaglia, Partite sopra l'Aria di Monicha, Toccata quinta, Cente Partite . . .*). The notes are helpful and intelligent. The harpsichord, a 1972 instrument by David Rubio, sounds glorious, if just a bit too opulent compared to the drier Italianate sound surely known by the composer.

The Harpsichord Now and Then. Larry Palmer, harpsichord. Musical Heritage Society MHS 3222.

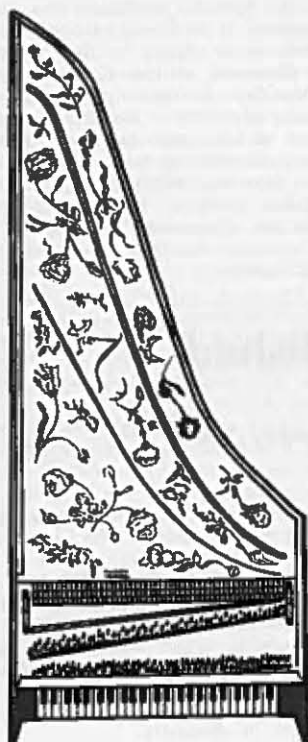
I certainly can not review my own recording, but would simply note that it contains two less-often played works of Bach (*Tocatta in E minor*, S. 914, and *Prelude and Fugue in A minor*, S. 894—with an additional *Adagio*), and the first recording at the harpsichord of Busoni's *Sonatina* (1916), Rudy Shackelford's *Le Tombeau de Stravinsky* (1971), and two pieces from Lambert's *Clavichord* (1927) of Herbert Howells. All the pieces are played on a 1968 Dowd "Blanchet" harpsichord, save the *Tocatta* by Michelangelo Rossi, which is played on a one-manual Ridolfi copy by Richard Kingston.

Carl Philipp Emanuel Bach: Concerto 27 in D Major and Johann Christian Bach: Concerto 16 in B-flat Major. Hans Goverts, harpsichord with the Bernard Thomas Chamber Orchestra. Musical Heritage Society MHS 3299.

I listened first to the J. C. Bach *Concerto* and was struck again by the obvious influence this composer had on Haydn and Mozart. The *B-flat Concerto* is a delightful work of some ingenuity: listen to the pizzicati in the second movement and the clever use of both Scotch tune and Scotch snap (Lombardian rhythm) in the third. The acoustical ambiance for the recording is very live. But the comparison of Christian's music to the C.P.E. Bach *Concerto* is most illuminating. C.P.E. is a real "heavy" by this comparison! The or-

chestration is fuller, too. Especially lovely is the second movement—a delightful *Siciliana*.

If this record awakens an interest in the music of C.P.E. Bach, I would suggest Victrola VICS 1463: the *Harpsichord Concerto in D minor* with Gustav Leonhardt as soloist, and the *Oboe Concerto in E-flat* with Helmut Huckle playing the baroque oboe. The accompaniments are by the excellent Collegium Aureum.



Antonio Vivaldi: Seven Concerto à Cinque. Secolo Barocco. Musical Heritage Society MHS 3302.

Probably the best-known member of the ensemble Secolo Barocco is flutist Michel Debost. Founded in 1965, the group specializes in music of the 18th century—either originally for its instrumentation (flute, oboe, violin, bassoon, harpsichord), or arranged for the group. The players all use modern instruments and the articulation is not too carefully 18th-century, but the music is joyful and skillfully played. Joel Pontet is the harpsichordist (his instrument, a Mercier-Thier, 1974), who is also responsible for the illuminating jacket notes. His inventive continuo playing is a joy to hear.

Antoine Forqueray: Pièces de Clavecin. Gustav Leonhardt, harpsichord. Philips Seon 6575038.

I found the following three records in Europe. The Philips Seon label is not easy to obtain in the United States, but people interested in fine harpsichord playing should continue to clamor for these records until they are stocked. The supreme master of this French late-baroque music is Leonhardt: everything about his playing seems right, and the instrument (David Rubio, 1973, after Taskin) is so sensuous as to be nearly sinful. This disc presents 12 of the 32 pieces from the 1747 edition of Forqueray's works—transcriptions by the son from the gamba pieces of his father who had died in 1745. The origin of the works explains the unusually-low range of the writing; this tenor arca is, of course, the most sumptuous range for

the 18th-century French harpsichord, so compositions and instrument are, once again, most-happily wedded.

I would suggest, for an initiation, listening to *La Rameau* (from the *C minor Suite*) with its nearly-endless downward sequences, or the tenderly lovely *La Sylva*, in which Leonhardt realizes so perfectly the directions of the composer that the hands should not play exactly together.

J. S. Bach: Three Partien for Harpsichord, arranged by Gustav Leonhardt from the works for violin solo. Gustav Leonhardt, harpsichord. Harmonia Mundi 20 22618-2.

Here are the *Partias in A Major* (after the Violin Solo *Partia in E*), in *G minor* (D minor), and *E minor* (B minor) arranged for keyboard by Leonhardt. There is solid evidence for such arrangements, since similar works by Bach exist, and his pupil Agricola mentions that Bach sometimes played the violin works on the clavichord, adding such harmony as was necessary. As Leonhardt points out, he is certain that Bach would approve of the fact that the arrangements have been made: whether or not he would approve of the way it has been done is a moot point. For this listener, as I suspect, for many others, the way is impeccably stylistic! The playing is elegant, and the harpsichord, Leonhardt's new (1975) Paris Dowd, is another worthy partner for this superlative musician.

J. S. Bach: Musical Offering. Bart, Sigiswald, and Dieland Kuijken, Robert Kohnen, Gustav Leonhardt. Philips Seon 6575042.

A beautiful performance with the Kuijken brothers playing their baroque transverse flutes, violins, and gambas to perfection. Kohnen, who plays regularly with the Kuijken, plays continuo harpsichord, and Leonhardt is the harpsichord soloist and director of the whole affair.

J. S. Bach: The Six French Suites. Kenneth Gilbert, harpsichord. Harmonia Mundi MNU 438.

The harpsichord utilized here is an Andreas Ruckers, 1636, altered (the grand *raualement*) by Hemsch—a clear and beautiful instrument. Gilbert plays articulately, utilizing all the repeats. For my taste the playing seems a little austere, perhaps just a bit too unbending, especially when one hears each dance strain twice. I went back to the mid-fifties recording of the *French Suites* played by Ahlgrim without repeats (now available on Musical Heritage Society MHS 947) and found great joy in the vigor of her musical dancing. Of course the harpsichord (an Ammer) is not as authentic, articulate, or crisp an instrument; still, this record has weathered a quarter-century with honor.

Bach Goes to Town: Igor Kipnis Plays His Happiest Encores. Angel S-36095.

Some standard works (Bach, *Praeludium in C*, *Two-Part Invention 1 in C*, *Prelude and Fugue in B-flat Major* from the *WTC, I*; several Scarlatti Sonatas; *Gavotte in F*, Martini; *Le Reveil-Matin*, La Favorite, Couperin; *L'Entretien des Muses*, *Les Cyclopes*, Rameau) and some wonderfully-campy pieces as well. Of special interest is Francis Thomé's *Rigodon*, *pièce de clavecin*, composed about 1892 for Louis Diémer, and thus, just possibly, the "first" harpsichord work of the "20th-century revival." Kipnis negotiates the terrors (for harpsichord) of Delius' *Dance* very skillfully—here the pedals of his Rutkowski and Robinette instrument serve him very well, and Alec Templeton's *Bach Goes to Town—Prelude and Fugue in Swing* ("As Bach might have written it if he were alive today") is highest camp and greatest fun. The large harpsichord sounds fine in the later music, somewhat tinny in the earlier works. The use of meantone tuning for an early English piece and the Froberger *Tombeau Blancrocher* is much appreciated.

# Harpsichord News

Early Music for July includes several tributes to the late David Munrow, including Howard Mayer Brown's review of his instruments of the Middle Ages and Renaissance; Derek Adlam's fascinating and important article on restoring the 1681 Vaudry harpsichord now in the Victoria and Albert Museum; Denis Arnold's discussion of Cavalli at St. Mark's; and Howard Schott's continuation of harpsichord music surveys, this one encompassing 17-century Italy, France, England, and Germany.

Summer concerts in London included Peter Nicholson, flute, and David Rob'ou, harpsichord, in this program in the Purcell Room, June 16: Benda, Sonata in F for flute and continuo; Froberger, Suite 30 in A minor; Judith Bingham, The Divine Image; Mozart, Sonata in F, K. 13; Couperin, pieces from *Ordres 2* and 8. Elizabeth de la Porte played this program at the Purcell Room on July 1: Bach, Partita in C minor, BWV 826, Partita in G, BWV 829, Partita in E minor, BWV 830. George Malcolm was soloist with members of the Academy of St. Martin-in-the-Fields, Neville Marriner, conductor, in a performance of De Falla's *Concerto for Harpsichord and Five Solo Instruments* at Queen Elizabeth Hall on August 17.

Larry Palmer, harpsichord, and Ronald Neal, violin, presented this program in Washington Cathedral, Washington, D.C., on July 20: From Colonial America—Washington's March (Philadelphia, 1794), Minuet by Peter Pelham, Voluntary in A Major (Selby); Sonatina for Violin and Harpsichord, Piston; Images for Violin and Magnetic Tape, Thom David Mason; Sonata for Harpsichord, Persichetti; Duet for Violin and Harpsichord, Havhaness; Sonata 2 for Violin and Harpsichord, Adler. The harpsichord by Sperrhake was provided by Robert Taylor of Bethesda, Md.

Charles S. Brown, Denton, Texas, played this program for the Oakhurst Presbyterian Church on July 25: Toccata nona, Frescobaldi; The Woods So Wilde, Byrd; pieces from *Deux Livres de Clavecin*, Chambonnières; Suite in G Major, S. 816, Bach; Voluntary 8 in A, Selby; La Chasse, Reinagle; Dark River and Distant Bell, Havhaness; Sonatas in C Major, K. 132, 133, Scarlatti. The harpsichord was a one-manual by Richard Kingston of Dallas.

Promotions for harpsichordists at Oberlin: David S. Boe, dean of the Conservatory of Music, is now professor of organ and harpsichord; Lisa Crawford has been promoted to associate professor of harpsichord; and William Porter is now assistant professor of organ and harpsichord.

Isolde Ahlgrim taught during July in Boswil, Switzerland; at the end of the summer course she played a program with four English Suites of Bach. She also played concerts in Innsbruck, Beon, Zürich, and Basel. The Akademie in Wien is scheduled to receive a harpsichord from the Paris workshop of William Dowd either late in the summer or early in the fall.

Two anniversaries of interest to harpsichordists: the 100th birthday of Manuel de Falla occurs on November 23, 1976. Louis-Nicolas Clérambault was born in Paris on the 19th December, 1676.

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



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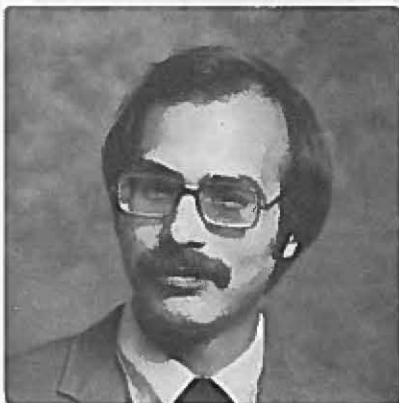
## Appointments



Charles Benbow has been named to succeed Mildred Andrews Boggess on the faculty of the University of Oklahoma at Norman, where he will be an assistant professor. A native of Dayton, Ohio, he was a student of Mrs. Boggess at the University of Oklahoma and won the 1967 biennial auditions sponsored by the American Federation of Music Clubs. Following his graduation with honors in 1970, he was awarded a Fulbright Grant for study with Michael Schneider in Cologne, after which he did further study in Paris with Marie-Claire Alain. Mr. Benbow won prizes in the international organ playing competitions in Prague, Munich, and Paris; in 1972, he won first prize in the Chartres contest. He has recently returned from acting as one of the judges in this year's contest at Chartres.

Mr. Benbow was the first American organist invited to play in Yugoslavia and the Soviet Union. He has also performed in France, England, Austria, Switzerland, Italy, Finland, Poland, and the United States. He concertizes under the management of the Murtagh-McFarlane Artists Management.

Bruce Gustafson has been appointed to the faculty of Saint Mary's College, Notre Dame, Indiana, effective September 1st. He holds the BA degree from Kalamazoo College, the MMus from the University of Oklahoma, and the AMLS from the University of Michigan, where he has also completed his PhD dissertation, *The Sources of Seventeenth-Century French Harpsichord Music*. He has studied organ with Mildred Andrews, Danford Byrens, and Kathryn Loew, and with Marie-Claire Alain and Anton Heiller at the summer academy in Haarlem. Dr. Gustafson has published articles in several professional journals and recently returned from research in Paris, where his latest work will appear in "Recherches." He will present a paper at the forthcoming national meeting of the American Musicological Society in Philadelphia.



Norman Paskowsky has been selected to fill the position of organist-choirmaster and director of the choir school of First Lutheran Church, Galveston, Texas, effective September 15. A native of Cleveland, Ohio, Mr. Paskowsky holds the MA in organ from Hiram College in Ohio, and the MMus degree in church music from Northwestern University. His teachers include Benn Gibson, Karel Paukert, and Richard Enright; he has also studied with Ernst Ulrich von Kameka in Hamburg, Germany. Previously he has been organist-choir director of Epiphany United Church of Christ, Chicago, and of Memorial United Methodist Church in Zion, Illinois.



The appointment of Mary Lou Robinson as associate professor and head of the organ division in the School of Fine Arts at the University of Kansas has been announced by Dr. James Moeser, dean. Dr. Robinson received her BMus from Lawrence University, her MMus from the University of Alabama, and her Mus AD from the University of Michigan. She was formerly head of the organ division at Central Michigan University.



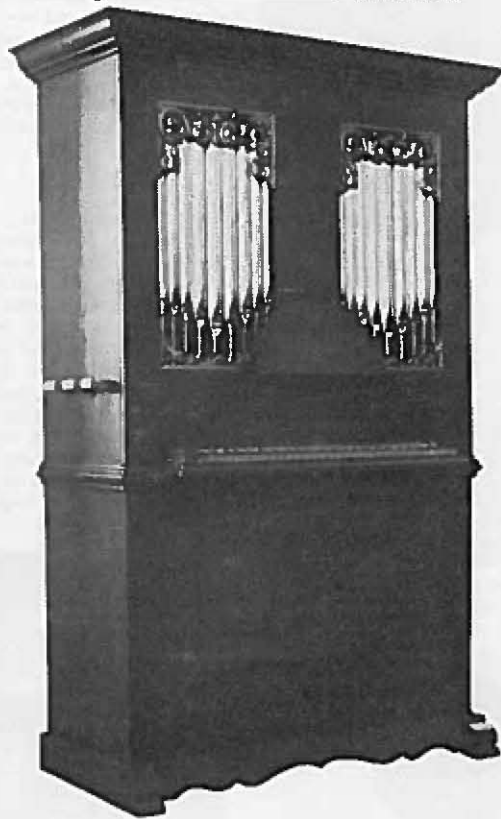
Gordon Atkinson has been elected president of the Royal Canadian College of Organists. A native of Melbourne, Australia, he was educated at Wesley College and the University of Melbourne, and at the Royal College of Music in London, where he was a student of Harold Darke. He holds the associateship in both organ performance and piano from the RCM, as well as the fellowship of Trinity College, London, in organ performance. After positions in England, he went to Canada in 1958; at that time, his association with the RCCO began, and he has been successively secretary and chairman of the London Centre, member of the National Council, editor of the Newsletter, chairman of the Honorary Awards Committee, registrar for examinations, and First Vice-President. In addition to his work with the RCCO, Mr. Atkinson is an active organ and harpsichord performer, as well as composer. He is organist and choirmaster at St. Michael's Catholic Church, London, Ontario.



Randall Mullin has been appointed organist and choirmaster at St. David's Episcopal Church in Baltimore, Maryland. He holds BMus and MMus degrees from Peabody Conservatory of Music, where he studied with Arthur Hawes and Cherry Rhodes. Mr. Mullin was formerly associate music director at the Cathedral of Mary Our Queen in Baltimore.

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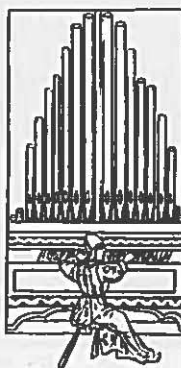
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William Self will return to All Saints' Church in Worcester, Massachusetts, as organist and choirmaster on November 1st, leaving a similar position at Grace Episcopal Church, Utica, New York. He was organist of the Worcester church from 1933-1954 and organist of the Worcester Art Museum from 1944-1954. At that time he went to St. Thomas Church, New York City, as organist and master of the choir, retiring in 1971, whereupon he assumed the position in Utica. Mr. Self is a graduate of the New England Conservatory of Music, where he also received the Soloist's Diploma for post-graduate work. Subsequently he studied with Joseph Bonnet in Paris. He recently gave his fourth organ recital at the Cathedral of Notre Dame, Paris.



N. Lee Orr has been appointed associate professor of organ and music history at Tift College in Forsyth, Georgia, beginning September 1st. He received his bachelor's degree in organ at Florida State University and his master's at the University of North Carolina at Chapel Hill, where he studied with Rudolph Kremer. He is currently a doctoral candidate in musicology at Chapel Hill, where he has been a teaching assistant. His dissertation involves a study of Liszt's oratorio "Christus," and is being supervised by Howard Smither.

## Appointments

Neal Campbell has been appointed organist and choirmaster of St. Peter's Episcopal Church in Philadelphia, where he will direct a choir of men and boys founded in 1868. He has studied organ with William Watkins and Paul Callaway, and choral conducting with Paul Traver at the University of Maryland. He leaves a position as assistant organist at All Saints' Church, Chevy Chase, Maryland.

Robert Kenneth Duerr, winner of the 1976 AGO national organ playing competition, has been appointed associate organist at All Saints Episcopal Church, Pasadena, California. His responsibilities will include assisting choirmaster David Farr and sharing in major organ duties for services. He will also be bandmaster of the church brass consort. Mr. Duerr is presently pursuing the BMus degree in organ performance at the University of Southern California, where he is a student of Cherry Rhodes and Ladd Thomas. He leaves a position as organist at the First Baptist Church of Los Angeles.



Peter B. Beardsley has been appointed organist-choirmaster at Christ Church Cathedral in Springfield, Massachusetts. His wife, soprano Deborah Douglas Beardsley, will assist with conducting and vocal duties, and the Beardsleys will also serve as co-directors of music at the MacDuffie School for Girls in Springfield. Mr. Beardsley holds the BMus and MMus degrees from Indiana University, where he studied with Dr. Oswald Ragatz. He was a teaching assistant in theory at Indiana, and has taught at the National Conservatory of El Salvador in Central America. He has also been associated with the organ-builder, Rock D. Spencer, of Albany, New York. He leaves a position at the First Methodist Church of Pittsfield, Massachusetts.

David O. Parsons has been named visiting instructor in the music department at the University of Wisconsin-Eau Claire, where he will teach organ and music appreciation. He received the AB from Princeton University, the MMus from Northwestern University, and the MDiv from Trinity Evangelical Divinity School; his organ teachers have included Charles T. Maclary, Carl Weinrich, and Richard Enright. Mr. Parsons will serve also as organist of First Lutheran Church, Eau Claire.

The National Shrine of the Immaculate Conception, Washington, D.C., has announced the appointments of James Hansen as choirmaster and Robert Grogan as organist. Mr. Hansen has served as cantor of the Shrine since 1970 and will continue in that position. He will form a new mixed choir in place of the former group of men and boys. Mr. Grogan was previously associate organist and will continue as carillonneur; he is a doctoral candidate in organ at the Catholic University of America.



Robert Knox Chapman, for 17 years organist and choirmaster of Christ Church Cathedral (Episcopal), Springfield, Massachusetts, and director of music at MacDuffie School for Girls in Springfield, has resigned those positions to become organist, choirmaster and director of music at the Cathedral of St. Raymond Nonnatus (Roman Catholic) in Joliet, Illinois. In addition to playing daily masses and training the three existing choirs, Mr. Chapman has been commissioned to form an oratorio group and a permanent symphony orchestra on a community-wide basis, both sponsored by the cathedral. On June 13, the Chapmans were feted at a reception at the Springfield cathedral, where they were presented gifts and the Distinguished Service Award, given for the first time to a staff member at the cathedral.



The music fellowship program at the Washington Cathedral is being continued with the appointment of William James N. Stokes to a term as cathedral organ fellow. He will assist Dr. Paul Callaway and Richard W. Dirksen in providing music at cathedral services and concerts through January 1977. Mr. Stokes studied organ with David Craighead at the Eastman School of Music. He attended St. Andrew's Presbyterian College in Laurinburg, North Carolina, and received the SSM degree from the School of Sacred Music at Union Theological Seminary in New York City. In order to participate in the cathedral's music program, Mr. Stokes has taken a leave of absence from his duties as organist-choirmaster of the Second Presbyterian Church, Richmond, Virginia, and as organ instructor at Virginia Commonwealth University.

Günther Kaunzinger has been appointed artist in residence at the National Shrine of the Immaculate Conception in Washington, D.C., beginning September 12. He succeeds Daniel Roth who returns after two years to his position at the Parisian church of Sacré Coeur. Mr. Kaunzinger was born in Esslingen, West German in 1938; he studied organ at the Papal Academy in Regensburg, the Nuremberg Conservatory, and the State Academy in Frankfurt. From 1968 until 1974, he studied organ and improvisation in Paris with Marie-Claire Alain, Maurice Duruflé, and Jean Guillou. In 1975 he was appointed professor of organ and improvisation and organ design at the State Academy of Music in Würzburg. He has won six international organ competition prizes and has recorded and played for European radio and television. Mr. Kaunzinger will preside each week at the organ for the 12-noon choral mass and the 1:30 organ mass, and he will give four formal recitals a year. He will also be associate professor of organ and acting chairman of the organ department at the Catholic University of America.

## Competitions

The Eighteenth Annual National Organ Playing Competition sponsored by the First Presbyterian Church, Fort Wayne, Indiana, will be held on March 26, 1977. All organists who have not reached their 35th birthday by that date are eligible to compete. Applicants will be required to submit a tape recording no later than February 15; required compositions will include a major work of the Baroque or pre-Baroque period, a work by a composer born between 1750 and 1900, and a work by a composer born in the 20th century. No more than eight finalists will be chosen by a panel of judges for the live competition. The winner will appear as one of five artists on the church's recital series, as well as receive a cash prize of \$500; the winning recital will be presented on April 26. A cash award of \$300 will be presented to the first runner-up, and the remaining finalists will receive travel subsidation up to \$100 each. Complete details and entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, Indiana 46802.

The Society of American Musicians has announced details of its 1977 contests to be held in Chicago next spring. Over 20 awards and concert opportunities are available to performers in piano, violin, cello, organ, and

voice, at all age levels. Further information is available from Beverly McGahey, Director of Contests, The Society of American Musicians, 425 Keeney Street, Evanston, IL 60202.

## Festival

The Strader Organ Festival will be presented October 26-30 at the University of Cincinnati College-Conservatory of Music. Recitals and masterclasses on early, romantic, and contemporary organ music will be presented by Fenner Douglass, Robert Glasgow, and David Craighead. For additional information, please write to Room 135, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

## Conference

The Episcopal Diocese of Los Angeles will host the annual national meeting of diocesan liturgical and music commission chairmen, November 8-11, at La Casa de Maria retreat house in Santa Barbara, California. The event is open to all persons interested in liturgy and its music; the main focus will

concern the introduction of the new Book of Common Prayer into parish use, and other liturgical/musical issues. Session leaders will include Alec Wyton, Leo Malania, Fred Williams, Howard Galley, Norman Mealy, and Canon Charles Guilbert. Further information may be obtained from Mr. David Farr, All Saints Church, 132 North Euclid Avenue, Pasadena, California 91101.

## Retirements

Walter A. Eichinger, who retired on September 1 after 40 years of service as organist of University United Methodist Temple, Seattle, will continue as professor of organ at the University of Washington, where he has been a member of the faculty since 1936. David DiFlora, a graduate student at the University of Washington, has been appointed organist at University Temple.

Hazel Atherton Quinney retired September 1, after 54 years of service as organist of University Church of Disciples of Christ in Chicago. She came to the church in 1922 and played the choralcello ("an intricate and ingenious but temperamental substitute for an organ"), which was later replaced by a pipe organ. Mrs. Quinney was honored by a reception and dinner at the church on October 2.

## Nunc Dimittis

R. Wilson Ross, organist and organ builder of Pine City, New York, died August 8. He was 75.

An organist at various area churches over the years, Mr. Ross was a native of Philadelphia. He had operated the Ross Organ Co. of Elmira since 1934, and was inventor of the Ross Multiple Organ, a technical device for teaching harmony and theory to organ students. He received his musical education at Temple University, and Carnegie Institute of Technology. From 1929 to 1934, he was professor of organ at Mansfield State Teachers College and, at the same time, was guest professor at Columbia University, Indiana University, and the Eastman School of Music.

Caleb Henry Trevor, English organist, died June 16 at the age of 80. He was born in Shropshire and educated at Oxford. His positions included those of organist at St. Paul's Cathedral, Calcutta, sub-organist at Wells Cathedral, director of music at Sherborne School, organist of St. Peter's, Eaton Square, and organist to the Honourable Society of Lincoln's Inn. He was well-known as a teacher and served as professor of organ at the Royal Academy of Music for many years. Mr. Trevor was a specialist in early music of many countries and edited a number of anthologies of organ music for the Oxford University Press.

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## New Organs



Holy Trinity Evangelical Lutheran Church, New York, New York. Built by Robert M. Turner, Hopewell, New Jersey, 1976, utilizing case and some pipework from Ernest M. Skinner organ of the early 1900's, as well as some pipework from 1965 Aeolian-Skinner. 3-manual and pedal. New Great and Positif principal choruses and French reeds. All-electric playing action and combination action, with solid-state relays and switches. Movable mahogany console. Designed by the builder and Frederick Grimes, organist and choir-master of the church, who played dedication recital on September 19.

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#### SWELL

Gedeckt Bass 16'  
Gedeckt 8'  
Viola 8'  
Viola Céleste 8'  
Flute douce 8'  
Flute Céleste 8'  
Principal 4'  
Rohrflöte 4'  
Flute douce 4'  
Flute Céleste 4'  
Octave 2'  
Flute douce 2'  
Mixture 1-1/3' III-IV  
Cymbale 1/3' III  
Basson 16'  
Trompette 8'  
Basson/Hautbois 8'  
Voix humaine 8'  
Clairon 4'  
Trompette-en-chamade 8' (Great)  
Tremulant

#### PEDAL

Untersatz 32' (extension)  
Principal 16'  
Subbass 16'  
Gedeckt Bass 16' (Swell)  
Principal 8'  
Pommer 8'  
Gedeckt 8' (Swell)  
Octave 4'  
Nachtorn 4'  
Nachtorn 2' (extension)  
Mixture 2' V  
Basson 32' (Swell; 1-12 Basse de cornet)  
Bombarde 16'  
Basson 16' (Swell)  
Trompette 8' (extension)  
Basson/Hautbois 8' (Swell)  
Clairon 4' (extension)  
Hautbois 4' (Swell)  
Trompette-en-chamade 8' (Great)

St. Paul's Catholic Church, Richmond, Virginia. Built by Lewis & Hitchcock, Inc., Silver Spring, Maryland, Op. 247. 2-manual and pedal, 15 ranks; unison couplers only. Rear gallery installation with Great and Pedal exposed on either side of window; Swell chambered in reflective housing at one side. R. Thomas Griffin was advisor for the church, in consultation with George Payne of the firm and Fr. Paul Jenkins of the church. Tonal finishing by Mr. Payne.

#### GREAT

Bourdon 16'  
Principal 8'  
Flute harmonique 8'  
Bourdon 8'  
Spitzflöte 8'  
Octave 4'  
Koppelflöte 4'  
Spitzflöte 4'  
Super Octave 2'  
Spitzflöte 2'  
Cornet (TC) III  
Mixture 1-1/3' IV-V  
Trompette 8'  
Clairon 4'  
Trompette-en-chamade 8'  
Tremulant

#### POSITIF (enclosed)

Principal 8'  
Holzgedeckt 8'  
Dulciana 8'  
Unda Maris (TC) 8'  
Principal 4'  
Spitzflöte 4'  
Nazard 2-2/3'  
Octave 2'  
Blockflöte 2'  
Tierce 1-3/5'  
Larigot 1-1/3'  
Siffelöte 1'  
Scharf 1' IV  
Trompette 8'

#### GREAT

Gemshorn 16' (Swell)  
Gedeckt 8' 56 pipes  
Principal 4' 56 pipes  
Blockflute 2' 56 pipes  
Mixture 1-1/3' III-IV 193 pipes  
Trumpet 16' (Swell)  
Trumpet 8' (Swell)  
Trumpet 4' (Swell)  
Chimes

#### SWELL

Rohrflute 8' 56 pipes  
Gemshorn 8' 56 pipes  
Celeste 8' 44 pipes  
Koppelflute 4' 56 pipes  
Principal 2' 56 pipes  
Quint 1-1/3' 56 pipes  
Trumpet 8' 80 pipes  
Tremolo

#### PEDAL

Subbass 16' 56 pipes  
Principal 8' 56 pipes  
Subbass 8'  
Principal 4'  
Subbass 4'  
Principal 2'  
Trumpet 16' (Swell)  
Trumpet 8' (Swell)  
Trumpet 4' (Swell)

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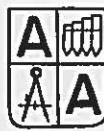


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Saint Peter's Cathedral, Erie, Pennsylvania. Under contract to Casavant Freres, Limitée, St-Hyacinthe, Québec; installation to be completed in September 1977. 3-manual and pedal, 57 stops, 85 ranks. Electro-pneumatic action, with all-electric detached console having reversed-color keys and adjustable capture combination action. Specifications drawn-up by William Herring, organist of the cathedral, and the Rev. Robert Brugger, in collaboration with Donald Corbett, vice-president of the firm.



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Violon 16' 61 pipes  
Montre 8' 61 pipes  
Flute harmonique 8' 61 pipes  
Flute a cheminée 8' 61 pipes  
Prestant 4' 61 pipes  
Flute conique 4' 61 pipes  
Quinte 2-2/3' 61 pipes  
Doublette 2' 61 pipes  
Cornet (TA) V 200 pipes  
Fourniture VI 366 pipes  
Cymbale IV 244 pipes  
Bombarde (1-1/2=L/2) 16' 61 pipes  
Trompette 8' 61 pipes  
Trompette-en-chamade 8' 61 pipes  
Clairon 4' 61 pipes

### RECIT

Bourdon doux (wood) 16' 61 pipes  
Principal étroit 8' 61 pipes  
Bourdon 8' 61 pipes  
Violo de gambe 8' 61 pipes  
Voix céleste (TG) 8' 54 pipes  
Flute céleste (TC) 8' 49 pipes  
Octave 4' 61 pipes  
Flute octavante 4' 61 pipes  
Octavin 2' 61 pipes  
Sesquialtera (TC) III 147 pipes  
Plein Jeu VI 366 pipes  
Basson 16' 61 pipes  
Trompette 8' 61 pipes  
Hautbois 8' 61 pipes  
Voix humaine 8' 61 pipes  
Clairon 4' 61 pipes  
Tremblant  
Trompette-en-chamade 8' (Grand Orgue)

### POSITIF

Montre 8' 61 pipes  
Bourdon 8' 61 pipes  
Prestant 4' 61 pipes  
Flute a cheminée 4' 61 pipes  
Nasard 2-2/3' 61 pipes  
Doublette 2' 61 pipes  
Quarte de nasard 2' 61 pipes  
Tierce 1-3/5' 61 pipes  
Larigot 1-1/3' 61 pipes  
Fourniture IV 244 pipes  
Cymbale III 183 pipes  
Trompette 8' 61 pipes  
Cromorne 8' 61 pipes  
Clairon 4' 61 pipes  
Tremblant  
Trompette-en-chamade 8' (Grand Orgue)

### PEDALE

Montre 16' 32 pipes  
Soubasse 16' 32 pipes  
Violon 16' (Grand Orgue)  
Bourdon doux 16' (Récit)  
Quinte (wood) 10 2/3' 32 pipes  
Octavebasse 8' 32 pipes  
Bourdon 8' 32 pipes  
Octave 4' 32 pipes  
Flute 4' 32 pipes  
Fourniture V 160 pipes  
Contre Bombarde (L/2) 32' 32 pipes  
Bombarde 16' 32 pipes  
Bombarde 16' (Grand Orgue)  
Basson 16' (Récit)  
Trompette 8' 32 pipes  
Trompette-en-chamade 8' (Grand Orgue)  
Clairon 4' 32 pipes

First United Methodist Church, Yoakum, Texas. Built by the Schudi Organ Company, Dallas. 2-manual and pedal, 7 registers, 10 ranks. Mahogany case over main entrance of contemporary building; detached console of oak and ebony with choir in corner position opposite case. Secondary chorus, flute, and mutations in swell enclosure behind main case. Pipes of façade and three other stops by pipe-maker Thomas H. Anderson of North Easton, Mass.; remaining pipes by Stinkens of Holland. Keyboards of ivory-covered naturals and ebony sharps. Setterboard combination action by Solid State Logic Limited of England. Case, console, and windchests built in Schudi shop by Marvin Judy, George Gilliam, and Dennis Bolden. Given by Mrs. A. J. House; dedicated in recital by Dr. Ellsworth Peterson of Southwestern University.

### SUMMARY

Subbass-Holzgedeckt 16'  
Principal 8'  
Rohrflöte 8'  
Quinte 2-2/3'  
Principal 2'  
Tierce 1-3/5'  
Mixture III-IV 1-1/3'  
Tremulant (affecting all stops)

### MANUAL I

Principal 8'  
Rohrflöte 8'  
Octave 4'  
Holzgedeckt 4'  
Sesquialtera II 2-2/3'  
Blockflöte 2'  
Mixture III-IV 1-1/3'

### MANUAL II

Holzgedeckt 8'  
Rohrflöte 4'  
Quinte 2-2/3'  
Principal 2'  
Tierce 1-3/5'  
Quinte 1-1/3'  
Octave 1'

### PEDAL

Subbass 16'  
Principal 8'  
Rohrflöte 8'  
Choral Bass 4'  
Holzgedeckt 4'  
Blockflöte 2'  
Mixture III-IV 1-1/3'

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HUNGARY

In Hungary during the Renaissance era, the courts, churches and monasteries cultivated organ music along with the other arts. Some noted European musicians resided in Hungary. Adrian Willaert, for one, spent seven years in Buda. We know, too, of the presence of organs in that country from at least the 15th century.<sup>1</sup>

In the 16th and 17th centuries, when organ music was making great strides in other countries, political chaos in Hungary made cultural development impossible. First, there were wars with the Turks, then the Turkish occupation. Then the country was partitioned (1606) and later there were wars with the Habsburgs who wanted to recover part of their empire.

By the 18th century, organ building and playing were again able to make limited progress, although organ music never occupied more than a peripheral role in Hungarian cultural life. One Hungarian organist seems to have attained some recognition outside his own country — Johann Francisci (1691-1758). He travelled in Austria and Germany, made the acquaintance of Mattheson and earned the reputation of being an excellent organist.<sup>2</sup> Since the kingdom of Hungary was part of the Habsburg empire at this time, it, like Bohemia, participated in the imperial culture which had its center at Vienna. Thus, Hungarian music (art music, not folk music) followed basically the practices of the leading Austrian masters. Some Hungarian noble families became active patrons of music. Chief among them was the Esterházy family, who counted in its employ, F. J. Haydn, Ignatz Pleyel and J. N. Hummel. At least one of Haydn's organ concerti, if not more, was written while he was living in Hungary at the Esterházy residence.

In the 19th century, the taste for music spread to the middle classes. Several institutions and schools were founded for the study of music. The latter part of the century also saw the rise of nationalism in Hungary, with corresponding attempts to escape the hegemony of Austrian and German music. Nationalism provided direction to Hungarian musical creativity in general, but did little, or nothing, for organ music.

Franz (Ferencz) Liszt (1811-1886) became a symbol of the new national self-respect, a hero to subsequent generations of Hungarians. His organ music, however, contains no specifically Hungarian elements and is, rather the embodiment of the German Romantic spirit. Liszt did not write for the organ while living in Hungary. One supposes that his interest in organ music was awakened by experiences in Germany and France where he became aware of the organ's potential for Romantic expression. His organ compositions had an immediate impact on the organ situation in Germany,<sup>3</sup> but not until later did they provoke a small interest in organ music within his own country.

In the 20th century, the chief creative personalities in the Hungarian musical world have been, of course, Béla Bartók (1881-1945) and Zoltán Kodály (1882-1967). Bartók did not compose for the organ, but his spirit overshadows composers who did try their hand at organ composition. Kodály, the other father of 20th-century Hungarian music, wrote a few organ works, including a simple organ mass in 8 movements, *Organoedia*. The direct compositional antecedent of his well-known *Missa brevis*, *Organoedia* is restrained, predominantly contrapuntal music, with no touch of the folk elements that one associates with Kodály.

(Example 17)

In recent years, several other composers have increased the number of Hungarian organ compositions on the market, but no one appears as a personality on the international scene. The secular element is particularly marked in some of their works, as in the *Bagatelles* of Rudolf Maros (b. 1917). Here the integration of folk and art styles, which was a trademark of Bartók's writing, is in evidence.

(Example 18)

In contrast, certain other composers have preferred forms and styles traditionally associated with the organ. Examples are the *Introduzione, passacaglia e fuga* of Erzsébet Szónyi and the *Praeludium et fuga* of Zoltán Gardónyi.

*caglia e fuga* of Erzsébet Szónyi and the *Praeludium et fuga* of Zoltán Gardónyi.

(Example 19)

Gyorgy Ligeti (b. 1923), who spearheaded the avant-garde movement as it entered the organ scene in the 1960's, has not been included in this survey since he has not been associated with the land of his birth for many years. One should more properly consider him part of the German-speaking world. Judging from the selected organ pieces available in the state-published 3-volume collection of Hungarian organ music (*Magyar Orgonazene*), Ligeti's style of writing has had little impact on organ music within his native land.

EDITIONS

The official American agent for Hungarian publications is Boosey & Hawkes, Inc. (New York).

Kodaly: *Organoedia* (Organ mass), ed. M. Hall, London, Boosey & Hawkes, 1947. *Pange Lingua*, Vienna, Universal Ed. "Praeludium" from the *Pange Lingua* is available separately, Vienna, Universal Ed.

Ligeti: See "A Survey of Organ Literature & Editions: Germany & Austria since 1900," THE DIAPASON, Mar. 1974.

Liszt: See "A Survey of Organ Literature & Editions: Germany & Austria, 1750-1900. THE DIAPASON, Jan. 1973.

*Magyar Orgonazene* (Hungarian Organ Music), 3 vols., Budapest, Editio Musica, 1966/1969/1969. Vols. 1 & 2 were edited by S. Pecsí, vol. 3 by F. Gergely. Contents — Vol. I: *Introduzione, passacaglia e fuga*, E. Szónyi; *Sonata*, F. Hidas. Vol. II: *Fantázia*; S. Jemnitz; *Négy Orgonadarab* (4 pieces: Dirge, Study, Lullaby, Toccatina), P. Kadosa; *Canephorae* (5 pieces: Maestoso, Andante, Leggierissimo, Lento, Allegro moderato), F. Farkas; *Bagatelles* (5), R. Maros. Vol. III: *Alleluja*, G. Perényi; *Praeludium et Passacaglia*, Z. Gardónyi; *Halleluja*, J. Kapi-Králík; *Two Hungarian Pastorales*, G. Lisznyai-Szabó; *Epilogue (B-A-C-H)*, E. Huzella; *Partita*, I. Koloss; *Te Deum*, I. Sulyok.

Additional works by Gardónyi, Jemnitz, Sulyok, and Szónyi have been published by Editio Musica (Budapest).

NOTES

<sup>1</sup>Kaldy, *A History of Hungarian Music*, p. 16.  
<sup>2</sup>*Ibid.*, p. 28.

Ex. 17. Kodály, "Introitus" from *Organoedia*, m. 29-35.



Ex. 18. Maros, *Bagatelles*, no. 1: *Praeludium*, m. 1-5.



Ex. 19. Szónyi, *Introduzione, Passacaglia e fuga*, m. 1-4.



# A Survey Of Organ Literature & Editions:

## Hungary and Poland

By Marilou Kratzenstein

<sup>3</sup>See "A Survey of Organ Literature and Editions: Germany and Austria, 1750-1900," THE DIAPASON, Jan. 1973.

MUSICAL SOURCES

Ex. 17. Kodaly: *Organoedia*, p. 2.  
Ex. 18. *Magyar Orgonazene*, II, p. 37. By permission of Boosey & Hawkes, Inc.  
Ex. 19. *Magyar Orgonazene*, I, p. 7. By permission of Boosey & Hawkes, Inc.

POLAND

The first preserved sources of organ music in Poland date from the 16th century, the most important being: the *Tablature of Johannes of Lublin* (c. 1540); the *Cracow Tablature* (c. 1548); the somewhat later *Warsaw Musical Society Tablature* (c. 1580). The first, the *Lublin Tablature*, has the distinction of being, by far, the largest 16th-century organ book in all of Europe. Opening with a treatise on setting liturgical *cantus firmi* for the organ, the *Lublin Tablature* contains intabulations of vocal works (the bulk of its contents), dances, hymn settings, and preambles.

(Example 20)

Similar types of compositions can be found in the *Cracow Tablature*. The *Warsaw Musical Society Tablature* concentrates on liturgical forms (Mass, sequence, hymn) for *alternatim* use and does not have any independent keyboard pieces or secular compositions. With the notable exception of compositions by Mikolaj of Cracow and a few believed to be authored by Jakub Sowa,<sup>3</sup> most works in these early tablatures are unsigned. According to Golos, there is good reason to believe that the

anonymous composers were Polish, since the melodies used for the *cantus firmi* in the organ settings seem to have been taken from Polish diocesan plainchant of the day. In addition, there are organ settings of Polish hymns, with inscriptions in the same language.<sup>4</sup>

Cracow, the royal residence, was the principal site of artistic life in Poland in the 16th century. Desiring to promote sacred music, King Sigismund I created in 1543 a chapel at Wawel (the Castle and Cathedral in Cracow) which was to be the Polish equivalent of the Sistine Chapel. The most famous Polish musicians were connected with the Wawel chapel. In fact, to be employed there, it was necessary to be Polish and not a foreigner.<sup>5</sup> The chapel repertory included Polish compositions and the great choral works of the Netherlandish, French, and Italian masters.

At the king's private chapel, which was not the same as the Wawel chapel, a large group of foreign musicians was employed, with Italians predominating. During the Renaissance, then, musicians in Poland cultivated a native tradition, while at the same time participating in an international European culture. For all its cosmopolitan character, Polish Renaissance music was not a mere slavish imitation of musical practices in western Europe. Distinctively Polish features were preserved in much of the music, as can readily be seen in the Polish folk dances in the early tablatures.

As for organs and organ playing, references to the instrument date back to the 12th century. Significant is the fact that the first Polish builder known by name, Jan Wanc of Zywiec, constructed already in 1381 an organ with pedalboard.<sup>6</sup> The Lublin and Cracow tablatures likewise refer to the use of the pedal, an unusual feature in 16th-century tablatures. Since, at this early period, pedal playing was normally associated only with the German school, these pedal indications seem to reveal an alignment with German organ practice. Polish instruments, moreover, were constructed along the same lines as the Netherlands-North German organs, with fully-developed Great and Positive divisions and an independent pedal division intended for polyphonic playing. In addition to Polish organ builders of repute, craftsmen from the Netherlands and North Germany often built instruments in Poland.

German organists also were known to take employment in Poland. One of these was the former Sweelinck student, Paul Siefert (1586-1666), who was organist at the Warsaw court from 1616-1623. Still another witness to the presence of the German organ-playing tradition in Poland is found in a 17th-century manuscript, the *Pelplin Organ Book* (c. 1630), or more specifically in some organ pieces which were appended to this manuscript in the latter part of the 17th century. These added works include chorale settings by North German organists, Ewaldt, N. Hase, H. Scheidemann, and F. Tunder. Not preserved in any German sources, these works would be unknown to us were it not for the *Pelplin Organ Book*.<sup>8</sup>

The German influence in organ playing declined, in the latter years of the 16th and in the 17th century, in favor of the Italian style. A struggle between partisans of the Italian art and of the German art, with Marco Sacchi and Paul Siefert as leaders of the two camps, was finally resolved with the acknowledged victory of the Italians.<sup>9</sup> Since many aspects of Polish cultural life had already gone over to the Italian style, it is no wonder that organ music should follow. Moreover, when one considers that the neighboring north and middle German

schools of organ playing were thoroughly Protestant, one can understand why Polish organists, spurred on by the Counter-Reformation, should find it necessary to reaffirm their ties with Italy.

Several Italian keyboardists were employed in Poland. The first whose name is known to us is Diomedes Cato (born c. 1570; died after 1615). Tarquinio Merula (d. after 1652), acknowledged to be one of Italy's leading musicians, also spent some years in Poland as organist to the king. During the same period, it was common practice for Polish organists to go to Italy to study. We know that at least three Poles studied with the great Girolamo Frescobaldi. His influence on their writing and that of their contemporaries in Poland is unmistakable.

As early as 1591, we find a Polish manuscript written in Italian keyboard notation, the *Gdańsk MS 300*. Of subsequent manuscripts containing music in the Italian style, notable is the *Warsaw Tablature* (c. 1680), which contains many beautiful compositions in the Frescobaldian and post-Frescobaldian manner. Johannes Podbielski and Piotr Zelechowski are two of the composers represented in this manuscript. Most of the other composers have remained anonymous. Their anonymity, however, shouldn't lead one to think that they were second-rate. Judging from their compositions, there were highly sensitive craftsmen among the anonymous composers of Poland.

(Example 21)

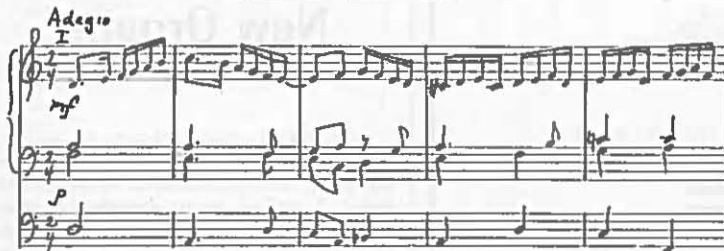
The domination of Polish organ music by the Italian style, observable from the latter years of the 16th century, naturally affected the instruments as well. In southern Poland, in particular, reed stops were often eliminated and the pedal was confined to playing the bass line. Organs in this part of the country often bore a close resemblance to instruments of the Austro-Hungarian empire, where the Italian influence had blended with the south German style. In fact, Austrian and Bohemian organ builders were often invited to build instruments for the monastic orders in southern Poland.

In the 18th century, Polish organ music appears to have continued along the lines established in the 17th century. Unfortunately, only scant information and few works have survived from this period. At the very moment when Baroque music elsewhere was coming into its fullest bloom, in Poland it was already subsiding due to unfavorable political and economic conditions. The frequent victim of invasions and wars for control of her territory and her throne, Poland in the 18th century did not have the stability to nurture the musical arts. Almost no music was printed during this time, and the few examples of organ music which have survived indicate that this art, like others, was in a state of decline.

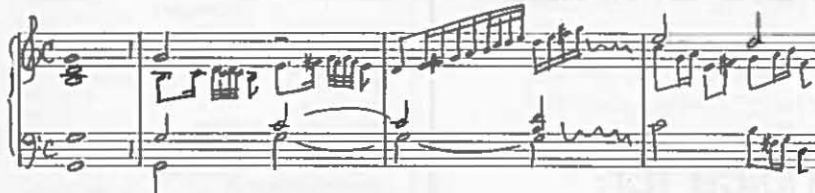
In the latter part of the 19th century, some organists took up the problem of raising the standards in organ music and thereby prepared the way for a rebirth of interest in the organ and its music. The most prominent recitalist and composer of organ music in Poland in the late 19th and early 20th centuries was Mieczysław Sursynski (1860-1924), who received his training in Berlin, Leipzig, and Regensburg. Sursynski was one of several Polish organists who rooted their compositional style in the German Romantic tradition. Still other Poles looked to Paris for inspiration. Feliks Nowowiejski (1877-1946), for example, wrote nine organ symphonies, clearly indicating a French alignment. There seems to have been no attempt to develop a distinctively Polish Romantic school of organ music. Rather, composers followed the major trends of Germany and France.

Although the Romantic style of organ composition persisted in Poland beyond the point where it was common in France and Germany, recent generations of Polish composers have contributed works in modern idioms. While some of these composers have a national rather than an international significance, their compositions are nonetheless interesting. *Golos*, in his article, "Modern Organ Music in Poland," singles out: *Sonata* and *Passacaglia* by Bolesław Szabelski (b. 1896); *Sonata* by

Ex. 20. Anonymous, *Preambulum in D Minor*, m.1-5.



Ex. 21. Anonymous, *Toccata tertio toni*, m.1-3,6.



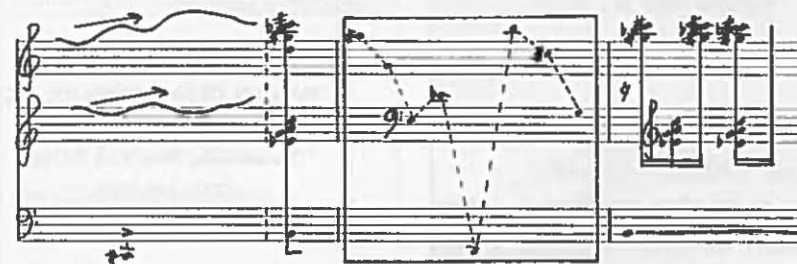
Ex. 22. Machla, "Entree" from *Mini-suita*, m.1-6.



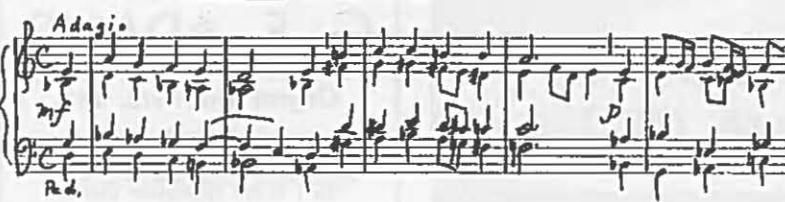
Ex. 23. Gorecki, *Kantata*, m.148-150.



Ex. 24. Havel, *Studium*, m.65-67.



Ex. 25. Kiszka, *Interludia* no.15, m.1-5.



Augustyn Bloch (b. 1929); four *Concerti* for organ and orchestra by Tadeusz Machl (b. 1922), *Etude No. 5* by the same composer; *Sonata in F-sharp Minor* and *Duet* for piano and organ by Tadeusz Packiokiewicz (b. 1916); *Organ Sonata, Variations, Toccata*, three *Trios, Prelude* and *Meditation* by Kasimierz Jurdzinski (1894-1960); and *Praeludium in B-flat Minor* by B. Wallek-Walewski. These works, he says, are outstanding. For listing of additional compositions and composers, the reader is referred to the above-mentioned article.

(Example 22)

In recent years, organ festivals, such as those held yearly at Oliwa and Kamién Pomorski, have supported the art of organ playing and organ composition through competitions and recitals. The prize-winning compositions of the 1968 Organ Competition in Kamién Pomorski have been published in an

anthology entitled *Polska współczesna miniatura organowa* (*Contemporary Polish Organ Miniatures*). Representing a variety of modern styles (both in graphic and standard notation), they provide a glimpse of the wide range of expression utilized by contemporary Polish composers. Two examples from the collection follow.

(Examples 23, 24)

Contemporary Polish organ composition embraces both the most up-to-date techniques as well as some of the more traditional ones. This is not surprising since, for a number of years, progressive trends in music have received ample recognition in Poland.

In addition to organ music composed for competitions and public performances, service music for the church is being written, as well. Stanisław Kiszka's conservative settings of familiar chorale melodies are examples of service music

which succeeds in being artistic, while remaining simple.

(Example 25)

EDITIONS

Note: P.W.M.—Polskie Wydawnictwo Muzyczne (Polish Music Publishing House). Edw. B. Marks Corp. is the official American agent for Polski Wydawnictwo Muzyczne, with Belwin Mills being the current distributor for E. B. Marks.

Anonymous: *Anonim* (*Miniatury organowe*, no. 21), Cracow, P.W.M. Contains a paraphrase of Psalm 43 by a 17th century anonymous composer.

Bloch, A.: *Sonata organowa* (1954), Cracow, P.W.M., 1965.

Jablonski, H.: *Tryptyk na organy*, Cracow, P.W.M., 1966.

Jurdzinski, K.: *Sonata* (1972), Cracow, P.W.M., 1965. *2 tria* (1943), Cracow, P.W.M., 1946. *Trio nr 3* (1945), Cracow, 1946. *Passacaglia i Elegia*, Cracow, P.W.M., 1971.

Kiszka, S.: *Interludia organowe*, Cracow, P.W.M., 1967.

Kozłowski, A.: *Male preludia organowe*, Cracow, P.W.M., 1964.

Machla, T.: *Etiuda nr 5* (*Miniatury organowe*, no. 3), Cracow, P.W.M. *Kompozycja w pięciu częściach*, Cracow, P.W.M., 1967. *Mini-suita*, Warsaw, Agencja autorska, 1974.

Nowowiejski, F.: *Pièces pour orgue*, Paris, Procure générale de Musique, 1922. *Fantazja polska* (*Miniatury organowe*, no. 20), Cracow, P.W.M.

Paciorkiewicz, T.: *Sonata na organy* (1946), Cracow, P.W.M., 1966.

Pietrzak, B.: *4 kontrasty na organy*, Cracow, P.W.M., 1964.

Podbielski, J.: *Preludium* (*Wydawnictwo Dawnej Muzyki Polskiej* series, no. 18), Cracow, P.W.M. *Passacaglia* (d) *Elegia* (*Miniatury organowe*, no. 44), Cracow, P.W.M.

Rohaczewski, A.: *Canzona* (*Wydawnictwo Dawnej Muzyki Polskiej* series, no. 43), Cracow, P.W.M.

Serocki, K.: *Fantasia elegiaca* for organ and orchestra, Cracow, P.W.M., 1972.

Surzynski, M.: *Utwory na Organy* (Selected Organ Works), ed. Rutkowski, Cracow, P.W.M., 1954. *Trio na organy*, op. 20 no. 10; *Tria*, op. 21, Cracow, P.W.M., 1954. *Improwizacje na temat "Święty Boże,"* Cracow, P.W.M., 1958.

Szabelski, B.: *Sonata* (1943), Cracow, P.W.M., 1966. *Largo* (from the sonata) (*Miniatury organowe*, no. 31), Cracow, P.W.M.

Wallek-Walewski, B.: *Preludium (Bb)* (*Miniatury organowe*, no. 30), Cracow, P.W.M., 1962.

Zelechowski, P.: *Fantasia* (*Wydawnictwo Dawnej Muzyki Polskiej* series), Cracow, P.W.M., in preparation.

COLLECTIONS

Among anthologies of old Polish music, the most readily available are the scholarly editions, found in most university libraries. The most common ones are listed here. There are also a few practical editions (anthologies) of old Polish organ music.

*Anonim Utwory z Warszawskiej Tabulatury Organowej z XVII w* (*Organowe Miniatury*, no. 39), ed. C. Sikorski, Cracow, P.W.M., 1969. Contents: works by anonymous composers from the Warsaw Tablature of the 17th c.

*Dawna polska muzyka organowa* (*Old Polish Organ Music*), ed. J. Grubich, Cracow, P.W.M., 1968. Contents: works by 16th and 17th century composers—Mikolaj of Cracow, M. Leopolda, D. Cato, J. Sowa, A. Rohaczewski, P. Zelechowski, J. Podbielski and several anonymous.

(Continued, page 18)

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### SUMMARY

Pommer 16'  
Gedackt 8'  
Principal 8'  
Rohrfloete 4'  
Gemshorn 2'  
Italian Principal 1-1/3'  
Terz 1-3/5'  
Mixture III  
Fagott-Schalmei 16'

### MANUAL I

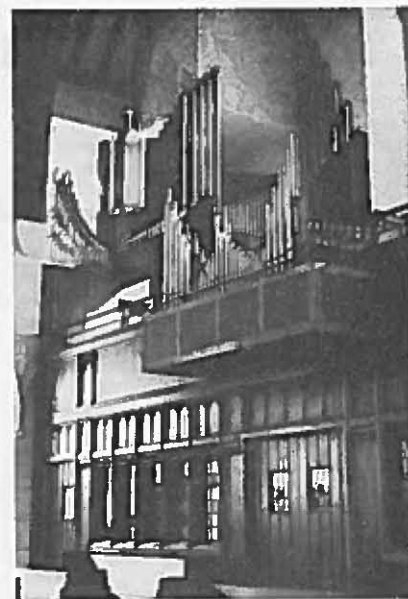
Principal 8'  
Gedackt 8'  
Octave 4'  
Rohrfloete 4'  
Duodecima 2-2/3'  
Octave 2'  
Gemshorn 2'  
Terz (TC) 1-3/5'  
Mixture III 1-1/3'  
Schalmei 8'

### MANUAL II

Rohrfloete 8'  
Gemshorn 4'  
Rohrfloete 2'  
Principal 2'  
Terz (TC) 1-3/5'  
Decimanona 1-1/3'  
Scharf III 1'  
Schalmei 8'  
Tremulant

### PEDAL

Pommer 16'  
Principal 8'  
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Prinzipal 8'  
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Spitzfloete 4'  
Oktav 2'  
Kornett III  
Mixture IV  
Trompete 8'

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Rohrbordun 8'  
Salizional 8' (re-scaled)  
Celeste 8' (re-scaled)  
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Waldflöte 2'  
Scharf III

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Krummhorn 8'  
Tremulant

PEDAL

Prinzipal 16'  
Subbass 16'  
Rohrbordun 16' (Swell)  
Oktav 8' (from 16')  
Gedackt 8' (from 16')  
Rohrbordun 8' (Swell)  
Choralbass 4'  
Gedackflöte 4' (from 16')  
Mixture III  
Fagott 16'  
Trompete 8'  
Schalmei 4'

Blockflöte 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Scharf IV  
Holzrankett 16'  
Krummhorn 8'  
Tremolo  
Harp

SWELL

Quintatön 16' (prepared)  
Harfenprinzipal 8'  
Rohrflöte 8'  
Salicional 8'  
Voix Celeste 8'  
Oktave 4'  
Spitzflöte 4'  
Italian Principal 2'  
Mixture IV  
Kleinmixture III  
Fagott 16'  
Trumpet 8'  
Vox Humana 8'  
Clarion 4'  
Tremolo

BRUSTWERK  
(enclosed)

Holzgedeckt 8'  
Erzähler 8'  
Erzähler Celeste 8'  
Rohrflöte 4'  
Nasat 2 2/3'  
Principal 2'  
Waldflöte 2'  
Terz 1 3/5'  
Quinte 1 1/3'  
Hohlpfeife 1'  
Cymbal III  
Schalmei 8'  
Trompete Real 8' (prepared)  
Tremolo

PEDAL

Untersatz 32' (ext. of Subbass)  
Principal 16'  
Subbass 16'  
Bourdon 16' (Great)  
Oktave 8'  
Metallgedeckt 8'  
Gemshorn 8' (Positiv)  
Choralbass 4'  
Rohrpfeife 4'  
Nachthorn 2'  
Rauschpfeife III  
Pedalmixtur IV  
Kontra-Posaune 32' (prepared)  
Holzposaune 16'  
Fagott 16' (Swell)  
Trompete 8'  
Schalmei 4'  
Tremolo

GREAT

Bourdon 16'  
Principal 8'  
Spillflöte 8'  
Hornflöte 8' (prepared)  
Oktave 4'  
Hohlfloete 4'  
Quinte 2 2/3'  
Oktave 2'  
Hörnle II  
Mixture V  
Scharf III  
Dulzian 16'  
Trompete 8'  
Klarine 4' (prepared)  
Tremolo

POSITIV

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Nasard 2 2/3'  
Oktave 2'

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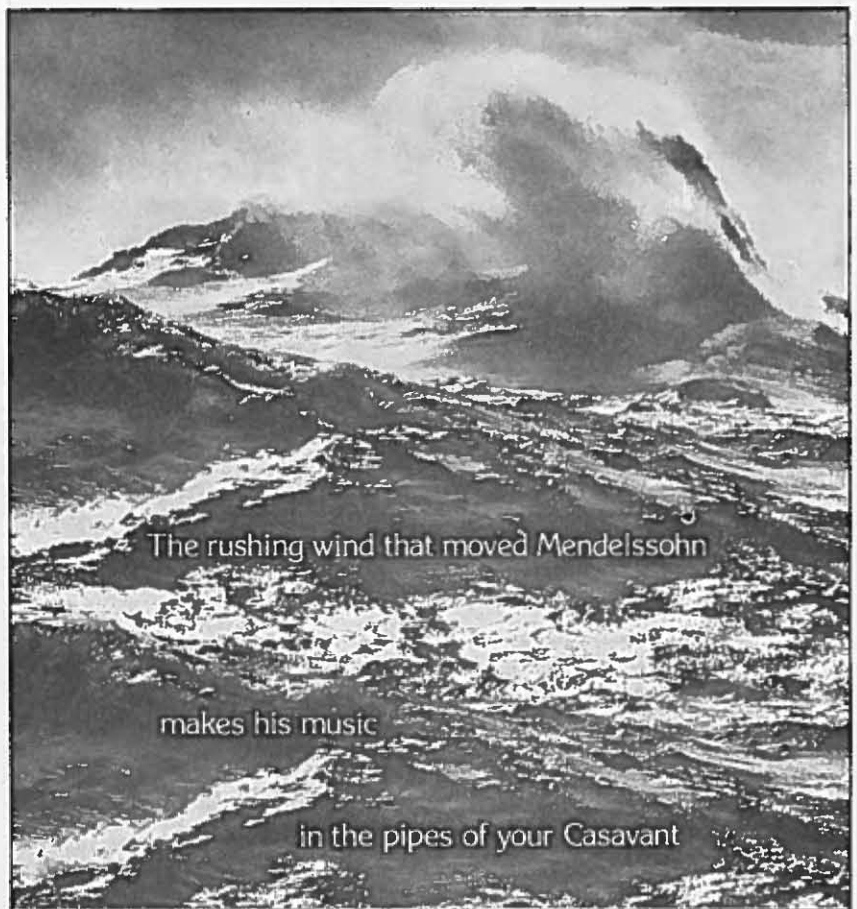
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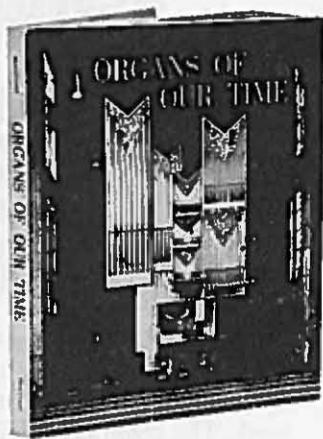
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**Kratzenstein**

(Continued from p. 15)  
*Johannes of Lublins Tablature of Keyboard Music*, 6 vols., ed. J. R. White (*Corpus of Early Keyboard Music*, VI/1-6), Dallas, American Institute of Musicology, 1964-67.

*Keyboard Music from Polish Manuscripts*, 4 vols., ed. J. Golos/A. Sutkowski (*Corpus of Early Keyboard Music*, X/1-4), Dallas, American Institute of Musicology, 1965-67. Vol. I: organ chorales by N. Hasse & Ewaldt. II: organ chorales by H. Scheidemann & F. Tunder. III: fantasias from Gdansk Ms. 300. IV: organ music by D. Cato, J. Podbielski, M. Wartecki, P. Zelechowski and anonymous composers.

*Music of the Polish Renaissance*, ed. Z. Lissa/J. Chominski, Cracow, P.W.M., 1955. Contains several organ pieces from the Lublin Tablature, as well as instrumental, choral, lute and harpsichord music.

*Muzyka w dawnym Krakowie* (Music in Old Cracow), ed. Z. Szwejkowski, Cracow, P.W.M., 1964. Selected works from the 15th through 18th centuries (keyboard and lute pieces, choral works, instrumental pieces.)

*Tablatura organowa cysterow z Pelp-line*, facsimile and transcription, 10 vols., ed. S u t k o w s k i/Osostowicz-Sutkowska (*Antiquitates Musicae in Polonia*, I-X), Warsaw/Graz, Akademische Druck- und Verlagsanstalt, 1967.

*Tablatura Warszawskiego towarzystwa muzycznego*, ed. Golos (*Antiquitates Musicae in Polonia*, XV), Warwaw/Graz, Akademische Druck- und Verlagsanstalt, 1967. Transcription of the Warsaw Musical Society Tablature.

*Z polskiej muzyki organowej XVII w* (Polish Organ Music, 16th Century), ed. J. Golos, Cracow, P.W.M., 1966. Contents: selected works from the Lublin Tablature, the Cracow Tablature of c. 1548, and the Warsaw Musical Society Tablature. Editor's commentary in both Polish and English.

As for anthologies of Romantic organ compositions, most are out of print. Representative works by the following Romantic composers, W. Rychling, A. Sokulski, A. Freyer, S. Moniusko, and W. Zelenski, are available in P.W.M. publications (*Miniatury organowe*, nos. 37, 38, 41, 42). See also Surzynski and Nowowiesjski entries above.

For 20th-century compositions, note the following collections.

*Polska wspolczesna miniatura organowa: '68 Kamien Pomorski* (Contemporary

Polish Organ Miniature: '68 Kamien Pomorski), Cracow, P.W.M., 1975. Contents: *Kantata*, H. M. Gorecki; *Al fresco*, B. Petrzak; *In memoriam*, W. Gniot; *Spotkania*, M. Dzewulska; *Studium*, J. W. Hawel; *Passacaglia*, A. Glinkowski.

*Polska wspolczesna miniatura organowa, 1939-68* (Contemporary Polish Organ Miniatures, 1939-68), Cracow, P.W.M., in preparation. Contents: *Tocatta*, 3 Tria., K. Jurdzinski; *Tryptyk*, H. Jablonski; *Czesc II z Sonaty*, A. Bloch; *Aria i Finale z Tryptyku*, M. Sawa.

*Zbior preludiow na organy* (Anthology of Organ Preludes), ed. F. Raczkowski, Warsaw, 1960. Contents: 64 preludia na tematy pieśni, J. Furmanik; 9 preludiow, T. Jarzecki; *Fantazja f-minor na organy solo* (1919), K. Gorski; *Wariacje na organy, Tocatta i Jaga*, J. Janca; *Parafraza i preludium na organy lub fisharmonie* (1940) and *Preludium, K. Jurdzinski; Preludium na temat Asperges me i Alleluja, Jezus zyje, and Fuga*, H. Makowski; *Preludia na Kyrie, Sanctus, Benedictus, Agnus Dei*. H. Nowacki; *Offertoire*, op. 7, no. 2, and *Preludium na temat "Juz slonce wschodzi ogniste"*, F. Nowowiejski; *Preludia*, M. Sawa; *Trio*, op. 48, *Entrata, In memoriam, Fughetta, Wariacje na temat "Jesu Chryste"*, op. 50, M. Surzynski; *Tria organowe, Interludia, E. Walkiewicz; 5 preludiow na tematy pieśni hoscielnych*, S. Wroclawski; and other works.

NOTES

- <sup>1</sup>Golos ed., *Z polskiej muzyki organowej XVII w*, editor's note, p. 53.
- <sup>2</sup>Ibid., 53.
- <sup>3</sup>Opienski, *La Musique polonoise*, 39.
- <sup>4</sup>Golos, "An Historical Survey of Organbuilding in Poland until 1900," *THE DIAPASON*, Apr., 1976, p. 1.
- <sup>5</sup>See *Corpus of Early Keyboard Music*, X, vols. 1, 2.
- <sup>6</sup>Opienski, *op. cit.*, 61.
- <sup>7</sup>Golos, "Old Polish Organ Music," *Polish Music*, III, no. 2, 1968, 4.
- <sup>8</sup>Golos, "Modern Organ Music in Poland," *Polish Music*, III, no. 3, 1968, 17.

MUSICAL SOURCES

- Ex. 20. *Music of the Polish Renaissance*, p. 63.
- Ex. 21. *Anonim utwory z "warszawskiej tablatury organowej z XVII w,"* p. 16.
- Ex. 22. Machl: *Mini-suita*, p. 3.
- Ex. 23. *Polska wspolczesna miniatura organowa*, p. 14.
- Ex. 24. *Ibid.*, p. 58.
- Ex. 25. Kizza: *Interludia organowe*, p. 18.

The author wishes to thank Dr. Jerzy Golos who supplied materials for the discussion of Polish organ music.

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the merger of two congregations to the present building. It was decided that the majority of the problems were caused by the tubular-pneumatic action and the poor condition of the console; therefore the action was rebuilt with electro-pneumatic primaries, and a new console was installed. Not having the influence of the early 20th century style of organ building, the pipe scales were moderate and voiced with much character. The original specification was 29 ranks. In rebuilding it was increased to 38 ranks. Most changes to the specification were in the Pedal division and in the Choir division. All lumber for the additional slider chest was from the old hand pump reservoir. The dedication recital was played by Dorothy Riley of Columbus, Ohio.



#### 1895 FELGEMAKER

**GREAT**  
 Double Open Diapason 16'  
 Open Diapason 8'  
 Viola di Gamba 8'  
 Doppel Flöte 8'  
 Octave 4'  
 Twelfth 2-2/3'  
 Super Octave 2'  
 Mixture III (Cornet)  
 Trumpet 8'

**SWELL**  
 Bourdon Bass 16'  
 Bourdon Treble 16'  
 Open Diapason 8'  
 Stopped Diapason 8'  
 Salicional 8'  
 Violin 4'  
 Flauto Traverso 4'  
 Flautino 2'  
 Cornopean 8'  
 Oboe with Bassoon 8'  
 Tremulant

**CHOIR**  
 Geigen Principal 8'  
 Melodia 8'  
 Dulciana 8'  
 Flute d'Amore 4'  
 Piccolo 2'  
 Clarinet 8'

**PEDAL**  
 Open Diapason 16'  
 Bourdon 16'  
 Still Gedackt 16'  
 Violoncello 8'

#### 1973 BUNN-MINNICK REBUILD

**GREAT**  
 Double Open Diapason 16' 61 pipes  
 Open Diapason 8' 61 pipes  
 Viola di Gamba 8' 61 pipes  
 Doppel Flöte 8' 61 pipes

Octave 4' 61 pipes  
 Twelfth 2-2/3' 61 pipes  
 Super Octave 2' 61 pipes  
 Mixture IV 1-1/3' 244 pipes  
 Trumpet 8' 61 pipes  
 Chimes

**SWELL**  
 Principal 8' 61 pipes  
 Gedackt 8' 61 pipes  
 Salicional 8' 61 pipes  
 Voix Celeste 8' 49 pipes  
 Violin 4'  
 Flute Traverso 4' 61 pipes  
 Flautino 2' 61 pipes  
 Cornopean 8' 61 pipes  
 Oboe 8' 61 pipes  
 Tremulant

**POSITIV**  
 Flöte 8' 61 pipes  
 Dulciana 8' 61 pipes  
 Unda Maris 8' 49 pipes  
 Geigen Principal 4' 61 pipes  
 Flute d'Amour 4' 61 pipes  
 Blockflöte 2' 61 pipes  
 Lieblich Prinzipal 1' 61 pipes  
 Sesquialtera II 122 pipes  
 Clarinet 8' 49 pipes  
 Tremulant

**PEDAL**  
 Open Diapason 16' 32 pipes  
 Bourdon 16' 32 pipes  
 Principal 16' (1-12 from Great)  
 Still Gedackt 16' 32 pipes  
 Quint 10-2/3' 32 pipes  
 Principal 8' 32 pipes  
 Violoncello 8' 32 pipes  
 Bourdon 8' 12 pipes  
 Principal 4' 12 pipes  
 Principal 2-2/3'  
 Principal 2' 12 pipes  
 Trumpet 16' 32 pipes  
 Trumpet 8' 12 pipes  
 Trumpet 4' 12 pipes

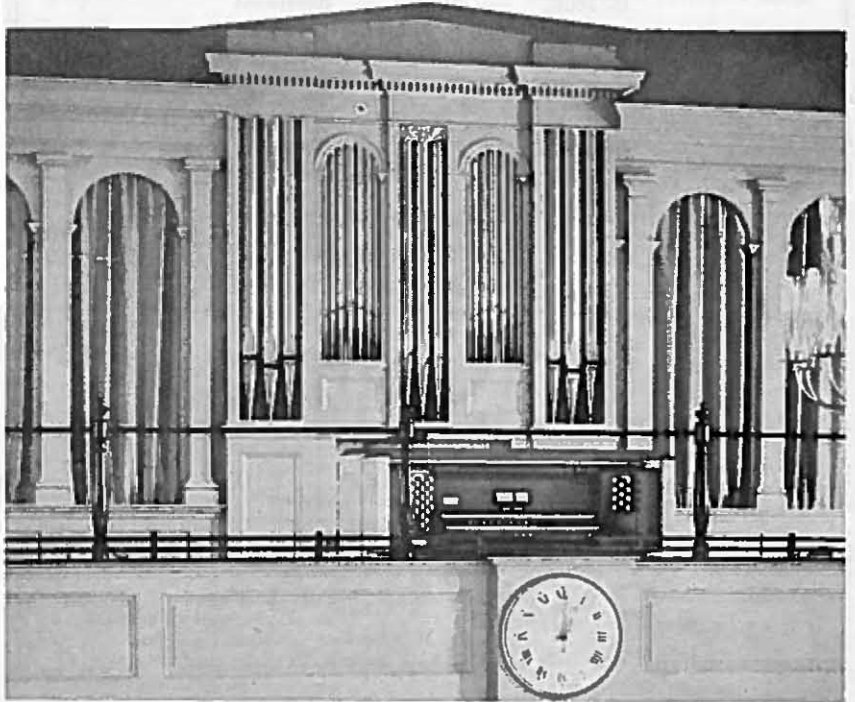
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# CALENDAR

Deadline for this calendar was September 10

#### 5 OCTOBER

William Whitehead, all-Bach, Fifth Ave Presbyterian, New York NY 12:10 pm  
 Thomas Richner, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Stephen E Carlton, Heinz Chapel, U of Pittsburgh, PA 12 noon  
 Virgil Fox, Zion United Church of Christ, Indianapolis, IN 8 pm  
 Marie-Claire Alain, for AGO, Our Lady of Bethlehem Convent, La Grange Park, IL 8 pm  
 Carl Staplin, organ; Robert Weast, trumpet; Drake U, Des Moines, IA 8 pm  
 Robert Kenneth Duerr, for AGO, Grace United Methodist, Long Beach CA 8:15 pm

#### 6 OCTOBER

Paul Davis, United Church on the Green, New Haven, CT 12 noon  
 Music of T Tertius Noble, St Thomas Church, New York, NY 12:10 pm  
 Nicolas Kynaston, Cathedral of the Immaculate Conception, Syracuse, NY  
 James Darling, St John's Episcopal, Washington, DC 12:10 pm  
 Peter Hurford, 1st St Andrews United, London, Ontario 8:30 pm

#### 7 OCTOBER

Max Miller, Busch-Reisinger Museum, Harvard University, Cambridge, Mass 12:15 pm  
 Paul Long, St Thomas Church, New York, NY 12:10 pm  
 John Tuttle, St Pauls Anglican, Toronto, Ontario 12:05 pm  
 Richard Heschke, U of the South, Sewanee, TN  
 James Metzler, Trinity Church, Toledo, OH 12:10 pm

#### 8 OCTOBER

Kenneth Wilson, Organ Music for an Autumn Evening, Music Hall, Methuen, MA 8:30 pm  
 Nicolas Kynaston, St Johns Chapel, Groton School, MA 7:30 pm  
 Timothy L Zimmerman, 1st St Andrews United, London, Ontario 12:10 pm  
 James S Darling, Grace Presbyterian, Jenkintown, PA 8:15 pm  
 Wilbur Held, for Longwood College, United Methodist, Farmville, VA (masterclass, Oct 9)  
 Almut Rössler, Museum of Art, Cleveland, OH 8:30 pm  
 Virgil Fox, Detroit Symphony Orchestra, Ford Auditorium, Detroit, MI 8:30 pm (also Oct 10, 3:30 pm)  
 Carl Sandquist, 4th Presbyterian, Chicago, IL 12:10 pm  
 Marie-Claire Alain, 1st United Methodist, Palo Alto, CA 8:15 pm

#### 9 OCTOBER

Victor Hill, harpsichord; Marcia Brown, recorder and flute; Williams College, Williamstown, MA 8 pm

#### 10 OCTOBER

Leonard Raver, harpsichord; Dowd inaugural; Center Church, Hartford, CT 3:30 pm  
 Jack Osseward, St Bartholomews Church, New York, NY 4 pm  
 Nancianna Parrella, Holy Trinity Lutheran, New York, NY 5 pm  
 Morris Adley, St Thomas Church, New York, NY 5:15 pm  
 Sacred Music Concert, Post Chapel, West Point, NY 3 pm  
 Charles Krigbaum, St Stephens Church, Millburn, NJ 4 pm  
 Nicholas Kynaston, Christ Church, Philadelphia, PA  
 Robert Smart, Swarthmore College, PA 4 pm  
 Toini Heikkinen, piano, Reformation Lutheran, Washington, DC 3:00 pm  
 Johannes Geffert, St James Church, Richmond, VA 4 pm  
 James W Sink, Cathedral of St Philip, Atlanta, GA 5 pm  
 Joan Lippincott, Church Music Workshop, Dayton, OH 7:30 pm (also Oct 11)  
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm  
 Robert Clark, Hill Auditorium, U of Michigan, Ann Arbor, MI 8:30 pm  
 Peter Hurford, Albion College, MI 8 pm  
 Carlene Neihart, 1st Christian Church, Hutchinson, KS 4 pm

Brian Jones, Grace Cathedral, San Francisco, CA 5 pm  
 David Britton, Immanuel Lutheran, San Jose, CA 8 pm  
 Marie-Claire Alain, 1st Presbyterian, San Diego, CA 7:30 pm

#### 11 OCTOBER

Johannes Geffert, Christ Church, Alexandria, VA 8 pm  
 Peter Hurford, Hill Auditorium, U of Michigan, Ann Arbor, MI 8:30 pm (also, lectures Oct 11, 12)

#### 12 OCTOBER

Gerald McGee, 5th Ave Presbyterian, New York, NY 12:10 pm  
 Nicolas Kynaston, Westminster College, New Wilmington, PA  
 Almut Rössler, Hill Auditorium, U of Michigan, Ann Arbor, MI 8:30 pm (also, lectures Oct 11, 12)  
 Douglas Reed, U of Evansville, IN 8 pm  
 Royal D Jennings, organ; Ann Jennings, soprano; Central Park Christian, Topeka, KS 8 pm  
 Marie-Claire Alain, St Marks Cathedral, Seattle, WA 8 pm

#### 13 OCTOBER

Kenneth Whittington, United Church on the Green, New Haven, CT 12 noon  
 Music of Charles Villiers Stanford, St Thomas Church, New York, NY 12:10 pm  
 Kent Hill, Millersville State College, PA 8 pm  
 Johannes Geffert, St Johns Episcopal, Washington, DC 12:10 pm  
 Concert Choir and University Singers; Eastern Kentucky U, Richmond, KY 8:30 pm

#### 14 OCTOBER

John Corrie, Busch-Reisinger Museum, Harvard University, Cambridge, MA 12:15 pm  
 Gotthard Gerber, Wesleyan U, Middletown, CT  
 Daniel M Beckwith, St Thomas Church, New York, NY 12:10 pm  
 Richard Palmquist, Trinity Church, Toledo, OH 12:10 pm  
 Terry Charles, opening 9th annual series, Kirk of Dunedin, FL 8:15 pm  
 T Woolard Harris, St Pauls Anglican, Toronto, Ontario 12:05 pm  
 Jay Peterson, concertos with orchestra, MacMurray College, Jacksonville, IL 8:15 pm

#### 15 OCTOBER

James David Christie, Old West Church, Boston, MA 12:10 pm  
 Thomas Murray, Krause Auditorium, Syracuse U, NY 8 pm  
 Kevin Walters, Zion Episcopal, Wappinger Falls, NY 4 pm  
 Terry Charles, opening 9th annual series, Kirk of Dunedin, FL 8:15 pm  
 Marlan Allen, 4th Presbyterian, Chicago, IL 12:10 pm  
 Marianne Webb, for Cedar Rapids, IA AGO 8 pm (workshop, Oct 16, 10 am)  
 Brecon Cathedral Choir (Wales), St Pauls Anglican, Toronto, Ontario 8 pm  
 Nicholas Kynaston, St Andrews Presbyterian, Kitchener, Ontario  
 Fall Festival; Larry Palmer, harpsichord; Robert Anderson, organ; Caruth Auditorium Southern Methodist U, Dallas, TX 8:15  
 Marie-Claire Alain, 1st Congregational, Los Angeles, CA 8 pm

#### 16 OCTOBER

Peter Hurford, masterclass, Delbarton School, Morristown, NJ  
 Virgil Fox, Mt Lebanon HS, PA 8 pm  
 John Holtz, contemporary workshop, Plymouth Congregational, Seattle, WA 10 am  
 Gerre Hancock, AGO masterclass, Milwaukee, WI  
 Cherry Rhodes, Braunschweig, Germany

#### 17 OCTOBER

Gotthard Gerber, United Church on the Green, New Haven, CT 5 pm  
 Alec Wyton, 20th-century music, Immanuel Congregational, Hartford, CT 4 pm  
 William Whitehead, organ; chamber orchestra; 5th Ave Presbyterian, New York, NY 2:30 pm  
 Clyde Holloway, St Bartholomews Church, New York, NY 4 pm

Paul Martin Maki, Holy Trinity Lutheran, New York, NY 5 pm  
 Benjamin Van Wye, St Thomas Church, New York, NY 5:15 pm  
 Peter Hurford, Delbarton School, Morristown, NJ 4 pm  
 John Weaver, 1st Presbyterian, Newark, NJ 4 pm  
 John Rose, Church of St Andrew and Holy Communion, South Orange, NJ  
 Douglas L Butler, bicentennial program, All Souls Unitarian, Washington, DC 4 pm  
 Martin Haselböck, Bryn Mawr Presbyterian, PA 4 pm  
 Sacred Music Convocation, Duquesne U, Pittsburgh, PA (thru Oct 23)  
 Mozart Missa Brevis in D, Three Choir Festival, Mt Lebanon United Presbyterian, Pittsburgh, PA 8 pm  
 Nicolas Kynaston, St Pauls Cathedral, London, Ontario 4 pm  
 Patrick Wedd, harpsichord; 1st St Andrews United, London, Ontario  
 Robert E Gant, Cathedral of St Philip, Atlanta, GA 5 pm  
 Samuel Baker, Museum of Art, Cleveland, OH 2:30 pm  
 John Courter, 1st Congregational, Columbus, OH 4 pm  
 Sarah Wilkinson, Mona Goff Band; vocal recital; Christ Church Cathedral, New Orleans, LA 4 pm  
 Ted Alan Worth, 1st United Methodist, Dearborn, MI 7 pm  
 Bach Cantata 192, Grace Lutheran, River Forest, IL 4 pm  
 Donald M Rolander, Covenant Church, Princeton, IL 7 pm  
 Carol Tei, Gloria Dei Lutheran, Downers Grove, IL 7:30 pm  
 Gerre Hancock, for Milwaukee, WI 3:30 pm  
 Marie-Claire Alain, Inaugural, Westminster Presbyterian, Lincoln, NE 4 pm  
 David Britton, Hertz Hall, U of California, Berkeley, CA 8 pm  
 John Holtz, Plymouth Congregational, Seattle, WA 4 pm  
 Cherry Rhodes, Salzgitter, Germany

**18 OCTOBER**  
 Thomas Richner, Michigan Music Educators Convention, East Lansing, MI  
 Gerre Hancock, workshops, Central Lutheran, Minneapolis, MN 9 am, 1 pm  
 Peter Hurford, Central Lutheran, Minneapolis, MN 8 pm (masterclass Oct 19)  
 Marie-Claire Alain, masterclass, Westminster Presbyterian, Lincoln, NE

**19 OCTOBER**  
 Dennis Edwards, all-Widor, 5th Ave Presbyterian, New York, NY 12:10 pm  
 John Pagett, Cathedral of the Incarnation, Garden City, NY 8:30 pm  
 Robert Edward Smith, harpsichord; Bach Goldberg Variations; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Virgil Fox, Grove City College Arena, Grove City, PA 8 pm  
 Nicolas Kynaston, Yorkminster Park Baptist, Toronto, Ontario  
 Carl Staplin, all-Bach, Drake U, Des Moines, IA 8 pm

**20 OCTOBER**  
 Martin Haselböck, United Church on the Green, New Haven, CT 12 noon  
 Music of Orlando Gibbons, St Thomas Church, New York, NY 12:10 pm  
 Albert Russell, St Johns Episcopal, Washington, DC 12:10 pm

**21 OCTOBER**  
 James Gabbert, organ, John Kirk, flute, Busch-Reisinger Museum, Harvard University, 12:15 pm  
 Victor Hill, harpsichord; Middlebury College, VT 4 pm  
 George Murphy, St. Thomas Church, New York, NY 12:10 pm  
 Lyle Hecklinger, Trinity Church, Toledo, OH 12:10 pm  
 Michael Bloss, St Pauls Anglican, Toronto, Ontario 12:05 pm  
 Carol Tei, 1st Lutheran, Brookings, SD 8:15 pm (workshop 2:30 pm)  
 Cherry Rhodes, Bach Festival, Marburg, Germany

**22 OCTOBER**  
 Ivar Sjöström, with duo-pianists, Music Hall, Methuen, MA 8:30 pm  
 David Craighead, St. Lukes Episcopal, Birmingham, AL (masterclass Oct 23)  
 Garhart Ensemble, medieval, renaissance, and baroque instruments; Grace Episcopal, Oak Park, IL 8 pm  
 Christina Marshall, 4th Presbyterian Chicago, IL 12:10 pm  
 Carl Staplin, Tom Harmon, The Priory, St. Louis, MO  
 Richard Heschke, Church of the Magdalen, Wichita, KS 8 pm

Marie-Claire Alain, St Marys, Calgary, Alberta, 8:30 pm  
 Nicolas Kynaston, Knox Metropolitan Church, Regina, Sask.

**23 OCTOBER**  
 Billy Na'le, Auditorium Theatre, Rochester, NY 8:15 pm  
 Peter Hurford, Mercy Hospital, Pittsburgh, PA (with masterclass; also Oct 24)  
 Richard Heschke, masterclass for Wichita, KS AGO 9 am  
 John Holtz, contemporary organ music workshop, 1st Congregational, Berkeley, CA 10 am  
 Cherry Rhodes, Geldern, Germany

**24 OCTOBER**  
 James David Christie, Wellesley Hills Congregational Church, Wellesley Hills, MA 8:00 pm  
 Berj Zamkochian, Trinity Church, Newport, RI 4 pm  
 Ginger Rogers, soprano, Charles Richard, organ; Mozart Exultate Jubilate; Church of the Redeemer, Brooklyn, NY 4 pm  
 Frederick Swann, St Bartholomews Church, New York, NY 4 pm  
 G Dene Barnard, Holy Trinity Lutheran, New York, NY 5 pm  
 Claire Coci, South Unitarian-Universalist, Portsmouth, NH 8 pm  
 Douglas L Butler, Americana-Bicentennial program, Church of the Savior, Cazenovia, NY 8 pm  
 Larry R Rootes, organ; William R Clarke, trumpet; St Johns Church, Southampton, NY 4:30 pm  
 John Rose, Cathedral of the Sacred Heart, Newark, NJ 3:30 pm  
 Lester W Berenbroick, bicentennial program, Presbyterian Church, Madison, NJ 4:30 pm  
 Virgil Fox, National City Christian, Washington, DC 8 pm  
 Gerre Hancock, Derry Presbyterian, Hershey, PA  
 Jeffrey Walkier, 1st Presbyterian, Lancaster, PA 5 pm  
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm  
 Karl Paukert, Grace Episcopal, Mansfield, OH  
 William Weaver, Cathedral of St Philip, Atlanta, GA 5 pm  
 Janet Buesking Cohen, Our Redeemer Lutheran, Evansville, IN 4 pm  
 E Power Biggs, concertos and early American music, Rockefeller Memorial Chapel, U of Chicago, 4 pm  
 Dexter Bailey, organ, with Evanston Symphony Orchestra, St Pauls United Church of Christ, Chicago IL 4 pm  
 In Praise of Musicke renaissance program, Ebenezer Lutheran, Chicago IL 4:30 pm  
 Parting Salute to Bicentennial Organ Music, 1st Presbyterian, Deerfield, IL 7 pm  
 Marie-Claire Alain, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, MO  
 John Holtz, First Congregational, Berkeley, CA  
 Joseph O'Connor, Grace Cathedral, San Francisco, CA 5:00 pm

**25 OCTOBER**  
 Peter Hurford, RCCO, Toronto, Canada

**26 OCTOBER**  
 Daniel Beckwith, 5th Ave Presbyterian, New York, NY 12:10 pm  
 Johannes Geffert, Church of the Ascension, New York, NY 8 pm  
 Marie-Claire Alain, 1st Presbyterian, for AGO, Waynesboro, VA 8 pm (masterclass Oct 27)  
 Virgil Fox, Roanoke Civic Center Auditorium, Roanoke, VA 8 pm  
 Robert Glasgow, Romantic Music, U of Cincinnati, OH 8:30 pm (masterclass, Oct 27)  
 Gillian Wier, masterclass, RCCO, London, England 7:45 pm

**27 OCTOBER**  
 Choral Noontime, music of William Byrd, St Thomas Church, New York, NY 12:10 pm  
 Ronald Stafford, St Johns Episcopal, Washington, DC 12:10 pm  
 Timothy L Zimmerman, St Thomas Church, Newcastle-upon-Tyme, England  
 Cherry Rhodes, Royal Festival Hall, London, England

**28 OCTOBER**  
 Brian Jones, Busch-Reisinger Museum, Harvard University, Cambridge, Mass 12:15 pm  
 Thomas Richner, Bowdoin College, ME  
 Norman A Sutphin, St Thomas Church, New York, NY 12:10 pm  
 Charles A Peaker, St Pauls Anglican, Toronto, Ontario 12:05 pm  
 (Continued, page 22)

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**CALENDAR (Cont. from p. 21)**

Fenner Douglass, early music, U of Cincinnati, OH 8:30 pm (masterclass Oct 29)  
James Hammann, Trinity Church, Toledo, OH 12:10 pm

**29 OCTOBER**

Thomas Richner, masterclass, Bowdoin College, ME  
Searle Wright, 1st Presbyterian, Binghamton, NY 8 pm  
Organ Concerto by Poulence; Emperor Concerto by Beethoven; Stephen Hamilton, organ; Kenneth Huber, piano; Chattanooga Symphony Orchestra, Richard Cormier, dir; Virginia Intermont College, Bristol, VA 8:30 pm (also Oct 30 at 8:30 pm)

**30 OCTOBER**

Searle Wright, workshop, 1st Presbyterian, Binghamton, NY 8 pm  
Pocono Boy Singers, St Judes RC Church, Mountaintop, PA 2:30 pm  
Marie-Claire Alain, masterclass, Greene United Methodist, Roanoke, VA  
Timothy L Zimmerman, Bad-Meinberg, Germany

**31 OCTOBER**

Walter Hilse, St Lukes Lutheran, New York, NY 3 pm  
Te Deum by Mozart; Concerto by Poulenc; Requiem by Duruffé; St Bartholomews Church, New York, NY 4 pm  
Cantata 80 by Bach, Holy Trinity Lutheran, New York, NY 5 pm  
Ralph Kneeream, St Thomas Church, New York, NY 5:15 pm  
Shrewsbury Chorale, United Methodist, Red Bank, NJ 4 pm  
Wallace M Coursen, Christ Church, Glen Ridge, NJ 4 pm  
Fauré Requiem, Christ Episcopal, Reading, PA 4 pm  
Marie-Claire Alain, Greene United Methodist, Roanoke, VA 7:30 pm  
David Lowry, Cathedral of St Phillip, Atlanta, GA 5 pm  
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm  
St Johns Music Festival Choir, EMU Madrigal Singers: St Johns Episcopal, Detroit, MI 3 pm  
University of Southern Mississippi Singers, Christ Church Cathedral, New Orleans, LA 4 pm  
Stravinsky Mass; Bach Motet V; St. Lukes Episcopal, Dallas, TX 8 pm  
John Obetz, Christ the King Lutheran, Roytown, MO  
Samuel John Swartz, organ; John Alexander, narrator; Hallowe'en Happening (costumes encouraged), Immanuel Presbyterian, Los Angeles, CA 7 pm

**1 NOVEMBER**

Choral Eucharist, St Thomas, New York, NY 12:10 pm

**2 NOVEMBER**

Mary Fenwick, Fifth Ave Presbyterian, New York, NY 12:10 pm  
Robert S Lord, Heinz Chapel, U of Pittsburgh, Pittsburgh, PA 12 noon  
David Craighead, Hope College, Holland, MI recital  
Marie-Claire Alain, Southern Methodist University, Dallas, TX

**3 NOVEMBER**

Music of Kenneth Leighton and Herbert Howells, St Thomas Church, New York, NY 12:10 pm  
Jean-Louis Gil, Cathedral of the Immaculate Conception, Syracuse, NY 8:15 pm  
Dan Elmer, St Johns Church, Washington, DC 12:10 pm  
David Craighead, Hope College, Holland, MI workshop

**4 NOVEMBER**

Mark Brombaugh, Busch-Reisinger Museum, Harvard University, Cambridge, Mass 12:15 pm  
Carolyn Bensen, St Thomas Church, New York, NY 12:10 pm  
Choral Concert, St Marys College choral organizations, O'Laughlin Auditorium, Notre Dame, IN 8 pm  
John Tuttle, St. Pauls Anglican, Toronto 12:05 pm  
Virgil Fox, Heavy Organ, Orchestra Hall, Minneapolis, MN 8 pm

**5 NOVEMBER**

Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Colgate Memorial Chapel, Hamilton, NY 8 pm  
John Rose, St Catharines Church, Hillside, NJ 8:15 pm

John Weaver, Davidson College, Davidson, NC recital

David Craighead, College of Wooster, Wooster, OH master class  
Tower of Babel, church opera by Donald Bryant; 1st Presbyterian, Ann Arbor, MI 8 pm (also repeat Nov 6 at 5 pm)  
Marie-Claire Alain, First United Methodist Church, Perry, IA 8:00 pm

**6 NOVEMBER**

John Weaver, Davidson College, Davidson, NC workshop  
David Craighead, College of Wooster, Wooster, OH recital  
Marie-Claire Alain, Drake University, Des Moines, IA master class

**7 NOVEMBER**

Jean-Louis Gil, Cathedral of St Luke, Portland, ME 4 pm  
John Holtz, Cathedral of St Joseph, Hartford, CT 3 pm  
In the Beginning by Copland; Prayers of Kierkegaard by Barber; St Bartholomews Church, New York, NY 4 pm  
Matt Rindell, St Michaels Church, New York, NY 4 pm  
Cantata 106 by Bach; 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  
Joon Lippincott, First Presbyterian Church, Glens Falls, NY  
Lenore McCroskey, United Methodist, Red Bank, NJ 4 pm  
Hinson Mikell, organ, with string quartet, St Pauls Episcopal, Philadelphia, PA 4 pm  
Catholic U Wind Symphony, Reformation Lutheran, Washington, DC 3 pm  
Schuyler Robinson, Covenant Presbyterian, Charlotte, NC 3 pm  
Mrs Richard Palko, Cathedral of St Phillip, Atlanta, GA 5 pm  
Peter Hurford, Independent Presbyterian, Birmingham, AL 4 pm  
Evensong, Branksome Hall Chamber Choir, St Pauls Anglican, Toronto, Ontario 7:30 pm  
Univ of Western Ontario Faculty Singers, First St Andrews United, London, Ontario, 8 pm  
Marie-Claire Alain, Andrews University, Berrien Springs, MI 8:00 pm  
George Baker, First Christian Church, Springfield, IL  
Gordon Betenbaugh, Westminster Presbyterian, Lincoln, NE 10:30 am  
Poulenc Concerto; Distler Totentanz; Mary Lou Kallinger, organ; Colorado State U chamber arch and chorus; St Lukes Episcopal, Fort Collins, CO 4 pm  
Anglican Singers, Cathedral Church of St John Baptist, Portland, OR  
Ten Centuries of English Church Music, St Bedes Episcopal, Menlo Park, CA  
David McVey, 1st Presbyterian, San Diego, CA 8 pm

**8 NOVEMBER**

Hara Novissima by Parker, Cathedral Choral Society; Washington Cathedral, Washington, DC

**9 NOVEMBER**

David Simpson, Fifth 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  
Richard Morris, organ; Martin Berinbaum, trumpet; 1st Baptist, Pineville, Ky 8 pm  
Marie-Claire Alain, Indiana U, Bloomington, IN lecture 9:30-11:30; 2:30-4:30  
Robert Glasgow, Carleton College, Northfield, MN 8 pm  
Charles Shaffer, for Long Beach AGO, St Cross Episcopal, Hermosa Beach, CA 8 pm

**10 NOVEMBER**

Music of Matthew Locke, St Thomas Church, New York, NY 12:10 pm  
William Dare, St Johns Church, Washington, DC 12:10 pm  
James Metzler, Trinity Cathedral, Pittsburgh, PA 12:30 pm

**11 NOVEMBER**

David Simpson, St Thomas Church, New York, NY 12:10 pm  
Jean-Louis Gil, The Reformed Church, Oradell, NJ  
Helen Dell, Kirk of Dunedin, Dunedin, FL 8:15 pm

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

12 NOVEMBER

John Rose, Trinity College Chapel, Hartford, CT 8:15 pm  
Marie-Claire Alain, Christ Church in Philadelphia, PA  
Richard Heschke, Trinity Episcopal Church, Baton Rouge, LA 4:30  
George Baker, First United Methodist Church, Palo Alto, CA

13 NOVEMBER

Donald Sutherland, organ, Phyllis Bryn-Julson, voice, St. Mark's Episcopal Church, Philadelphia, PA 8:00 pm

14 NOVEMBER

George Bazeman, Jr., Grace Church, Manchester, NH 8:00 pm  
James Bossert, Center Church, Hartford, CT 3:30 pm  
Hora Navissima by Parker, St. Bartholomews Church, New York, NY 4 pm  
Marie-Claire Alain, Alice Tully Hall, New York City 2:30 pm  
Cantata 115 by Bach, Hold Trinity Lutheran, New York, NY 5 pm  
Stephen Roberts, St Thomas Church, New York, NY 5:15 pm  
George Ritchie, Bach's Clavierübung III, St Marys Abbey, Morristown, NJ 4 pm  
Joan Lippincott, Lawrenceville School, Lawrenceville, NJ  
Peter Hurford, All Souls Unitarian, Washington, DC 4 pm

Baltimore Bach Society, Cathedral of the Incarnation, Baltimore, MD 8 pm  
William Whitehead, Trinity United Church, Poitstown, PA 4:30 pm  
Mark Engelhardt, Cathedral of St Philip, Atlanta, GA 5 pm  
Donald M Rolander, Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
John Tuttle, Independent Presbyterian, Birmingham, AL 4 pm  
Cincinnati Early Music Consort, 1st Congregational, Columbus, OH 8 pm  
John and Marianne Weaver, organ and flute, North Christian Church, Columbus, IN 8:00 pm  
Robert Ladine, Rockefeller Chapel, U of Chicago, IL 4 pm  
English Choral Music, Morgan Simmons, dir, Fourth Presbyterian, Chicago, IL 6:30 pm

Jean-Louis Gil, for Peoria, IL AGO  
Carl Staplin, for Rockford, IL AGO 4 pm  
Carlene Neihart, St Michaels and All Angels Episcopal, Mission, KS 8 pm  
Dedicatory Festival, newly-commissioned works, Westminster Presbyterian, Lincoln, NE 3 pm  
George Baker, Walla Walla College, College Place, WA  
John Fenstermaker, John Renke, Grace Cathedral, San Francisco, CA 5 pm

15 NOVEMBER

Marie-Claire Alain, masterclasses, St Thomas Church, New York, NY 9:30 am, 1:30 pm  
Huw Lewis, St Johns Episcopal, Detroit, MI 8 pm  
Carl Staplin, workshop for Rockford, IL, AGO 8 pm

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