

# THE DIAPASON

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## Rudolph von Beckerath:

### An Appreciation

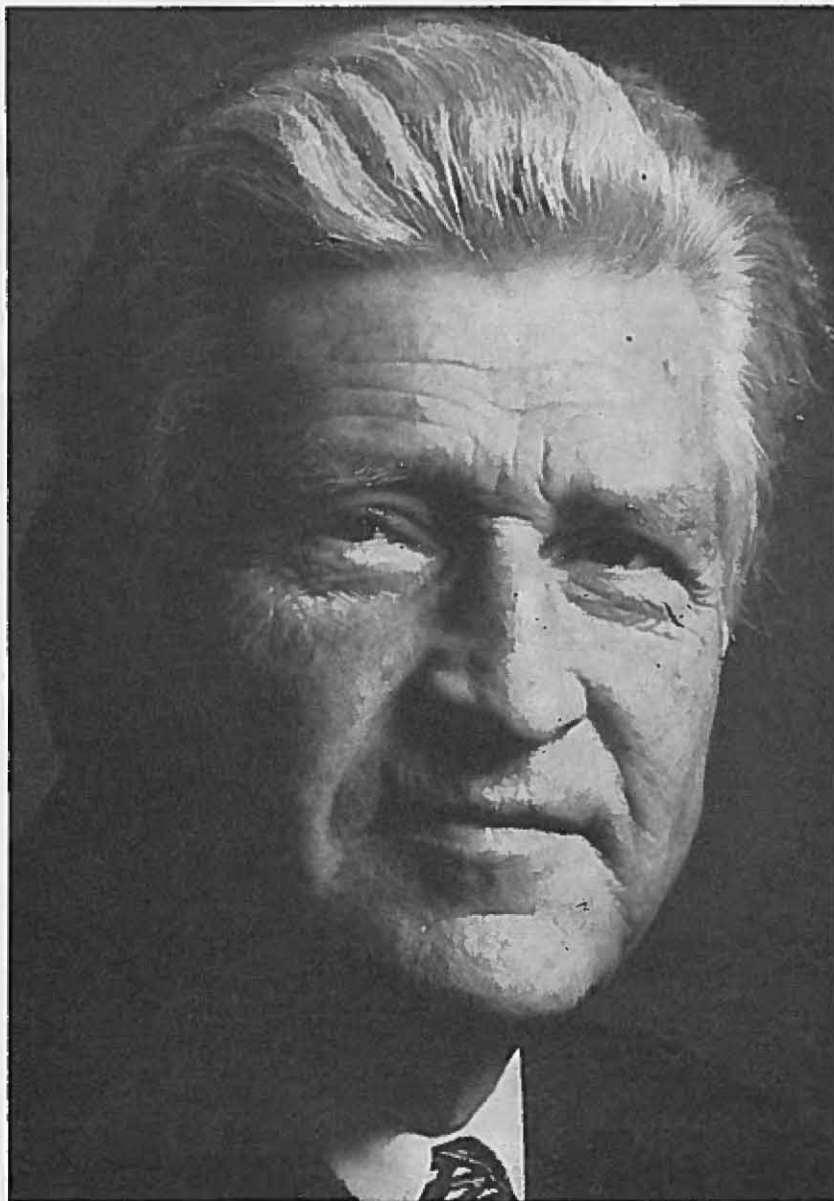
by Paul Jenkins

Rudolf von Beckerath was not a musician, but he was reared in a family which appreciated and encouraged the arts. His grandfather was a personal friend of Brahms, and his father was an artist and musician. As a young man he heard for the first time the large Arp Schnitger organ in St. Jacobi in Hamburg; he was profoundly moved by what he heard, and at that moment in his life he resolved to create an organ of equal beauty. Following the end of World War II, he returned to Hamburg and established his own organ workshop. Twelve years later, in 1957, after gaining widespread recognition as an artist-builder in Germany, he built his first organ in North America, a large four-manual instrument for Trinity Evangelical Lutheran Church in Cleveland. With this one instrument his artistic reputation was established in North America. Subsequent contracts were forthcoming in Montreal, DeLand, Richmond, and Pittsburgh as a result of the Cleveland organ.

It is difficult to estimate at close range the ultimate impact that his work has made and will continue to make, directly and indirectly, on the American organ scene. Certainly the thousands of visitors to Cleveland, Montreal, Pittsburgh and other instruments have been profoundly influenced. Many of these visitors included organ builders who went perhaps out of curiosity, but perhaps even more logically as a result of prodding from the organ-playing community.

We are all familiar with the impressions that were gathered by American organists journeying to Europe following World War II. The resulting growth of dissatisfaction began to produce substantive, positive changes. Landmark roles were played in this story primarily by two organs: the organ by Beckerath for Cleveland and the organ by Flenetrop for Mr. Biggs, installed in the Busch-Reisinger Museum in Cambridge.

Once, when asked if he built a "Baroque" organ, Mr. Beckerath responded that he built a "modern" organ. This he accomplished, basing his work upon time-honored and proven principles which embraced the best of various tonal traditions. These tonal colors he synthesized and used in a manner which combined into a unified and well-organized whole. Although he would have confessed that the 17th and 18th-century North German school provided his primary inspiration and the foundation upon which he based his concepts, his many years in France during the 1930's had their influence. Such a philosophy of assimilating various tonal traditions has its critics, for too often we have witnessed the less-than-admirable results that have evolved in an "all-purpose" instrument. Nevertheless, Beckerath did have considerable success in this endeavor, most noticeably in his larger organs. He had an amazing ear for organ tone and a considerable knowledge of organ literature, and it was a combination of these factors that afforded him such a keen insight into the historical organ. Although histori-



Rudolph von Beckerath, 1907-1976

cally oriented, one cannot listen to a Beckerath organ without recognizing a new and distinctive tonal dimension that he succeeded in creating. This is always evident in his voicing of an 8' *prinzipal*, a voice which has a distinctive individual singing quality, but which also provides the basis for a completely cohesive and brilliant *plenum*. Likewise, he took pride in exciting and colorful reed voicing.

Beckerath, together with other European builders, demonstrated that the mechanical-action organ is still a viable musical instrument, not only providing a new perspective of earlier performing practices, but also meeting the musical demands of the 20th century. Beyond the realm of tone Beckerath set as his goals the creation of a highly responsive and sensitive organ action. By using American woods in critical portions of the windchests and modern materials in various parts of the slider and key actions, he achieved unsurpassed results.

The numerous instruments that Beckerath built in the United States and Canada are not the only legacy which he leaves us. The various organ builders now working in North America who spent time as apprentices in his Hamburg workshop are now making valuable contributions to the American organ renaissance.

I cannot conclude a tribute to Rudolf von Beckerath without a few personal remarks. I shall always remember with gratitude the numerous wonderful visits that my family and I enjoyed in his home. He and his wife, Veronika, always greeted us with their generous and warm hospitality. I have many exciting and fond memories of our friendship, and I am particularly indebted to him for the beautiful instruments which he built in DeLand and which have been such a musical inspiration to so many of us who have been privileged to live with them. My teaching, my circle of friends, and my entire professional life have all been vastly influenced by my fortunate association with this great friend. Our profession has lost one of its greatest talents.

Paul Jenkins is Price Professor of Organ at the Stetson University School of Music in DeLand, Florida, where Rudolf von Beckerath installed one of his first large instruments in the United States.

## Rudolph von Beckerath:

### A Recognition

by George Taylor

The sudden death of Rudolf von Beckerath came as shocking news to those who knew him. His exuberant vitality and will defined a man of such potency, that his absence leaves an unsettling void. At sixty-nine he was excited as always by the challenges of his work, looking forward with youthful zest to imminent restoration of the Schnitger organ at Cappel. This special dream he did not live to realize, for while recuperating from an operation in Hamburg, he suffered complications and died on the 20th of November, 1976. Work of the firm is being continued by his long-standing associates, under the leadership of Helmut Kleemann, Frau Herta Diechmann, and Timm Skopp, all outstanding persons who can be expected to maintain Mr. von Beckerath's own high standards.

Imposing figure that he was, Rudolf von Beckerath and his personal history were barely known, even to his friends. He seemed to want it that way, for he enjoyed living in the present rather than the past. Yet, if we are to grasp the significance of his contribution to organbuilding, we cannot avoid a brief survey of his career.

Rudolf von Beckerath was born in München on February 19, 1907, to a family highly respected in the arts. His grandfather had been a close friend of Brahms, a frequent visitor to the family home in Rüdeshheim. His own father, Willy von Beckerath, taught painting in Hamburg and is known to us for his tempera of Brahms seated at the piano smoking a cigar, as well as numerous delightful sketches of the composer conducting. The young Beckerath's choice of organbuilding as his own art followed his introduction in 1923 to the recently rediscovered Schnitger organ in the St. Jakobi Church, Hamburg. There, under the fostering encouragement of Hans Henny Jahn, the novelist and leader in the organ revival, he heard Günter Ramin play. This seminal experience was so overwhelming that organbuilding became his passion, and the revival of Schnitger's art his goal. As there were no opportunities for learning tracker organ building in Germany during the '20s, Beckerath went to Paris for an apprenticeship with Gonzalez. He worked there for eight years, eventually supervising the shop. The influence of such protracted exposure to the traditions of Aristide Cavallé-Coll is apparent first in the grandeur of Beckerath's own self-image, and by extension in the sheer size of his instruments. His organs regularly filled the space allotted to them overflowing. On a more intimate scale, he never failed to put in a good word for Barker levers, which he insisted were musically responsive.

Leaving France, Beckerath spent approximately three quarters of a year, working with Frobenius in Denmark. Thereafter he returned to Germany, where he accepted the official task of

(Continued, page 3)

# Gratitude

Although death constantly deprives us of our colleagues, the organ world has recently become poorer than usual, through the loss, less than a month apart, of two great figures: Lillian Murtagh and Rudolph von Beckerath. They were obviously very different people, occupied in different countries with different aspects of the profession, the one a concert manager, the other an organbuilder. Yet, both were leaders in their specialties, and both will be sorely missed.

It was not my privilege to know either Mrs. Murtagh or Mr. von Beckerath, but my life as an organist has been profoundly touched by both. Indeed, the activities of all the organ world have been influenced by these two. Many fine organbuilders have led the modern organ revival, but certainly none was more important than the builder from Hamburg. Lillian Murtagh, on the other hand, did not lead a revival; rather, she established a tradition where none had existed before. Our organ concert life would not have reached its present point, had it not been for the work of these individuals, and others like them.

I am grateful for the good these people did for the organ. I hope we will not soon forget the lessons we have learned from their work. I am grateful also for the unselfish effort of those others who were willing to write tributes to their departed colleagues.

—AL

## Music for Voices and Organ

by James McCray

*Lord Confound Them.* Michel-Richard de LaLande (1657-1726), SATBB and organ. Editions Salabert, 60¢, (M-).

Based on Psalm 70, this five-part "anthem" is taken from the extended motet *Deus in Adjuvium*. The work is a mixture of contrapuntal and homophonic textures, with the original Latin text included below the English for performance option. Ornaments are placed above the choral lines for use at the discretion of the performers. The organ part is quite easy and is actually a transcription of the string parts.

*Easter Procession.* Paul Fetler, SATB with 3 trumpets, organ and congregation. Augsburg Publishing House, 11-1768, 40¢, (E).

This is a joyful setting of the familiar Easter hymn *Worgan (Jesus Christ is Ris'n Today)*. There are four stanzas, each with a separate trumpet version; the choral music remains the same throughout. If used as the procession, it would provide a festive atmosphere with the trumpets, and permit the congregation to join in the celebration by singing the melody of this familiar hymn. The choral music is in four parts for the choir. This has effective writing and is recommended for church choirs.

*Bread of the World.* Thomas McLelland-Young, SAB with soprano solo and organ. Novello and Company Ltd., 20155, (M+).

How often have you searched for good SAB material that has a sensitive character and is more than "an arrangement"? This new brief anthem, which is suitable for Communion as well as general use, offers an excellent solution to the question. Dissonance is used, yet conceived so that there are relatively few problems in singing the individual lines. About 25% of the anthem is for the soloist, and some of the choral material is repeated, keeping rehearsal time limited. The organ music is on three staves but is not difficult. This anthem is recommended for those church choirs having a limited number of men, yet having good singers who want to break away from the traditional Communion anthems.

*By The Waters of Babylon.* William Boyce (1710-1779), SATB with SATB Soli and organ. Broude Brothers Ltd., Series V, No. 2, 75¢, (M+).

Boyce was a composer having characteristics of both the late Baroque and early Classical styles. In this verse anthem, he adhered to the contrapuntal tradition of Anglican music in the outer movements, but the verse section in the middle has a more classical texture. The figured bass is realized and all appoggiaturas are written-out in this seventeen-page Psalm. This is yet another work from the very fine series published in conjunction with the text book on *Music of the Great Churches*, edited by Percy M. Young. Although not difficult, this will still require an above-average church choir to perform it well.

*Lo, I Am With You Always.* Richard Peck, SATB and organ. Abingdon Press, APM-755, 30¢, (E).

The first half of this work is for alto and baritone soli. Much of the music is in a recitative style and the organ music is also somewhat free, which will make coordination of the two a problem. The last half of the work is joyful and highly contrapuntal. The alto and bass sections sing a two-part textual statement while the soprano and tenor sections complement them with an imitative alleluia at the same time. The organ music is simple and is a chordal version of the chorus.

*Two Songs of Hope.* Samuel Adler, TTBB and organ. Mercury Music Corporation, MC-430, 40¢, (D).

These two works date from the early 1960's and include settings of *Psalm 121* and *God is My Salvation* (Isaiah). Some of the Psalm is in two parts and there are portions which are sung unaccompanied. The organ music is difficult and dissonant. The second work is similar in style but employs greater vocal ranges, making it even more taxing for most groups. This is excellent repertoire for a male chorus, but will require good voices, such as those found at the college level, in order to perform it well. Highly recommended for a sophisticated male chorus with a good organist.

## Correction

The following paragraph was inadvertently omitted from the article Notes on the Recent Organ Music of Vincent Persichetti by Rudy Shackelford in the November 1976 issue of THE DIAPASON. It should be inserted on page 7, in the far left-hand column, just preceding the paragraph beginning "Persichetti has not allowed . . .":

Stravinsky, in his setting of this poem for tenor and string quartet (with framing canons for trombone quartet

with the strings) entitled IN MEMORIAM DYLAN THOMAS (1954), has adhered strictly to the verse form of the villanelle in his pattern of "repetition with variation." The treatment of the first stanza is reproduced in Example 1. In addition to the refrain lines x and y of the poem itself, Stravinsky has composed an instrumental refrain, z, to serve as a wordless introduction for each stanza. It is never literally repeated, and it overlaps the vocal entry in the last stanza (m. 44).

# THE DIAPASON

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Jean Langlais' 70th birthday is celebrated and an up-to-date list of his compositions is provided by Robert S. Lord on pages 14-15.

## Rudolph von Beckerath

(Continued from p. 1)

collecting technical information on remaining old organs about the countryside. A fortuitous acquaintance with Dr. Gustav Fock, already then writing his book on Arp Schnitger, gave immediate direction to this extensive research. As much as anyone, Beckerath is to be thanked for protecting early organs during those years from being sacrificed, as they had been in World War I, to the tin-starved military effort. No one knows how many 19th-century gambas he may have delivered up, in order to save for us the principals which were treasure.

In 1936 Beckerath had the opportunity to design a three-manual organ for the church in Othmarschen. Here we see the introduction of many new ideas. The organ was remarkable for its time, not only because it had tracker action and a case, but also because of its *Rückpositiv* and *Oberwerk*. (The latter division being disposed without a mixture, in the style which Mahrenholz proposed.) Construction of the parts was carried out by Sauer in Frankfurt, and Beckerath then finished the organ in the church.

Restoration of the 1642 Tobias Brunner organ at Tellingstedt followed in 1937. There we discover in Beckerath that ability so rare among organbuilders, to preserve intact old pipework, making only such additions to the disposition as are deemed necessary to completion of the scheme. With notable discretion, a four-stop pedal division was added in a separate tower off to one side.

At the outbreak of the war, Beckerath was sent to France. He served there until the conclusion, when he was imprisoned briefly. His return to a crippled Hamburg, a city, in which forty thousand people had died in a single night of bombing, can only have been difficult. For the organbuilder, there was the personal discouragement that the information so painstakingly collected several years earlier had been lost. All that was left to him was to start over, this time with no support and little to eat.

In 1948 he undertook restoration of the Schnitger organ at Steinkirchen. Through this single project, Beckerath's future as a builder was assured. No historic organ in North Germany, other than perhaps that at St. Jakobi in Hamburg, has had a more marked influence on the organ revival. Even today, after twenty-eight years of intervening development and improved techniques of restoration, Beckerath's work at Steinkirchen stands on its own merits, a monument to his ability and

good taste. Occasionally, one hears it said that the Steinkirchen organ sounds too much like a Beckerath organ. Is it not fair to suggest the opposite? After all, the restored Steinkirchen organ compares favorably indeed to the handful of other relatively unchanged instruments for Schnitger.

With the auspicious signing of the contract for the four-manual, fifty-nine stop organ at the Hamburg *Musikhalle* in 1949, the new firm's career was launched. Shop space for construction of this monumental beginner was obtained in a veteran *Gluckstrasse* building, which stood starkly alone in an area otherwise destroyed during the war. The company is still there today, now with so many neighboring structures that the building can barely be seen from the street. We find it hard to imagine the difficulties which those men must have faced in procuring even the simplest materials for that project. And yet, in spite of the odds, the organ was completed with great acclaim and dedicated by Helmut Walcha. The shop never lacked for work thereafter. Beckerath's consistent flair for the grand meant that there was a steady flow of organs with at least three manuals through the shop. Especially noteworthy during this period were the four-manual organ for the *Johannis Kirche* in Düsseldorf and the rebuilding of the Niehoff/Dropa organ at St. Johannis in Lüneburg. Another significant instrument was built in 1955 for the historic *Petri Kirche* in Hamburg, famous four centuries earlier for its Niehoff organ imported from the Netherlands.

Beckerath's impact on American organ building has been considerable. His acquaintance with Robert Noehren led to the contract with Trinity Lutheran Church, Cleveland. That instrument, installed in 1957, was not only the first tracker organ of significant size in North America built in the 20th century, but it went so far as to have four manuals and forty-four stops. Suddenly, here was a mecca for both organists and builders, eager to find a responsive organ which could bring to life the music of two centuries earlier. The influence of that organ in teaching Americans the importance of tracker action is still echoing through the country.

By 1960 Beckerath had constructed three notable instruments for Montreal, the one at St. Joseph's Oratory with a 32' pedal principal. The next year there were organs for Stetson University and the University of Richmond. 1962 saw installation of the four-manual organ for St. Pauls Cathedral, Pittsburgh, with its 24' principal (F). From there

the list goes on and on, across the country and around the globe, with organs in Hawaii and Australia. Last year Mr. von Beckerath finished a new organ in Yugoslavia, bringing the total output of his shop to over one hundred and eighty instruments.

Amusing contradictions are involved in writing the eulogy of a man who had no intention of being a saint. To those who have worked for him, "*der Chef*" will be remembered as a tireless leader of unlimited energies, a fierce-tempered martinet, and a handsome gentleman of beguiling charm. His lust for life and desire for achievement provided an irresistible example for his subordinates. Rudolf von Beckerath was not the man one would choose as an opponent. Those who stood in his way knew the force of his implacable will. He ran a tight ship and was feared, yet all the while deeply respected. An uncanny *esprit* enlivened the shop, for Beckerath attracted bright young men around him, eager to share in his glory and find meaning for their work. Those Americans who have worked with him are, chronologically, Pete Sieker, Fritz Noack, Arthur Carkeek, Fred Lake, Christop Linde, Richard Hamar, Michael Loris, myself, and John Brombaugh.

A clue to the musical success of his organs lies in Beckerath's personal involvement in each instrument. Most of his days were spent directing voicing from the keyboard. Reeds were his special domain, although, as with any organbuilder, they tested the limits of his patience. Here anecdotes best not printed come to mind. Usually by four o'clock in the afternoon, the boss was ready for a bottle of wine, shared generously, with the assurance that it improved the quality of the work. On the job, Beckerath was at his best. A moment's reflection on the years and years spent voicing will lend the greatest insight into Beckerath's devotion to his work.

Throughout his career the fundamental habits of North German voicing dominated Beckerath's style. The beauty of the 8' principal, lovingly voiced, the prompt and robust speech of the *plenum* with its generous cutups, the colorful variety of flutes and reeds, find their direct prototypes for the most part in the work of Schnitger, Gottfried Fritsche, the Scherer family, and Dirk Hoyer. It is noteworthy that the later organs show an increasing departure from the tonal limitations of the earlier instruments, so strictly North German in concept. The most striking example is the unabashed French design for St. Joseph's Oratory in Montreal, with its French reeds, overblowing flutes, and *bombarde* division. This trend toward eclecticism reflects on the one hand something of Beckerath's

pique at his only moderate acceptance by his contemporaries in Germany. However, it must also be seen as his cosmopolitan attempt to build instruments of ever-wider appeal. Whether this always represented an improvement in the organs is a matter of conjecture. It certainly made for an interesting evolution in style.

It is especially unfortunate that Beckerath was not entrusted with the restoration of other old organs after the success at Steinkirchen. As fate and politics would have it, the man who could have helped the most found himself turned away during his productive years by the official organ advisers, who handed over countless relics to well-intentioned but misguided builders. Alterations which can only be termed carnage were systematically made to organ after organ with missionary zeal during the 50's and early 60's. Only toward the end of the last decade was this desecration recognized for what it was. Slowly, attempts were begun at recovery of what had been willfully changed, often beyond recognition. Mr. von Beckerath was engaged to restore, for the second time, the Klapmeyer organ in Altenbruch, which only ten years before had been in original condition. Over many months of work he attempted to recapture something of the sound he recalled, yet he was the first to admit that the haunting and elusive old qualities were lost forever. Since then he enjoyed restoration of the 1777 Stein organ at Trebel and the 1740 Gloger organ at Neuhaus. Luckily for the organ at Cappel, which his early friend Helmut Walcha made famous through the Bach recordings, funds were insufficient during the 50's to alter it drastically. Recent deterioration of the windchests, however, made repair mandatory. Mr. von Beckerath was especially pleased to have been selected for this work. How tragic it is that this man, who wished so much to revive the instruments he had been first to protect, did not live to see more of them carefully restored. Perhaps destiny will compensate for this meanness by encouraging a just assessment of his own work, for it reflects the forceful, loving, obstinate, capable, at times vain, but ever noble man that he was.

George Taylor served an apprenticeship with Rudolf von Beckerath from the fall of 1964 until the spring of 1968, under a grant from the Ford Foundation. He presently works with John Brombaugh in Ohio.

## The Art of Organ Building: A European View

by Rudolph von Beckerath

The art of organ building, a craft over 2000 years old, has entered the atomic age, the age of plastics, the age of revolutionary intellectual movements, and one must ask oneself whether a further practice of this craft under such completely changed conditions really fulfills an inner need or whether it has only been able to survive until today because of a reluctance to break with old and comfortable traditions.

Technology and science have developed with breathtaking speed in the last decades. A new type of music has been invented, electronics have invaded musical life, new instruments have been developed, and in the flood of new events which so rapidly succeed one another it is not difficult to imagine the problems confronting this craft so steeped in tradition. However necessary and healthy for this craft its adherence to tradition may be, equally great is the danger thereby of losing touch with present day life.

From still extant examples of bygone ages, it can be recognized that organs, with all their severity and strictness of conception, have always been a reflection of the musical requirements, the technical efficiency and the standard of craftsmanship of their age. For the art of organ building in our time I can only see a possibility of survival and further development if very serious and positive consideration is paid to the new developments with which this art has been confronted in the last two decades. It may be of some interest if I state that in the technical sphere this has already

happened to a certain degree. In the sphere of stop control electronics are beginning to play an increasingly important role; plastics, with their manifold possibilities, have done much to solve problems concerning the most suitable material for use. But in the sphere of actual sound production, organ building is playing a waiting role. The new sound producer of our age is the loudspeaker, and an organ has pipes! Electronically produced music needs the loudspeaker as a medium. Whether the latter will ever displace organ pipes, I hesitate to guess, but on its own terrain it has still a tremendous future. Obviously the issue will be decided by modern composers and modern music. We are experiencing this process at the moment, and I think that it can only bear fruit when organ builders and composers get together for the mutual recognition of the natural limits of the instrument to which they have both devoted themselves. The organ is par excellence the instrument of polyphony and this must be realized by everybody who concerns himself with it.

"The more an organ represents its own specific and original style, the more it will be in a position to provide a home for compositions of other styles and ages." With these words or words to this effect, Christhard Mahrenholz once tried to indicate something of the organ's universality.

Obviously, in all ages the art of organ building has been faced with the same problems as it is today. Without the fruitful exchange of ideas between music and craftsmanship, the art of organ building in the past would never have been able to reach those heights of perfection which we see today, above all in the baroque and pre-baroque period. But such heights of perfection must also have been achieved very much earlier, if we take a look at the few still surviving reports and descriptions.

In ancient Rome technically perfect portatives and positives were built with several ranks of open and stopped pipes of thin brass which could be put off by stop-channels.

We have our information about Roman organs from archaeological finds and

the detailed description by Vitruvius (1st century B.C.). It can be assumed that these sound instruments had reed-pipes in the manner of shawms. Not only did they build hydraulis organs in which the airtight closure of the wind reservoir and the maintenance of the correct pressure was achieved by water on the principle of the wet gasometer, but also organs with bellows in the modern style. This we learn from a little known text of the statesman and writer, Cassiodorus Senator (about 485-580), who lived in the region of Theodoric the Ostrogoth (471-526).

The tradition of West Roman organ building was lost in the stormy period of mass migration but continued to exist in East Roman Byzantium, whose rulers in the 8th century A.D. sent organs to Western Europe as gifts. These instruments were very soon copied by skillful craftsmen. Thus, for instance, the monk-Wulfstan, in his laudatory address to Bishop Elphogus Calvus in 951 on the occasion of the consecration of Winchester Cathedral, was able to state that the organ built there was two stories high, that it had, which no one could see, 400 pipes, that its sound could be heard over the whole town and that its fame had spread over the whole land.

The monasteries of the early middle ages were the seats of learning, and we can assume that knowledge of the art of organ building was also propagated from that source. The art of the western world knew no frontiers, and the knowledge which we still possess today shows quite clearly that the organs of the

(Continued, page 10)

# AGO Mid-Winter Conclave . . . a review by Arthur Lawrence

The 1976 mid-winter conclave of the American Guild of Organists was held in Los Angeles, California, from December 28 through 31. Sponsored by the Pasadena chapter, the conclave had its headquarters at the University Hilton in Los Angeles, but programs were held throughout the metropolitan area. Most events were separated from each other by at least one freeway, so the majority attending was happy to ride the buses provided. Several hundred eager souls were registered; most were westerners, but there were some refugees from the northeastern and midwestern blizzards. Much to native chagrin, the long drought was broken by rain, but this in no way dampened the spirits of a lively gathering.

All conventions are entitled to winners and losers among the programs, but this conclave offered events which were consistently high in quality. Some performances were better than others, but the potential of each was considerable. A number of unusual presentations were given, and several were distinctly memorable; whether by design or accident, few of the usual "warhorses" were heard. Most of the artists were from the local area, but several were as fine as might be found anywhere. Few of the organs were outstanding, but all were at least adequate, and some of the less good organs spurred extraordinary performances. There were no significant flaws in the running of events—no one got lost, and programs began on time. A matter which facilitated things (and made for convenience) was the provision of all meals except breakfasts. A handsome brochure provided programs and specifications. Throughout the conclave a cheerful, friendly atmosphere prevailed.

Cherry Rhodes played the opening recital at All Saints Church, Pasadena. Her virtuosic playing was suitable for the somewhat oddly-collected program: J. S. Bach: *Tocatta and Fugue in D-Minor*, S.565; Liszt-Guillou: *Symphonic Poem No. 4 (Orpheus)*; Mozart-Guillou: *Adagio and Fugue in C-Minor*, K.546; Jean Guillou: *Saga VI (Icarus)* (1969); Alessandro Scarlatti: *Tocatta XI*; Calvin Hampton: *Prelude and Variations on "Old Hundredth"* (1975). Bravura transcriptions were the order of the evening, and even the Bach seemed derived from Stokowski. The Scarlatti *toccata* provided the most welcome registration contrasts; the large organ did little otherwise to enhance the music. The *Saga* was, nevertheless, very exciting and displayed the artist's much-publicized technique, which is indeed formidable. The Liszt tone-poem demonstrated the ability Mr. Guillou has for making transcriptions, but I found the Mozart lacking both in idiomatic qualities and interest (fugues are hardly the hallmark of classic style). Calvin Hampton's variations provided an amusing finale, but they definitely do not make up for the previous lack of *Doxology* variations, the composer's intent notwithstanding.

Wednesday's full days of activities began at All Saints annex, a building used until the church's burnt-out parish hall is replaced. Daniel Pinkham's interesting and informative lecture on "Random vs. Control in Composition" was devoted to a few concise remarks about serialization, aleatoric elements, and electronic music, followed by an analysis and taped performance of his organ piece *When the Morning Stars Sang Together*. Then, to show an earlier composer's way of dealing with chance factors, Mr. Pinkham led the audience through the *Musical Dice Game (Musikalisches Würfelspiel)* of Mozart, in which successive dice throws select music from a chart. The result was a sixteen-measure waltz, which was performed at the piano.

For those, who have the resources to accomplish it, the Guild Service which followed could serve as an exciting model for special occasions. Using Olivier Messiaen's *La Nativité du Seigneur* within an actual mass, the service consisted of elements of organ music, liturgy, and dance. The nine organ movements stood in place of the propers; the marvelous result almost made one wonder if the composer had not intended such a setting. The related scriptural

texts were provided in the program, and Tedd Weisch led his ten dancers in choreography which heightened the impact of the music without distraction. There was no other music to invade the mystic style, save for the same composer's communion motet *O Sacrum Convivium*, lovingly led by David Farr, and the unaccompanied plain-song of the ordinary. Douglas Butler's playing was nothing short of spectacular; it was some of the finest Messiaen playing I have heard outside of Paris. He somehow made the organ sound very different from the previous evening; it was not Cavallé Coll, but it was French.

Three back-to-back programs at Pomona College occupied the afternoon. John Hamilton's musicality and technique did not save his strange program—idiomatic harpsichord music doesn't fit the organ very well, even when the organ is a 52-rank Beckerath. The program consisted of Sweelinck: *Chromatic Fantasy and Lachrimae Pavan*; Frescobaldi: *One Hundred Variations on Passacaglia*; Soler: *Fandango*; and Louis Couperin: *Chaconne in D-Minor*. With an organ of such promise, why not play organ music? I would like to have heard Mr. Hamilton play a more conventional program.

Joan Benson, by contrast, played her selections on the instruments for which they were intended (on a 1970 clavichord by Jacobus Verwolf) anonymous: *Praeambulum super mi*; Lugeraj: *Villanella*; Polk: *Coranto*; C.P.E. Bach: *Probstücke* (three pieces from *The True Art of Playing Keyboard Instruments*); on an Erard piano of 1858; Mendelssohn: three *Songs Without Words*. Her clavichord pieces were flawless miniatures, and there was nothing, not even extraneous noise, to stand between her communication of the music and the listener. I felt that the piano playing was less convincing, but it was interesting to hear the tone of a period piano, so different from today's grands. Miss Benson graciously answered questions about the instruments, and her short program provided both contrast and idiomatic playing.

Kathleen McIntosh closed the afternoon with a harpsichord recital which demonstrated spirited and articulate performances; for me, it was a case of saving the best for the last. Her program consisted of Byrd: *Pavan, the Earl of Salisbury*; Frescobaldi: two pieces from *The Second Book of Toccatas*; J.S. Bach: *Tocatta in F-Sharp Minor*, S.910; Froberger: *Suite No. 20 in D-Major*; François Couperin: four pieces from *le 18eme Ordre*; and Ned Rorem: *Spiders* (1969). Using a 1972 Dowd, a 1975 Bakeman, and a 1976 Prager, she performed some pieces on each, but began by playing the Byrd on each in succession to show the different qualities of the handsome instruments. Her performance of the Froberger suite (especially the *Meditation sur ma mort future*) was perhaps the most moving, but I found Couperin on the Dowd the most sensuous. Interestingly, the *toccata*-like Rorem piece worked well on the same instrument. All in all, it was beautiful playing.

David Britton's evening program featured tightly-controlled playing, full of rhythmic excitement: J.S. Bach: *Prelude and Fugue in A-Minor*, S.543; Sweelinck: *Variations on "Est-ce Mars"*; Dandrieu: *Magnificat*; Bruhns: *Prelude and Fugue in E-Minor ("Great")*; Langlais: *Poèmes Evangéliques*; Orpha Ochse: *Prelude and Two Fugues for Flute and Organ* (with Floyd Standliff, flute); Ernst-Ulrich von Kameke: *Tocatta Variata* (1959). Here is an organist with interesting musical ideas, whose playing is stylish. The large pieces were intense, while the smaller ones were more lyrical. The Ochse work provided restrained contrast, while von Kameke's *Tocatta* made a blazing finale. The just-completed David Harris organ is undoubtedly much too loud for the room, but it is not without quality. In this case, both organist and organbuilder will be ones to watch for future development.

Thursday morning was free from scheduled activities, leaving conclavegoers to choose from several side trips or do nothing. I went on the organ "crawl," a project which was well worthwhile, a rainy morning notwithstanding. The Ahrend and Brunzema organ (2 man-

ual and pedal, 11 stops, mechanical action, 1967) in the home of Lee Burns, Pacific Palisades, must be one of the most beautiful instruments that has ever graced a private dwelling, and it is one of the few to have had the house designed for it! The next place visited was UCLA, where university organist Thomas Harmon played two short recitals, which were excellent demonstrations of very different organs; on the handsome Hradetzky in Schoenberg Hall (2 manual and pedal, 16 stops, mechanical action, 1968) he played Ulysses Kay's unpublished *Suite for Organ*, while the large Skinner in Royce Hall (4 manual and pedal, 80 ranks, electro-pneumatic action, 1930; restored 1968-71, with new Möller console) was heard to good effect in the *Prelude on "The King's Majesty"* by Leo Sowerby. The final organ visited was really a two-in-one instrument: the large 1967 Schlicker at the First Congregational Church of Los Angeles, where the two consoles also control a 1931 Skinner; these organs, totalling 219 ranks at both ends of the building, were demonstrated by Lloyd Holzgraf, who also played a brief recital.

The afternoon activities began with an address at the First United Methodist Church of Pasadena by organbuilder Manuel J. Rosales, who spoke about the work he had done restoring the large Skinner (1924, with Aeolian-Skinner modifications in 1959) in the church. This was followed by David Lennox Smith's stunning recital on the same organ: Franck: *Grande Pièce Symphonique*; Sowerby: *Carillon*; and Vierne: *Symphony No. 5 (movements II, IV, V)*. Mr. Smith more than compensated for the deadness of the over-carpeted room by his beautiful playing, and the music, all of a unified style, was a perfect match for the organ.

Another excellent recital concluded the afternoon, when David Craighead played at Occidental College. His program consisted of Franck: *Choral No. 1 in E-Major*; Paul Cooper: *Variants for Organ* (1971); Samuel Adler: *Xenia for Organ and Percussion* (1972); and Reger: *Sonata No. 2 in D-Minor*. Mr. Craighead's playing is some of the consistently best to be heard anywhere; this program was no exception. The Franck was elegant and the Reger was grand, but the contemporary pieces (the most *avant-garde* of the conclave), revealed a performer who has moved with the times, and were the most exciting to me. For the Adler work, the organist was joined by the able collaboration of Gordon Stout, who played no less than ten percussion instruments, both pitched and non-pitched, in the course of the piece. The whole program was assisted by the resonance of the modern chapel.

The evening program was devoted to a convincing performance of John La Montaine's *The Shepherds Play*, which took place in All Saints, Pasadena. Edgar Billups directed soloists, members of two choirs, and orchestra in the staged production, which was a fine demonstration of church opera. This is one of three such works on Christmas texts which the composer wrote for the Washington Cathedral. It is highly recommended for anyone who has a suitable situation and the forces with which to perform it.

Much of Friday was devoted to new music. Three pieces, commissioned by the conclave and churches involved, for specific performing forces, were heard in the morning, each in the building for which it was intended. Each displayed craft and imagination in dealing with particular limitations, yet each was quite individual in style. Norberto Guinaldo's *Path to Peace*, a fifteen-minute oratorio devoted to scriptural peace texts, was the most conservative of the three, but it was quite effective in its use of narrator and soprano soloist. The choral lines generally minimized dissonance, while the five instruments (violin, viola, cello, English horn, organ) provided a colorful accompaniment. *Daniel's Vision* by Richard Proux was much shorter and made imaginative use of forces to be found in many churches: a good soloist (baritone), two-part children's choir, six handbells, trumpet, and organ. The linear qualities and overlapping rhythmic ostinatos made this a sophisticated but use-

ful piece. Richard Felciano's *Alleluia to the Heart of (the) Matter* was the most terse of the three; requiring three able performers (tenor and baritone soloists, organ), it was the most difficult both to comprehend and to perform. It would certainly bear repeated hearings, however, and made the greatest use of textual sonorities.

More relatively-new music was heard in a late-morning recital, when Ladd Thomas played Clarence Mader's *Concerto* (1968). He handled the one-movement sonata effectively on a large organ; it is a work we may hope to hear again. His major performance, however, was the *Symphonic-Passion* of Marcel Dupré, and his rendition of this large piece was most impressive.

Two afternoon programs took place in the modern Neighborhood Church of Pasadena. Robert Kenneth Duerr, winner of last summer's national AGO competition in Boston, played an all-Bach program (*Trio Sonata No. 1 in E-Flat Major*, S.525, and *Passacaglia and Fugue in C-Minor*, S.582) on a recent Abbott and Sieker organ. His playing exhibited all the ability and flair that one would expect of such a contest winner, and I look forward to hearing him more, as his sense of style matures.

Daniel Pinkham then led soloists, chorus, and five instrumentalists in a performance of his recent *The Passion of Judas* (1975). While I would never expect to be disappointed by one of Mr. Pinkham's compositions, I was nevertheless not prepared for the impact a hearing of this work makes. To my mind, it was the most moving event of the conclave, and I predict that this will be judged a major contribution to 20th-century choral literature. Based on an alternation of Biblical texts and three modern texts, the work makes a powerful dramatization of the words by using the same time levels employed in the Bach Passions. The sounds, however, are from the present, and reflect, to my ear, much the same style used by such French masters as Lili Boulanger, Poulenc, and Honegger.

The final formal program was devoted to music of the late Renaissance and early Baroque, when Lawrence Moe provided a fascinating program at St. Paul's Cathedral. He played no less than five small organs, four of which were built by Jurgen Ahrend, each tuned in a different temperament: meantone, Pythagorean, Kirnberger II, Werckmeister II, and equal. The most astonishing instrument, however, was the one-manual seven-stop organ built by Gregory Harrold, 21, of Los Angeles; I say "astonishing" not because this organ, the largest of those used, had a lovely sound (it did), but because it was the builder's first instrument. The music of the program ranged from an anonymous 13th-century *Lauda* to the Walond *Voluntary in G-Major* (for which Mr. Moe played two cabinet organs side-by-side at the same time, one being reserved for the echos!); in several pieces, the appropriate organ was joined by two sopranos, two violins, and a viol da gamba. It was a beautiful demonstration of intimate music-making, which also revealed the wonderful effects to be obtained with different temperaments—for the appropriate pieces, of course. Incidentally, it is rumored that the handsome old building in which this concert took place is slated for destruction.

The closing event of the conclave took place at the civic auditorium in San Gabriel, where Gaylord Carter presided at a three-manual, sixteen-rank Wurlitzer theatre organ which was once in the RKO Albee Theatre of Brooklyn, New York. In addition to accompanying a silent film in inimitable style, Mr. Carter also led the sing-along which ushered out the old year. His performance was the only completely memorized one of the conclave, and it made a festive ending.

Readers who were present at these various activities already know what a fine array of musical activities were served at the mid-winter conclave. Those who were not present missed some remarkable presentations, ones which exhibited far greater sophistication than have many other such gatherings. Special recognition should go to all the fine people of the Pasadena chapter who made this conclave so successful.

## Old English Organ Restored



An English chamber organ of 1805 has recently been restored to working condition and installed in the gallery of historic Christ Church, Cambridge, Massachusetts. It is thought to be the oldest in the Boston area and was built by William Gray of London. Because of the ideal location in the church, a long-term loan was negotiated with the Fogg Art Museum of Harvard University; it is believed to have been the first organ that Harvard College owned. This instrument replaces the first organ in Christ Church, built by John Snetzler of London, which was destroyed during the Revolution when the pipes were melted down for bullets. The Gray organ is similar both in appearance and in tone quality.

The specification includes Stop'd Diapason (bass and treble), Open Diapason, Principal, Flute, Fifteenth, Sesquialtera (bass), and Cornet (treble). An Oboe half-stop is missing, and a Dulciana half-stop is in the unrestored swell box; it is hoped

that funds will be secured for future restoration of these. Wind is supplied either by manual pumping or by an electric blower, and the tuning is in Werckmeister temperament. The restoration was carried out by the firm of Charles B. Fisk.

The organ was formally inaugurated at a concert on October 17, in a program of early English music, which included works by Lawes, Purcell, Stanley, and Handel. Beverly Scheibert, music director of the church, shown at the organ above, was assisted by Ronald Knudsen and Tison Street, violins, and Adrienne Hartzell, gamba.

## Mendelssohn Sonatas Reviewed

by Thomas Murray

Mendelssohn: *Orgelsonaten*, opus 65, ed. Hubert Meister; Munich, G. Henle Verlag, 1976.

This edition is the newest of the several editions currently available. Editor Hubert Meister has consulted the English (Coventry & Hollier) and the German (Breitkopf & Härtel) first editions, a "copy of the first three sonatas corrected in the composer's own hand," and "a number of loose autographed leaves." The present owner and location of the autographed leaves and the corrected proofs are not identified in the preface, and the student is left to wonder whether any of these items are the same materials known to previous investigators, such as Charles Pearce, author of *Mendelssohn's Organ Sonatas, Technically and Critically Discussed*. Pearce, for example, referred at great length to an autograph copy of the *Sonatas* then (1899) owned by a Mr. Arthur O'Leary. This manuscript was of exceptional interest because (among other things) it gave evidence of several revisions by the composer and included an attempt (ultimately discarded) by Mendelssohn to repeat the "Chorale" in *Sonata 5*.

After stating that the movements of the *Sonatas* were written sometime between 1844 and 1845, Mr. Meister says that "they are supplemented by a fugue dating back to 1839." This fugue is not

identified, leaving us with the obvious question: *which* fugue? We know from a letter to Mendelssohn's sister, Fanny Hansel (July 25, 1844), that the composer wanted her to return a copy of a piece written in 1829 (not 1839) for her wedding. It is identified as a piece in A Major. Of this piece Mendelssohn said: "I like the beginning, but detest the middle, and am re-writing it with another choral fugue." It is quite clear that the introduction to the *Third Sonata* is the piece he wanted. The fugue which follows, incorporating the theme of the chorale *Aus tiefer Not*, is the part written to replace the original middle section which he considered poor.

Pearce speaks of a fugue in manuscript (dated "Frankfort, 14 July, 1839") in which the subject was identical to the subject of the C Major fugue in *Sonata 2*. The exposition and subsequent treatment of that fugue was completely different from the piece which closes the *Second Sonata*, however, and we therefore are left with disappointment that Mr. Meister, having brought up the matter of a piece which pre-dates the composing of the *Sonatas*, did not identify it.

As far as the printed music is concerned, things are more or less in order, but this is not, as the title page claims, an "Urtext". The staves are a comfortable size for reading; the typography is clear. The measures are numbered. The composer's prefatory remarks, metronome markings and manual changes are given correctly. A few differences from the Breitkopf edition will be noted in slur markings and even in note values.

The most annoying feature about the edition, however, is the inept fingering and pedalling supplied by Wolfgang Stockmeier. Though Mr. Meister's preface assures us that "finger substitution has frequently been dispensed with in order to facilitate reading," quite the contrary is true. One need only to read as far as bar 11 in the first movement of the first *Sonata* to see what I mean.

At \$11.00, the price given me by the distributors (Magnamusic-Baton in St. Louis, Missouri), this edition does not seem to be a bargain.

## Organ Competitions

The Chicago AGO Chapter will conduct its annual Organ Playing Competition, and invites organists of any locality under 25 years of age on July 1st to enter. The contest will be held in Chicago on April 23; the prize is \$200 plus a public recital. Required compositions are J.S. Bach, Prelude and Fugue in G Major, BWV 541; any solo organ work written before the 20th century; and any solo organ work written during the 20th century. Further information and entry forms can be obtained from the chairman, Abba Leifer, 5515 N. Wayne Avenue, Chicago, Illinois 60640.

The Corpus Christi Music Teachers Association will sponsor a Young Artist Contest on March 12 at Del Mar College, Texas. Competing divisions include piano, organ, harp, strings, woodwinds, and brass; the first place winner in each division will receive a \$100 cash prize, and the second place winner will receive a \$50 cash prize. Entries must be received by February 12; for further information, please contact Sharon Ogletree, 610 Bradshaw, Corpus Christi, Texas 78412.

The German Lutheran Kirchentag has announced an organ-playing competition, to take place June 3-8 in the Lutheran Church of Berlin-Brandenburg (Berlin West). Prizes of 1000, 2000, and 3000 German marks will be awarded by a jury consisting of Guy Bovet, Franz Lehnrdorfer, Siegfried Palm, Wolfgang Stockmeier, and Heinz Wunderlich. Contestants must pay an entry fee of 25 marks and must not be over 30 years of age; entries must be received by April 30. The following works are required; for the first round, Bach Trio sonata in E-minor; for the second stage, Buxtehude Toccata in D-minor, Brahms Fugue in A flat-minor, and Messiaen Communion from the Pentecost Mass; for the final level, Reubke Sonata on the 94th Psalm, or Reger Fantasia on Halleluja Gott zu loben, or Schoenberg Variations. Further information is available from Organisationsbüro (z.Hd. Kornemann), Reichpietschufer 22, 1000 Berlin 30, West Germany.



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## Here & There

The firm of Rudolf von Beckerath, who died on November 20, has announced that the company will continue in business under the direction of three of the late builder's associates. Helmut Kleemann will be workshop manager, Timm Sckopp will be responsible for voicing and finishing, and Herta Deichmann will be commercial manager. These three have been members of the firm for 23 years. They will be joined by another 25 assistants, many of whom have been employed by the company for a number of years.



(l-r) Lawrence Schoenstein, Erwin Schoenstein, and Jack Bethards.

Gale Research has announced the publication of a 656-page reference guide to festivals in North America. Edited by Dr. Paul Wasserman and Esther Herman, the book is entitled *Festivals Sourcebook* and includes information about music festivals among its eighteen general subjects. Further information is available from Gale Research Company, Book Tower, Detroit, Michigan 48226.

The New York City AGO chapter is sponsoring *Organ Month 1977* by having five noted organists play on consecutive Tuesday evenings at 8 pm; February 1, Frederick Swann at the Riverside Church; February 8, John Weaver at the Church of the Ascension; February 15, Cherry Rhodes at Alice Tully Hall; February 22, Nancianne Parrella at Holy Trinity Lutheran Church; and March 1, Bradley Hull at St. George's Church. The chapter urged members to herald the beginning of the series by all playing the Doxology at noon on the first day. How many pipes sounding simultaneously was that?

John Weaver was the featured recitalist and clinician at the annual Sacred Music Convocation held at Davidson College on November 5 and 6. Additional events included a forum on the development of the American organ, moderated by organ-builder Ralph Blakely, Jr., and an address by Wilmer Hayden Welsh, professor of music at the North Carolina Institution. Mr. Welsh's new choral work, "Mara, a Christmas Antiphon" was also previewed.

A change in ownership and management has been announced by the San Francisco organ building firm, Felix F. Schoenstein & Sons. With the retirement of Erwin A. Schoenstein, the last of the founder's sons still active in the business, the name changed to Schoenstein & Company on January 3. Lawrence L. Schoenstein, grandson of the founder, who returned to the firm after twenty years with the Aeolian-Skinner company, is in charge of all tonal and technical matters. Jack M. Bethards, a San Francisco businessman and management consultant, who has operated a pipe organ restoration and maintenance firm for fifteen years, takes charge of financial and overall management. A search is underway to build a staff of technicians and builders who can utilize the firm's factory in all phases of organ work, including building of new organs and restoration of old instruments, as well as maintenance. The firm will celebrate its 100th anniversary in August 1977.

The Christmas Oratorio of J. S. Bach was performed in St. Mark's Cathedral, Seattle, Washington, on December 6 and 7. Rainer Miedel conducted soloists, a chamber chorus, and members of the Seattle Symphony Orchestra.

# 1977 Chautauqua Summer School

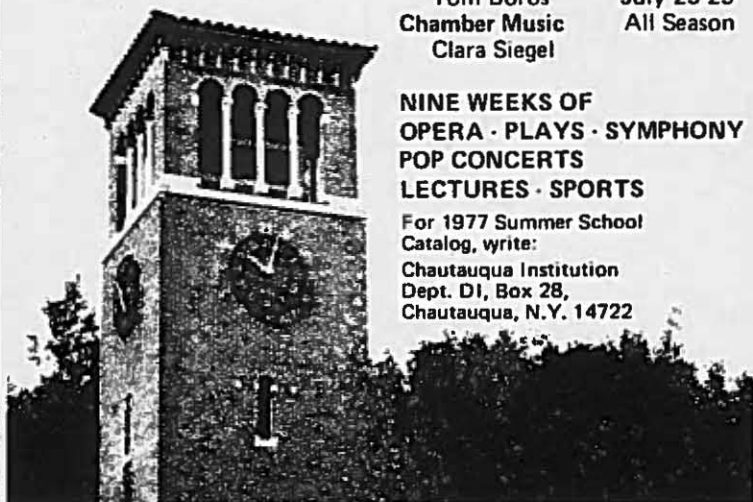
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Mildred Andrews Boggess, professor emerita at the University of Oklahoma, played her tenth anniversary dedicatory recital there on November 7, when her program included works of Walther, Ginastera, Bach, Messiaen, Daniel-Lesur, and Charpentier. She is also the writer of a "sermon," delivered on the occasion of the 40th anniversary of her first service at St. John's Episcopal Church in Norman, which was published in the December issue of *The Choral Journal*.

George L. Clarke, presented an unusual pre-Christmas concert at the First Congregational Church of Portland, Oregon, when he played the *Symphonie Gothique* of Widor (based on the Christmas carol "Puer natus est") and conducted the Bach Magnificat in D on December 19. Other recent organ activity in Portland has included a series of Advent noon organ recitals at the same church, and a "Brown Bag" concert series at Our Savior's Lutheran Church.

St. Paul's Cathedral in London, Ontario, presented a series of organ recitals during October and November, to celebrate the 1976 rebuilding of the Casavant organ in the cathedral. Organists Nicolas Kynaston, William Bliem, and Elwyn Davies each presented a recital encompassing works from the 18th, 19th, and 20th centuries.

Billy Nalle played an all-improvisation concert in various classical styles on the new McManis organ at Manatee College in Bradenton, Florida, as part of the school's concert series in early February. He has also composed the new popular-style, "Center City Rag" and "Show Business," which he will play at forthcoming concerts.

A multi-media cantata, "Our Heritage," by James McCray, was performed under the composer's direction for the Virginia Music Education Association in Richmond on January 22. The work, which involves over 400 performers, was commissioned by the Florida Vocal Association and was first performed in Orlando during January 1976. One of the participating groups was the Longwood College Concert Choir, which has recently returned from a European tour; directed by Dr. McCray, the choir was accompanied by organist Paul Hesselink, also of the college faculty.

The music of Maurice Duruflé was heard in two programs given in the Cathedral of Saint Philip in Atlanta on February 5 and 6. Herndon Spillman, formerly a student of M. Duruflé, played the complete organ works in a Saturday evening recital; J. Marcus Ritchie conducted the cathedral choir and members of the Atlanta Symphony Orchestra in a Sunday-evening concert devoted to the complete choral works. The programs were given in honor of the composer's 75th birthday, which occurred on January 11.

Bradley Hills Presbyterian Church was the setting for a program of chamber music on January 9. Donald S. Sutherland directed singers and instrumentalists in works of Karg-Elert, Stuart Smith, Charles Boone, Schoenberg, Holst, and Caldara, at the church in Bethesda, Maryland.

An affiliation between the Peabody Institute and John Hopkins University was announced by trustees of both institutions on December 20. Under terms of the agreement, which becomes effective in July, Peabody will maintain its corporate identity, while responsibility for supervision of its daily management will be assumed by the university. The conservatory will be known as The Peabody Institute of The John Hopkins University.

An exposition of organ pipes, *De Orgelpijp Uit*, took place at the exposition center of Zeist, Holland, during the months of December, January, and February. Featured were a collection of historic pipes, demonstrations by organbuilders and restorers, films on the history of the organ, and a display of cabinet organs and scores.

Ludwig Altman celebrated his 40th anniversary as organist-choir director of Temple Emmanuel in San Francisco with a special recital on December 26. In addition to the Schoenberg Variations on a Recitative, Mr. Altman played two fragments of an organ sonata by the same composer. Also on the program were the premiere of the twelve organ-clock pieces ["The Morning and the Evening"] by Leopold Mozart and Johann Ernst Eberlin, and the first local performance of Reger's organ adaptation of the Bach Toccata and Fugue in F-sharp Minor, S.910.



Martin Haselböck, organist of St. Augustine Church in Vienna, Austria, will play recitals on February 7 at 8 pm and February 9 at 2 pm, at Western Michigan University in Kalamazoo. For the latter concert a four-stop organ originally built at Breslau, Germany, in 1810, will be used.

A Handel Festival began in Washington, DC, on January 17, when Stephen Simon conducted the oratorio *Saul* at the Kennedy Center. On February 28, Mr. Simon will lead a concert version of the opera *Rinaldo*, and on April 25, the final presentation will be *Solomon*, an oratorio which in many ways rivals the composer's more famous *Messiah*.

The 1976 International Bach Competition, held in the Belgian city of Bruges, has announced the following results: 1st prize, Istvan Ella (Hungary); 2nd prize, Christa Rakich (US); 3rd prize, Alfred Halbart-schlager (Austria); 4th prize, Roman Summereder (Austria); 5th prize, Wolfram Syré (West Germany); prize from the audience, Alfred Halbart-schlager. Nine other contestants received honorable mention. The jury consisted of N. Danby (Great Britain), X. Darasse (France), A. de Klerk (Holland), L. Dörr (West Germany), B. Lagracé (Canada), and G. Berschraegen (Belgium).

Musicdata, Inc. of Philadelphia has announced the forthcoming publication of *Classical Vocal Music In Print*, the latest in its series of "in-print" catalogs. Described as the first comprehensive catalog of classical vocal music, it contains over 34,000 listings and will be available from the publisher or from Theodore Presser Co.

Avery Fisher Hall, the organless orchestra hall at Lincoln Center in New York City, was reopened for concert life in October. According to critical report in the press, the acoustical properties of the hall have been greatly enhanced by the recent remodeling, reputed to have cost in the neighborhood of \$6.4 million. Organists will recall that the hall formerly housed a large Aeolian-Skinner organ, which the authorities of the building decreed could not be kept; its removal was the subject of caustic commentary in several journals. A California church purchased the organ, but there is no indication that New York will have a new concert hall organ soon.

Dirk A. Flentrop was awarded an honorary Doctor of Fine Arts degree on the occasion of the inauguration of the last organ built under his personal guidance, at Duke University, Durham, N.C., on December 12. On December 20, the first large organ completed under the supervision of his successor, J. A. Steketee, was opened at the Westzijdkerk in Zaandam, Holland; Willem Retze Talsma was the recitalist.

Undine Smith Moore and her compositions were the subject of a November 9 meeting of the Richmond, Virginia, AGO chapter. Called "An Evening with the Composer," the program acquainted the audience with the content, attitudes, and spirit of music of the Blacks which has contributed to the church.

Two full-day organ tours were conducted for members of the Ottawa Centre RCCO during October and November. The first consisted of a guided tour of the Casavant factory in St-Hyacinthe, followed by a visit to the Karl Wilhelm shop in Mont St-Hilaire. For the second, members of the Toronto Centre joined in inspecting and hearing the organs of seven churches in Kingston, Ontario.

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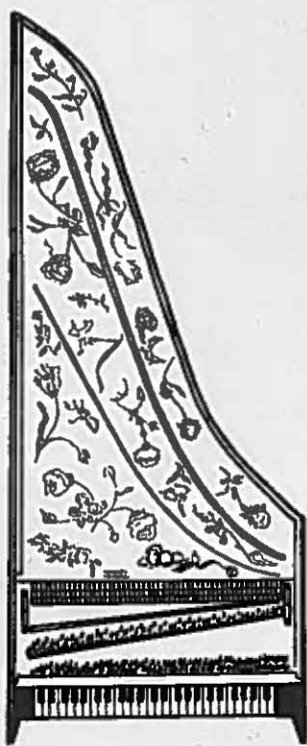
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# Harpichord News

The State University College of Brockport, New York, presented a keyboard festival on October 7, 8, and 9, the subjects of which included the "restoration, reproduction, construction, playing and literature of keyboard instruments from earliest times to the present." The rich program included Eiji Hashimoto playing Concerto in D minor for Harpsichord, C.P.E. Bach; lecture, "Keyboard Instruments for the Music of C.P.E. Bach," John Henry van der Meer; lecture-recital, "The Restoration of a 1773 Kirkman Double Harpsichord with Nag's Head Swell," Jan Albarde with Eiji Hashimoto; lecture, "Arnold Dolmetsch, Designer and Maker of Harpsichords and Clavichords," Hugh Gough; a tour of the campus shop/classroom for studies in instrument-making and organology; viewing of slides of historic keyboard instruments in European collections; demonstrations of student-made instruments; lecture, "The Mother and Child Virginal and its Place in the Keyboard Instrument Culture of the 16th and Early 17th Centuries," John Koster; plus further concerts and lecture-recitals involving Mary Sadovnikoff, Malcolm Bilson, and Kenneth Drake. Interestingly enough the festival was made possible through support of the Brockport Student Government activity fees! Here is one campus, apparently, where there is more than rock and roll.



The 27th annual Melbourne (Australia) Bach Festival included a free organ and harpsichord recital at Christ Church, South Yarra, on October 15. Performing were John McClure and Leonard Fullerd. The harpsichord selections were Preludes and Fugues in C-sharp Major and C-sharp minor, Book II, WTC. Other concerts included a performance of the B minor Mass, a program entitled Brandenburg Concertos and a Cantata (no. 190), and, on October 19, "Free Conversazione, Short Recital and Supper." The music included Sonata in E for flute and harpsichord and Partita 3 for harpsichord.

Fernando Valenti played 20 Scarlatti sonatas in his concert for the Houston Harpsichord Society at the University of St. Thomas, Houston, on October 15. He played the Hubbard kit harpsichord constructed by A. C. Taylor.

James Livengood was harpsichordist for an evening of baroque music at St. Mark's School of Texas in Dallas on October 31. James Rives Jones conducted the Musica Viva in Mouret's Sinfonies de Fanfares and Vivaldi's Winter from the Four Seasons; also heard were three Bach cantatas (37, 51, and 1).

Major Michael McCabe (Fort Meade, Md.) was a guest of St. Paul's Cathedral, Syracuse, New York, on October 31 for the premiere performances of several of his compositions there. George Decker, cathedral organist and choirmaster, was at the harpsichord and McCabe was at the organ for McCabe's Petite Suite (Choral, Danze, and Air). The Flemish style harpsichord was built by Mr. Decker.

William Gatens and George Huber, Swarthmore College, played these works for two harpsichords on November 7: Sonata in G Major, J. C. Bach; Symphonie de Clavecins, D Major, Armand-Louis Couperin; Concerto 1 in C Major, Soler; Concerto 2 in G Major, Blanco. The instruments, both belonging to the college, were a 1961 William Dowd and a 1965 Rutkowski and Robinette.

James Weaver joined cellist Henri Honegger for complete performances of the English Suites for Harpsichord and the unaccompanied Suites for violoncello (J. S. Bach), on November 10 and 11 at the Cleveland Museum of Art. The harpsichord was by Thomas and Barbara Wolf, Washington, 1975.

Deborah Triplett played these harpsichord works for the Alliance Francaise du Nord du Texas at First Community Church Chapel, Dallas, on November 11: Suite in C minor, Louis Couperin; Ordre 6, François Couperin. The Schuetze harpsichord was loaned to the Alliance by Mrs. James Tallis.

Victor Wolfram played this program at Oklahoma State University on November 11: Ordre 27, François Couperin; Sonatas in F-sharp minor, K. 447-448, D. Scarlatti; Suite 6 in F-sharp minor, Handel; Les Sauvages, L'Enharmonique, L'Egyptienne, Rameau; Partita in D, Bach.

Judith Linder was harpsichordist for an evening of baroque chamber music at the University of St. Thomas, Houston, on November 16, in the Rothko Chapel. She played Suite in F Major, Louis Couperin, and Sonata in G Major, Arne; she was joined by Francesco Costanzo, recorder, Andrea Bostow, oboe, and Robert Deutsch, cello, for works by Telemann, Vivaldi, and Handel. The harpsichord was the 1976 Dowd after Blanchet belonging to Dr. Jay McCarty.

Larry Palmer played this recital for the American Guild of Organists Tulsa Chapter on November 16, in the Chapel of First Christian Church, Tulsa: Suite in F Major, Tombeau de Blancrocher, L. Couperin; Three pieces from Lambert's Clavichord, Howells; Capriccio on the Departure of his Beloved Brother, From the Goldberg Variations (Aria, Variation 1-10 25), J. S. Bach. Dr. Palmer played his 1968 Dowd harpsichord. On November 23, he played the same Couperin and Bach pieces for his faculty recital at Southern Methodist University, Dallas, adding Bach's Toccata in E minor, S. 914, and, with harpsichordist Linda Hoffer, the Fourteen Canons on the First Eight Notes of the Aria Ground of the Goldberg Variations, S. 1087, J. S. Bach. For this concert he played the university's Richard Kingston harpsichord; Ms. Hoffer played the Rainer Schuetze harpsichord also owned by SMU.

Maria Jaeger, professor of harpsichord at the Hochschule für Musik, Frankfurt-am-Main, Germany, played this concert for the Verein zur Pflege der Kammersmusik in Frankfurt on December 15: Trio Sonata in A minor, opus 37/5, Boismortier; Suite in C minor (Ordre 25), F. Couperin; Suite 5 in F for recorder and continuo, Dieupart; Sonata in D, Leclair; La Dauphine and Concert 3 in A (Pièces de Clavecin en Concert), Rameau. Prof. Jaeger will make her first American concert tour during October 1977. For information about this forthcoming event, contact Dr. and Mrs. John Mueller, Salem College, Winston-Salem, North Carolina 27108.

On December 19 and 20 Douglas L. Butler played harpsichord continuo for the Ecumenical Ministries of Oregon annual presentation of Handel's Messiah, with the Oregon Symphony conducted by Lawrence Smith. The Watkins-Shaw edition was used. Larry Palmer did likewise for two complete Messiahs with the Shreveport Symphony (Louisiana), conducted by John Shenaut, on December 5 and 6.

Virginia Pleasants, London, has just returned from a tour which included 2 concerts in Bucharest, 2 in Sofia, and one each in Athens, Dubrovnik, and Belgrade. She reports that the instruments—old Neupert's and old and new Ammers—were in dreadful condition.

Charles Benbow played this recital at the University of Oklahoma on October 24: Suite in D minor, Marchand; The Bells, Pavana Lachrymae, Byrd; Partita in G Major, S. 829, Bach.

Susanne Shapiro performed this program for the Indian Wells Valley Concert Association in Ridgecrest/China Lake, California, on October 28: Concerto in D, S. 972, Vivaldi-Bach; My Lady Carey's Dompe, Chi passa per questa strada, Anonymous; Variations "Mein Junges Leben," Sweelinck; Sonata in F Hob. XVI:23), Haydn; Suite in E minor, Rameau; five sonatas (K. 133, 132, 513, 492, 119), Scarlatti. Ms. Shapiro played her 1973 Eric Herz double harpsichord (3 sets of strings, 5 registers, including a nasale on the upper 8' and a peau de buffle on the lower 8').

Frances Bedford was soloist in the dedication concert of the Rhonnie Houch Memorial Harpsichord given by the Chequamegon Symphonette on October 30. The place was Northland College, Wisconsin, where Ms. Houch had been a student. Ms. Bedford played Walseys Wilde, Byrd; Galliaro, Philips; Allemande and Gavotte with Doubles, Rameau; Invention, Steven Dodgson; with the orchestra she played Concerto 7 in G minor, S. 1058, Bach; and with Diane Balko, violin, she played Sonata in A Major for harpsichord and violin, Bach.

Igor Kipnis toured England, Czechoslovakia, Austria, and gave a concert in Bamberg, Germany, during November and early December.

Edward Parmentier, University of Michigan, has made a recording of harpsichord music featuring overtures and fugues by Handel. He plays his new Dowd harpsichord. The record is available from the Princeton University Library.

James Frey has joined the Evanston, Ill., Township High School Chamber Orchestra as organist and harpsichordist. He will be the continuo musician for the orchestra's current season.

Victor Hill marked the 350th anniversary of the birth of Louis Couperin by playing suites on three of his fall recitals. At the Clark Art Institute in Williamstown, Mass., he played all of the E minor pieces; a selection of ten pieces in D minor were heard on concerts at Williams College and Middlebury College. The Clark Art and Middlebury programs also included works of Frescobaldi, Froberger, Purcell, and Sweelinck, and were played on his 1970 Flemish single by William Post Ross (a copy of Mr. Ross's 1646 Ruckers). The Williams program used the Ross and Dr. Hill's 1968 Dulcken copy by Rainer Schütze; it also included the A-Major Sonata for four hands by J. C. Bach, with harpsichordist Polly Mottson, and flute and recorder sonatas played with Marcia Brown. Dr. Hill's fall concerts also included two performances of the "Goldberg Variations" at Williams and a program of Sweelinck, Jacquet, J. C. Bach, Purcell, J. S. Bach and Scarlatti at Skidmore College. In December he returned to Middlebury for a concert with Miss Brown.

William Dowling, Southwest Harbor, Maine, 04679, has issued a new brochure listing the harpsichords and fortepianos which he builds.

Eiji Hashimoto, harpsichordist-in-residence at the University of Cincinnati, College-Conservatory of Music, concertized extensively throughout 1976. His recital and concerto appearances, numbering over 25, extended to various communities and colleges in the U.S., including Indiana, Kansas, New York, Ohio, and abroad in Germany, Holland, Iran, Brazil, Chile, and Venezuela. His recording of Johann Kuhnau's harpsichord works (Neuer Clavier-Ubung and Frische Clavier-Früchte) was released as a two-record set by the Musical Heritage Society, Inc., New York, in the summer of 1976. During early 1977, Mr. Hashimoto will have three recitals in Georgia and then a concerto appearance in Luxembourg in February, followed immediately by a three-week tour in Spain.

Harpichord-maker Hendrik Broekman has moved to Vermont. His address: Turnpike Road, Norwich, Vermont 05055.

Donald Grantham, assistant professor at the University of Texas, Austin, has been awarded the \$1,500 Lili Boulanger Composition Prize. Grantham's winning composition, entitled Chamber Concerto for Harpsichord and String Quartet, also won the Helen S. Anstead Composition Award administered through the University of Southern California, and the Monday Evening Concert Performance Award, given by the Los Angeles County Museum of Art.

Albert Fuller, one of America's leading harpsichordists, has joined the faculty of the Yale University School of Music.

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.

Johann Sebastian Bach: Fourteen Canons on the first eight notes of the Aria ground from the "Goldberg Variations," BWV 1087 (first edition). Edited by Christoph Wolff (Preprint from the "Neue Bach Ausgabe"). Bärenreiter 5153, \$5.50.

Seeing or hearing for the first time a rediscovered Bach work is a rare experience in our century, and one that I find strangely moving. After all the editorial excitement about the discovery of the Bach Canons, I was prepared to be somewhat disappointed or let down when confronted by the music itself; such was not the case, however, and the first edition of the works excerpted from the forthcoming new edition of the "Goldbergs", is highly recommended.

By now, I imagine that most readers have become aware of the existence of these 14 perpetual canons, found in Bach's handwriting on the back flyleaf of his personal copy of the *Clavierübung, Part IV*; the precious find is now in the possession of the Bibliothèque nationale in Paris (Ms. 17669), and a facsimile of the surprising page is included in this first printing.

In 20 pages, Wolff has presented (both in German and in English) a fine preface discussing the "new" works; suggestions for performance (it is not possible to play the canons "solo" unless one does so at the organ; using 2 players at two harpsichords is one logical performance solution, especially given the medium of performance for the *Goldberg Variations*); an exact transcription of the canons as they were notated by Bach; and possible solutions by the editor for the puzzles that the composer left us. Finally, the previously-known later versions of canons 11 and 13 are presented with their possible solutions.

Musically, the canons are slight miniatures — more theoretical than practical in nature. Still, there are moments of great beauty: the effect made by the double canon à 4 (no. 5) after the stark simplicity of the first four canons, the chromaticism of No. 6, the surprising effect of No. 9 (a simple canon at the unison with the second voice entering at the interval of one 16th-note), the crescendo of canons in numbers 11 through 14 as voices multiply from double canons, through a triple canon, to a quadruple canon with augmentation and diminution. Each player will find his own favorites, no doubt.

Where could such miniatures be programmed? I have found it most effective to preface a playing of all or part of the "Goldbergs" with the canons, and it would be quite possible to do all or part of the canons again at the conclusion. Total playing time for the set of 14 is about 10 minutes.

The canons also form the logical connecting link between the free canonic style of the *Goldberg Variations* (1742) and the more subtle and difficult canonic technique of the later works *The Musical Offering* and the *Vom Himmel hoch Variations* (both 1747), and they could be appropriate in programs containing these compositions, as well.

One possible source for the Bärenreiter score in this country (and the source of our review copy) is Magna-music-Baton, Inc. (10370 Page Industrial Boulevard, St. Louis, Missouri 63132).

— Larry Palmer



## Managements



**Samuel Porter**, assistant professor of organ at the University of Mississippi, has joined the management of Artist Recitals. A native of Texas, he holds undergraduate and graduate degrees from Baylor University; his teachers included Miriam Brown Griffin, Kenneth La Rowe, and Clarence Ledbetter. He also attended the American Organ Institute in Freiburg, Germany, where he studied with Walter Kraft and Marilou Kratzenstein. Since joining the University of Mississippi faculty in 1969, Mr. Porter has revamped the organ curriculum and has introduced courses in organ literature and service playing. A church organist since the age of 12, he is currently organist at the First Baptist Church in Oxford, Mississippi.



**Martin Lucker** will make an American concert tour in April and May, 1978, under the representation of Arts Image Ltd. He is a faculty member at the Westphalian School of Sacred Music, Herford, Germany, and has performed widely in Europe. He studied with Anton Heiller and won first place in the Nuremberg competition in 1975.

## RUTH NURMI

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## Retirement



**Paul Callaway**, for thirty-eight years organist-choirmaster of the Washington Cathedral, has announced his plans to retire on September 1st of this year. In accepting his retirement request, the cathedral chapter established the Paul Callaway Fund for Music Endowment, the income from which will be used to "support and enhance the ministry of music as part of the worship and program of the cathedral." Upon retirement, Dr. Callaway will be named organist-choirmaster emeritus of the famous cathedral in the nation's capital.

A native of Atlanta, Illinois, Paul Callaway attended Westminster College in Fulton, Missouri, and received honorary doctorates from that institution and from Washington College, Chestertown, Maryland. From 1930 to 1935 he studied organ with T. Tertius Noble, then spent a year in Chicago studying with Leo Sowerby, before going to Paris for study with Marcel Dupré. He served as organist-choirmaster at St. Thomas Chapel in New York City and at St. Mark's Church, Grand Rapids, Michigan, before being appointed to the cathedral position in September 1939. He founded the Cathedral Choral Society in 1941 and was one of the founders of the College of Church Musicians. From 1956 to 1967 he was music director of the Opera Society of Washington, and for the past ten years he has been director for the Lake George Opera Festival. During his tenure he has conducted a number of world premieres and has given many organ recitals.

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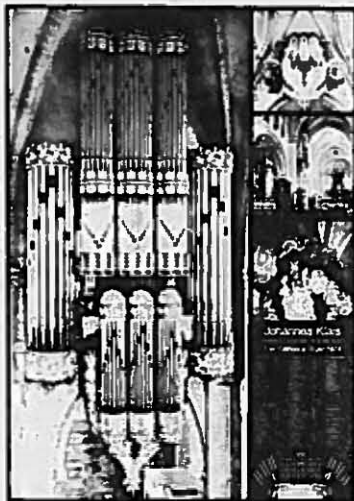
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## Art of Organ Building

(Continued from p. 3)

early middle ages and of the middle ages proper in the area which we now call Europe were very similar. They were all to be found under the roof of their common origin, namely the tradition of western culture. Comparisons gleaned from reports on dimensions and the measurements show a remarkable conformity.

The oldest rank of pipes, which the organ can call its own and is only to be found in this instrument, is the "tibia aperta", the Principal, an open pipe cylindrical in shape. It is still today the backbone of the organ, and the ranks made up of the Principal today still form, as in earlier times, the organ's large and small plenum. On the success of the above stands or falls the musical value of the instrument when completed.

The similarity and relationship of organs over the whole of western Europe was at that time particularly noticeable in the treatment of the "tibia aperta", the Principal.

Only after originally being rejected and then after a long period of delay was the organ finally accepted by the church. In view of the central role which the church played in the lives of the peoples of Europe, it is not surprising that the organ, now established in a sacred setting, proceeded on a course which led to an unusual splendor of development and which secured for it, over a period of several centuries, next to choral work a dominating position in church music.

The golden age of the art of organ building in Europe can be said to lie roughly in the period between 1500 and 1800. That it underwent a different development in the different countries in Europe must be attributed to the different types of church music in the respective countries and certainly to the difference in temperament of the peoples among whom it had made its home.

The organ underwent a special development in North Europe after the Reformation. Under the influence of the protestant chorale, which was a marked feature of Lutheranism, it rose from its function of serving as an accompanying instrument to becoming an independent and self-sufficient announcer of the word of God. It is in this light, I believe, that the chorale works of Bach, his predecessors, his contemporaries and his successors must be understood. The result was a blossoming of perfection such as has scarcely ever attained since. Nevertheless, the organs in this particular stage of their development have much in common with the organs of the same epoch in other countries.

When travelling through countries like Holland, France, Spain or Italy, I never cease to be moved by the fact that, when listening to the Principal choruses of these instruments, sounds are conveyed that are in every way familiar to us. The basic, I would even say unifying, ideas behind the art of organ building in these countries, as handed down from the middle ages, became the fundamental principle of this art and remained so until late in the 18th century. Then, however, a transformation begins to be manifest. If the organ, as intimated above, had been par excellence the instrument of polyphony, it now began its slow transformation, parallel with the development of music in general, into a homophonic instrument.

As a natural consequence of the ever growing popularity of secular music, no longer tied to the church, the orchestra began to push its way more and more into the foreground. The challenge to imitate the orchestra led finally to the building of those giant organs whose proud claim was that a single man could deputize for a whole orchestra.

Under this development the organ fared badly. It became steadily larger, in sound thicker; more and more was the contrasting of the different tone-colors sacrificed in favor of the progression from pp to ff, with only a slight variation in timbre.

Technical advances were introduced, particularly in the second half of the 19th century, which seriously endangered the original nature of the organ. Steam power and later electricity permitted wind power of any force and at any pressure. But increasing pressure and quantity of wind made playing on or-

gans, which were still only equipped with tracker action, so difficult that new ways had to be found to save the physical strain on the organist.

The old tracker action, which has to turn corners and go in all sorts of odd directions to make its connections, permits the player to vary the initial tone by means of the speed of putting the note down. The control of the initial tone, articulation and phrasing are, with the tracker action, the means which allow the organist to give his playing the quality of vitality.

"For the organist, playing is controlled in general by the sense of touch and in particular by the high degree of muscular sensitivity. Through the response via the sensitive nerves, the Reafferenz, he can at any given moment exercise an exact control over what is happening in the organ action, which is thus an "extension of his own arm." The above is taken from the excellent essay written by the surgeon, Ernst Kern of Würzburg, entitled "The organ as musical instrument in a technological world."

If tracker action is replaced by the insensibility of pneumatic or electric action, no time need be wasted on discussion as to what this signifies musically speaking. In other words—I again quote Kern—"The application of a modern source of technical energy—and this is what we have here—will be a disturbing factor if it intervenes between the organist's senses and his instrument, as it excludes any possibility of sensory-physiological control."

If I have devoted considerable space to tracker action, then I have a good reason. The organ as a musical instrument can demand, like all other musical instruments, that the player should be able to control the sound production. If he cannot do this, then the instrument is as lifeless as an electronium.

It is a very depressing indication of a loss of "ear" sensitivity, when we have gone so far as to introduce insensitive electric or pneumatic action for the purpose of controlling sound production. In my opinion the organ's chances of survival stand or fall with the reintroduction or preservation of tracker action.

Aristide Cavallé-Coll, the great French organ builder (1811-1899), quite clearly recognized the dangers which were threatening the organ through an excess of technical development. He created the symphonic organ of the French romantic period, for which César Franck, Alexander Guilmant and Charles-Marie Widor wrote their organ symphonies; he was thus in every respect a child of his age, but he never abandoned tracker action.

Industrialization also did not by-pass the art of organ building. An organ factory powered by steam was proudly advertised. The cheap organ was built. The radical change of taste, the decline of the art of organ building almost brought this instrument into disrepute.

However, since the beginning of our century there has been no lack of warning voices. Here let us mention Schweitzer and his "Reform of the organ in Alsace and modern Germany" of 1905. As a pupil of Charles-Marie Widor, he was, however, completely orientated to Cavallé-Coll's romantic symphonic organ, already mentioned above, which he regarded as ideal for the interpretation of Bach.

This movement, however, had no lasting effect. This was left in the main to the organ movement originating in Germany, which, at the great conference of organists in Hamburg and Lübeck in 1925, introduced a policy of reversal, a reconsideration of the precious values of the past and a new beginning in the art of organ building. At that time men like Christhard Mahrenholz, Willibald Gurlitt and Hans Henny Jahnn were the leading figures. The last mentioned in particular, because of his completely uncompromising attitude in the early years, became the protagonist for the reintroduction of variable pipe scales and tracker action. The beauty of the forgotten organs of the 17th and 18th centuries and their particular suitability for the interpretation of polyphonic organ music was rediscovered, and there was general dismay at the scale of destruction which could never be made good. Many valuable organs had fallen victim to ignorance and the urge for innovation. I myself have experienced the destruction of organs long after the in-



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roduction of organ reform.

At that time as a young man, still wholly under the influence of this reform and the old rediscovered organs, I went to France. There, I was told, the old tradition was still alive and I could learn from it. I went there with great expectations only to experience at first a bitter disappointment. The symphonic organ of Cavallé-Coll was so utterly different from the organ of a Scherer, a Schnitger or a Silbermann. But what was still very much alive and enabled me to derive great benefits from it was the tradition of craftsmanship. One still understood something about the building of tracker action. Although the tendency at that time to turn away from this type of action was recognizable—this was prompted by the influence of a number of leading organists who, during concert tours in America, had experienced the comfort of American organs with electric action, and had propagated this, much to the detriment of the art of organ building in France—there was a fund of craft skill still available.

I got to know a number of older people from the house of Cavallé-Coll—my old master Victor Gonzalez was also a member—from whom I was able to learn an enormous amount. If I have been granted some success in the building of the sliderchest organ, then I must confess that much of this success is due to these men.

Only later, after contact with the old French organ of a Lefebvre Clicquot or Frère Isnard, did I recognize clearly the relationship with the organs from other parts of Europe built before 1800.

Fertilized by the German organ reform, very soon after 1925 a similar policy began to be pursued in Scandinavia, Holland and Switzerland. From 1934 onwards, the first signs of this reform could also be seen in France. Today the sliderchest organ with tracker action has once again become a thoroughly European feature after France, since 1945 in growing measure, and even conservative England and the Mediterranean countries have begun to take a positive approach to the ideas behind organ reform. This applies not only to the technical side but also to the new—the re-orientation of the musical attributes of this instrument.

The positive effect emanating from these efforts is quite astonishing. It is after all interesting to be able to state that the organ in the USA—the land of

the giant electrically controlled organ—built on these latest principles is on the point of making a breakthrough. American organ building is going through a process of readjustment, and this it must do if it is to survive.

Organ building today is facing two ways, forwards and backwards, and it is confronted with two tasks: preservation of the old, the conception of the organ of the present day, in which tradition survives in an altered form. After all, it is the instruments of the 16th, 17th and 18th centuries which have shown us the way in our search for the organ of our own age. The number of instruments which have been preserved unchanged and of which it is still possible to make a study has now, however, become dangerously small. And for this very reason, in my opinion, church musicians and organ-builders should look upon it as their duty to ensure that such instruments should be preserved in their original state.

And how do I myself see this task?

In its musical conception the organ should declare itself clearly and uncompromisingly. It should remain what it always was, the instrument of polyphony par excellence. But this does not mean that homophony is excluded.

The organist must have the possibility of controlling the sound production, i.e. the nuances of his initial tones must be faithfully conveyed to the pipes. Modern technology, even electronics, should be applied where it can really render a service, and that is in stop control.

In its overall structure the organ case design should reflect its interior design, and the principle of its exterior structure should still be the differentiated localization of its sounds.

It is difficult to say anything about sound because here naturally questions of taste come into play. Perhaps the basic questions of sound can be summarized in a few words. Each pipe should be left to speak for itself in a natural and relaxed manner, as it can and will do according to its own selected measurements and shape. The arrangement of the ranks of pipes in relation to one another obviously presupposes carefully thought out proportions and measurements. This is the actual creative work of the organ-builder when planning. Should he have a sure and happy touch, then the result will be that which men have for centuries found so fascinating in this instrument: splendor and radiance, an incomparable euphony, dignity and majesty of sound.

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- Richmond, Virginia; University of Richmond; 2 man, 28 stops
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- Bloomington, Indiana; Indiana University; 2 man, 6 stops
- Tecumseh, Michigan; St. Peter's Episcopal Church; 2 man, 14 stops
- Pittsburgh, Pennsylvania; St. Paul's Cathedral; 4 man, 67 stops
- Dallas, Texas; Southern Methodist University; 2 man, 6 stops
- same; 2 man, 3 stops
- New York, New York; St. Michael's Church; 3 man, 38 stops
- Farmville, Virginia; Farmville Presbyterian Church; 2 man, 16 stops
- Greencastle, Indiana; DePauw University; 2 man, 14 stops
- same; 2 man, 6 stops
- Millbrook, New York; Grace Episcopal Church; 2 man, 24 stops
- Washington, D.C.; Christ Lutheran Church; 2 man, 30 stops
- Menlo Park, California; St. Bede's Episcopal Church; 2 man, 25 stops
- Mercer Island, Washington; Emmanuel Episcopal Church; 2 man, 25 stops
- Millburn, New Jersey; St. Stephen's Church; 2 man, 21 stops
- Berea, Kentucky; Berea College; 2 man, 6 stops
- Rome, Georgia; Shorter College; 2 man, 6 stops
- New Haven, Connecticut; Yale University; 3 man, 39 stops
- Montreat, North Carolina; Montreat-Anderson College; 2 man, 12 stops
- Columbus, Ohio; First Congregational Church; 3 man, 47 stops
- Claremont, California; Pomona College; 3 man, 37 stops
- Redlands, California; First United Methodist Church; 2 man, 21 stops
- San Luis Rey, California; Old Mission San Luis Rey; 2 man, 18 stops
- Houston, Texas; University of Texas; 3 man, 34 stops
- Nashville, Tennessee; First Presbyterian Church; 3 man, 49 stops
- Knoxville, Tennessee; First Lutheran Church; 2 man, 18 stops
- Fort Wayne, Indiana; First Wayne Street United Methodist Church; 3 man, 37 stops
- Honolulu, Hawaii; Lutheran Church of Honolulu; 2 man, 25 stops
- Birmingham, Alabama; Samford University; 2 man, 14 stops
- same; 2 man, 6 stops

This list, in approximate chronological order, is based on information supplied by the builder's firm.

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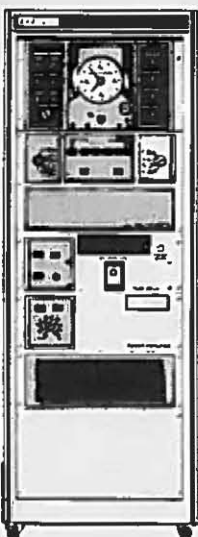
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Daniel H. Pedtke, FAGO, died at his home in South Bend, Indiana, on December 10, after suffering an apparent heart attack. He was 70.

Mr. Pedtke was a former chairman of the music department at the University of Notre Dame, where he had also directed the glee club for some 35 years. He had come to that institution in 1936 from the College of St. Theresa in Winona, Minnesota, where he had taught four years. He retired from the Notre Dame position in 1972.

A graduate of DePaul University, Mr. Pedtke had been awarded the school's distinguished alumni award in 1962. He had been active in Catholic church music positions and was a former dean of the St. Joseph Valley AGO chapter.

Douglas S. Risner died October 3, only a few weeks before his 38th birthday. He was a graduate of Miami University, Oxford, Ohio, and received both the MMus degree and an artist diploma from the New England Conservatory. He had been a student of Louise Erickson, Eugene Hill, Donald Willing, and Daniel Pinkham; he had also attended the Haarlem Summer Academy in 1974.

Mr. Risner had held several positions in church music and was active as an organ recitalist. He had been heard most recently as the choir accompanist for the opening convocation at the National AGO Convention in Boston, June 1976. He had served as both dean and sub-dean of the Worcester AGO chapter.

At the time of his death, Mr. Risner was accompanist for the Worcester Concert Choir and organist-choirmaster of Chestnut Street Congregational Church in the same city. He had held the latter position since 1965. A memorial service was held at the church on October 5, where a memorial scholarship fund has been established in his name.

Henry Edwin Meyer, dean emeritus of the School of Fine Arts at Southwestern University, died on December 20 in Georgetown, Texas, at the age of 86. Funeral services were held on December 24.

Dr. Meyer joined the Southwestern University music faculty in 1926, and served as professor of piano, organ, sacred music, and dean until his retirement in 1961. He saw the music division grow from a small department within the university to a nationally-recognized school of fine arts. He had taught previously at Ithaca Conservatory of Music, the University of Minnesota, Howard Payne College, and Daniel Baker College; he had also taught several summer sessions at the University of Texas and Sul Ross College. Dr. Meyer had travelled extensively in North America and Europe and was an active member of many professional societies.

Walter Piston, noted American composer, died at his Belmont, Massachusetts, home on November 12 at the age of 82. He studied at Harvard University, where he later taught until retirement in 1960, and with Nadia Boulanger and Paul Dukas in Paris. He won Guggenheim and John Knowles Paine Fellowships; his seventh symphony earned him a Pulitzer prize in 1961. He was well-known to many American students as the author of texts on harmony, counterpoint, and orchestration. Among many other works, Walter Piston composed the Chromatic Study on B-A-C-H for organ solo; Prelude and Allegro for organ and strings; Partita for violin, viola, and organ; and Sonata for violin and harpsichord.

Eugene M. Nye, well-known organ consultant, author, organist, and teacher, died October 27, in Seattle, Washington. He was 56.

A native of Livingston, Montana, Mr. Nye came to Seattle as a child. He attended Linfield College, McMinnville, Oregon, before heading the organ department at Pacific College in Newberg. In 1946, he returned to Seattle, where he became organist-choirmaster of Trinity Episcopal Church and taught at Seattle University. He became organist of the First Church of Christ, Scientist, in 1954. From 1960 on, Mr. Nye was tonal consultant for Balcom & Vaughan Pipe Organs and a member of the firm.

An internationally-known expert on organ design and history, Mr. Nye contributed articles to many journals and was a member of several associations devoted to the organ. He was working on a biography of Robert Hope-Jones at the time of his death.



Robert J. B. Fleming, organist of St. Matthias Church, Ottawa, died November 28, at the age of 55. Since 1970 he had been a faculty member at Carleton University, and he was well-known as a composer of works in many media, among which were several for organ. He was educated at the Royal College of Music in London, where he studied with Arthur Benjamin and Herbert Howells. Later he studied with Healey Willan at the Toronto Conservatory.

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Octave 4'  
Spitzflöte 4'  
Doublette 2'  
Flute 2'  
Quinte 1-1/3'  
Sesquialtera II  
Mixture IV 1-1/3'  
Scharf III 1/2'  
Trumpet 16'  
Trumpet 8'  
Dulcian 8'

### SWELL

Quintadena 16'  
Rohrflöte 8'  
Gamba 8'  
Celeste 8'  
Principal 4'  
Bourdon 4'  
Nazard 2-2/3'  
Octave 2'  
Piccolo 1'  
Cornet V (TF)  
Plein Jeu IV 1'  
Cymbal III 1/3'  
Fagott 16'  
Trumpet 8'  
Oboe 8'

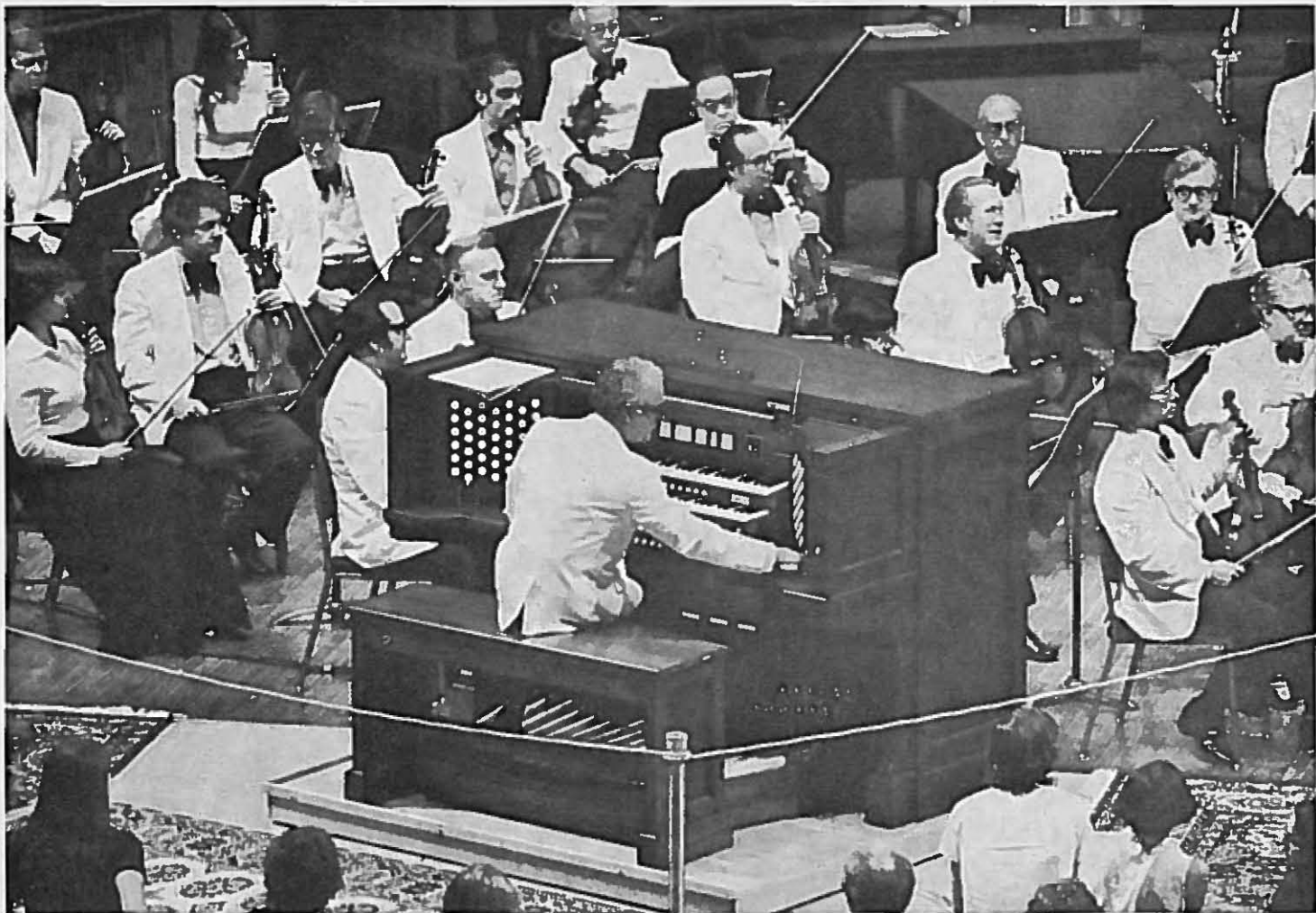
### POSITIV

Copula 8'  
Quintadena 8'  
Praestant 4'  
Rohrflöte 4'  
Nazard 2-2/3'  
Octave 2'  
Blockflöte 2'  
Tierce 1-3/5'  
Quinte 1-1/3'  
Scharf III 2/3'  
Cymbal I 1/8'  
Cromorne 8'  
Schalmey 4'

### PEDAL

Principal 16'  
Subbass 16'  
Quintadena 16'  
Octave 8'  
Spitzflöte 8'  
Gedackt 8'  
Choralbass 4'  
Flute 4'  
Nachthorn 2'  
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Posaune 16'  
Dulzian 16'  
Trumpet 8'  
Clairon 4'

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## Jean Langlais — On the Occasion of His Seventieth Birthday

By Robert Sutherland Lord

The scholar, Marie-Louise Jacquet, has characterized Jean Langlais as "an independent." This independence has contributed importantly to the originality of Jean Langlais' music throughout the forty-eight years of his activity as a composer. Yet, strong independent spirits from within the tradition of twentieth century French organ music have penetrated and helped to shape his music. This observation is borne out in his *Trois Paraphrases Grégoriennes* (1933-34) — one of the first organ works to bring Langlais recognition in the organ world. His "Te Deum" suggests the virtuosity of Marcel Dupré, his mentor at the Paris Conservatory. Tournemire's mystical treatment of plainchant colors Langlais' "Ave Maria, Ave maris stella." Similarly, the poetic spirit of Tournemire is realized in the "Mors et Resurrectio." In the recent *Cinq Méditations sur l'Apocalypse* (1973), which critics acclaim as his most important work, one senses the technological overtones of a Messiaen and the mystical intensity of Tournemire's *Sept Paroles du Christ*.

We are not ready yet for the historical evaluation of a music which is still developing and still growing. So what can we say on the occasion of his seventieth birthday which has not already been said? What more can we do for a man who has received two honorary doctoral degrees from American universities? Let us try to combine personal observations over a period of several years with a few specific comments which may help in the eventual historical task of assessing the influence of this acknowledged master of our time. Perhaps others will also be moved to record their own impressions of this great personality, thereby creating a resource of living history from which later scholars can benefit.

Langlais has distinguished himself in at least four areas—as a teacher, an improviser, a performer, and a composer. From an American point of view, the influence of this French master in each of these areas holds significance worthy of a special study. Seth Bingham, the distinguished Columbia University professor and composer, may well have been the first American to champion Langlais' music to American audiences both through his writing and his playing.

In my opinion, an important quality in Langlais' teaching is his insistence on the proper style in performing. This is true not only for the early masters, but for later composers as well.

His principal stylistic interest is the music of César Franck and his desire to perpetuate this tradition at Franck's organ in the Basilica of Sainte-Clothilde in Paris. Many a student performing a Franck *Choral* at a master class has been challenged with the comment, "Ah, I am very sorry but that is not Franck!" The notes were there but not the spirit.

Langlais is also devoted to the music of his teacher and predecessor at Sainte-Clothilde, Charles Tournemire. A master of twentieth century French music, Tournemire still remains an enigma to many musicians. No small part of the understanding of this man's music concerns the freedom and flexibility required for proper performance. I have struggled for several years to come to an understanding of Tournemire's *Sept Paroles du Christ*—a work closely conceived around the sonorities of the famous Cavaillé-Coll instrument at Sainte-Clothilde. Following along in the braille score while criticizing many performance details, Langlais would often say, "Ah, you understand the spirit. That is very important."

On another occasion, I brought a movement of a Widor symphony to a lesson. Langlais said to me, "I heard Dupré teach this music very often at the Conservatory and I assume he knew very well how Widor played his music."

(Dupré was Widor's pupil and assistant.) Subsequently, I came upon a recording of Dupré playing the same Widor selection. I was amazed to discover how accurately Langlais had transmitted to me the details of Dupré's interpretation.

Langlais is internationally recognized as a master of improvisation. In addition to his conservatory training, he spent a year studying this art with Tournemire, who is acclaimed by many as having no peer as an improviser. This apprenticeship had a decisive impact on the character and quality of Langlais' improvisation. Both Norbert Dufourcq and Daniel-Lesur assured me that Langlais is the only organist in Paris today who improvises after the manner of Tournemire.

As with his organ music, Langlais has developed his own style in improvisation. The musical language of his improvisations—whether liturgical or in concert—tends to be concise, often excelling in its brevity. I was present once at a concert in New York when Hugh Giles gave Langlais three themes to be used for the improvisation of an organ symphony. These melodies, however, were not reserved for separate movements. Instead, each theme appeared successively, ending in a brilliant finale which polyphonically combined all three melodies. This feat had been accomplished in one movement lasting six minutes.

As a concert artist, Langlais is well-known in this country and when he plays, audiences want to hear as much of his own music as possible. His approach to a new instrument is interesting and instructive. After his assistant reads the name of each stop and he has had an opportunity to listen to each sonority, he is almost immediately ready to play. It takes him a remarkably short time to prepare his registrations for a concert because he knows exactly what he needs before he arrives at the instrument. Then, he proceeds to set the combination pistons in a logical order.

From a technical point of view, it is instructive to watch Langlais' pedal technique. He is very careful to prepare the foot to play a note. There are two aspects of this preparation. First, skips in the music must be negotiated quickly, so that the foot arrives at its destination accurately and in time. When the foot is not playing, it should move toward the next note. Secondly, the foot should not be moved needlessly when not playing, because the performer loses his orientation on the pedal board. While the next note to sound in the pedal may not be an adjoining note, the next note played by a particular foot may very well be. There are many examples of such disjunct lines in Bach's pedal writing.

I do not think that Langlais would best like to be remembered as a performer. His most important role is that of a composer. I would characterize the style of much of his music as classic. In other words, his music contains no excessive element. His harmonies are clear and his melodic ideas well-defined. This results in a performance style which, unlike Tournemire, is uncomplicated and direct. The art of Langlais, then, is one of an economy of notes with a preference for concise forms, resulting often in rather short pieces. The climax is often achieved through the polyphonic combination of several themes which have been introduced earlier in the piece.

In summary, Jean Langlais remains an independent. He has put his own particular stamp on his musical legacies from the past. These are my impressions of the musician, but I want to conclude with some comments about the man on this, the seventieth anniversary of his

birth. He is a simple and unpretentious individual, but very perceptive. I recently accompanied him on a concert tour into central France. We were walking down some quaint old streets in the medieval section of the town. "Ah," he said, "I prefer to walk rather than drive. I can better feel the atmosphere of the place this way." We were approaching an old church which I described for him. I was delighted when he wanted to explore the inside. Then, he described the interior to me.

Other times he would apologize to me while he was preparing for the evening concert. "This must be very boring for you," he would say. That could never be, as I was still learning from my teacher, and like so many others, enjoying the company of a good friend!

So, maitre, all your American friends join me in wishing you good health, peace, joy and many more years of creative energy!

#### NOTES

<sup>1</sup> Marie-Louise Jacquet, Jean Langlais Un dépendant/Essai sur son oeuvre d'orgue. Cahiers et Mémoires de l'orgue. No. 144 bis. Paris, 1972.

<sup>2</sup> Texas Christian University and Duquesne University.

<sup>3</sup> Langlais recently recorded the complete organ works of Franck at Sainte-Clothilde on the Arion label.

Robert Sutherland Lord is associate professor of music history at the University of Pittsburgh. He has studied and performed the music of Langlais widely, and has compiled the list of organ works below.

#### The Organ Works of Jean Langlais

Date of Composition	Title	Publisher
1929	<i>Adoration des Bergers</i>	Schola Cantorum, Paris Musique et Liturgie No. 1 (out of print)
1932	<i>Trois Poèmes Evangéliques</i>	Philippo, Paris
1933-34	<i>Trois Paraphrases Grégoriennes</i>	Philippo, Paris
1933-39	<i>Vingt-quatre Pièces pour orgue ou harmonium</i>	Philippo, Paris
1941-42	<i>Première Symphonie</i>	Philippo, Paris
1942-43	<i>Neuf Pièces</i>	Bornemann, Paris
1943	<i>Deux Offertoires pour tous les temps</i>	Durand, Paris
1946	<i>Fête</i>	H. W. Gray, New York
1947	<i>Suite Brève</i>	Bornemann, Paris
1947	<i>Suite Médiévale</i>	Salabert, Paris
1948	<i>Suite Française</i>	Bornemann, Paris
1949	<i>Incantation pour un Jour Saint</i>	Schola Cantorum, Paris McLaughlin and Reilly, Boston
1950	<i>Four Postludes</i>	Bornemann, Paris
1951-52	<i>Hommage à Frescobaldi</i>	FitzSimons, Chicago
1937, 1952	<i>Folklore Suite</i>	Musique et Liturgie
1954	<i>Dominica in palmis</i>	Schola Cantorum, Paris
1956	<i>Prelude au Kyrie (Orbis factor)</i>	De Praestant, Amsterdam
1956	<i>Huit Pièces modales</i>	Philippo, Paris
1956	<i>Organ Book</i>	Elkan-Vogel, Philadelphia
1957	<i>Triptyque</i>	Novello, London
1957	<i>Three Characteristic Pieces</i>	Novello, London
1957	<i>Office pour la Sainte Famille</i>	Christophorus, Hamburg (out of print)
1958	<i>Office pour la Sainte Trinité</i>	Christophorus, Hamburg (out of print)
1958	<i>Deo gratias</i>	World Library of Sacred Music, Cincinnati (out of print)
1959	<i>Miniature</i>	H. W. Gray, New York
1959	<i>American Suite</i>	H. W. Gray, New York
1960	<i>Rhapsodie Savoyarde</i>	Unpublished
1962	<i>Trois Méditations sur la Sainte Trinité</i>	Philippo, Paris
1962	<i>Douze Petites Pièces pour orgue ou harmonium</i>	Schola Cantorum, Paris
1962	<i>Essai (Trial)</i>	Bornemann, Paris
1963	<i>Prelude on "Coronation"</i>	Oxford University Press, London
1962-64	<i>Homage to Rameau</i>	Elkan-Vogel, Philadelphia
1965	<i>Poem of Life</i>	Elkan-Vogel, Philadelphia
1966	<i>Poem of Peace</i>	Elkan-Vogel, Philadelphia
1966	<i>Poem of Happiness</i>	Elkan-Vogel, Philadelphia
1967	<i>Sonate en trio</i>	Bornemann, Paris
1968	<i>Liure oecuménique</i>	Bornemann, Paris
1968	<i>Prélude dans le style ancien</i>	Eulenberg, Zurich
1968	<i>Adoration</i>	Eulenberg, Zurich
1969	<i>Three Voluntaries</i>	FitzSimons, Chicago
1970	<i>Trois Implorations</i>	Bornemann, Paris
1971	<i>Cinq Chorals</i>	Bärenreiter, Cassel
1971	<i>Offrande à Marie</i>	Philippo, Paris
1972	<i>Supplication</i>	Stichting International Orgel Centrum, Haarlem
1973	<i>Cinq Méditations sur l'Apocalypse</i>	Bornemann, Paris
1973	<i>Suite Baroque</i>	Philippo-Combre, Paris
1974	<i>Plein Jeu à la Française</i>	La Procure, Paris
1974	<i>Huit Chants de Bretagne</i>	Bornemann, Paris
1974	<i>Célébration (for Frank Cunkle)</i>	Unpublished
1974	<i>Quatre Préludes</i>	To be published in the Netherlands
1975	<i>Trois Esquisses Romanes</i>	Bornemann, Paris
1975	<i>Trois Esquise Gothiques</i>	Bornemann, Paris (not yet published)
1976	<i>Six Petites Pièces pour orgue (for organ method in preparation by Alan Hobbs, USA)</i>	(not yet published)
1976	<i>Mosaïque</i>	(not yet published)
1976	<i>Deuxième Symphonie à la Wehern</i>	(not yet published)

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MANUAL I  
Quintadena 8'  
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Gedeckt 8'

MANUAL II  
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Schudi Organ Company, Dallas, Texas; built for St. Paul's United Methodist Church, Tyler, Texas; completed October 1976. 2 manual and pedal; 8 unified registers, 12 ranks. Solid-state relay/extension and combination system by SSL. Posaune in French style with double-block construction, 70% tin, built by Carl Giesecke & Sohn; other pipework by Thomas H. Anderson, North Easton, Massachusetts. Design, construction, installation, and voicing by Marvin Judy and George Gilliam.

SUMMARY  
Subbass 16' 44 pipes  
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Octave 4' 73 pipes  
 Gemshorn 4' 61 pipes  
 Rohrflöte 4' 73 pipes  
 Mixture IV-V 1-1/3' 293 pipes  
 Posaune 16' 85 pipes  
 Tremulant affecting all stops

**MANUAL**

Principal 8'  
 Rohrflöte 8'  
 Octave 4'  
 Gemshorn 4'  
 Super Octave 2'  
 Mixture IV-V 1-1/3'  
 Trompette 8'  
 Clairon 4'

**MANUAL II**

Gedeckt 8'  
 Gemshorn 8'  
 Rohrflöte 4'  
 Principal 2'  
 Blockflöte 2'  
 Quintflöte 1-1/3'  
 Scharf IV-V 1'  
 Trompette 8'

**PEDAL**

Subbass 16'  
 Principal 8'  
 Gedeckt Pommer 8'  
 Choral Bass 4'  
 Rohrflöte 4'  
 Mixture V 2'  
 Posaune 16'  
 Trompette 8'  
 Clairon 4'

Cantate Domino Canticum Novum, a 32-page illustrated brochure devoted to the dedication of the new Casavant organ at Westminster Presbyterian Church in Lincoln, Nebraska, has been published. In addition to a color photograph of the organ installation, information on the specification and the several dedication programs is included. Copies of the brochure are available for a small cost from the church at 2110 Sheridan Blvd, Lincoln 68502.

**Appointments**



Donald W. Williams, organist-choir-master of Zion Lutheran Church, Ann Arbor, Michigan, has been appointed visiting lecturer in organ at the University of Michigan, for the 1977 winter term. He earned his DMA degree from the university in 1960 as a student of Marilyn Mason, for whom he will teach while she is on sabbatical leave. In addition to directing five choirs at the church, Dr. Williams is an active recitalist. He is also sub-dean of the Ann Arbor AGO chapter and a member of the organ faculty at Concordia College.

**Here & There**

The Kirk organ series, Dunedin, Florida, presented four identical recitals during December by Terry Charles, who played a "Christmas Fantasy." The two dates originally scheduled sold out, necessitating two more performances which also were filled to capacity.

Robert Rayfield, associate professor of organ at Indiana University, Bloomington, has been selected an honorary national patron of Delta Omicron international music fraternity.

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 Gemshorn (B) 61 pipes

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B Gemshorn 4'	A Flute 4'	A Flute 8'
A Piccolo 2'	B Gemshorn 2'	B Gemshorn 4'
	A Larigot 1 1/2'	A Flute 4'
		A Recorder 2'

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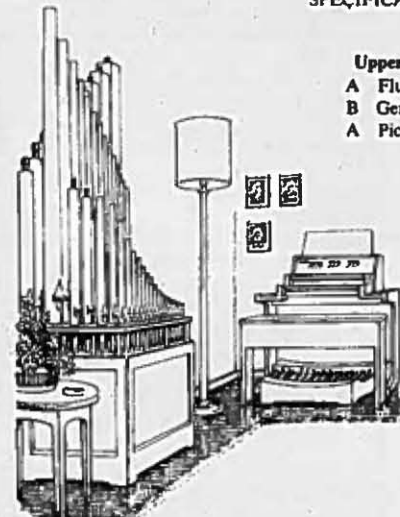
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The deadline for this calendar was January 10; the deadline for the March calendar is February 10. All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west and north to south within each date. Persons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

UNITED STATES  
East of the Mississippi River

5 FEBRUARY

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm  
Peter Planavsky; Woolsey Hall, Yale U, New Haven, CT 8:30 pm  
Herndon Spillman, all-Durufle; Cathedral of St Philip, Atlanta, GA 5 pm  
Billy Nalle; Manatee College, Bradenton, FL 8 pm

6 FEBRUARY

State Street Chancel Choir; First Congregational, South Portland, ME 7:30 pm  
Faculty organ recital; Conservatory of Music, Winchester, NH 4 pm  
Paul Jordan, all-Bach; First Church, Cambridge, MA 5 pm  
Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm  
Handel Samson; St Bartholomews Church, New York, NY 4 pm  
William Heller; St Michaels Church, New York, NY 4 pm  
Bach Cantata 92; Holy Trinity Lutheran, New York, NY 5 pm  
Paul Callaway; St Thomas Church, New York, NY 5:15 pm  
David A Weadon; All Saints Cathedral, Albany, NY 4:30 pm  
John Weaver, Reuter dedication; First Presbyterian, Red Bank, NJ 4:30 pm  
Peter Hurford, with choir; Trinity Church, Princeton, NJ 8 pm  
Gerre Hancock; Westminster Presbyterian, Wilmington, DE 7 pm  
Organ recital: Christ Episcopal, Reading, PA 4 pm  
Pocono Boy Singers; Bethany Wesleyan Church, Cherryville, PA 7 pm  
Karl E Moyer; St Pauls Lutheran, Millersville, PA 7:30 pm  
Lloyd Bowers, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Abbey Chamber Singers, Michael Donaldson, dir; Reformation Lutheran, Washington, DC 3 pm  
Clyde Holloway; National City Christian, Washington, DC 8 pm  
Choral music of Durufle; Cathedral of St Philip, Atlanta, GA 8:30 pm  
Brahms Requiem; First Presbyterian, Ft Lauderdale, FL 8 pm  
Marilyn Mason; Independent Presbyterian, Birmingham, AL  
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
Delbert Disselhorst; Lakewood United Methodist, Lakewood, OH 8 pm  
Ted Alan Worth; First United Methodist, Dearborn, MI 7 pm  
Philip Gehring; Valparaiso U, IN 4 pm  
Paul Emmons; Millikin U, Decatur, IL 8 pm

7 FEBRUARY

Peter Planavsky; St Thomas Church New York, NY 7:30 pm  
John Pagett, Dupre lecture-recital; Church of St Mary the Virgin, New York, NY 8 pm  
Gerre Hancock; St Johns Church, Memphis, TN 8:15 pm

8 FEBRUARY

John Weaver; Church of the Ascension, New York, NY 8 pm  
Kerry Beaumont; St Marks Church, Philadelphia, PA 12:05 pm

9 FEBRUARY

Steve Roberts; United Church on the Green, New Haven, CT 12 noon  
Music of Mundy & Shepherd; St Thomas Church, New York, NY 12:10 pm  
August Humer; Cathedral of the Immaculate Conception, Syracuse, NY 8:15 pm  
Hilton Baxter; St Johns Church, Washington, DC 12:10 pm

10 FEBRUARY

Mark Adams; St Thomas Church, New York, NY 12:10 pm

11 FEBRUARY

Carl Staplin; Houghton College, Houghton, NY 8 pm  
August Humer; Grace Presbyterian, Jenkintown, PA 8:15 pm

12 FEBRUARY

Carl Staplin, workshop; Houghton College, Houghton, NY 9 am  
Timothy Albrecht; West Side Baptist, Greece, NY 8 pm

13 FEBRUARY

Robert & Rosalind Koff, violin & harpsichord; Fogg Museum, Harvard U, Cambridge, MA 3 pm  
Brian Jones; First Church, Cambridge, MA 5 pm  
John Peixinho, bass; Trinity Church, Newport, RI 4 pm  
Richard Coffey; Center Church, Hartford, CT 3:30 pm  
St Valentine Day evensong; Trinity Church, Hartford CT 4 pm  
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm  
Bach Cantata 126; Holy Trinity Lutheran, New York, NY 5 pm  
Mary Monroe; Immanuel Lutheran, New York, NY 5 pm  
Meredith Baker; St Thomas Church, New York, NY 5:15 pm  
Carl Staplin; SUNY, Fredonia, NY 4 pm  
Brahms Requiem; First Presbyterian, Red Bank, NJ 4:30 pm  
Allen Shaffer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Baltimore Bach Society, contemporary works; Goucher Concert Hall, Baltimore, MD 8 pm  
Robert Schuneman, all-German Romantic; All Souls Church, Washington, DC  
Paul Hesselink; Presbyterian Church, Farmville, VA 4 pm  
Mozart Requiem, Billie S Houston, cond; First Presbyterian, Wilmington, NC 5 pm  
Jefferson C McConaughy; Cathedral of St Philip, Atlanta, GA 5 pm  
Virgil Fox; Presbyterian Church, Deerfield Beach, FL 8:30 pm  
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
David Craighead; First Congregational, Columbus, OH 8 pm  
Barry Brunton Choir; St Marys Catholic, Delaware, OH  
John Obetz; First Baptist, Indianapolis, IN 8 pm  
Junior choir festival; Grace Lutheran, Glen Ellyn, IL 4 pm  
Bach Cantata 82; Grace Lutheran, River Forest, IL 4 pm  
Jay Peterson; MacMurray College, Jacksonville, IL 8:15 pm  
August Humer; First Baptist, Peoria, IL 3:30 pm

14 FEBRUARY

Carl Staplin, contemporary French workshop; SUNY, Fredonia, NY 4 pm  
Richard Morris, with Martin Berinbaum, trumpet; OSU campus aud, Newark, OH 8 pm

15 FEBRUARY

Cherry Rhodes; Alice Tully Hall, Lincoln Center, New York, NY 8 pm  
August Humer; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Richard Alexander; St Marks Church, Philadelphia, PA 12:05 pm  
James Moeser; West Liberty State College, WV  
Music for violin & piano; Christ Church Chapel, Cincinnati, OH 12:10 pm  
Concordia College Choir, Paul Christiansen, dir; First Presbyterian, Ft Wayne, IN 8 pm

16 FEBRUARY

Edith Ho; United Church on the Green, New Haven, CT 12 noon  
Music of Sowerby; St Thomas Church, New York, NY 12:10 pm  
Trinity College Glee Club, Earl Miller, dir; St Johns Church, Washington, DC 12:10 pm  
Choral concert, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8:30 pm

17 FEBRUARY

Ronald Ebrecht; St Thomas Church, New York, NY 12:10 pm  
Robert Shepher; Virginia Intermont College, Bristol, VA 8:15 pm

**18 FEBRUARY**

Diane Bish; Calvary Baptist, Clearwater, FL 8 pm  
 Robert Edward Smith, harpsichord; St Johns Church, Columbus, OH 7:30 pm  
 Las Cantigas de Santa Maria; Museum of Art, Cleveland, OH 8:30 pm

**19 FEBRUARY**

Diane Bish, workshop; Prince of Peace Lutheran, Largo, FL 8:30 am

**20 FEBRUARY**

Herbert Burtis; First Church Congregational, Cambridge, MA 5 pm  
 David McK. Williams festival; St Bartholomews Church, New York, NY 4 pm  
 Deborah L Wallace; St Patricks Cathedral, New York, NY 4:45 pm  
 Bach Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm  
 Lynne Davis; St Thomas Church, New York, NY 5:15 pm  
 Frederick Hohman; First Lutheran, Lyons, NY 7 pm  
 Lee H Bristol, Frank Taplin, pianists; Trinity Church, Princeton, NJ 8 pm  
 Kathryn Byers Johnston, piano; Trinity Lutheran, Lancaster, PA 5 pm  
 Carol Teti; Carnegie Music Hall, Pittsburgh, PA 3 pm  
 Bach marathon; St Davids Church, Baltimore, MD 12:30-8 pm  
 Vocal chamber music; Emmanuel Episcopal, Baltimore, MD 4:30 pm  
 Mary Stanton, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Giuseppe Zanaboni; All Souls Church, Washington, DC 4 pm  
 Italian Renaissance music; Covenant Presbyterian, Charlotte, NC 3:30 pm  
 J Marcus Ritchie; Cathedral of St Philip, Atlanta, GA 5 pm  
 Elizabeth & Raymond Chenault; St Lukes Episcopal, Atlanta, GA 8 pm  
 Daniel Heifetz, violin; First Presbyterian, Ft Lauderdale, FL 8 pm  
 Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
 Bach Cantatas 93, 170, Distler Motets; Louisville Bach Soc; Calvary Episcopal, Louisville, KY 3:30 pm  
 Huw Lewis, organ dedication; St Paul Lutheran, Trenton, MI 3 pm  
 Robert Glasgow; Southside Baptist, Birmingham, AL 7 pm  
 Arthur Lawrence; Grace United Methodist, South Bend, IN 3 pm  
 Robert Edward Smith, harpsichord; North Christian, Columbus, IN 8 pm  
 Robert Cavarra; St Procopius Abbey, Lisle, IL 3 pm  
 Leon Nelson, with flute & orch; First Presbyterian, Deerfield, IL 7 pm

**21 FEBRUARY**

John Pagett, Dupré lecture-recital; Cathedral of the Sacred Heart, Newark, NJ 8 pm

**22 FEBRUARY**

Nancianne Parrella; Holy Trinity Lutheran, New York, NY 8 pm  
 Harry Wilkinson; St Marks, Philadelphia, PA 12:05 pm  
 Frederick Swann; Roanoke College, Salem, VA 8 pm  
 August Humer; Christ Episcopal, Roanoke, VA 8 pm  
 Virgil Fox; First Baptist, W Palm Beach, FL 8 pm

**23 FEBRUARY**

Glenn Guittari; Trinity Church, Newport, RI 12:15 pm  
 Music of Allegri & Bairstow; St Thomas Church, New York, NY 12:10 pm  
 Frederick Swann, workshop; Roanoke College, Salem, VA 9-12 noon

**24 FEBRUARY**

John W Gearhart; St Thomas Church, New York, NY 12:10 pm  
 Robert Edward Smith, harpsichord; Reformed Church, Oradell, NJ 8 pm  
 Frederick Swann; U of T, Knoxville, TN pm  
 Alexander Schreiner, with Rockford Symphony Orch; Rockford IL

**25 FEBRUARY**

Odile Pierre; Trinity College chapel, Hartford, CT 8:15 pm  
 August Humer; St James Episcopal, Richmond, VA 8 pm  
 Frederick Swann, workshop; U of T, Knoxville, TN  
 Liszt Via Crucis, Karel Paukert, dir; Museum of Art, Cleveland, OH 8:30 pm  
 Huw Lewis; St Johns Episcopal, Detroit, MI 12:15 pm  
 Grigg Fountain; Fourth Presbyterian, Chicago, IL 12:10 pm

**26 FEBRUARY**

Frederick Swann, workshop; U of T, Knoxville, TN

**27 FEBRUARY**

Theodore Feldmann; St Lukes Cathedral, Portland, ME 4 pm  
 Middlesex Chamber Players, with harpsichord; Fogg Museum, Harvard U, Cambridge, MA 3 pm  
 Marian Ruhl; First Church Congregational, Cambridge, MA 5 pm  
 Penderecki Magnificat (premiere); Woolsey Hall, Yale U, New Haven, CT  
 Choral concert; South Congregational/First Baptist, New Britain, CT 5 pm  
 Poulenc Stabat Mater; St Bartholomew Church, New York, NY 4 pm  
 Harold Stover; St Thomas Church, New York, NY 5:15 pm  
 Schütz German Requiem, Bach Motet 6; Church of the Ascension, New York, NY 8 pm  
 Marjorie Mollenauer, harp; United Methodist, Red Bank, NJ 4 pm  
 Wallace M Courson; Christ Church, Glen Ridge, NJ 4 pm  
 Odile Pierre; Abington Presbyterian, Abington, PA 4 pm  
 Pocono Boy Singers; East Stroudsburg State College, PA 8 pm  
 Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 John E Williams; Cathedral of St Philip, Atlanta, GA 5 pm  
 Marilyn Keiser; First Presbyterian, St Petersburg, FL 3 pm  
 Jeanne Rizzo; 1st United Methodist, Ft Lauderdale, FL 8 pm  
 Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
 August Humer; St Johns Church, Columbus, OH 4 pm  
 Fauré Requiem; Christ Church, Cincinnati, OH 5 pm  
 Rosa Lewis, contralto; St Michaels in the Hills, Toledo, OH 7:30 pm  
 Mozart Credo Mass; St Pauls Episcopal, Akron, OH 8 pm  
 Thomas A Brantigan; Our Lady of Bethlehem convent, La Grange Park, IL 3 pm  
 Lutheran Choir of Chicago; St Matthew Lutheran, Chicago, IL 4 pm  
 Morgan Simmons, with Elliott Golub, violin; Fourth Presbyterian, Chicago, IL 6:30 pm  
 Lutheran Choir of Chicago; St Peter Lutheran, Chicago, IL 8 pm  
 Jay Peterson; Blackburn College, Carlinville, IL 4 pm

**1 MARCH**

Bradley Hull; St Georges Church, New York, NY 8 pm  
 Timothy Albrecht; Keuka College, Keuka, NY 8 pm  
 Odile Pierre; Cathedral of the Sacred Heart, Newark, NY 8:30 pm  
 David A Weedon; Westminster Choir College, Princeton, NJ 8 pm  
 Thomas Richner; Kirkpatrick chapel, Rutgers U, New Brunswick, NJ 8 pm  
 Jane Masarek; Arch St Presbyterian, Philadelphia, PA 12:05 pm  
 Robert S Lord & Stephen E Carlton, music for two organs; Heinz Chapel, U of Pittsburgh, PA 12 noon  
 Donald Sutherland, with Phyllis Bryn-Julson, soprano; Ghent United Methodist, Norfolk, VA 8 pm  
 Music for Gospel Choir; Christ Church Chapel, Cincinnati, OH 12:10 pm

**2 MARCH**

Robert Schuneman, harpsichord; Boston Conservatory, MA 8 pm  
 Dale Sparlin; Trinity Church, Newport, RI 12:15 pm  
 Music of William Byrd; St Thomas Church, New York, NY 12:10 pm

**3 MARCH**

Boyd Jones; St Thomas Church, New York, NY 12:10 pm  
 Richard Morris; St Joseph HS, St Joseph, MI 8 pm

**4 MARCH**

Music of Persichetti; Longwood College, Farmville, VA 8 pm  
 Huw Lewis; St Joseph Episcopal, Detroit, MI 12:15 pm  
 David Craighead, with percussion; U of Evansville, IN 8 pm  
 Leon Nelson; Fourth Presbyterian, Chicago, IL 12:10 pm  
 Concordia Choir; Grace Lutheran, Glen Ellyn, IL 7:30 pm

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

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### CALENDAR (Cont. from p. 19)

#### 5 MARCH

Marilyn Keiser, workshop; Colby College, Waterville, ME  
Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm  
David Craighead, workshop; U of Evansville, IN 2 pm  
Helen Reed, with chorus; Neu Chapel, Evansville, IN 8 pm

#### 6 MARCH

First Congregational Chancel Choir; State Street Church, Portland, ME 7:30 pm  
Marilyn Keiser; Colby College, Waterville, ME  
David Hewlett; First Baptist, Keene, NH 4 pm  
Calvin Hampton; First Church Congregational, Cambridge, MA 5 pm  
James Litton; Dwight Chapel, Yale U, New Haven, CT 4 pm  
Haydn Concerto in G; John Holtz with strings; Hartt College, West Hartford, CT 7:30 pm  
Karl Richter; Alice Tully Hall, New York, NY 2:30 pm  
Brahms Alto Rhapsody, Song of Destiny; St Bartholomews Church, New York, NY 4 pm  
Jay Peterson; St Michael's Church, New York, NY 4 pm  
Richard Peek; St Thomas Church, New York, NY 5:15 pm  
Bach Cantata 4, Handel Chandos Anthem 5; Downtown United Presbyterian, Rochester, NY 3:30 pm  
Heinz Wunderlich; First Presbyterian, Red Bank, NJ 4:30 pm  
David Binkley; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Desimont Alston, violin; Reformation Lutheran, Washington, DC 3 pm  
Mrs Kristin G Johnson; Cathedral of St Philip, Atlanta, GA 5 pm  
Sixth annual organ competition; First Presbyterian, Ft Lauderdale, FL 8 pm  
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
George Baker; Seventh-Day Adventist, Kettering, OH 8 pm  
Odile Pierre; Immanuel Lutheran, Grand Rapids, MI 8:15 pm  
Jerome Butera, with Ross Beacraft, trumpet; St Gertrude Church, Chicago, IL 3:15 pm  
Robert Anderson, Rockefeller Chapel, U of Chicago, IL 4 pm  
Virgil Fox; Glenbard E HS, Glen Ellyn-Lombard, IL 7:30 pm

#### 7 MARCH

Cherry Rhodes; Northwestern U, Evanston, IL 8:15 pm

#### 8 MARCH

Robert Edward Smith, harpsichord; Le-Moyne College, Syracuse, NY 8 pm  
Barbar Hartenbauer; Arch St Presbyterian, Philadelphia, PA 12:05 pm  
Karel Paukert; First Presbyterian, Ft Wayne, IN 8 pm  
Donald Rolander; Sherwood Music School, Chicago, IL 11:10 am  
Cherry Rhodes, church music conference workshop; Northwestern U, Evanston, IL am, pm

#### 9 MARCH

Frank Converse; Trinity Church, Newport, RI 12:15 pm  
Music of Herbert Sumsion; St Thomas Church, New York, NY 12:10 pm  
Eugenia Earle, harpsichord, 20th century music; Carnegie Recital Hall, New York, NY 8 pm  
Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm

#### 10 MARCH

Deborah L Wallace; St Thomas Church, New York, NY 12:10 pm

#### 11 MARCH

Terry Charles; Kirk of Dunedin, FL 8:15 pm  
Karel Paukert, with soprano Penelope Jensen; Museum of Art, Cleveland, OH 8:30 pm  
Madelene Klassen; St Johns Episcopal, Detroit, MI 12:15 pm  
Susan Davidson; Fourth Presbyterian, Chicago, IL 12:10 pm

#### 12 MARCH

New England Arts Trio; State Street Church, Portland, ME 4 pm  
Sarah Pender, soprano; Trinity Church, Newport, RI 4 pm  
Edward Clark, harpsichord; Center Church, Hartford, CT 3:30 pm  
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm

#### 13 MARCH

Renata Lenton music; Immanuel Lutheran, New York, NY 5 pm  
Richard L Allen; St Thomas Church, New York, NY 5:15 pm  
J Marcus Ritchie; Westminster Presbyterian, Utica, NY 7:30 pm  
Diane Dollak, piano; United Methodist, Red Bank, NJ 4 pm  
Collegium Musicum of Princeton; Trinity Church, Princeton, NJ 8 pm  
Bruce Bengtson, American music; Christ Episcopal, Reading, PA 4 pm  
Brahms Requiem; Tenth Presbyterian, Philadelphia, PA 5 pm  
Donald King; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Herndon Spillman; All Souls Church, Washington, DC 4 pm  
Faure Requiem; First Baptist, Washington, DC 8 pm  
Robert Baker; National City Christian, Washington, DC 8 pm  
Randal A Hunt; Cathedral of St Philip, Atlanta, GA 5 pm  
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm  
Cincinnati Early Music Consort; Christ Church, Cincinnati, OH 5 pm  
John Pagett, Dupre Stations of the Cross; St Johns Episcopal, Youngstown, OH 8 pm  
Lynne Davis; Seventh-Day Adventist Church, Kettering, OH 8 pm  
Durufle Requiem, Bach Jesu Meine Freude, Huw Lewis, dir; St Johns Episcopal, Detroit, MI 3 pm

#### 14 MARCH

Marilyn Keiser, lecture-workshop; Colgate Divinity School, Rochester, NY 7:30 pm

#### 15 MARCH

Vernon de Tar; Church of the Ascension, New York, NY 8 pm  
Timothy Albracht; Incarnate Word Lutheran, Rochester, NY 8 pm  
J Marcus Ritchie; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
Robert Smart; Arch St Presbyterian, Philadelphia, PA 12:05 pm  
Cheryl Boatwright, soprano; Christ Church Chapel, Cincinnati, OH 12:10 pm

UNITED STATES  
West of the Mississippi River

5 FEBRUARY  
John Obetz; RLDS Aud, Independence, MO 8 pm  
Barry Brunton Choir; Manito Presbyterian, Spokane, WA 8 pm  
Thomas Richner, Mozart workshop; La Jolla Presbyterian, CA 1:30 pm

6 FEBRUARY  
Gordon and Helen Betenbaugh, with choir & orch; Westminster Presbyterian, Lincoln, NE 4 pm  
Barry Brunton Choir; First Congregational, Walla Walla, WA 7 pm  
Victorian evensong; Cathedral Singers, D L Butler, dir; Cathedral of St John the Baptist, Portland, OR 7:30 pm  
Thomas Richner, all-Mozart; La Jolla Presbyterian, CA 4 pm  
Roberta Gary; All Saints Episcopal, San Diego, CA 8 pm

7 FEBRUARY  
Barry Brunton Choir; St James Episcopal, Bozeman, MT 8 pm

8 FEBRUARY  
Barry Brunton Choir; St Marks Cathedral, Salt Lake City, UT 8 pm

9 FEBRUARY  
Barry Brunton Choir; St Johns Cathedral, Denver, CO 7:30 pm

10 FEBRUARY  
Barry Brunton Choir; First United Methodist, Wichita, KS 8 pm

11 FEBRUARY  
Larry Palmer, harpsichord; Centenary College, Shreveport, LA 8 pm

12 FEBRUARY  
Barry Brunton Choir; Christ Church Cathedral, St Louis, MO 8 pm

13 FEBRUARY  
Gerre Hancock, Holtkamp dedication; Texas Tech U, Lubbock, TX 3 pm  
John Weaver; Marvin United Methodist, Tyler, TX 3:30 pm  
Roberta Gary; St Lukes Church, San Francisco, CA 4 pm  
Samuel John Swartz, all-Liszt; Immanuel Presbyterian, Los Angeles, CA 7 pm  
Ted Alan Worth; Church of the Sacred Heart, San Diego, CA 3 pm

14 FEBRUARY

Roberta Gary; Pomona College, Claremont, CA 8:15 pm

19 FEBRUARY

Roberta Gray; Immanuel Lutheran, San Jose, CA; workshop 1 pm, recital 8 pm  
Roger Wagner Chorale; Garden Grove Community Church, CA 8 pm

20 FEBRUARY

Clyde Holloway; First Presbyterian, Tulsa, OK  
Roberta Gary; Trinity Presbyterian, Santa Ana, CA 6:30 pm

21 FEBRUARY

Marilyn Kaiser; Caruth Aud. SMU, Dallas, TX

23 FEBRUARY

Susan Ferré; First Community Congregational, Dallas, TX 8:15 pm

25 FEBRUARY

Carl Staplin; Morningside College, Sioux City, IA 8 pm

26 FEBRUARY

Carl Staplin, European organ workshop; Morningside College, Sioux City, IA 8 pm  
David Britton; Hillcrest Congregational, Whittier, CA 8 pm

27 FEBRUARY

John Obetz; First Presbyterian, OHumwa, IA 3 pm

Brahms Requiem; St Francis Church, Palos Verdes Estates, CA 7:30 pm

6 MARCH

Delores Bruch; Kansas State U, Manhattan, KS 8 pm  
Susan Ferré; Texas Christian U, Ft Worth, TX 8:15 pm  
Heinz Wunderlich; Keller Hall, U of NM, Albuquerque, NM 8:15 pm  
Kodaly TeDeum, Byrd Mass for 4 voices; St Bedes Episcopal, Menlo Park, CA 8 pm  
Douglas L. Butler, mixedmedia; St Pauls Episcopal, San Diego, CA 7 pm

7 MARCH

Clyde Holloway, all-Messiaen; Plymouth Church, Lawrence, KS  
Carl Staplin, workshop; U of C. Boulder, CO 7:30 pm

8 MARCH

Virgil Fox; Missouri Theatre, St Joseph, MO 8:15 pm  
Clyde Holloway, Messiaen workshop; U of Kansas, Lawrence, KS  
Carl Staplin; U of Colorado, Boulder, CO 8 pm

10 MARCH

Richard Morris, with Martin Berinbaum, trumpet; Memorial Hall, Independence, KS 8:15 pm

11 MARCH

Joan Lippincott; University Methodist, Seattle, WA 8 pm  
Odile Pierre; St Marks Parish, Portland, OR 8 pm  
Heinz Wunderlich, all-Bach; First Congregational, Los Angeles, CA 8 pm

12 MARCH

Britten Curlew River; Plymouth music series, Minneapolis, MN  
George Ritchie; First Presbyterian, Grand Island, NE 7:30 pm

13 MARCH

Britten Curlew River; Plymouth music series, Minneapolis, MN  
Antone Godding; First Presbyterian, Topeka, KS 3 pm  
Frederick Swann; First United Methodist, Albuquerque, NM  
Odile Pierre; Immanuel Lutheran, San Jose, CA 8 pm  
Douglas L. Butler, mixedmedia; All Saints Church, Pasadena, CA 7 pm

15 MARCH

Odile Pierre; First Congregational, Fresno, CA 8 pm

INTERNATIONAL

10 FEBRUARY

Don Thompson; St Pauls Anglican, Toronto, Ontario 12:05 pm

11 FEBRUARY

Richard Birney Smith, organ & harpsichord; St Christophers Church, Burlington, Ontario 8:15 pm

13 FEBRUARY

Richard Birney Smith, organ & harpsichord; St Pauls Church, Dundas, Ontario 7:30 pm

17 FEBRUARY

Aubrey Foy; St Pauls Anglican, Toronto, Ontario 12:05 pm

18 FEBRUARY

August Humer; St Marys Cathedral, Calgary, Alberta 8:30 pm

20 FEBRUARY

August Humer; Christ Church Cathedral, Ottawa, Ontario 4 pm  
Bernstein Chichester Psalms, Vaughan Williams Mass; St Georges United, Toronto, Ontario 8:00 pm

23 FEBRUARY

John Robinson; U of Salford, England 7:30 pm

24 FEBRUARY

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

25 FEBRUARY

Daniel Roth, all-Bach; St Michaels Anglican, Paris, France 8:30 pm

3 MARCH

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

9 MARCH

Telemann St Luke Passion; St Georges United, Toronto, Ontario 8:30 pm

10 MARCH

Ruth Nieboer; St Pauls Anglican, Toronto, Ontario 12:05 pm

12 MARCH

David Smith; St Pauls Anglican, Toronto, Ontario 4 pm

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